

# 5 Intl. Meeting on Videodance and Videoperformance

A programme curated by  
Blas PAYRI & Rafel ARNAL

**3-7 Oct 2018**

Videodance at Centre del Carme  
Cultura Contemporània.  
València

52 videodance works from 17 countries,  
presentation by the artists  
Sala Refectori - Free entrance



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Centre del Carme  
Cultura Contemporània



Videodance  
Studies

# Calendar of presentation of the works by the artists

Sala Refectori  
CCCC Centre del Carme  
Cultura Contemporània

Free entrance - Open to the public

## Wednesday, 3 OCT

### 16 h. Workshop: Presentation of Toulia Limnaios Cie feature dance films

Toulia Limnaios Cie (DE)

*We are made* 38' 54"  
*Outro pais* 41' 41"

### 19 h. (De)composing body and movement

Abe Abraham (US)

*Salt Water II* 12' 47"  
*Salt Water I* 27' 35"

Stuart Pound (UK)

*Boogie Stomp Pink* 3' 34"  
*Lindy Hop* 11' 36"

## Thursday, 4 OCT

### 16 h. Taller: Flamenco y videodanza

José Luis Tirado /dirección/  
Maria Rosa Hidalgo /producción/  
(ES)

*NO, Un cuento flamenco* 1 h 15'

### 19 h. Women in videoperformance

Allison Beda (CAN)

*Emotional Houdini* 3'  
*30 Love* 6'

Kika Nicolela (BE/BRA)

*Love Cake* 3'  
*Crossing* 9' 3"  
*Entre-temps* 12' 50"

Kristina Daurova (RU/NL)

*Listen to the grass grow* 24' 34"  
*Waiting* 8' 48"

## Friday, 5 OCT

### 11 h. Conferences - Evolution

Réka Szűcs (HU)

*Reading the Choreographed Body*

Adrienne Brown (IRL)

*The Leitmotif and Narrative  
in Screendance*

Anna Macdonald (UK)

*Lineage*

Marisa Zanotti (UK)

*Analogue Traits: The emergence of  
screendance in Glasgow in the 1990s*

### 16 h. Dance in contexts

Marisa Zanotti (UK)

*Grockledance* 5'  
*Passing Strange and Wonderful* 23'

Anji Taratuta (RUSSIA)

*In Dance. Italy: Renaissance* 28' 15"

Réka Szűcs (HU)

*Naked Eye (installation 2017)* 3' 10"  
*November Inside - Hommage  
a Miroslav Tichy* 3'  
*Agnus Dei* 10' 36"

### 19 h. Using Architecture

Michele Manzini (IT)

*In the House of Mantegna* 6' 36"  
*Snags in Palladio* 6' 3'

Bernardo Souza (BRA)

*Surface* 21' 34"  
*Evolução* 11' 14"

Sabine Molenaar (NL)

*Kali* 11' 49"  
*That's it* 15' 49"

## Saturday, 6 OCT

### 10 h. Filmar la danza - talleres, conferencias y presentación de obras

Rafel Arnal - Ana de Loera - Mauricio  
Santana (ES/MEX)

*Brujas* 5'

Patricia Campos (CHILE)

*Manada* 10' 49"

*A flote* 1' 13"

Jasmine Morand - Blas Payri (CH/ES)

*Ingravidez y movimiento en danza  
y postproducción. Presentación de  
Please Yes.*

### 16 h. Expressions

Congosto Films (US/NL)

*Dance for a Great Depression* 5' 47"  
*Ladia* 6' 45"

Gabriel Moran (ES/ PR)

*Alcobas Blancas* 3' 16"  
*Como en el agua de un espejo* 3' 35"

Natasha Babenko (US)

*I am staying here: morning* 4'  
*Last Supper minus one* 6' 31"

Salvatore Insana (IT)

*Labo* 4' 30"  
*Vacuum* 3'

### 19 h. Around Harm Weistra (Master Class)

Harm Weistra (NL)

*Intrinsic Moral Evil* 10'  
*Damaged Goods* 3' 52"

## Special continuous installation

Wednesday, 3 OCT - Sunday, 14 OCT

### **Please Yes**

Permanent installation with multiple synchronized projection, presented by Prototype Status (Switzerland). A project by Jasmine Morand (CH), filmmaking by Blas Payri (ES).

Sunday, 7 OCT - Sunday, 14 OCT

### **Ballet de la Nuit**

12 hour screendance projection by Festival International de Vidéodanse de Bourgogne presented in multiprojection.

## Other selected artists

Ania Catherine & Samira Mahboub (US/DE) - *Hex* 3' 55"

Mikel Otxoteko (ES) - *Video Choreography* 10' / *Ups and Downs* 10'

Francisco Miguez & Pedro Nishi (BRA) - *Folds* 11' 42"

Estefanny Ríos (COL) - *Projections of a Beautiful Creature* 4' 38"

Osi Wald (ISRL) - *Day* 11' 21"

Maité Jeannolin & Charlotte Marchal (BE) - *Tableaux, Paysages premiers* 12' 21"

Apotropia (IT) - *Timepulse* 8' 47" / *No One / Alone* 2' 7"

Nunzio Impellizzeri (CH) - *Quiet... disquiet* 2' 23"

# PROGRAM

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**\*Wednesday 3 Oct - Sunday 14 Oct**  
**Special continuous installation**



## **Please Yes #2**

Es una adaptación en estreno mundial para el Centre del Carme Cultura Contemporània de una videodanza instalativa, multicanal y multipantalla, que el EIVV presenta del 3 al 14 de octubre de 2018.



## **Jasmine Morand**

**SWITZERLAND**

### **Please Yes #2**

**2018**  
**30'**

**Dance and voice** Béatrice Morand,  
Jasmine Morand

**Video & music** Blas Payri

**Texts** Sandra Korol

**Touring supported by** Etat de Vaud,  
Ville de Vevey, SIS and ProHelvetia

The choreographic device PLEASE YES establishes a dialogue between a mother and her daughter through a dance that oscillates between support and being supported. The bodies of the two dancers move in harmony, unite, abandon each other and disappear. Like an introspection on the passage of time, this vortex of images and sounds questions human relationships and the inversion of hierarchies. In this installation mixing dance, video and art, the spectator follows the movements of the dancers, projected around a cylindrical structure, inside which you are immersed in a world of sound, encouraging reflection.

Jasmine Morand studied at the Chaussat Classical Dance School in Geneva and at the Princess Grace Academy in Monaco. In 1995 and 1996, she won the first prize at the Swiss National Competition for Classical Dance in Solothurn and Modern Dance in Nyon, then received the Migros Pour-cent Culturel Study Prize for several consecutive years.

She began her professional career at the National Ballet of Nancy and Lorraine, danced at the Zurich Opera House under the direction of Heinz Spoerli and at the National Ballet of the Ljubljana Opera House. In 2000, she received a scholarship from the Ambrosoli Foundation and began a new training in contemporary dance at Codarts, Rotterdam. For there, she began to develop her own choreographic work and founded the company Prototype Status when returning to Switzerland. Today, Prototype Status benefits from an official support from the State of Vaud and the City of Vevey and is the permanent resident of Le Dansomètre, a space for choreographic creation in Vevey. Her creations have been shown in Switzerland, Europe, Latin America and the United States.

In 2013, Jasmine Morand win the Dance Cultural Prize of the Fondation Vaudoise and in 2017, her creation MIRE has been selected at the Swiss Dance Days.

Her video dance work has been screened in several videodance festival as POOL 18 in Berlin, FIVA in Spain, Agite y sirve in Mexico, Joinville International Shortfilm Festival in Brasil, Festival de VideodanzaDVD in Cuba, Festival Videodanza Movimiento in Colombia.

More recently, she worked with Blas Payri on her new project PLEASE YES.

**\*Sunday 7 Oct - Sunday 14 Oct**  
**Special continuous projection**



## **Le ballet de la nuit**

En estreno en España, y por primera vez en versión multipantallas para el Centre del Carme Cultura Contemporània, Ballet de la nuit es una obra colectiva excepcional de 12 horas, en la que han colaborado 12 videastas y 12 compositores de 12 países de los 5 continentes, que se difundirá del 7 al 14 de octubre de 2018.

**The International Video Dance Festival of Burgundy** is pleased to present a new collective work of screendance, a durational 12 hour omnibus film inspired by Le Ballet royal de la Nuit of 1653, a one-time performance ritual, during which the young Louis XIV at age 15 danced the role of Apollo, emerging as the Sun King at the end of a long performance. Omnibus films have become a signature of the Festival International de Vidéo-Danse de Bourgogne, an opportunity to re-imagine the screen as a shared space for multiple artistic voices to explore universal themes through diverse styles and approaches. The first film of this type was *Sacre/ilège(s) - Le Sacre du Printemps* (2013) during the centennial celebrations of Stravinsky and Nijinsky's Rite of Spring composition and ballet. This was followed by *Open Borders* (2015) - a collective film made in support of refugees during the height of the ongoing migrant crisis, and *Danses Macabres* (2016), which focused on international representations of death in art. The latest omnibus *Ballet de la Nuit* is an experiment in durational viewing, a challenge to the short format of most screendance productions and screening platforms. How does consciousness change while viewing for longer periods of time? How do we experience art differently? How do we create differently outside the confines of the short screendance format of films that are most often less than 15 minutes in length?

This new project features 12 different one-hour long segments created by artistic collaborators from around the world who revisit, challenge, or pay tribute to the various cycles of this long ballet through diverse styles of contemporary dance and filmmaking, including contributions from screendance creators: Alessandro Amaducci (Italy), Adianna Apodaca (United Kingdom), Richard James Allen & Karen Pearlman (Australia), Franck Boulègue (France), Mihaela Griveva (Ireland/Bulgaria), Nina Kay (Denmark), Blas Payri (Spain), Elisabet Sveinsdottir (Iceland), Reka Szucs (Hungary), Yotam Calo Livne (Israel/Italy), Aurore Biry (France), Indira Brigido and Ariel Volkova (Brazil).

This is the project's second screening following its premiere at the medieval castle of the Centre Culturel International de Cerisy-la-Salle in Normandy on May 17, 2018.

New musical compositions that re-imagine each hour-long segment of the Ballet de la Nuit have been created by an array of international composers, including: Martin Laliberté (France/Canada), Morteza Kasravi (Iran), Ewan Stefani (United Kingdom), Amy Brandon (Canada), Girilal Baars (Sweden), David Snow (United States), Julie Mondor (France), Adrian Laugsch (Poland/Germany), Austin Yip (Hong Kong), Ola Turkiewicz (Poland), and James Hazel (Australia).

**Wednesday 3 Oct**  
**16 h - Taller/Workshop: Presentation of Toula Limnaios Cie**  
**feature dance films**



The Cie. Toula Limnaios was founded in 1996 by the choreographer Toula Limnaios and the composer Ralf R. Ollertz. Thanks to the lean, but highly effective structure and international co-productions, the company, which has been institutionally supported since 2014, continuously ensures the high quality of its ensemble work and belongs nowadays to one of the most successful dance companies in Germany. It tours worldwide as a German Dance Ambassador of the Goethe Institute and the Federal Foreign Office. The choreographic method of the company strives for an imbuelement of movement in order to make a personal and emotional core glow. The Cie. Toula Limnaios presents dance, which keenly, critically and bravely takes a stand for mankind, made by and for humans.

Giacomo Corvaia studied at the Training Institute for Actors and Dancers (Rome), with Szenario Pubblico (Sicily) and Aterballetto (Reggio Emilia). In 2007, after working for two years with Enzo Celli's Botega Dance Company, he joined D.A.N.C.E where he danced in choreographies by William Forsythe, Wayne McGregor and Angelin Preljocaj. Since 2009, he has performed in the Staatstheater Kassel, in the pieces by Johannes Wieland and Linda Kapetanea. From 2012 until 2015 Giacomo Corvaia was a member of Cie. Toula Limnaios. His short dance films can be seen at the festivals around Europe.



**Giacomo Corvaia and Cie. Toula Limnaios**  
**DEUTSCHLAND**



▲  
***We are made***

**2016**  
 ⌚ **38'54"**

**Idea, Choreography** Toula Limnaios  
**Film, Camera, Editing** Giacomo Corvaia  
**Music** Ralf R. Ollertz, Paul Tinsley  
**Dance, Creation** Daniel Afonso, Leonardo D' Aquino, Daeho Lee, Katja Scholz, Hironori Sugata, Karolina Wyrwal, Inhee Yu

*We are made* is the first ever dance film made by the cie. toula limnaios, in collaboration with Giacomo Corvaia. After four years as a dancer in the ensemble, he was now behind the camera.

Choreographic miniatures from pieces, filmed with dancers of the ensemble, are placed in alternative contexts outside the stage. These worlds are transformed and modified for the film. The camera emphasizes details and like a witness of time passing recounts the stretch of almost an entire year.

The micro-worlds are filmed in places that seem to have fallen out of time – monuments of history or places in constant transition - thus creating alternate contexts.

◀  
***Outro país***

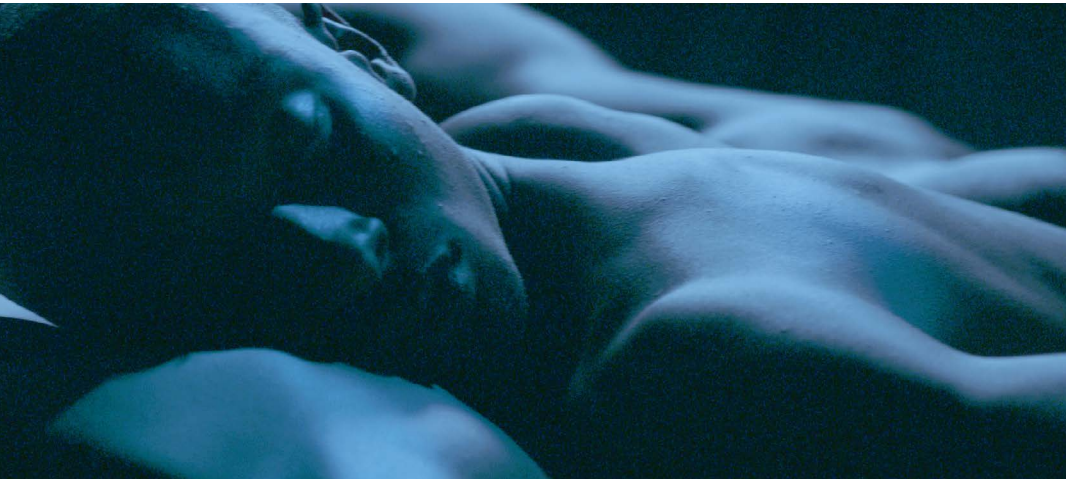
**2014**  
 ⌚ **41'41'**

**Direction, Editing** Giacomo Corvaia  
**Camera** Giacomo Corvaia, Louis Felipe Tortoro, Joanna Rizeiro  
**With** Toula Limnaios, Ralf Ollertz, Samuel Minguillon, Victoria P. Miranda, Antonia Limnaios, Hironori Sugata, Julia Göller, Karolina Wyrwal, Marika Gangemi, Giacomo Corvaia, Inhee Yu

*Outro país* is a dance documentary commissioned by the Cie. Toula Limnaios, shot and directed by Giacomo Corvaia. In 2014, on invitation from the Goethe-Institute, the Cie. Toula Limnaios travelled 6 weeks throughout Brazil as a German Dance Ambassador.

The film portraits an encounter of two cultures, pictured through the scenes from the performances, workshops, voyages, meetings and beautiful landscapes.

Wednesday 3 Oct  
19 h - (De)composing body and movement

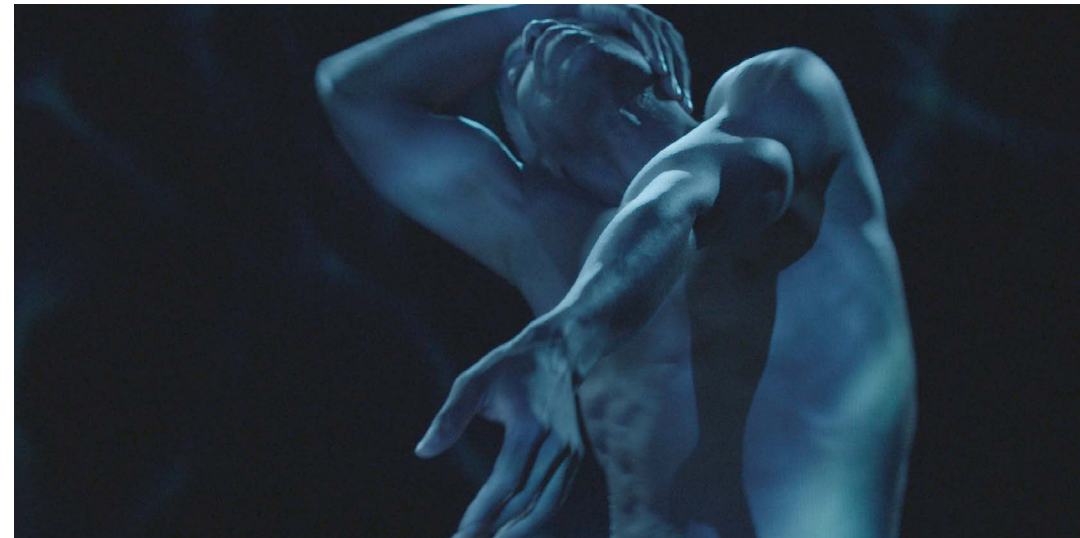


Abe Abraham is the artistic director of Abanar, a dance company that creates choreography for the camera. Mr. Abraham received his BFA in Dance from the Tisch School for the Arts at New York University. Mr. Abraham's work features dancers from some of the leading dance companies in the world, including New York City Ballet, Alvin Ailey, Complexions. Dutch National Ballet, and Les Grand Ballet Canadiens.

His films have been presented by the Dance Films Association, The Performing Arts Library (Lincoln Center), the Makor/Steinhardt Center of the 92nd Street Y, Symphony Space, Theatre 80, and JACK. Film Festival selections include PAMA, 3rd Braga International Video Dance Festival, International Music Video Underground, and Rome Independent Prisma Awards. In October 2013, The New York Times called Abraham's "Wind and Tree" a renaissance painting filled with "elegant shadowy shots of fragmented body parts and twisted limbs paired with eerie seismographic recordings of the earth's vibration.". Eye on Dance called Mr. Abraham's most recent film Salt Water "...achingly beautiful, sensually alive and blissfully calm."



**Abe  
Abraham**  
USA



◀  
**Salt Water I**

2016  
🕒 21'

**Director/Choreographer** Abe Abraham  
**Director of Photography** Frankie DeMarco  
**Camera Operator** Liam Lee  
**Edition** Abe Abraham  
**Featured Dancers** Daniel White,  
Jake Warren, Izablea Szylinkska,  
Caitlin Abraham  
**Producer** Abanar, David Marden, Veanne  
Cox, Joe Goldman, and John Ousting

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When Valéry wrote his Faust, his concern Sometimes the sluicing rush is gorgeous, sometimes it seems inhuman pummel: nowhere to hold and no continuing dwelling." This excerpt from Peter Campion's poem "Salt Water" is the inspiration for this dance-film featuring over twenty dancers and set to the seismographic recordings of the earth's vibrations.

▲  
**Salt Water II**

2016  
🕒 9'

**Director/Choreographer** Abe Abraham  
**Director of Photography** Frank Prinzi  
**Camera Operators** Liam Lee,  
Doug Shannon  
**Edition** Abe Abraham  
**Featured Dancers** Mark Caserta,  
Megumi Eda, Gabrielle Lambm  
and Desmond Richardson  
**Producer** Abanar, David Marden,  
Veanne Cox, Joe Goldman,  
and John Ousting

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"...barely knowable soul, swift as an eel escaping the slit mesh." This excerpt from Peter Campion's poem "Salt Water" is the inspiration for this dance-film featuring the world renowned Desmond Richardson.

Wednesday 3 Oct  
19 h - (De)composing body and movement



**Stuart  
Pound**  
UK

Stuart Pound lives in London and has worked in film, digital video, sound and the visual arts since the early 1970's. Since 1995 he has collaborated with the poet Rosemary Norman. Video work has been screened regularly in London and at international festivals.



▲  
**Lindy Hop**

2016  
⌚ 11'36"

Director Stuart Pound  
Producer Stuart Pound

Original footage was taken from the internet, reprocessed into vertical stripes with three frame blocks of positive black & white alternating with high contrast negative. These dance spotlights were part of the International Lindy Hop Competition held in Washington, D.C in 2013. The sound is edited from separate sources, two cameras, one facing the band and one to the side.

◀  
**Boogie Stomp Pink**

2017  
⌚ 3'34"

Director Stuart Pound  
Producer Stuart Pound

A Boogie dance performed by William & Maeva was downloaded from the internet and vertical sections taken from each frame arranged into 24 panels to show pattern and movement across each second.



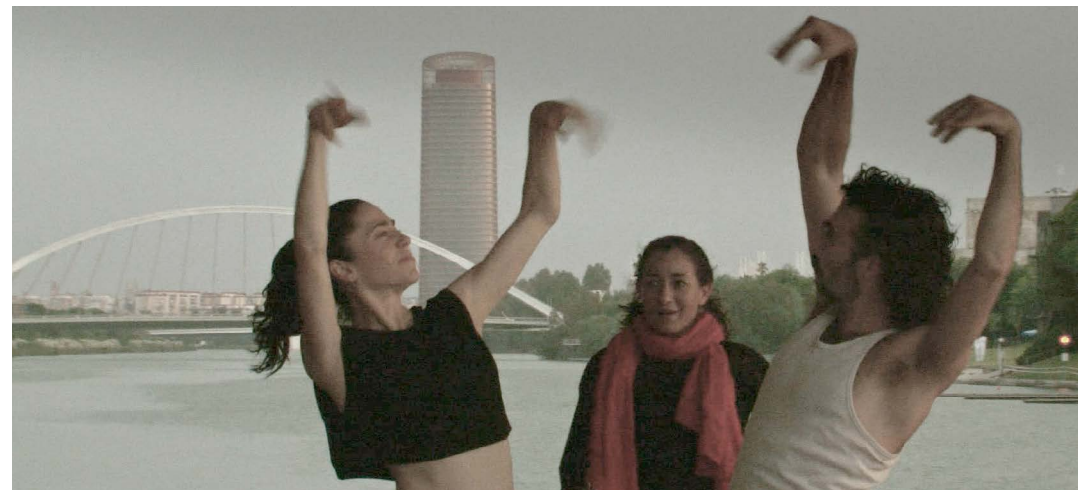
Thursday 4 Oct  
16 h - Taller: Flamenco y videodanza



**José Luis Tirado**

SPAIN

Artista y cineasta independiente, ha realizado diversos documentales y vídeo-creaciones sobre derechos sociales, migración, precariedad, medio ambiente o memoria histórica, entre otros: *Paralelo 36* (2004), *La liga de los olvidados* (2007), *Donde hay patrón...* (2007), *Paisaje del retroprogreso* (2010), *Fuentes de la memoria* (2011) o *El caso Rocfo* (2013); también cortometrajes como *Global Zoo* (2002), *Margaritas* (2003), *Rehenes* (2003), *Teoría de las naciones* (2004), *Ali Salem, arquitecto de la resistencia* (2009), *El festín durante la peste* (2014), o *Febra* (2014). Su última película es el largometraje musical de ficción *NO*, un cuento flamenco.



## **NO, a flamenco tale**

206  
C 75'

**Dirección** Jose Luís Tirado

**Producción** María Rosa Hidalgo

**Música** Raúl Cantizano

**Letras** David Montero

**Coreografías** Noemí Martínez Chico, Alicia Márquez, Aitor Matres, Ramón Martínez, Chloé Brulé, Marco Vargas, María Rosa Hidalgo, Jose Luís Tirado

*NO*, es bailaora. Trabaja en un tablao flamenco en el Mercado de Triana, Sevilla. A pesar de su entusiasmo y su buen hacer, sobrevivir le supone un gran esfuerzo. Son los tiempos que corren, también para los artistas, y más si eres mujer. *NO*, se cree sola ante una realidad que la abruma. Sin embargo, la vida alrededor le va mostrando que no está sola, que sus deseos por alcanzar la felicidad son compartidos. Una amena historia de superación personal en la que "cuando parece que todo se hunde, la vida asoma con su compás".

Thursday 4 Oct  
19 h - Women in videoperformance



**Allison  
Beda**  
CANADA

Allison Beda's award winning films have screened internationally at festivals, in theaters, on television, in art galleries, on billboards, in the metro and even at the Olympic games! Ms. Beda's production company A Muse Productions loves making films about women who make trouble and film art that defies categorization.

Her experience working as a IATSE camera operator on various features and TV series helped her hone her strong visual style and her work as an Associate Producer on shows like the SYFY/NBC series "12 Monkeys" taught her exactly when you can (and when you cannot) "fix it in post".



◀  
**Emotional Houdini**

2018  
🕒 2'39"

Director, Producer, Editor, Cinematographer  
Allison Beda  
Performer, Choreographer, Producer  
Tara Cheyenne Friedenberg  
Music, Score Marc Stewart

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A comedic experimental dance film about aging, memory loss and the difficulties of communicating with your dad.

▲  
**30 - Love**

2009  
🕒 6'

Director, Producer, Writer Allison Beda  
Choreographer Claire French  
Music, Score Teresa Connor  
Editor Lindsay Alikas  
Dop, Cinematographer Brian Johnson  
Dancers Delia Brett & Daelik  
Voice Adrienne Pierce

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A bitter-sweet dance film poem about the rise and demise of a long distance relationship that plays out over a game of tennis.

Thursday 4 Oct  
19 h - Women in videoperformance



Kika Nicolela is a Brazilian artist, filmmaker and independent curator, based in Brussels since 2014. Graduated in Film and Video by the University of Sao Paulo, Nicolela has also completed a Master of Fine Arts at the Zurich University of the Arts. The artist was nominated for the international award EXTRACT - Young Art Prize in 2014, and she was the recipient of several prominent Brazilian grants and awards. She has participated of over 100 solo and group exhibitions worldwide, including the Kunst Film Biennale (Germany), Bienal of the Moving Image (Argentina), Bienal do Mercosul (Brazil), Ventosul Bienal de Curitiba (Brazil) and Bienal de Video y Artes Mediales (Chile). Her videos have been screened and awarded in festivals of more than 30 countries. She was in residence at the Gyeonggi Creation Center (South Korea), Objectifs (Singapore), Route Fabrik (Switzerland) and LIFT (Canada), among others. Her works are placed in private and public collections in Brazil and Europe.



**Kika  
Nicolela**  
BRAZIL / BELGIUM



▲  
**Crossing**

2003  
⌚ 9'

Director, camera and editor Kika Nicolela  
Performer Letícia Sekito

The simple act of crossing a street. An ordinary, daily act, shared by thousands of people in one only city in an exactly corporal moment; masses without identity. In the flow, the comfortable sensation of being anonymous. Suddenly, a rupture. This body in suspense starts to express and to reinvent itself.

**Love cake**

2017  
⌚ 3'

Director, camera and editor Kika Nicolela  
Performer Marie-Pier Labrecque

In CAKE D'AMOUR, a woman sings - and embodies - the recipe of a love cake. The song is taken from the French cult film *Peau d'Âne*, by Jacques Demy. The film is part of an ongoing collaboration with the Canadian choreographer Manon Oigny and the Canadian theater group Bye Bye Princesse.

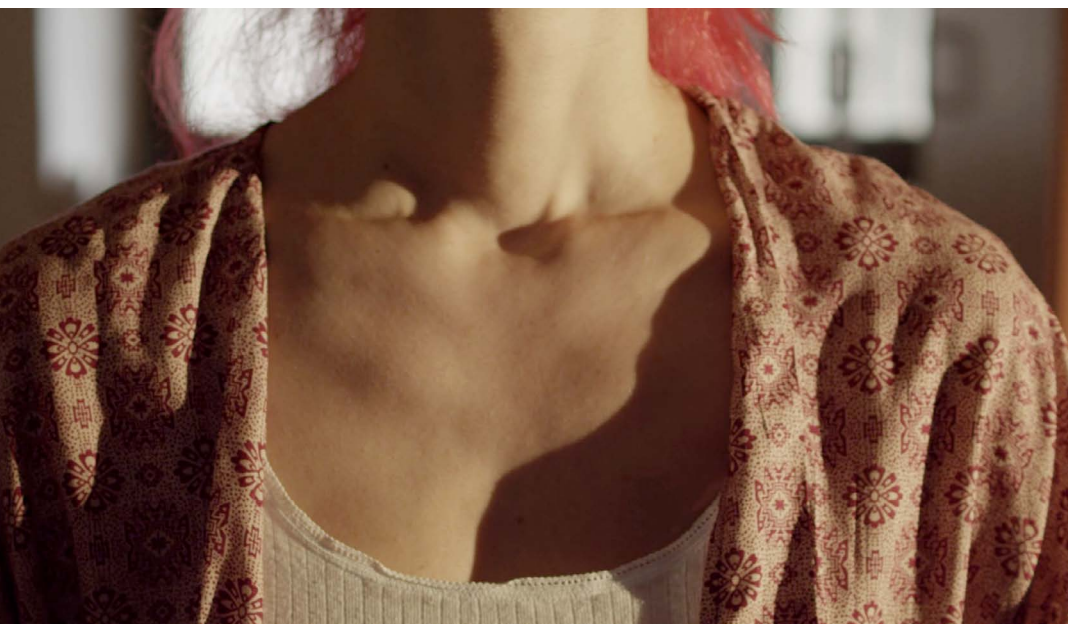
◀  
**Entre-temps**

2016  
⌚ 12'57''

Director, camera and editor Kika Nicolela  
Performer Anna Tenta

MEANTIME was shot in the empty space of the old building of the Jewish Museum of Belgium which awaits for its destruction. A female body, its movements and sounds establish a dialogue with the architecture, history and the specific energy of the building. This place is loaded with a heavy history: occupied by the Nazis during the Second World War - who used the cell where the video was shot as a prison - the museum has been recently the target of a terrorist attack in which four people were killed. The artist collaborated with the actress and dancer Anna Tenta, and the musician Gauthier Keyaerts.

Thursday 4 Oct  
19 h - Women in videoperformance



**Kristina  
Daurova**  
RUSSIA / NETHERLANDS

Kristina Daurova was born in Krasnoyarsk city (Russia, Siberian region). She is educated as a philologist (literature and languages). In 2017 she graduated from The Netherlands Film Academy (Master of Film programme). Currently lives and works in Amsterdam.

Kristina participated in several educational film programmes and different international contemporary dance workshops. She worked as a teacher, a journalist, a translator and as a documentary film programmer and she has been a performer and choreographer. She directed several independent short films and music videos, and she created dance and art performances.



◀  
**Listen to the grass  
grow**

2017  
⌚ 24'34"

**Director** Kristina Daurova  
**Starring** Mariia Vlasova  
**Cinematography** Daniel Donato  
**Sound design** Sergio González Cuervo  
**Editing** Kristina Daurova, Danniell Danniell,  
Patrick Minks, Stefan Kamp

▲  
**Waiting**

2016  
⌚ 8'48"

**Director** Kristina Daurova  
**Idea and choreography** Viewpoint dancelab  
**Cinematography** Arthur Sokolov  
**Sound design** Emilio Reyes Bassail  
**Editing** Kristina Daurova  
**Performers** Natalia Dakhno, Olga Padalka,  
Mariia Vlasova, Kristina Daurova

Waiting. When nothing really happens around every detail becomes significant. Every sound. Silence absorbs from the inside. Whom are we waiting for? Where are we going? Airport space is just a metaphor. Sometimes "waiting" is more important than the following action.

"Listen to the grass grow" is a short abstract personal memory; sometimes too emotional, sometimes too illogical. But that's the way our thoughts are floating in the space of our consciousness. This is the story of Mariia. We are observing her at the beginning of her 'new life' in a new and unknown place. An unfamiliar house, she has no memories here, not yet. Her past belongs to other spaces, far away from here. She's exploring this new place with her body, in order to awaken its physical memory and to reach an inner authentic movement. Mariia is trying to feel this place; her body is trying to feel this space; her movements, driven by old memories, are filling the void.



**Réka Szűcs**  
HUNGARY

SAFE Studio Budapest / MKE Hungarian  
University of Fine Arts Hungary

### ***Reading the Choreographed Body***

The conference explores the degree to which all the noteworthy Belgian contemporary dance workshops experimented with the possibilities of moving images right from the start. Some approach dance film making as choreographers, some as anthropologists, and yet others as composers. I discuss the Belgian dance film traditions citing the works of three filmmakers: Eric Pauwels (1953– ), Wim Vandekeybus (1963– ) and Thierry De Mey (1956– ). Although they come from almost the same milieu, they take distinctively different roads.

University of Chichester  
United Kingdom

### ***Analogue Traits: The emergence of screendance in Glasgow in the 1990s***

This paper departs from an examination of screendance production in the 1990s in Glasgow and includes reflections on the work of artists emerging out of Glasgow in this period including Katrina McPherson and Chirstinn Whyte. What the Northern Irish filmmaker Mark Cousins calls 'the miniaturisation' (2018) of filmmaking that began with the advent of readily available video technologies will be explored in relation to the re-positioning of choreographer-directors and the subsequent impact on screendance process and production. The paper will ask what might be re-evaluated in the digital era through examining how shooting on analogue formats shaped artistic process and what if anything remains of these 'analogue processes' in the work of screen artists from that era who are currently making screendance?



**Marisa Zanotti**  
UK

Manchester Metropolitan University  
United Kingdom

### ***Lineage***

My practice, like that of most post conceptual artists, works across several disciplines. I am perhaps best known for my screendance work but am increasingly unlikely to refer to my work as such. This paper addresses the lineage of my practice in and out of the genre of screendance. Through tracing the development (or perhaps the unravelling) of my practice I raise larger questions regarding the current separation of 'screendance' from the general work of 'dance'.

Brannigan (2010) notes that screendance is riddled with anxiety about the loss of the presence of the body, its plethora of names such as videodance, dance film, dance for film etc. pointing to the necessity of its definition being almost anything other than just 'dance'. The separation between dance and screendance reveals the ontological significance of liveness within dance discourse. What I argue here, however, after Brannigan, Auslander, Deleuze and others concerned with mediated presence, is that this 'liveness' is a methodological rather than ontological concern for screendance and that there are a range of current practices, including my own, that disrupts the distinctions between immanent or transcendent dance practices.



**Anna Macdonald**  
UK

Inchicore College of Further Education  
Ireland

### ***Leitmotifs and Narrative in Screendance***

The study on leitmotifs on screendance follows the research of Dr Adrienne Brown's doctoral thesis in Musicology and Dance, based on the proposition "Meaning Indicators in Twentieth-Century Music and Dance". Adrienne Brown was born in Dublin, in the 1990s she was a founding member of, and chair of Dance Ireland from 2008 - 2013. She has choreographed over 40 original works. She made two films with Eoghan O'Reilly, I See His Blood (2016) and Contrition (2017). In 2017 she ran the inaugural Wicklow Screendance Laboratory in Ireland.



**Adrienne Brown**  
IRELAND

Friday 5 Oct  
16 h - Dance in contexts



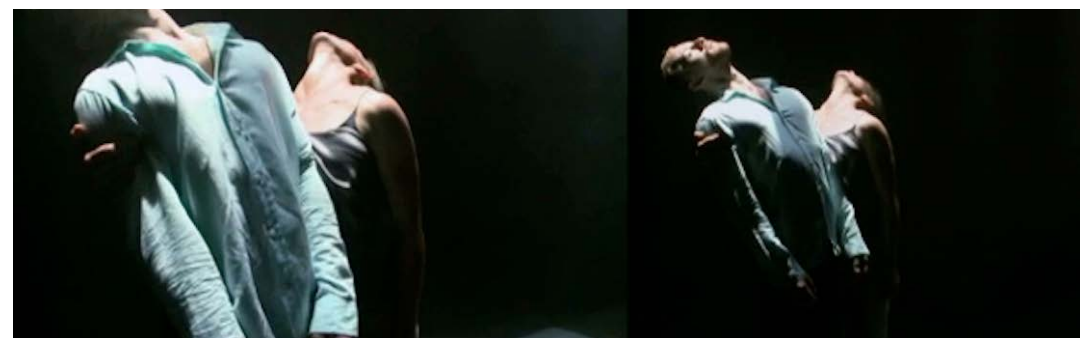
Marisa Zanotti is an award winning filmmaker who has been exploring ideas around bodies, screens and perception through analogue and digital technologies since the 1990s in different kinds of projects. Her work is informed by her background in performance, choreography, theatre and installation practices. Her practice-led doctoral research debated the idea of fidelity to choreography as being important in adaptation and argued for screen adaptation as away of revealing unique thinking by choreographers.

Recent projects include the mixed reality installation *We are all made of stars* with composer Matthew Whiteside and Magnetic North Theatre Company and *The Pan's People Papers* with choreographer Lea Anderson. She is currently developing a new VR project with Whiteside. She is a Reader in Choreography and Digital Technologies at University of Chichester.



**Marisa  
Zanotti**

UK



▲  
**Passing Strange  
and Wonderful**

2012  
🕒 23'

**Direction** Marisa Zanotti  
**Choreography** Ben Wright  
**Cinematography** Becky Edmunds  
**Editor** Ian Ballantyne  
**Dancers** Keir Patrick, Lise Manavit,  
Delphine Gaborit, Robert Clark

◀  
**Grockledance**

2000  
🕒 5'32''

**Direction and Choreography** Marisa Zanotti  
**Cinematographer** Martin Singleton  
**Editor** Ian Ballantyne  
**Sound Recordist** Neil Thom  
**Dancers** Rowan Gillespie and Calum Cuthbertson  
**Produced by** Scottish Arts Council

—  
A man (Calum Cuthbertson) and a woman (Rowan Gillespie) meet to perform a strange ritual at night. *Grockledance* was made for camera and filmed at Glasgow's Winter Gardens.

—  
Choreographer Ben Wright's passionate, athletic duet is re-imagined for film over four screens. It is performed by two casts in two spaces and was recorded in single takes ten times. The adaptation explores ideas of continuity in dance performance and in film. Zanotti's film unites the worlds of 'studio/ rehearsal' with that of 'performance'. The four performers move through a series of fractured narratives, the work exemplifies choreographer Wright's interest in intimate dance work. Explosive and enthralling - the dance is framed in Alan Stones' evocative sound design that catches the minute sounds of breath and collision as the film reaches it is unexpected and dramatic resolution driven by Ian Ballantyne's editing.

Friday 5 Oct  
16 h - Dance in contexts



**Anji  
Taratuta**  
RUSSIA

Anji Taratuta is a young Russian filmmaker with French roots. She graduated from the Higher Courses for Filmmakers and Scriptwriters, a course of Pavel Lungin and Irina Volkova. Anji was born in Moscow but then traveled, studied and lived all over the world. She currently lives in Shanghai right now, exploring Asia.



***In Dance.  
Italy: Renaissance***

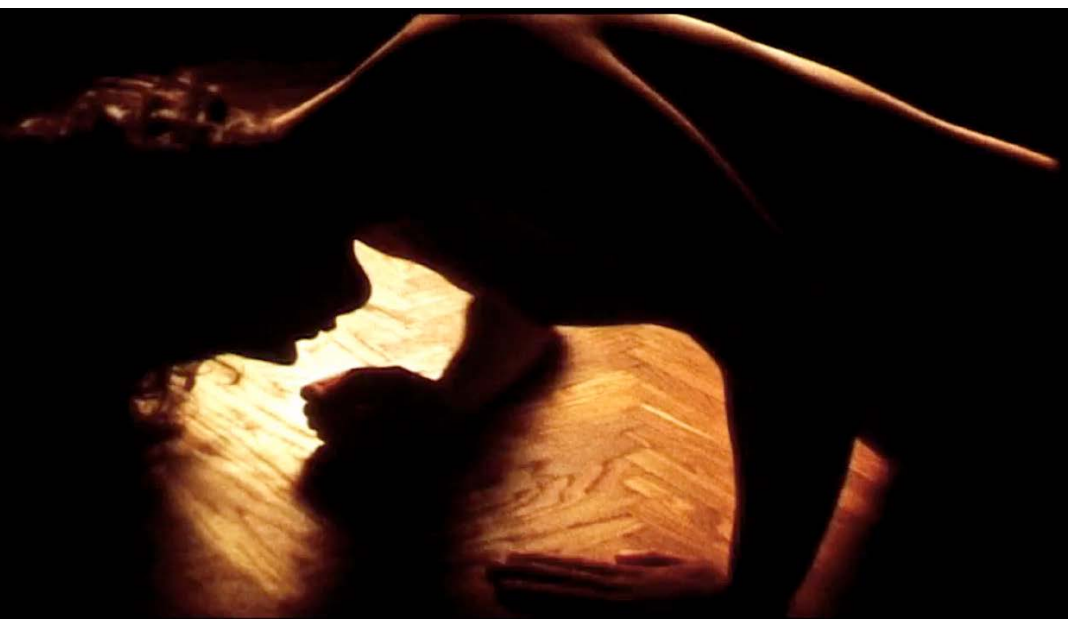
2018  
C 28'

Director Anji Taratuta  
Scriptwriter Anji Taratuta and Denis Tagintsev  
Producers Denis Tagintsev and Olga Mokrushina  
Camera Vladimir Egorov  
Composer Alexey Lopukhov

---

The protagonist of the film is disappointed, lost, at the limit. In this state, he finds himself in Italy, where dancing is a strong self-sufficient form of art, step by step it brings him back to life. Moving from chaos to harmony, dancing, the hero takes back his lost inspiration, re-learning to understand his true desires and thoughts, his inner-self. Italy as the beginning of European civilization and the starting point is the right place for such discoveries. Dancing is one of the first mystical practices, knowledge brought to people by the Gods. Italian dances are one of the first attempts of humanity to express itself through creativity.

Friday 5 Oct  
16 h - Dance in contexts



**Réka Szűcs**  
HUNGARY

Filmmaker, dance film researcher, lecturer, curator.  
Born in Pécs, Hungary, 1981.  
Currently lives and works in Budapest, Hungary.

She is a charter member and the artistic director of the SAFE Contemporary Art Studio, doctoral secretary of Hungarian University of Fine Arts and lecturer of University of Theatre and Film Arts Budapest. Her field of research is the aesthetics of contemporary dance films. Her doctoral dissertation has focused on contemporary choreographic cinema, especially the Point Taken project (NL) the oeuvre of David Hinton, Lloyd Newson and the DV8 (GB), Iztok Kovac and Saso Podgoresek (SLO), Eric Pauwels, Thierry de Mey, Wim Vandekeybus (BE).



## **Naked Eye**

2017  
3'11"

2 channel video installation loop  
**Director** Réka Szűcs  
**Choreography** Hrafnildur Einarsdóttir  
**Photography** Carlo Cupaiolo  
**Sound design** Rudolf Várhegyi H.A.E.S  
**Cast** Christina Agueda, Luna Snæbjört Hrafnildardóttir Cupaiolo, Hrafnildur Einarsdóttir, Guðrún Míst Hafsteinsdóttir, Bjartey Elín Hauksdóttir, Emilie Anne Jóhannsdóttir Salvesen, Lísandra Týra Jónsdóttir, Anouk Jouanne, Alma Kristín Ólafsdóttir Arney Sigurgeirsdóttir

'The perception does not know the concept of infinity'.  
/Ernst Cassirer/

## **Agnus Dei**

2013  
10'26"

**Director** Réka Szűcs  
**Choreography** Emil Bordás, Dóra Ida Szűcs, Csaba Molnár, Imre Vass, Márta Ladjánszki  
**Inspiration, text** Muzsikás Együttes: Altató, Cseh Tamás - Cserhalmi György: Jöv el Uram, Jézus, Ladjánszki Márta: a mi madre, Lázár Ervin: Napló)

'Those who move away from God get closer to him as well, only they have taken the longer way'.  
/Ervin Lázár/

## **November Inside - Hommage à Miroslav Tichy**

2011  
3'10"

**Director** Réka Szűcs  
**Choreography** Bea Egyed, Zoltán Grencsó  
**Inspiration** Miroslav Tichy  
**Photography** Gábor Szabó H.S.C.  
**Editor** Dániel Szabó  
**Sound design** Dániel Bőhm  
**Producer** Kristóf Helyei, Mik lós Holczer, Réka Szűcs  
**Cast** Bea Egyed, Zoltán Grencsó

Miroslav Tichy was a photographer who, from the 1960s until 1985 took thousands of surreptitious pictures of women in his hometown of Kyjow in the Czech Republic, using homemade cameras constructed of cardboard tubes, tin cans and other at-hand materials. Most of his subjects were unaware that they were being photographed.



Friday 5 Oct  
19 h - Using Architecture



Born on 1967. Lives and work in Verona, (Italy). For many years his art has been concentrated on the definition of figures that can suggest instability and conflict as unresolved elements. His work develops through the use of a wide variety of media, among which video, photography, installations, writing, and performances.

He has exhibited his works in numerous shows and venues in Italy and abroad, among them the Italian Institute of Culture, Prague, 2009; MAXXI, Rome, 2009; SUPEC, Shanghai during the 2010 Expo; the Venice Biennale in 2011 and the project "Personal Structure" at the Venice Biennale in 2013. His videos have been selected for important international festivals and have been screened at the Saitama Arts Theater in 2015; the Perez Art Museum Miami, 2016; the Lincoln Center for the Performing Arts in New York, 2016; the ZKM in Karlsruhe, 2017; the Nevada Museum of Art, 2017 and the Whitechapel Gallery, London, 2017. In 2009 he was awarded the Terna prize for contemporary art.



**Michele  
Manzini**  
ITALY



◀  
**Snags  
in Palladio**

2015  
⌚ 6'03"

**Director** Michele Manzini  
**Screenplay** Michele Manzini  
**Choreography** Barbara Canal  
& Michele Manzini  
**Performers** Barbara Canal and Denise Brigo,  
Giulia Eberle, Claudia Mantese, Valentina  
Mantese, Eleonora Pasin, Elisa Zanetti

---

When Valéry wrote his Faust, his concern was about introducing a bit of «truth, an absence of life, flesh...» to the story. If life is missing from the text, the object is subtracted from the truth: it has no place. The thought must be brought close to the pathos from which it originates so as to return to the questions that have faded due to the excess light in which it soars, sublimated. It has forgotten the shadow that resides in the subject – the ring of all things and of every space we inhabit.

The thought that removes the body is the thought that forgoes love and, with that, denies it of the capital questions of suffering, death and happiness.

▲  
**In the house  
of Mantegna**

2017  
⌚ 6'39"

**Director** Michele Manzini  
**Screenplay** Michele Manzini  
& Valeria Lo Meo  
**Choreography** Barbara Canal  
& Michele Manzini  
**Performer** Barbara Canal

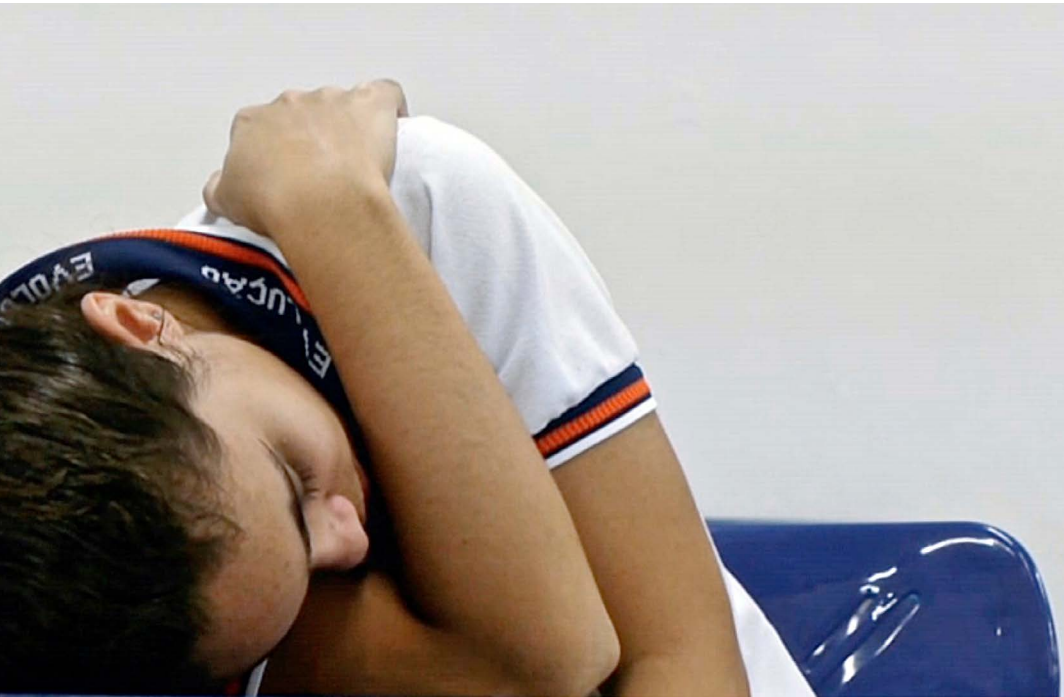
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In her Notebooks, Simone Weil wrote that "Each true statement is an error if its opposite is not thought of at the same time, and it cannot be thought of at the same time".

The mediation of contradictions is only an altered image of the irreconcilable polarities that, instead, make up reality. But thinking about the unthinkable leads us to a place that reason has never managed to penetrate. To be exact, it leads us to atopy, to "that absence of a place" that offers us a different measurement of the world.

A trajectory towards overcoming the idea of harmony that, even before Weil, had been undertaken by Dostoyevsky in all its highest metaphysical tension.

Friday 5 Oct  
19 h - Using Architecture



**Bernardo Souza**  
BRAZIL

Was born in 1984 in Minas Gerais – Brazil, where he has studied Social Sciences and Visual Arts.

Has lived in São Paulo and studied the relations between cinema and history there. Moved to Paraíba and began to work with cinema contributing with different low budget projects through different roles (photographer, editor, director assistant) and directed the short film “Hatcher” (<https://vimeo.com/89412537>), screened in several Brazilian film festivals.

Today lives in Paraná, in the western boarder of Brazil, and work with cinema and as a university teacher in a Cinema and Audiovisual course.



◀  
**Evolução**

2012  
⌚ 11'15"

**Directing** Bernardo Teodorico Costa Souza, Edigar Palmeira  
**Photographer** Bernardo Teodorico Costa Souza  
**Choreography** Edigar Palmeira, Maria Alencar, Nara Ferrer  
**Dancers** Maria Alencar, Nara Ferrer

—  
A building, a body, a world.

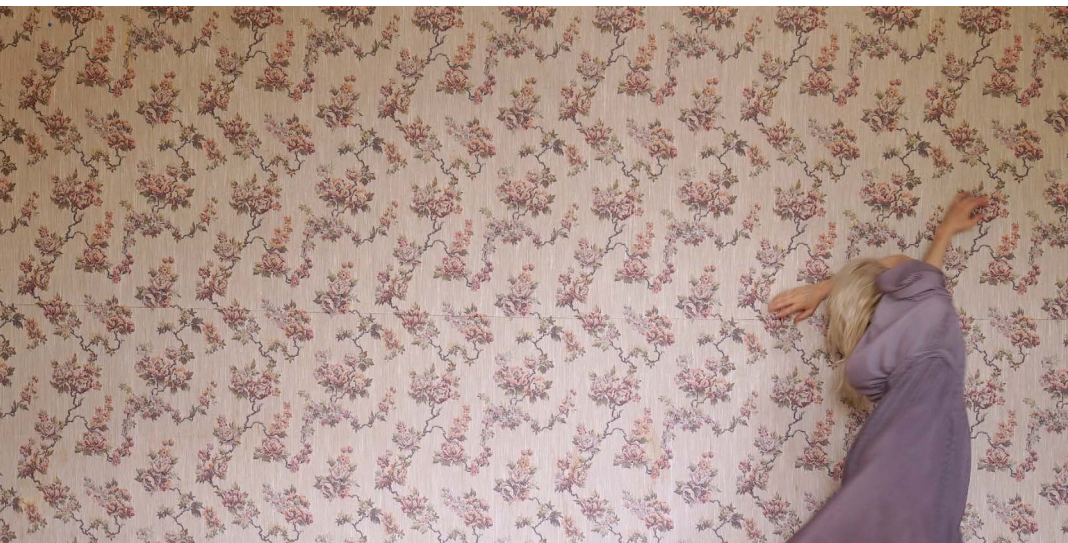
▲  
**Surface**

2018  
⌚ 21'34"

**Directing** Bernardo Teodorico Costa Souza  
**Photographer** Bernardo Teodorico Costa Souza  
**Dancers** Edigar Palmeira, Viviane Freitas  
**Staging** Bernardo Teodorico, Edigar Palmeira  
**Montage** Ticiano Monteiro, Luana Veiga  
**Sound** Leonardo Gomes  
**Producer** Isadora Feitoza

—  
It is not life but its shadow, It is not motion but its soundless spectre.

Friday 5 Oct  
19 h - Using Architecture



Sabine studied eight years at the pre-education at Fontys Hogeschool voor de Kunsten in Tilburg and four years at the Modern Theatre Dance at the Amsterdamse Hogeschool voor de Kunsten. In Amsterdam she co-founded the dutch company Instant Collective. After moving to Brussels she worked with Cia Peeping Tom, JOJI inc and Speedbattle Collective.

Sandman was founded by Sabine Molenaar in 2012 and has it's base in Brussels. Working cross-disciplinary with performance and film, Sandman produced four physical theatre performances: That's it (2013), Touch me (2015), Almost Alive (2017) and A Moment (2017 this is a short adjusted version of Almost Alive) and three experimental short dance films: Wish her ill (2012), That's it (2013) and Kali (2016). The first solo performance, That's it, won a major award at the ACT festival in Bilbao (SP), as well as the prize for best female talent at the Theater Aan Zee Festival, in Oostende (BE) and a Special Mention award at BeFestival in Birmingham (UK).



**Sabine Molenaar**  
NETHERLANDS



◀  
**Kali**

**2016**  
⌚ 11'39"

**Concept and Direction** Sabine Molenaar  
**DOP** Fleur Boonman  
**Assistent dop** Geoffrey De Decker  
**Editor** Myriam Magassouba  
**Color correction** Laura Novo  
**Sound design** Malik Djoudi en Julien Lepreux  
**Technical support/lighting** Filip Timmerman  
**Produced by** DansBrabant / PLAN  
**Production** Kosmonaut Production  
**With the support of** Benjamin Vanhagendoren - BATCH - Bureau d'Accueil des Tournages Cinema en Hainaut

In the fringe where you dance with your shadow, where being naked flows seamlessly into being masked, three female figures try to find a harmony between illusion and disillusion in their longing for the innocence of the 'untouched'.

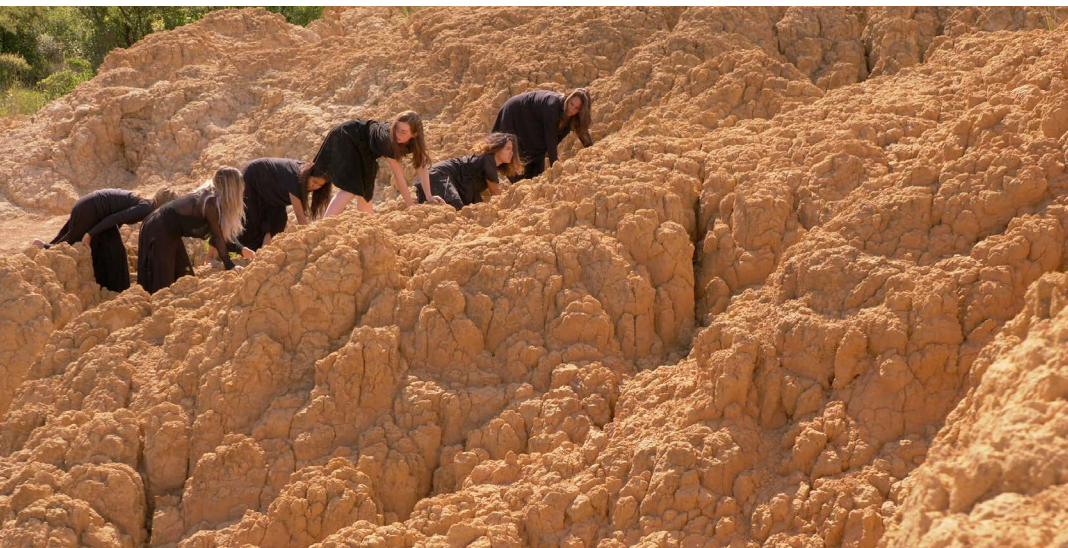
▲  
**That's it**

**2013**  
⌚ 15'49"

**Concept and direction** Sabine Molenaar & Lisa De Boeck  
**Performance and Choreography** Sabine Molenaar  
**Cinematography** Lisa De Boeck  
**Music** Emilian Gatsov  
**Thanks to** Workspacebrussels and 4Culture Association (Bucharest) Jardin d'Europe, Culture Programme of the European Union

In this oppressing dream the personage drifts among layers of reality, claws her way back from nightmare dreamscapes and morphs to creatures hidden in the darkest recess of our minds in a dream that transforms body, time and space. Nothing is what it seems. In spirals of discomfort the personage keeps the viewer in a state of non-control mirrored, opening the gateway to other worlds of perception where but one burning question exists: where do dreams end and reality begin?

**Saturday 6 Oct**  
**10 h - Filmar la danza escénica en exteriores**



Rafel Arnal es doctor en Música, especializado en Estudios en Danza, por la Universitat Politècnica de València. Formado como bailarín, músico y artista plástico, actualmente es asesor en el ámbito artístico-expresivo de los Centros de Formación, Innovación y Recursos Educativos (CEFIRE) de la Comunidad Valenciana, y co-dirige el Encuentro Internacional de Videodanza i Videoperformance de València. Baila y dirige numerosas piezas de videodanza, trabajos que han sido seleccionados en festivales tanto estatales como internacionales, y es finalista en el concurso internacional de videoarte "MACHT KUNST! City video future 2017" otorgado por UFA y Deutsche Bank Art, Culture & Sports en Berlín (Alemania).

Ha impartido cursos y seminarios de música, danza y videodanza en la Universidad del Cairo y la Universidad de Helwan (Egipto), la Universidad de Zaragoza y la Universidad Politécnica de Valencia (España), y la Universidad de Colima y el Laboratorio de Arte Jorge Martínez de la Universidad de Guadalajara (México).



**Rafel  
Arnal**  
SPAIN / MEXICO



## **Brujas**

**2018**  
**4'25"**

**Concepto, dirección, realización y edición**

Rafel Arnal

**Ayudantes de dirección** Ana María de Loera,  
Mauricio Santana Morales

**Coreografía** Rafel Arnal y Patricia Aguirre  
(basada en la coreografía original de Edgar Reyes)

**Bailarinas** M. V. Ramos, E. Farfán Saavedra,  
V. Quezada Caballero, M. Bermúdez Morales,  
V. Soledad Muñoz Cardoso, M. Aylin Gonzalez  
de Pablo, B. Paulín de Anda, I. Bermúdez  
Aguirre, S. Vázquez Gonzalez

A partir de la música tradicional veracruzana de La Bruja, esta videodanza sitúa la coreografía en los lugares propios del realismo mágico de Juan Rulfo, como los pueblos de Apango o Saluya (Jalisco, México) para construir un relato multipantalla que rompe con la linealidad temporal, y donde la danza se diluye en el paisaje natural de los campos y el bosque mexicano. Los cuerpos de las bailarinas irrumpen en los espacios para amplificar no solo el aspecto sensorial y objetivo de los árboles, las flores o el agua mediante la interacción con el movimiento, sino también su lado oculto, ambiguo y misterioso.

## **Conferencia**

Con el apoyo visual de la obra "Brujas" analizaremos el proceso de filmar una danza concebida para escena que es llevada a exteriores, en un nuevo contexto que nos obliga a adaptar y modificar la coreografía, su composición espacial y de grupo, así como a construir una nueva narrativa audiovisual que sea fiel a la idea original sujeta a la pieza de música tradicional mexicana, de la ciudad de Veracruz, llamada "la Bruja".

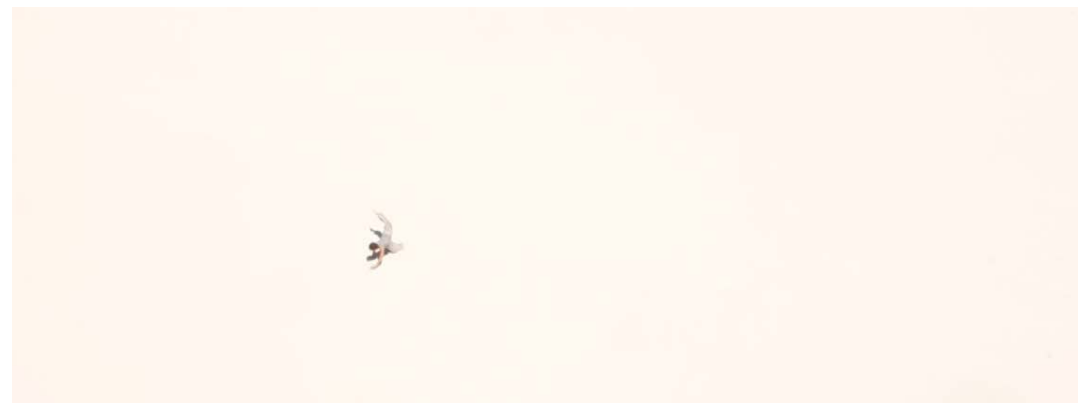
**Saturday 6 Oct**  
**10 h - Filmar la danza con drones**



**Patricia Campos**  
CHILE

Bailarina, pedagoga y coreógrafa en danza y mediadora cultural. Ha desempeñado labores académicas en universidades, en el ámbito de la coreografía y el análisis crítico de la danza y en procesos de enseñanza aprendizaje con escolares y en la formación técnica y creativa de bailarines en diversas partes del país.

Actualmente reside en Valdivia, en donde trabaja como independiente en las áreas de la interpretación, gestión y mediación cultural y la creación contemporánea en danza, tanto en el ámbito escénico, como el audiovisual.



◀  
**Manada**

2017  
⌚ 11'

**Concepto y dirección coreográfica** Patricia Campos  
**Dirección cinematográfica** Francisco Ríos  
**Música original** Mente Calva  
**Danzantes** Poleth Espinoza, Flora Monsalve, Damián Gallardo, Germán Mora, Francisco Sepúlveda, Melissa Ortiz, Jorge Adrián, Carlos Johnson Vestuarios Anita Mancilla

Manada es la primera parte de una serie de trabajos de video danza, que aborda este concepto, con el fin de observarnos en nuestras conductas grupales y recuperar el sentido de vínculo, a través del movimiento. Es a la vez una pregunta, que espera responder, si la danza es un lugar de privilegio para alcanzar esta condición, indagando en la insistencia del movimiento. Manada, es un viaje simbólico y poético, de un grupo de personas que vivencia de manera colectiva la transformación de su hábitat.

▲  
**A flote**

2012  
⌚ 1'13"

**Concepto y dirección coreográfica** Patricia Campos  
**Cámara y operador dron** Pablo Norambuena  
**Edición y montaje** Francisco Ríos  
**Musicalización** Francisco Ríos  
**Danzante** Patricia Campos

A Flote, es un videodanza experimental, el cual pretende plasmar un cuerpo en un amplio espacio neutro, para dar cuenta de su individualidad y soledad. Una metáfora de nacimiento, una salida a la superficie, el surgimiento de las primeras ideas creativas.

**Conferencia**

Patricia Campos impartirá un taller sobre la grabación con drones y con cámaras en posiciones remotas a partir de ejemplos de sus obras.

**Saturday 6 Oct**  
**10 h - Filmar la danza. Ingravidez y movimiento en danza**  
**y postproducción**



**Jasmine  
Morand  
& Blas Payri**  
SWITZERLAND / SPAIN

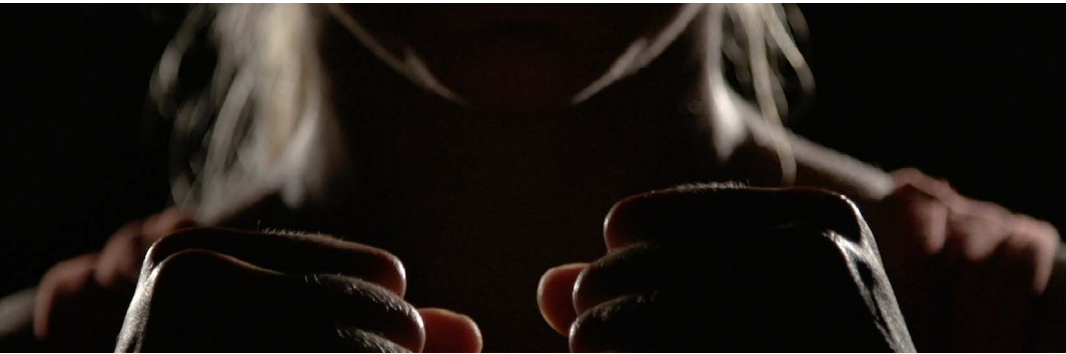
Jasmine Morand es una coreografa reconocida y realizadora de videodanza. Sus coreografías incluyen nuevos ángulos de visión del espectador. Ha impartido talleres de videodanza internacionalmente y dirige la Cie Prototype Status.

Blas Payri es compositor de música electroacústica y de arte sonoro, y creador de videoarte y videodanza. Es catedrático de comunicación audiovisual en la Universitat Politècnica de València donde imparte clases en diseño de sonido, percepción musical y música audiovisual.

## Conferencia

Jasmine Morand y Blas Payri impartirán un taller sobre la ingravidez en videodanza a partir de ejemplos de su colaboración en *PLEASE YES*, obra con múltiples facetas que se basa en el apoyo (entre madre e hija), la ausencia y la reaparición. Se abordarán los aspectos de grabación cenital, el uso de soportes y elementos para falsear o eliminar la gravedad en el rodaje de la danza, y también la adaptación del movimiento y perspectiva en postproducción para crear nuevas coreografías concebidas para una proyección en soporte circular.

Saturday 6 Oct  
16 h - Expressions



Sandra is Slovak born and Israel/New York crafted dance artist who practices vigorous athleticism and urgent theater of collision and effort. As a graduate of Sarah Lawrence College with MFA in Dance (NY), Sandra uses contemporary dance, physical theatre and improvisation to tap the boundaries between the allowed and forbidden, the physically possible and anatomically impossible, the socially expected yet internally unwanted. Sandra's work has been presented at Dixon Place, BAM Fisher, Danspace Project and The Secret Theater in New York City. *Ladia* is her first Dance Film created in collaboration with Álvaro Congosto.

Álvaro Congosto is an independent filmmaker located in the East Coast of the United States. His latest short film, *The Suitor*, was awarded the *filmmakers from Spain* prize by EGEDA, same as Best Director in Queens International Film Festival, Best Short Film in New Jersey International Film Festival and a dozen more of principal awards and more than 80 festival selections, including Top international festivals such as Montreal World Film Festival, USA Film Festival and Fort Lauderdale Film Festival.

Álvaro Congosto is a Fulbright grantee and also teaches Film Production classes at Boston University and works as a freelance editor and cinematographer. He is currently developing his first feature film. See [www.alvarocongosto.com](http://www.alvarocongosto.com) for further info.



**Alvaro  
Congosto  
y Sandra  
Kramerová**  
US / NETHERLANDS



## **Ladia**

2018  
⌚ 6'52"

**Director** Álvaro Congosto  
**Cinematography** Jim Dandee  
**Producer** Jim Dandee  
**Choreographer** Sandra Kramerová  
**Executive Producers** Sandra Kramerová  
& Álvaro Congosto

What is hidden behind all the hours of sweat and hard work required for an athlete woman to reach perfection? Abused by the constant struggle for flawlessness and external approval, *Ladia* (Sandra Kramerová) denies herself as human, but the exhaustion and her human limits finally catch up to her. Inspired by female "superheroes" (La)ra Croft and Na(dia) Comaneci, *Ladia* is a woman who dedicates all her effort to win the game, where the only game is to win over herself.

## **Dance for a Great Depression**

2012  
⌚ 5'47"

**Shot & Edited by** Álvaro Congosto  
**Produced by** Raúl Gómez Valverde  
**Choreography and Performance** Stephanie Lynn Shapiro & Gene Eagle

*Dance For a Great Depression* is a site-specific film commissioned by No Longer Empty and The Bronx Museum of Art as homage to The Andrew Freedman Home. This building was opened in the late 1920's as a residence for millionaires who lost their fortunes during the Depression and remained active until 1982. Shot entirely at the main Dance Hall of the Andrew Freedman Home, *Dance for a Great Depression* recreates two popular ballroom dances from the era.

Saturday 6 Oct  
16 h - Expressions



Gabriel Moran. Puerto Rico, 1985. Llega a la República Dominicana con la intención de buscar conocimientos sobre el cine y es ahí donde termina sus estudios universitarios.

Conocido como "Bori Mo" en la escena cinematográfica, publicitaria y musical por su origen (Bori, una abreviación de "Boricua"), llega a trabajar con las productoras más destacadas de la isla destacándose como Primer Ayudante de Dirección. Luego de 8 años en la industria viaja a Europa para emprender su camino como artista visual, realizando estudios en las escuelas de cine más destacadas de Barcelona ESCAC y ECIB.



**Gabriel  
Moran**

ESPAÑA / PUERTO RICO



◀  
**Como en el agua  
de un espejo**

2017  
🕒 3'35"

Sobre la pieza *Como en el agua de un espejo*  
Interpretación y estudios de los movimientos  
Jon James  
Dirección y supervisión Moreno Bernardi  
Poema Muerte sin fin / Autor José Gorostiza

Sobre el FILM  
Filmado y editado por Bori Mo  
Voice Over Camilé Rasera  
Interpretación y creador de movimientos Jon  
James Barousse.

---

4 años de estudios es lo que le ha tomado a Jon James para completar una pieza física que se basa en el poema de "Muerte sin fin" de José Gorostiza. Me pareció interesante salir una tarde y motivar a Jon para filmar y que desarrollase los movimientos de la partitura de su tesis a través de mis ojos, de esa forma, he logrado inmortalizado. "Como en el agua de un espejo" es el nombre que posee la pieza que ha dirigido Moreno Bernardi para Jon James Barousse.

▲  
**Alcobas Blancas  
(White Bedrooms)**

2018  
🕒 3'16"

Director, guionista y cinematógrafo Bori Mo  
Reparto Jon James Barousse & Umberto De  
Martini  
Operador de cámara Fede Bazzi  
Foquista Jona Guardiola  
Gaffer Nacho Echeberria  
Key Grip / Eléctrico Sudeep Dwivedi  
Decorado Aida Alcoverro and Pitu González

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A través del poema "Busco tu piel inconfesable" de Antonio Gamoneda, intento captar las emociones y el mensaje de la poesía para llevarlo y plasmarlo en un formato audiovisual. Gestos, movimientos y acciones que permiten dar valor a cada uno de los versos del poema. Un abrir y cerrar de ojos puede definir el todo.



Saturday 6 Oct  
16 h - Expressions

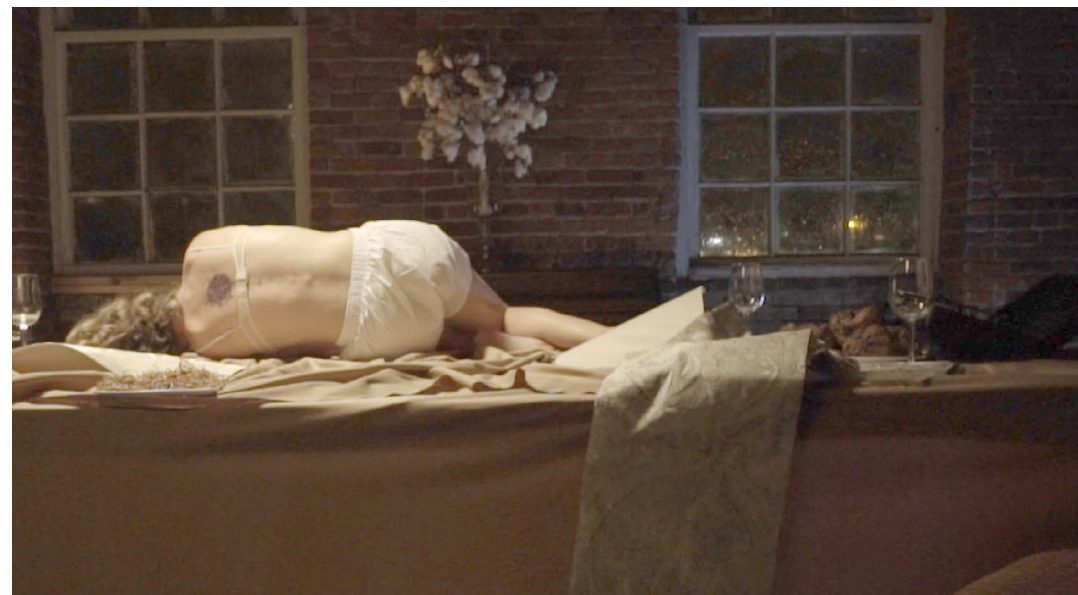


**Natasha  
Babenko**  
US

Natasha Babenko is a filmmaker based in NYC. After obtaining Master's in French and English Interpretation and International PR, she chose to pursue her passion for filmmaking. Her first works successfully competed in the festivals around the world. She believes that human vulnerability can create a deep intimate connection among people especially when it is audaciously and intensively explored through the medium of film.

She is currently in pre-production of her thesis film at New York University Tisch School of the Arts where for the last 3 years she was pursuing MFA in Film and Television.

She likes sad films and dreams that are more real than reality.



◀  
***I am staying here:  
morning***

2018  
🕒 4'

Malin Barr  
**Cinematography** Anthony Saxe  
**Assistant Camera** Emir Erbes  
**Stage Design** Natasha Babenko  
**Sound** Silvio Canihuante Fernandez  
**Sound Design** Oleg Tarasenko  
**Editing** Nikita Loginov

—  
The ordinary to do list seen through the soul's perspective.

▲  
***Last supper  
minus one***

2018  
🕒 6'31"

Malin Barr  
**Cinematography** Zamarin Wahdat  
**Assistant Camera** Anthony Saxe  
**Gaffer** Kristin Kouke,  
Vladimir Goroshnikov  
**Sound** Silvio Canihuante Fernandez  
**Sound Design** Oleg Tarasenko  
**Original Score** Dmitriy Kudryavzev  
**Editing** Natasha Babenko, Anthony Saxe

—  
A young woman is setting the table and getting ready to host a dinner party until she realizes that all the guests probably should wait. She is interrupted by the impulse of her own creation.

Saturday 6 Oct  
16 h - Expressions



DEHORS/AUDELA is an artistic duo formed by Elisa Turco Liveri (performer, choreographer) and Salvatore Insana (videomaker, photographer, director).

D/A is a collective in which visual arts and performing arts merge as a sign of continuous research, in which the different artistic codes, while maintaining their specificity, at the same time become capable of generating new forms of expression.

Under the sign of mutual interference, they start from a practice in which, if the body and the action constitute the center of the dramaturgical texture, the video and the sound also tend towards a physical and organic consistency. The collective Dehors/Audela has always worked on the investigation of border sites. Interstitials of the present, not only conceived as physical places, but also as social and anthropological aspects. The indefinite and the hybrid have always been the favorite areas of research of the artistic collective.



**Salvatore  
Insana**  
ITALY



◀  
**Vacuum**

2018  
⌚ 3'04''

**Concept, Film, Editing, Sound** Salvatore Insana  
**Choreographer** Elisa Turco Liveri  
**With** Elisa Turco Liveri  
**Company** Dehors/Audela

Nothing more crowded than a cathedral in the desert. How many missed appointments. How many open trajectories. How many production processes won by rust. Purchase value for consumption and for use re-use. Becoming beautiful out of context, for detournement, for displacement. To inhabit the dust and travel the ruins of progress. Valuing the forgotten combination of bodies and languages. Vacuum was born from the visual crossing of a space-time, industrial archeology at the height of its regressive splendor. Vacuum is the encounter and clash between the hollow belly of this prefabricated giant and a body trained to experience itself outside the designated spaces.

▲  
**Labo**

2018  
⌚ 4'38''

**Concept, Film, Editing** Salvatore Insana  
**Choreographer** Elisa Turco Liveri  
**With** Elisa Turco Liveri, Serena Malacco

As the result of the research we are making in recent months on the psycho-physical condition of fatigue, on the symptoms and on the consequences of this hardly objectable state, LABO stems from the reflections of Roland Bathes on Neutral, among which, according to the french writer, there is it is precisely the fatigue: "What is your position [in the world]? In relation to the problems and contingencies of the moment? Fatigue: the request for a position. The current world is full of it and it's therefore so difficult: the greatest difficulty is to float, to change places. Labo, a Latin verb that indicates the wavering, the doubt, the collapse, and from which the notion of work (labor) derives, closely linked to the fatigue of the body and the mind, has become, by analogies and metaphors, the starting point to investigate through video and dance performance what is an elusive intensity - fatigue - concentrating on the relationship between body and space, between individual and context...

**Saturday 6 Oct**  
**19 h - Around Harm Weistra (Master Class)**



Harm Weistra is a visual artist with a fascination with the unpredictability and often cruelty of social relations and human behaviour.

In his work, human relations are often the central medium and driving force, translated into various forms of artistic expressions such as video, film, photo, and installations. He draws inspiration from his experiences, as well as to his research.

Harm Weistra lives and works in Amsterdam, The Netherlands. He holds a Master in Social Sciences and a Bachelor of Fine Arts. He studied fine arts at the Gerrit Rietveld Academie in Amsterdam and the Willem de Kooning Academie in Rotterdam, from which he graduated in 2011. In 2015 he was granted by the Mondriaan Fund – the official state fund of The Netherlands – with the Stipendium for Emerging Artists.



**Harm Weistra**  
NETHERLANDS



◀  
**Damaged Goods**

2011  
🕒 3'52"

**Dancers** Armando Roberto Disanto, Fernando Dominguez

**Voice actors** Jeremiah Fleming, John Doe

**Written, produced & directed** Harm Weistra

---

Written comments - posted on the internet and in dialogue articulated by two voice actors - are the starting point of the video *Damaged Goods*. The comments seem to guide the movements of two male dancers, ultimately influencing the extent to which they dare to live their lives. The contrast between the comments and the intimacy of the dancers invites the viewer to reflect and to take a stand. Although the video seems to focus on the gay community, it has a broader relevance, in the sense that it shows the impact of the internet and social media in forcing individuals to live their lives within socially acceptable boundaries.

▲  
**Intrinsic Moral Evil**

2013  
🕒 10'45"

**Dancers** Joan Ferré Gomez  
Jorge Abraham Guillen Ortiz  
Frago Peña Gonzalez

**Voice over** Hank Botwinik

**Written, produced and directed** Harm Weistra

**Executive producer** Jitte Hoekstra

**Choreographer** Fernando Domínguez Rincón

---

*Intrinsic Moral Evil* seems to be a tale of identity and coming of age. But above all, the three dancers play a game with the viewer's perception and expectations: is it a memory, a dream, a search for identity? Is it about losing of friendship or about growing up? The layered story gradually develops; revealing its last secrets just before the end credits start. Leaving the audience in confusion; inviting them to make their own interpretation.

## Other selected artists

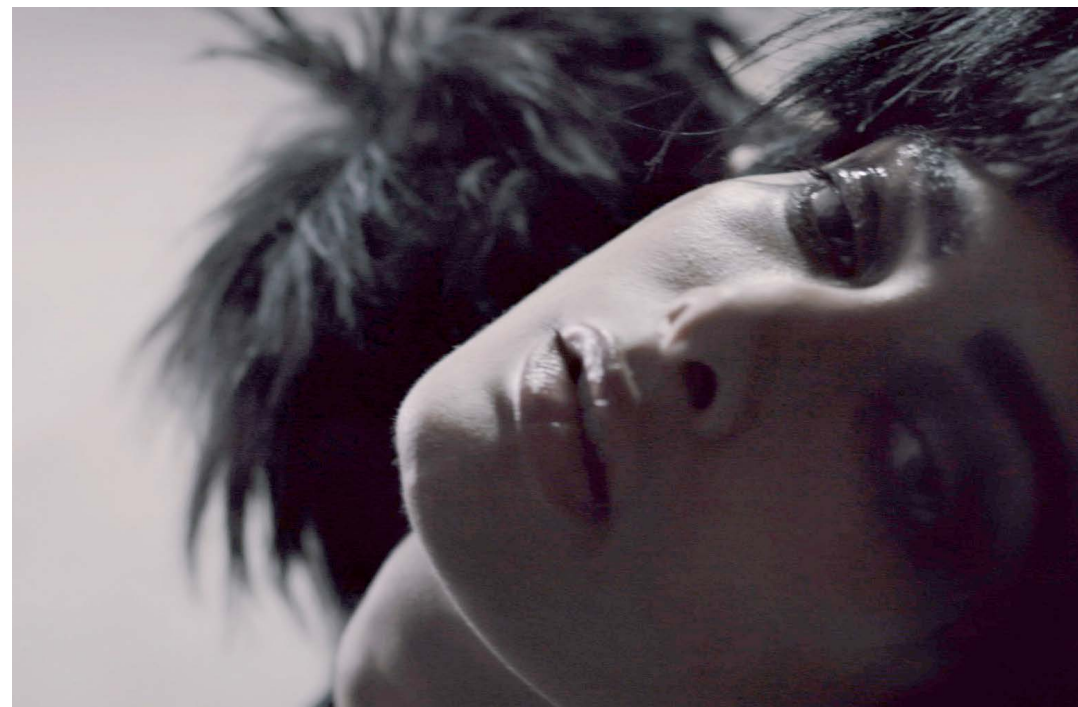


## Ania Catherine & Samira Mahboub

US / GERMANY

Ania Catherine (USA) and Samira Mahboub (Germany) met in 2013 while pursuing master's degrees at the London School of Economics Gender Institute.

Sharing a background in performance, they began collaborating under the name SAMANIA, creating work that combines movement, performance, film, and fashion, and is grounded in political and social critique around the subjects of gender, coloniality, and sexuality. Their work has been shown internationally and has been featured by various online and print publications including The Huffington Post, Rika Magazine, and Vogue.



## Hex

2017  
🕒 3'55"

**Directed by** Ania Catherine and Samira Mahboub

**Produced by** Dejha Ti

**Starring** Ania Catherine and Samira Mahboub

**Choreographer** Ania Catherine

**Director of Photography** Rob Jarvis

**Editor** Dejha Ti

**Music** Tim Motzer

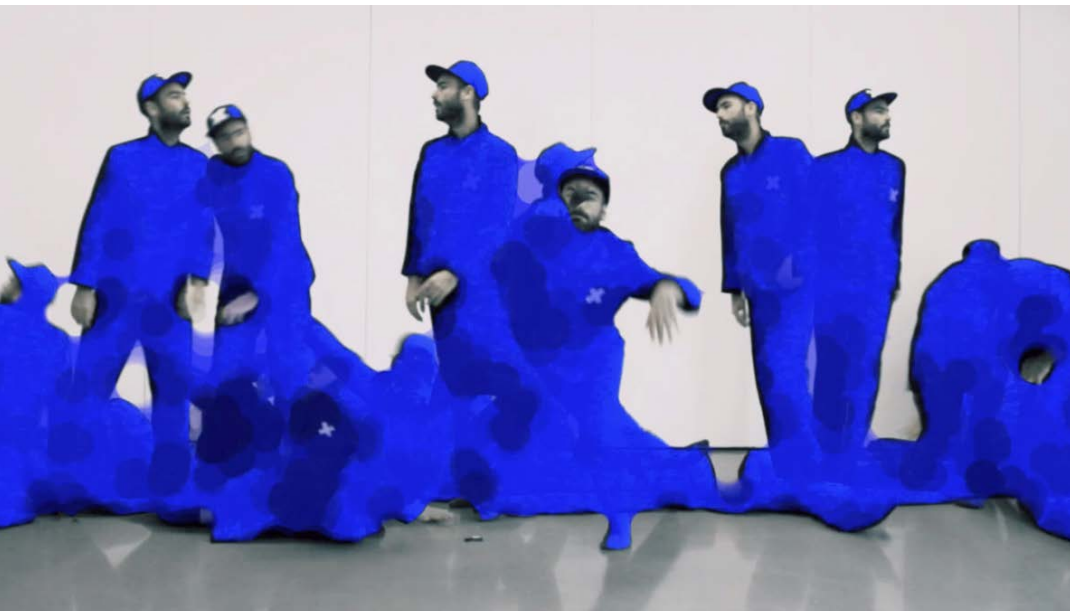
**First Assistant Director** Dejha Ti

**Costume Designer & Stylist** Taff Williamson

---

Hex is a contemporary film adaptation of German expressionist choreographer Mary Wigman's 1926 performance "Hexentanz".

## Other selected artists



Mikel Otxoteko (Donostia, 1981) is a doctor in Fine Arts and professor in the Department of Design at Cesine University Center, author of numerous essays that cross audiovisual arts with education, politics and aesthetics. In 2012 made a six-month stay at Pratt Institute of Art & Design of New York, invited as a Visiting Scholar by filmmaker and philosopher Manuel DeLanda. From then on, he starts a video installation line that places choreographic writing under the problematic of the militarization of civil society. With his work, he has participated in artistic shows of institutions such as The Secret Works (Aunts, New York, 2011), Genaro Pérez Museum (O el dilema de la visibilidad, Córdoba, Argentina, 2012), CGAI (OFF Galicia, A Coruña, 2013), Tiaf London (United Kingdom, 2015), International Center of Contemporary Culture, Tabakalera (Lantegi Irekiak, Donostia, 2017) and Museum of Contemporary Art Des Abattoirs (Rencontres Traverse Vidéo, Toulouse, 2017).



**Mikel  
Otxoteko**  
SPAIN



▲  
**Video-Coreografías  
Nº. 4**

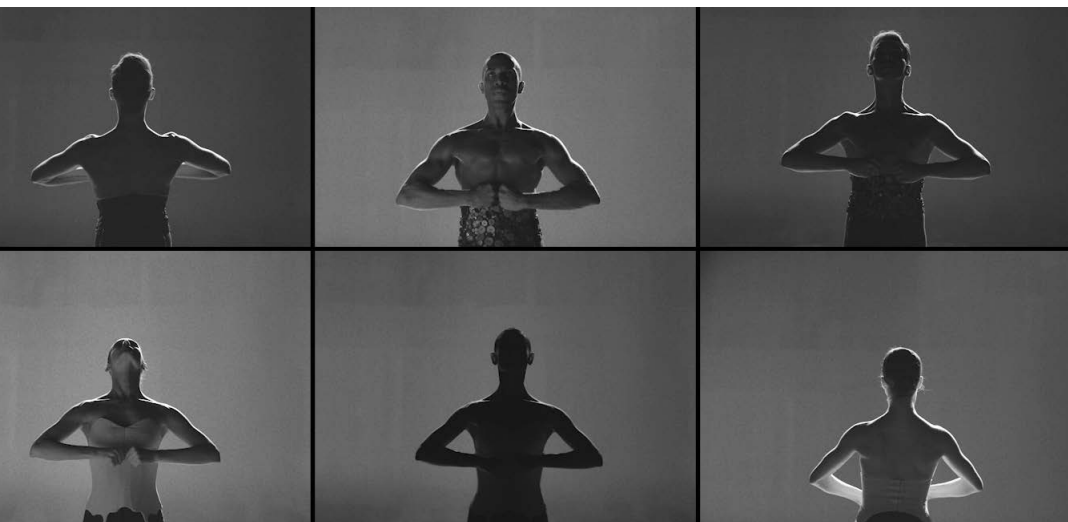
◀  
**Video-Coreografías  
Nº. 1**

**2018**  
🕒 10'

**Sound** Jana Jan  
With the collaboration of International Center of Contemporary Culture, Tabakalera.

The Video Choreographies are a choreography project through video editing. The resulting images tell us about the status of the individual in our societies. Also of diverse control techniques from which emerge key notions such as the reproduction of body movement, the induced trance, the docility and the malleability of the human groups or the collective identity, among others.

## Other selected artists



**Pedro Nishi  
e Francisco  
Miguez**  
BRAZIL

Pedro Nishi and Francisco Miguez are both young directors graduated in São Paulo University (USP), with several productions as documentary and fictional shorts, besides video-art and screen-dances. Some of Nishi's shorts are *Liberdade* (2018), *Retratos para você* (2016) and *Tempo de ir, tempo de voltar* (2016), exhibited on several important brazilian festivals as Festival de Brasília, Kinofórum, Janela Internacional and Olhar de Cinema. Francisco had exhibited a video-installation called *Ciclo do Sono* in Maria Antonia's Museum and the screen-dance *Interlúdio* in *Dança em foco*.

## **Dobras [Folds]**

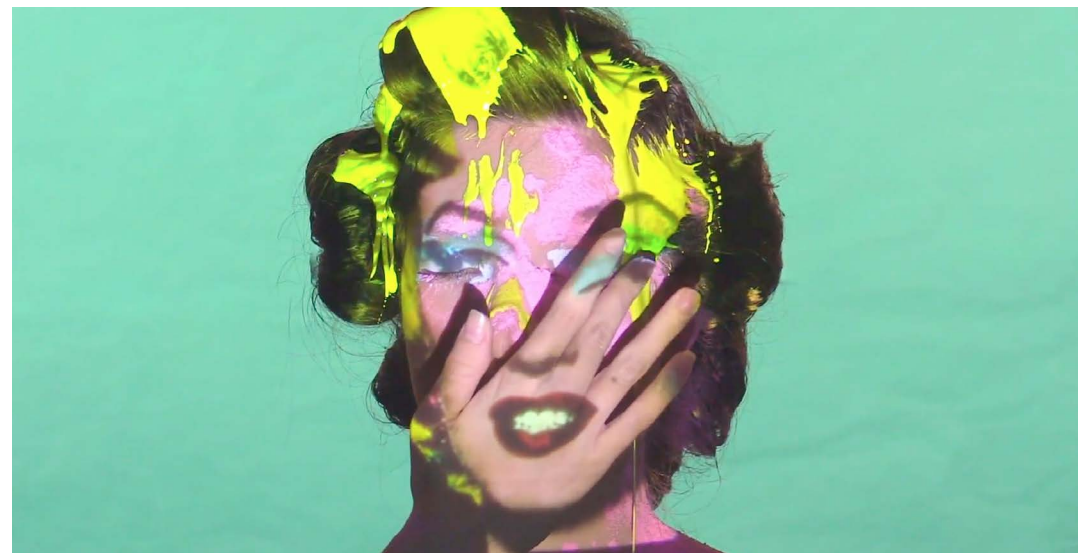
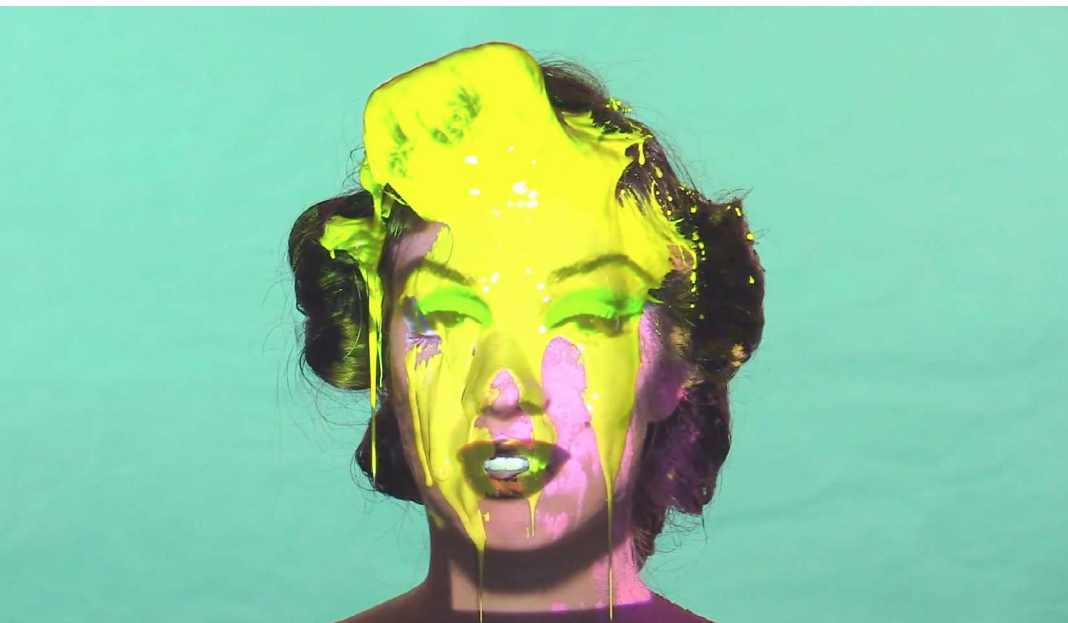
**2018**  
⌚ 12'18"

**Dancers** Ana Paula Camargo, Diego de Paulo, Nielson Souza, Morgana Cappellari and Yoshi Suzuki  
**Coreography** Marco Goecke  
**Direction** Pedro Nishi and Francisco Miguez  
**General direction** Cristian Borges  
**Editor** Luisa Noriko  
**Production** Pedro Brito and Ayume Oliveira  
**Photography direction** Arthur Ribeiro

---

In a nude space studio a middle gray paints the raw bottom of a single body.

## Other selected artists



### **Proyecciones de una hermosa criatura**

2017  
⌚ 4'39"

**Dirección/Producción/Guion:** Estefanny Ríos  
**Dirección de Fotografía** Pablo Nicolás Castillo Navarrete  
**Asistencia de Fotografía** Carlos Mazorra  
**Editor y montaje** Paul Donneys

---

Una relación que transmuta, la apariencia que se apodera del cuerpo, la obsesión construida a partir de un ideal. "Proyecciones de una Hermosa Criatura" plantea la imagen del ideal de belleza, representado por Marilyn Monroe, como un elemento performático que transforma el cómo nos vemos y que, en su proceso, somete al cuerpo a dejar de ser lo que es, para pasar a ser un lienzo cargado de exigencias y copias -no siempre bien hechas- de unos prototipos ideales; logrando como resultado un cuerpo desgastado y desfigurado.



**Estefanny Ríos**  
COLOMBIA

Comunicadora social de la Universidad del Valle (Cali - Colombia) de 23 años, próxima a obtener su título, desarrolló su inquietud, a lo largo de sus estudios de Comunicación, sobre la imagen idealizada del cuerpo femenino.

Realizó el experimental "Proyecciones de una Hermosa Criatura" en el que, haciendo uso de recursos como el performance, la proyección de imágenes sobre el cuerpo y archivo sonoro, plantea un discurso en el que la imagen del ideal de belleza, representado por Marilyn Monroe, es un elemento que transforma el cómo nos vemos y que, en su proceso, somete al cuerpo a dejar de ser lo que es, para pasar a ser un lienzo cargado de exigencias y copias -no siempre bien hechas- de unos prototipos ideales; logrando como resultado un cuerpo desgastado y desfigurado.

## Other selected artists



Maité Jeannolin is a french dancer and performer based in Brussels. After studying in P.A.R.T.S, she has been working with different choreographers, visual and video artists (Benjamin Vandewalle, Philippe Saire, Radouan Mriziga, Fabrice Samyn...). She has developed a growing interest for collective research and creation, mixing pluridisciplinary approaches. It resulted in various collaborative pieces and Coupé Décalé, a curation collective bringing together cinema, dance and anthropology. She is also collaborating with Charlotte Marchal, with whom she develops a video work on the landscape.



## Maité Jeannolin & Charlotte Marchal

BELGIUM

Charlotte Marchal has graduated from INSAS in section Image and works as director of photography on different short and medium lengths films ("Tohu-Bohu" Juliette Penant, "Ritournelle" Camille Deleu, "Wolvenvacht" Louise De Groef,"Coda"Ewa Brykalska...). She is also working as an assistant on long feature films. She directs in 2015 « Saison », a project commissioned for the Museum Maison Losseau. Her practice of cinema extends to video art in collaboration with various artists such as Lola Gonzalez, Dirk Hendrikx, Lionel Esteve and Maité Jeannolin.



## Tableaux, paysages premiers

2016  
12'21"

**Directors** Maité Jeannolin & Charlotte Marchal

**Camera** Charlotte Marchal

**Performance** Maité Jeannolin

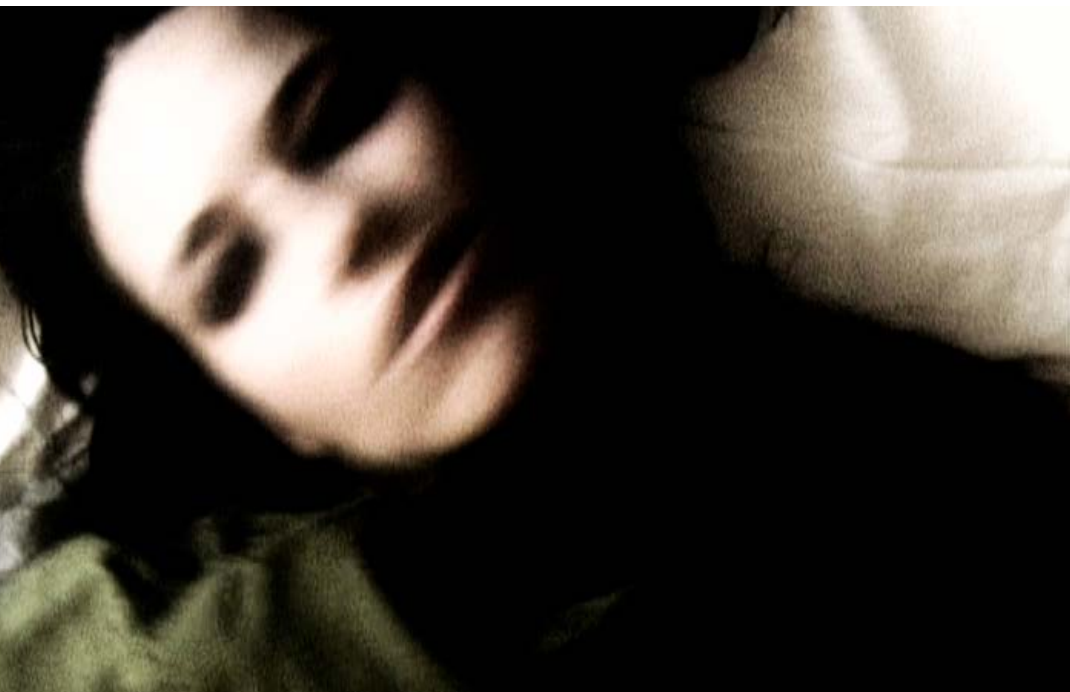
**Extras** Trân Trân, Silvia Groaz, Mélissa Valette, Valentin Augsburg, Dominique Hoeltschi, Romain Konde.

**Sound composition** Olivier Touche

Inspired by a mystical ceremony, this movie mainly shot in Morocco is a contemporary reappropriation of a rite of passage, a symbolical journey through the colors of a trance night. If the body is a vehicle that moves, it's to move its environment, to embody the landscape.



## Other selected artists



## Antonella Mignone & Cristiano Panepuccia

ITALY

APOTROPIA is an artist duo formed by Antonella Mignone and Cristiano Panepuccia. Their work explores the intersections of dance, performing arts and digital audiovisual production. Using light, sound, motion, bodies and time, APOTROPIA create works that explore the philosophical, anthropological and scientific elements of human culture.

APOTROPIA's works have been exhibited internationally at Japan Media Arts Festival, WRO Media Art Biennale, Ars Electronica, BLOOOM Award, Share Festival, Athens Digital Arts Festival, Digiark - National Taiwan Museum of Fine Arts, FILE – Electronic Language International Festival, Directors Lounge, FutureFest Art Prize, Bienal de Arte Digital, Festival Internacional de la Imagen, Eurovideo, among many others.



### ▲ *Timepulse*

2017  
⌚ 9'

**Direction, Choreography, Cinematography, Editing** Antonella Mignone, Cristiano Panepuccia  
**Performer** Antonella Mignone

---

A reflection on the difficulty of living the present moment before it becomes a memory, on the fear of the inexorable march of Time. *Timepulse* is one of the chapters of DROP, a work divided into several autonomous parts focusing on the dialectical relationship between the concept of Infinity and Control as a fundamental issue of human nature. In particular, in DROP the focus is on the body as a tool to perceive and control the material world. The body as the emblem of finite matter, inextricably connected to the spirit as a gate towards the Infinite.

DROP's underlying layer is inspired by autobiographical facts. A serious road accident condemns a dancer to a period of enforced immobility. The interruption of her life plan forces her to look deep inside herself.

### ◀ *No One / Alone*

2007  
⌚ 2'

**Direction, Choreography, Editing** Antonella Mignone, Cristiano Panepuccia  
**Performer** Antonella Mignone  
**Camera, Sound, Music** Cristiano Panepuccia

---

A girl wakes up alone in her bed. A sense of loneliness begins to grow and becomes the trigger of a deeper crisis.

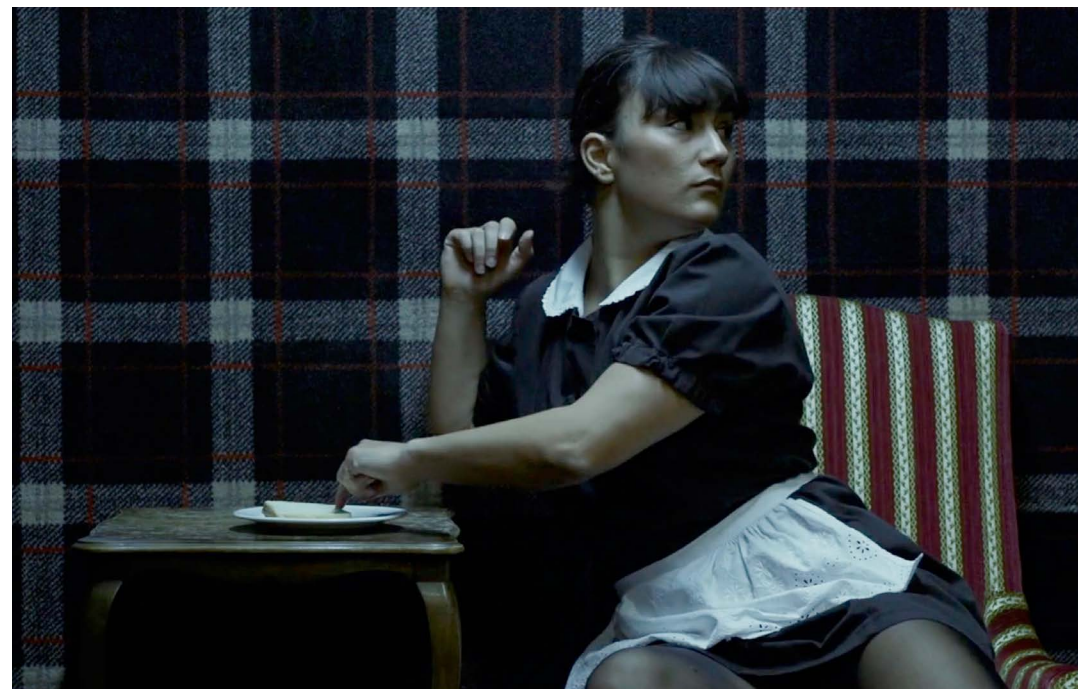
## Other selected artists



Born in Sicily, Nunzio Impellizzeri completed his art studies and he discovered dancing, which he was immediately drawn into. Still during his career as a dancer, Nunzio's path as a choreographer started in Italy for the Theater Company Gruppo Iarba, the Genius Loci and Studio Ferrera. In Switzerland, on behalf of Gisela Rocha Dance Company. In Germany he cooperated with Giorgio Madia and the CottbusStaatstheater. In 2009 Nunzio was one of the four choreographers chosen for the Platform 12 Min. Max. at Tanzhaus Zurich. In 2010 he was invited to create for the Faa-Zone Dance Company in Switzerland. In the same year he was selected amongst six other choreographers for "SiWiC 2010" with the artistic direction of Reinhild Hoffmann. Nunzio was appointed choreographer in ChoreoLab 2013 in Zurich and Warsaw, directed by Tanzhaus Zurich and Centrum W RU-CHU Warsaw. In 2012 and in 2013 he won the choreographic competition Ballet-ex in Rome. In 2014 he directed the short dance film "Quieta... Inquietudine" which has been in 2016, awarded with the audience price at the Loikka Dance Film Festival for the 60secondsdance competition in Helsinki. In 2014 Nunzio starts his collaboration with the ZHdK (University of the Arts) / BA Contemporary Dance in Zurich. In 2016 he was appointed to create "Happening" for the Opening of Zurich Landesmuseum. In 2014 in Zurich, Nunzio founds the Nunzio Impellizzeri Dance Company of which he is the artistic director and main choreographer.



**Nunzio  
Impellizzeri**  
SWITZERLAND



## Quiet... Disquiet

2014  
🕒 2'23"

**Director** Nunzio Impellizzeri  
**Producer** Nunzio Impellizzeri Dance Company  
**Concept & Choreography** Nunzio Impellizzeri  
**Video and Editing** Kristian Breitenbach  
**Music** Xavier Cugat  
**Management** Manfred Dachs

---

Is the real reason behind the restlessness of our current era due to the fact that we cannot share our private thoughts with one another? Quiet... disquiet is about pictures, fragments of existence, considerations about being, of things vanishing, of time passing by.

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# **Videodance Studies**

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Este 5º Encuentro Internacional de Videodanza y Videoperformance propone como línea temática la evolución en la videodanza, y para ello **Videodance Studies** ha pedido a los/las artistas la presentación de dos piezas, una más reciente y otra más antigua o primeriza, con el fin de promover un diálogo entre las dos obras y una reflexión compartida del/de la propio/-a artista sobre la evolución de su trabajo. Desde sus inicios, este Encuentro promueve la reunión de artistas en torno a la creación de videodanza, videoperformance y videoarte con el cuerpo, buscando el intercambio creativo y la difusión de obras mediante un programa de presentaciones y conferencias junto a las sesiones de proyección cinematográfica. Presentamos un total de 52 obras que provienen de 17 países y serán presentadas por sus autores, con debates con el público en la **Sala Refectori del Centre del Carme Cultura Contemporània**.

Presentamos dos obras con formatos excepcionales: la instalación **PLEASE, YES** de Jasmine Morand (realización audiovisual de Blas Payri) que explora las relaciones madre-hija con una proyección en continuidad que navega por varios espacios de proyección, y **Le Ballet de la Nuit** una obra de 12 horas con la colaboración de artistas de 12 países que se presentará en multiproyección.

**Free entrance - Open to the public**  
**[videodance.blogs.upv.es](http://videodance.blogs.upv.es)**

Colabora



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