

6

Intl. Meeting on Videodance and Videoperformance



16-20 Oct 2019

CCCC Centre del Carme Cultura Contemporània. València



98 videodance and videoperformance works
107 state and international artists
Conferences and round tables

CCCC. Sala 2 - Free entrance

Videodance
Studies



TOTS
A UNA
VELLA

CONSORCI
DE MUSEUS
DE LA
COMUNITAT
VALENCIANA

CCCC
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CIRCUITO
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6

Intl. Meeting on Videodance and Videoperformance

En la 6ª edición del EIVV, **Encontre Internacional de Videodansa i Videoperformance**, constatamos el inmenso momento de creatividad que conoce la videodanza. Año tras año, observamos el aumento de la cantidad y la calidad de las piezas recibidas. En esta última edición, además de las 632 piezas recibidas de todo el planeta, hemos solicitado a ciertos autores más piezas para profundizar en su recorrido y hemos contado con la adjunción de producciones locales. Podremos así ver obras que nos vienen de países con una producción interesante y poco vista, como Irán, Líbano o países de África como Nigeria y Sudáfrica.

Hemos puesto el foco en ciertos autores para ver su recorrido creativo en su presencia mostrando múltiples obras de diferentes etapas de su creación, como por ejemplo la coreógrafa y directora **Dina Veryutina** (Rusia), la realizadora e intérprete **Fenia Kotsopoulou** (Grecia), el realizador de obras híbridas entre danza, moda y videoarte **Hadi Moussally** (Francia/Líbano) o las intérpretes y realizadoras **the Samaya Wives** (Australia). También podremos descubrir obras de América Latina, USA, China y diversos lugares de Europa y debatir con sus autores.

El EIVV se abre también más allá de la videodanza programando documentales sobre danza e introduciendo una vertiente pedagógica alrededor de la creación y la exploración de la danza en diferentes contextos.

Os esperamos en esta edición para descubrir la videodanza, en un encuentro gratuito y abierto a todos los públicos.

Rafel Arnal y Blas Payri
Organizadores del EIVV

Calendar 16 – 20 October Artists presentations

Each session is followed by a panel discussion session with the artists

PAGES 8 – 47



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Sala 2

Free entrance
Open to the public

6

Intl. Meeting on
Videodance and
Videoperformance

Wednesday, 16 OCT	Thursday, 17 OCT	Friday, 18 OCT	Saturday, 19 OCT	Sunday, 20 OCT
<p>16.00 h Sesión Pedagogía: ATD Keersmaeker</p> <p><i>Keersmaeker y la videodanza</i> (conferencia) B. Payri</p> <p><i>Mitten</i> (documental) O. Rochette, G-J Claes</p> <p><i>Arquitectura + Cámara: escenarios extendidos para la danza</i> (conferencia) K. Landa, M. Botana</p>	<p>16.00 h Sesión Pedagogía y film de danza</p> <p><i>Dansem</i> (documental) G. Iglesias, I. Rossi</p> <p><i>Dancing in the rain / Even briefer</i> A. Miralles</p> <p><i>Cambia el traje pero no el monstro</i> IES Lluís Vives</p> <p><i>Irreverente</i> J. Romero</p> <p><i>Si yo fuera</i> V. Gisbert</p>	<p>16.00 h Session: videoart and intimacy</p> <p><i>Dance through</i> H. Ojala</p> <p><i>Public intimacy</i> Ú. San Cristóbal</p> <p><i>Mar eterno</i> S. Kaneko</p> <p><i>Performance2</i> F. Sanmartín</p> <p><i>Cave</i> E. Izquierdo</p> <p><i>Third space. A web series</i> J. Antener</p> <p><i>Femme</i> J. Machado</p>	<p>16.00 h Session: Symbolism</p> <p><i>If and of any</i> I. Marković, V. Knežević</p> <p><i>Voiceover</i> V. Knežević</p> <p><i>Life</i> N. Teofilovic</p> <p><i>Bones of the earth</i> H. Mohaupt</p> <p><i>Re Dream / Bang</i> J. Vesala</p>	<p>17.00 h Lorenza Di Calogero – Circuito Bucles</p> <p><i>Danza directo</i> L. Di Calogero</p>
<p>18.30 h Filming pure dance</p> <p><i>MONK</i> Aly Rose</p> <p><i>Mass</i> F. LE, A. Gontier</p> <p><i>The Substitutes of editing in the single shot</i> (conference) Fu LE</p> <p><i>Vd01.6</i> K. Landa, M. Botana</p> <p>Debate</p>	<p>18.30 h Montaje y rodaje creativo</p> <p><i>Murciélagos</i> C. Claremi</p> <p><i>Human geography</i> A. Estellés</p> <p><i>Maids</i> S. Castro</p> <p><i>Fascia: skin deep</i> J. P. Viteri</p>	<p>18.30 h Session: Screendance in Russia</p> <p><i>Early soviet cinema and screendance</i> (conferencia) B. Payri</p> <p><i>Rand ()</i> Akopova, Goralsky</p> <p><i>CtrlC/ctrlV / Haara / Night on earth / Three songs about color</i> D. Veryutina</p> <p><i>Dance film in Russia</i> (conferences/talks) D. Veryutina</p>	<p>18.30 h Session: Hadi Moussally</p> <p><i>My Old Grandmother / The12Project / Bowl of cherries / ALIUD / Positive / Oh Boy! / Ophelia</i> H. Moussally</p>	<p>18.00 h Session: Duos and couples</p> <p><i>The knowledge between us / From the centre / Pink blue</i> P. Samaya, T. J. Samaya</p> <p><i>Prelude</i> K. Sadler</p> <p><i>Quell</i> Anna Rose, K. Sadler</p>
				<p>19.00 h Session: Fenia Kotsopoulou</p> <p><i>"Itineraries" / A cuppa with ancestors / Catch me / In side out / This dance has no end</i> F. Kotsopoulou</p> <p><i>Waiting on the doorbell / Carriage return</i> F. Kotsopoulou, D. Disley</p>

Calendar 15 – 20 October Loop Screening

4 parallel screens from
Tuesday 15 to Sunday 20
from 10.00h to 21:00h

PAGES 48–108



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Projector	Screen 1 Filming dance	Screen 2 Narrations	Screen 3 Movement
<p>Counter-uniform P. Makkas</p> <p>Correspondences E. Gispert Koper, M. Ardevol</p> <p>The words A. Ettehad</p> <p>4 ~ R. Rocha-Campos</p> <p>Larsen A. Dougé</p> <p>Liquid gold is the air R. Chesher, R. Lee</p> <p>The rebirth of Iqhawe N. Pilkington, O. Sibeko</p> <p>Limbo M. Pleshkova</p> <p>Le faune J. Simon</p> <p>La sabina A. Baer, R. Luna</p> <p>Wild-er-ness A. Baer, H. Salzer</p>	<p>Gender production line A. Papadopoulos, K. Tsakiri</p> <p>The man who travelled nowhere in time V. René-Lortie</p> <p>Cinema zone C. Li-Ming</p> <p>Solus S. Wierød</p> <p>Evolve V. Vittal</p> <p>Time subjectives in objective time K. Kallio</p> <p>Amplified movements R.S.M.Weerasingha</p> <p>Adham M. Lotfy</p> <p>Cinétique C. Earl-Ocran</p> <p>Cross-cap L. Arosteguy</p> <p>The big now D. Ti, A. Catherine, N. Arend</p> <p>Deaf G. Rodríguez</p> <p>Ease on down C. Catalan</p> <p>Competing for sunlight: oak D. Dachauer</p> <p>Mauk P. Bezuijen</p>	<p>La versión de nadie A. Moran, G. Orona</p> <p>Be kind A. Kenneth</p> <p>There's no sin to the south of Ecuador I. Furtado</p> <p>Time ruins everything D. Montego, P. Roeser</p> <p>Bella S. D. Myers, S. Stolar</p> <p>The cruel lovers' hell A. Levis</p> <p>Afecto A. Cavazzana</p> <p>A sight for sore eyes K.i Kallio</p> <p>Fair & lost F. Fini</p> <p>04:44 L. Shimizu</p> <p>Never twenty one K. Gay , H.i Coutant, S. Kanoute</p> <p>Lonely dancers F. Amirian</p> <p>A dialogue with cyberspace B. den Hartog</p> <p>Six home E. Adibpour</p> <p>Pokaz Trio – Kintsugi A. Sachivko, N. Kuzmenko</p> <p>Control J. García</p>	<p>Move around M. Pichon</p> <p>Bória I. Pasińska</p> <p>And so say all of us M. Rose</p> <p>Initiation I. Pasińska</p> <p>Waves V. Domlátil</p> <p>14 H. kizu</p> <p>Critter F. Bittencourt</p> <p>Digital afterlives R. James Allen, K. Pearlman</p> <p>Bleeding and burning G. Marin</p> <p>Tutasputa (Pottyshead) A.M. Fabijanić</p> <p>3 Drops L. Will Gama</p> <p>Fragments of light M. Tebechrani</p> <p>Danse macabre Z. Csánki</p> <p>Babelian circles F. Romeu</p>

Pedagogía

Conferences and talks

Sesión Pedagogía: ATD Keersmaeker

Wednesday 16 Oct - 16.00 h



Blas Payri
Spain

Universitat
Politécnica
de València

Keersmaeker, la videodanza y la música

conferencia

Anne Teresa de Keersmaeker ha tenido una extensa producción ligada a la videodanza, en particular con el realizador Thierry de Mey, en la que el tratamiento del movimiento y del cuerpo en pantalla va mucho más allá de la simple captación de una danza. En esta conferencia se analizan las relaciones entre música, movimiento y montaje en diferentes piezas coreografiadas por ella.

Arquitectura + Cámara: escenarios extendidos para la danza

conferencia

¿Cómo pueden la arquitectura y la cámara articular nuevas oportunidades para la danza?

VD01 busca en esa relación mediante estos elementos:

- la relación entre el cuerpo y un espacio arquitectónico,
- la mirada a través de la cámara, que encuadra, recorta y aporta puntos de vista no convencionales,
- la idea de imposibilidad de conclusión en la búsqueda del conocimiento y en la práctica del arte.

Proceso: Trabajar desde la exposición y variación sin llegar a una conclusión definitiva, aplicando una visión fragmentaria de la realidad construida por la suma de múltiples puntos de vista.



**Kepa Landa,
Marta Botana**

Spain

Universidad
Europea
de Madrid

Filming pure dance

Wednesday 16 Oct - 18.30 h



Fu LE
France

The Substitutes of editing in the single shot

conferencia

The single shot has the benefit to transmit the authenticity of a time unfolded to the image and is a philosophical and political statement itself. Through the history of cinema and my personal practice, we will get an overview of sequence-plans and analyze the tricks that fill the lack of editing in order to reach a sufficient level of tension and dynamism.

Session: Screendance in Russia

Friday 18 Oct - 18.30 h



Blas Payri
Spain

Universitat
Politécnica
de València

Early soviet cinema and screendance

conferencia

Screendance is an art that combines the choreography and movement, with editing, image composition and all the elements of the cinematographic language. Much of the foundations of modern screendance-making have their roots in the explorations of the early soviet cinema.

We will analyze excerpts of films by Vsevolod Pudovkin, Sergei Eisenstein or Dziga Vertov to understand the innovations in montage, image composition and capture of the movement, and how they have shaped the concepts that are used in the extended cine-choreography.



**Dina
Veryutina**
Russia

Dance-film in Russia. Theory and practice

conferencia / talks

The presenter will base the talk on her own experience as dance-film creator and a dance-film festival organizer and curator. The topics will include the educational programs that are held in different cities, workshops and festivals of dance-film in Russia.

Danza en directo Circuito Bubles

Sunday 20 Oct - 17.00 h



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Lorenza Di Calogero Italy

La bailarina y coreógrafa Lorenza Di Calogero ha participado en numerosas compañías internacionales y ha aparecido en numerosas videodanzas a lo largo de su carrera. Actualmente nominada como mejor bailarina de la Comunitat Valenciana, participará en el marco del Circuito Bubles en una improvisación junto con la música en directo de Dani Benedito.

Wednesday 16 Oct

16.00 h – Sesión Pedagógica: ATD Keersmaecker



Olivia Rochette, Gerard-Jan Claes

Belgium

Olivia Rochette (Belgium, 1987) and Gerard-Jan Claes (Belgium, 1987) live and work in Brussels. They studied film together at the KASK / School of Arts Ghent. Their graduation work *Because We Are Visual* (2010), a mid-length documentary, allows the viewer to discover the world of public video journals. *Because We Are Visual* was shown at national and international film festivals such as International Film Festival Rotterdam, International Documentary Festival Amsterdam, Videoex (Zürich, Switzerland), and was exhibited in museums such as S.M.A.K. (Ghent, Belgium) and MAC's (Grand-Hornu, Belgium).

In 2012 they finished *Rain*, a documentary about the transmission of Anne Teresa De Keersmaecker's contemporary choreography *Rain* to the Ballet de l'Opéra national de Paris. The documentary focuses on how De Keersmaecker and the Rosas dancers convey the dance idiom of the choreographer to the classically trained ballet dancers. *Rain* premiered nationally at the International Film Festival Ghent and was released in Belgian cinemas onwards. The documentary had its international premiere at the International Documentary Filmfestival Amsterdam.

Mitten (documental)

⌚ 53'10"

A film by Olivia Rochette & Gerard-Jan Claes
With Boštjan Antončič, Anne Teresa De Keersmaecker, Marie Goudot, Julien Monty, Michaël Pomero, Jean-Guihen Queyras
Production Rasmus Van Heddeghem, Ruben Desiere
Production Rosas Hans Galle
Image Olivia Rochette
Sound Lennert De Taeye
Editing Dieter Diependaele
Supervising producer 24images Farid Rezkallah
Line producer 24images Julie Charrier
Produced by Accattone films
A collaboration with Rosas
A co-production with 24images, Mezzo, Kaaithheater and De Munt / La Monnaie & Sadler's Wells

Mitten follows the final weeks of rehearsal of *Mitten wir im Leben sind*, the performance by Anne Teresa De Keersmaecker, her company Rosas and cellist Jean-Guihen Queyras, based on the six cello suites by Johann Sebastian Bach. The film offers an intimate glance into De Keersmaecker's meticulous methodology, in which a choreographic universe is built up through a careful study of musical composition. This intense creative process of continuously reshaping and honing, characterised by De Keersmaecker's inexhaustible longing for precision and detail, is reflected in the filmmakers' patient look at the work of the choreographer, the musician and dancers.



Aly Rose
China

Aly Rose is a choreographer and artist based in China. She also leads a dance for camera series in Shanghai and is passionate about collaborating on dance projects with people from diverse and non-dance-related backgrounds. While not dancing, she teaches at NYU in Shanghai. Her most recent work has been shown at TANK Shanghai, the Power Station of Art, the Museum of Contemporary Art MoCA, the Long Museum, the Glass Museum, and the ShanghART Gallery. Her current focus is bringing The ONE Show to fruition.

MONK

🕒 17'44"

Director & writer & choreographer Aly Rose
Executive producer Chang Le Fashi
Producer Ni Ba
Key cast Tao Siye

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A son is brought to a monastery by his parents and left there. He struggles to become a monk and on his journey inward finds protection and solace in three female immortals. This dance for camera is depicted through five sections: root, heart, will, mind and body.



Fu LE,
Adrien Gontier
France

Fu LE is a French award winner filmmaker and choreographer in the Tetrapode dance company. Graduated in sculpture at the Art Crafts National School in Paris, he then trained in physical theater and in contemporary dance in South America and Europe. He pursued recently his research in Taiwan, questioning social issues linked with urbanization. He is now evolving on the edge between dance, sculpture and video, and connects visual arts to the intimacy of bodily sensations.

Mass

🕒 10'00"

A film by Fu LE
Co-directed by Adrien Gontier
Choreography Fu LE
DOP Adrien Gontier
Music Harun Bayraktar & Tom Jarvis

.....

Mass is a 10 minutes single take video-dance shot in Paris. The project was framed within the Danse en Seine's choreographic workshops, including 40 amateur dancers. Images of the crowd appear more and more often and symbolize the current upheavals all over the world, evoking alternately parties, migrations, manifestations, gatherings or just the daily life of big cities. We thus work on the mass, with all the drunkenness it can inspire. We confront the individual with crowd movements, in order to observe how he resists or lets immerse himself.



**Kepa Landa,
Marta Botana**
Spain

Kepa Landa, Arizkun (Baztan, Navarra, Spain) 1969. PhD in Fine Arts at the University of Castilla La Mancha and graduate of the same university at the Faculty of Fine Arts in Cuenca. PhD Thesis title: "Identification, description, classification and analysis of artistic works based on data representation of brain activity." He is currently Professor at the European University of Madrid. He has taught at the Faculty of Fine Arts of the University of Castilla-La Mancha (2010-12), General Coordinator and responsible of Arteleku program, member of the Intermediae – Matadero Madrid curating team, MediaLabMadrid coordinator, Director of the Master in art and New Technologies at UEM 2003-2006.

Marta Botana, Madrid, 1980. As artist and researcher, I explore the body possibilities in different and changing spaces. Interested in collective creation I work with artists from different fields such as sound art, photography, video art and philosophy. The research diffusion is made in national and international forums, like past "Digital Storytelling", organized by Kapodistrian University and celebrated in Athens.

Vd01.6

🕒 09'58"

Director Kepa Landa
Dance Marta Botana
Music Telegraphy (Richard Sudney)



The central theme of this work is the search for knowledge and practice of art without the possibility of conclusion. A road without end. We work continuously from the formula of exposure and variation without reaching a final conclusion, integrating the error, the accident, as an essential part of the creative process. This approach responds to a fragmentary vision of reality constructed by the sum of multiple points of view. The repetition emerges as a compositional structure that alludes to the process of search, of progress, the way to Ithaca (by Kavafis)... moving without advancing, seeking to build your own rest, trying to generate your own space with the body in dialogue with the non-place constructions (Auge) that surround us.



**Gema Iglesias,
Idoia Rossi**
Spain

Gema Iglesias, bailarina y docente de danza contemporánea. Desde 2010 realiza su formación en vídeo y fotografía de manera autodidacta poniendo el foco esencialmente en el estudio del movimiento a través de la cámara y en cómo trasladar las cualidades del movimiento a la imagen. Dirige diversas piezas de vídeo danza, seleccionadas en varios festivales. Entre ellos "Distance and time", que fue expuesto en el museo Reina Sofía, año 2014. Actualmente trabaja para varias compañías de danza valencianas desarrollando la parte audiovisual además de impartir clases de danza en varios centros de Valencia.

Idoia Rossi, actriz, bailarina y coreógrafa. Licenciada en historia del Arte y Grado Superior en Danza Contemporánea. Realiza la dirección artística de NATIONAL CHOREOGRAPHIC. Profesora de danza Contemporánea en el Conservatorio Superior de Danza de Valencia durante 4 años. Como actriz de teatro, cine y televisión, imparte talleres en LA CINESCUELA MÉLIÈS. También como Coach para actores y bailarines investiga los procesos emocionales vinculados al movimiento.

Dansem (documental)

🕒 31'10"

Dirección y edición Gema Iglesias
Cámaras Gema Iglesias, Tubal Perales, Carlos Daniel Gomero y Laura Garcia
Coreografía Ramón Baeza, Idoia Rossi
Música y sonido Banda Juvenil de la Unió Musical de l'Horta de Sant Marçal, Fernando Brunet



Dansem es un documental que pone la cámara al servicio de la danza y la educación. Muestra el desarrollo de un proyecto didáctico realizado por el Intitut Valencià de Cultura de Valencia, que tiene como objetivo acercar la danza a la gente mas joven y generar una experiencia en primera persona en la que descubrirán esta forma artística tan desconocida para la mayoría de estos jóvenes. Los coreógrafos Ramón Baeza e Idoia Rossi junto con un centenar de alumnos de dos insitutos de Bujassot (Valencia) desarrollan durante tres meses y medio una creación coreográfica que finalmente se pondrá en escena en un teatro de la ciudad. El documental nos hace reflexionar sobre el sistema educativo, y la importancia de aproximar disciplinas artísticas como la danza a la educación para el desarrollo de la persona tanto individualmente como en colectivo.



Alfredo Miralles Spain

Madrid, 1987. Gestor cultural y creador. Su trabajo en producción de artes escénicas aúna sus dos trayectorias profesionales: la danza (es bailarín y crítico de danza) y la gestión de proyectos (es licenciado en Administración y Dirección de Empresas). Trabaja desde 2009 en el Aula de las Artes de la Universidad Carlos III de Madrid (UC3M), donde crea y dirige la Plataforma de Arte y Nuevas Tecnologías.

Incorpora la videocreación en los procesos pedagógicos en los que participa en la universidad. En este contexto ha puesto en marcha un documental sobre danza site-specific - Post Nubila (Primer premio en la Bienal de Arte Contemporáneo Bacos San Miguel, finalista en Fiver Festival, proyecciones en Bolivia, Argentina, Chile, México e India) - o coreografiado el largometraje internacional You Are Mythical (Premio del público en el Art Film Festival de Los Ángeles, premio al mejor largometraje internacional en el Borobudur Film Festival de Indonesia, proyecciones en Ecuador, Grecia, India y Jordania).

También realiza microcreaciones como forma de vehicular contenidos dentro de los talleres que imparte a adolescentes y en su labor de divulgación científica.

Dancing in the rain

🕒 01'00"

Camera and edition Irene Gómez
Coordination Sergio Santiago, Rosa Fernández Tobarra y María Rodríguez Manrique
Directed and choreographed by Alfredo Miralles
Producción Aula de las Artes - Universidad Carlos III de Madrid



Un homenaje al cine clásico a través de un microvideodanza con adolescentes. Una manera de introducir la videodanza en el contexto educativo y fomentar entre los jóvenes el cine clásico y la danza.



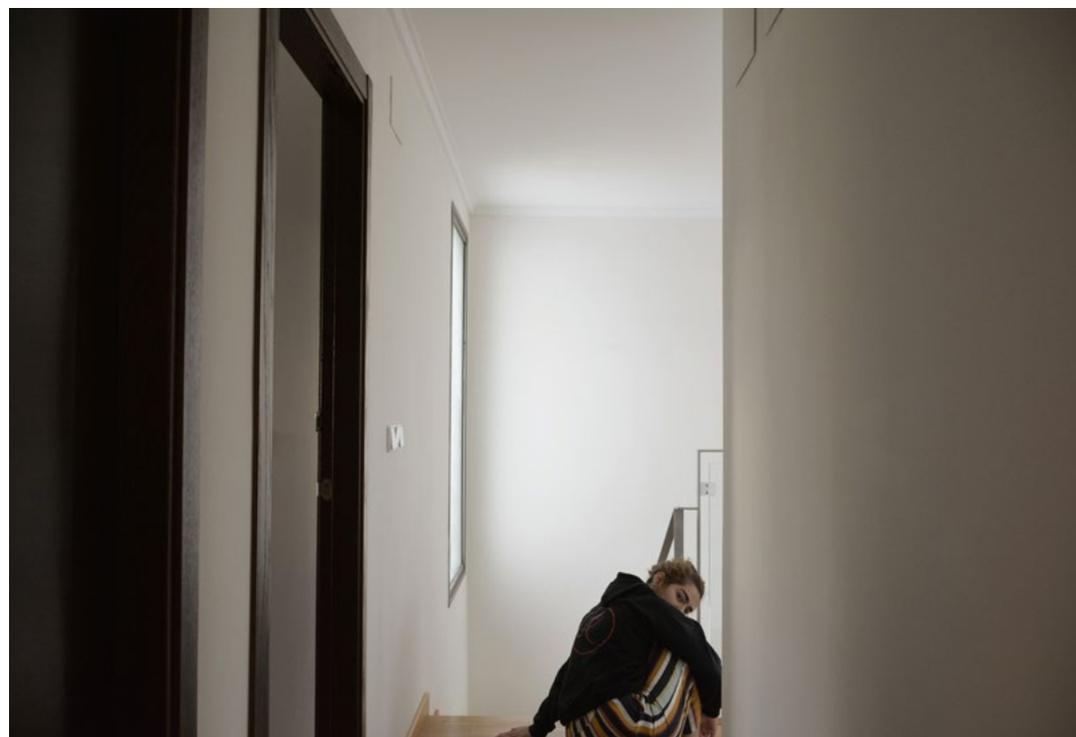
Aún más breve

🕒 01'00"

Camera and edition Irene Gómez
Music Pedro Fraguela
Directed and choreographed by Alfredo Miralles
Producción Aula de las Artes - Universidad Carlos III de Madrid



Cuando se cumple el primer aniversario de la muerte de Stephen Hawking le rendimos homenaje a través del videodanza. Una oportunidad para transmitir algunos de los contenidos de su libro desde la danza y la música: desde los orígenes de la astronomía con Aristóteles hasta los agujeros negros de Hawking.



Carla Martínez, Lucía Guillén (IES Lluís Vives) Spain

Carla Martínez Gimeno, amante del cine, y Lucía Guillén Pérez, actriz en proceso y amante del teatro musical, son dos estudiantes del Instituto de Educación Secundaria Lluís Vives de València.

Cambia el traje pero no el monstruo

🕒 04'30"

Directora Carla Martínez
Actriz principal Lucía Guillén
Extras Lluís Costa, Irene Sánchez, Natalia Montoro, Natalia Bernet y Raquel



Crítica a la utopía que se pretende conseguir por la lista de los derechos humanos.



Javier Romero Patiño

Spain

Javier Romero Patiño es licenciado en Bellas Artes por la Universidad Complutense de Madrid. Desde el año 1998 es profesor de Educación Secundaria (especialidad de Dibujo) y actualmente tiene su destino definitivo en el IES Federica Montseny de Burjassot (Valencia).

Sus inquietudes artísticas se encarrilaron al principio hacia la pintura y el dibujo, campos en los que ha realizados diversas exposiciones y obtenido varios premios. En los últimos años, ya dentro de la esfera educativa, ha centrado su actividad en el mundo del cortometraje, ámbito en el que algunos de los cortos realizados con sus alumnos han formado parte de la sección oficial de diferentes festivales de cortometrajes.

Actualmente también imparte cursos, como formador de profesores, organizados por el CEFIRE.

Irreverente

🕒 02'30"

Profesor Javier Romero Patiño

Alumnado

Lucía Alonso Corbí
Nayara Bixquert Ramón
Jaume Civera Soriano
Andrés Gómez Alonso
Nadia Risueño Ramón
Marcos Rodríguez Victory

.....

Cortometraje de ficción realizado por los alumnos de la optativa de Imagen y Sonido de 2º de Bachillerato del IES Federica Montseny mediante la técnica del Stop Motion, tomando el cuerpo humano como elemento principal objeto de la animación.



Vicent Gisbert

Spain

Vicent Gisbert Soler es un artista multidisciplinar que reside y trabaja en Valencia. Está muy implicado en el desarrollo de proyectos en los cuales utiliza el cuerpo, el movimiento y el lenguaje audiovisual como principales herramientas para la creación.

Con sus obras Rumores (2007), Au (2008), Contra (2009), r38 (2009), Back (2011) y Choices (2014) ha participado en diferentes festivales nacionales e internacionales de cine, vídeo arte y vídeo danza. Ha obtenido premios en distintos eventos como al mejor artista independiente del Festival Internacional Optica Vad de Girona 2010, Screening Motion Berlin 2011 y también menciones honorables en Festivales Internacionales como Oslo Screen Festival 2010, Videoforbes 2010 y el Adana Golden Boll Film Festival 2011, entre otros. Entre sus piezas escénicas destaca Fenster (2012), 1,2,3,4,6 pieza para cuatro intérpretes (2014) ARRIBA HUELE A CAMPO (2016), SAMSARA (2017) y TOXICOSMOS (2018) las cuales han sido presentadas en diferentes salas y festivales como el Instituto Cervantes de Berlín en el 2013, UFER_STUDIOS de Berlín en el 2017, el Festival Escena Contemporánea 2013 de Madrid o Festival Internacional VAD 2012.

Si yo fuera

🕒 18'00"

Idea, dirección, edición y cámara Vicent Gisbert
Danza Milagros Sánchez, Paco Bonafont, Enrique Botella, Pablo Monzó, Juan Vicente Giménez, Roberto Paredes, Maria José Adán, Laura Mora, Javier Santamaria

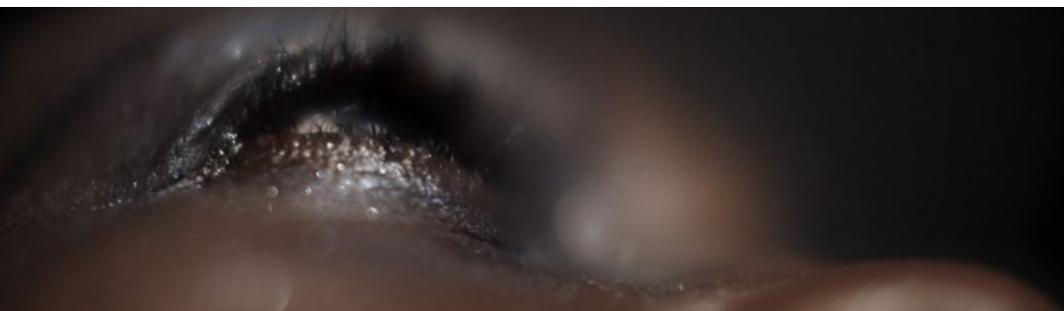
Música Remember the archer y Discovery de Scott Holmes, Let the pain speak to me y Your Mother's Daughter de Chris Zabriskie, Blonde de Nctnm, Touch the Darkness de Kai Engel

Obra producida con el apoyo de Generalitat Valencia, Consorci de Museus de la Comunitat Valenciana y CCCC de València

Con la colaboración de Giovanni Marzullo, Centro Ocupacional del Renaixet, Ayuntamiento de Godella y de L'Oliveria, Jardí Botànic de València

.....

Si yo fuera es la obra resultado de un proyecto multidisciplinar que se ha llevando a cabo con alumnas y alumnos del Centro Ocupacional el Renaixet de Godella. Es una iniciativa que apuesta por una creación contemporánea alcanzable y visible a usuarios de centros ocupacionales, considerándolos verdaderos productores culturales. Abriendo un espacio para facilitar la realización de una pieza audiovisual, ofreciendo oportunidades para que puedan expresarse con voces propias a través de un vídeo danza.



Murciélago

🕒 11'27"



Claudia Claremi
Cuba

She graduated in Documentary Film at the EICTV, International Film and TV School of San Antonio de los Baños, Cuba (2018), and also in Fine Arts at Camberwell College of Arts, London (2009). Part of the online Archive of Creators of Madrid since 2015, she has directed experimental and documentary films such as Centella (Firefly), Murciélago (Bat), El Monte (The Woodland) and Patio de Butacas (Audience). Her art projects and films have been exhibited in Cuba, Puerto Rico, USA and Spain as well as at international film festivals such as Alcine, Documentamadrid (Spain), MakeDox (Macedonia), FIC Gibara (Cuba), MIDBO (Colombia), FCIU (Uruguay), PHLAFF (EE.UU.).

Dirección Claudia Claremi
Producción ejecutiva Claudia Claremi
Fotografía Flávio Rebouças
Postproducción de imagen Flávio Rebouças
Diseño de sonido Vitor Coroa
Mezcla de sonido Vitor Coroa
Edición Juan Quirós
Dirección de producción Yenisleidi Vázquez
Productora EICTV

Dentro de un agujero negro resuenan movimientos veloces que llenan el vacío. Paisajes corporales macroscópicos se suceden en una creciente percusión. Una piel blanca palpita serena y una piel negra se contonea mostrando un rostro. Descargas luminosas estallan en el aire. En el trance de un lento vaivén, un párpado brillante revela y oculta un ojo de agua. Una piel abdominal que se infla y se contrae emite sonidos graves en una pulsión incesante. La película es un ensayo sensorial a través del cuerpo y del sonido; una composición basada en el trance y la vibración de figuras macroscópicas a partir de un acercamiento milimétrico a la piel de ocho personas en Cuba.



Anna Estellés
Spain

Directora de escena, investigadora de movimiento y artista visual. Fundadora de Akar Studio y directora de Akar Dance Theatre Company en Indonesia. Formada en teatro físico con los últimos asistentes de Decroux y posteriormente completa su formación en Danza-Teatro con Mercé Boronat, Danza Tradicional de Indonesia en la Universidad de Yogyakarta y Butoh con diferentes coreógrafos japoneses. Ha trabajado en la realización y organización de performances y talleres en España, Indonesia e Inglaterra.

Human geography

🕒 02'34"

Direction Anna Estellés
Photography Diego Barrero
Lighting Daniel Úbeda
Editor Mr Dagaris
Music MA Sanz

A trip through the topography of human bodies that evoke landscapes.

Thursday 17 Oct
18.30 h – Montaje y rodaje creativo



**Sofía Castro,
Julieta Ferraro**

Argentina

Sofía Castro studied art direction in Buenos Aires. With “Maids”, her first short film, she participated in the Vórtice residence for experimental film in Valparaiso, in the 16th Buenos Aires Screendance Festival Lab, and in Leeds Film Festival, Cinedans, and In/Motion Chicago, among a dozen other international film festivals. She is also the first Argentinian artist to take part in the International Encounters of Videodance in Valencia, and the first screendance curator for Durban’s International Contemporary Dance Festival. She was awarded a National Grant for the Arts for being FIVER Madrid’s 2019 featured artist, exploring sign language and choreography.

Julieta Ferraro is Argentinean, dancer, actress, performer and choreographer. Specialized in experimental dance, body weather training and physical theatre in the school Kim Physical theatre in Chile and Berlin. As an artist in residence, she researched through kalaripayattu martial art in the school Hindustan Kalari Sangham in Calicut, India. During the last ten years she has worked as a performer and teacher in Cuba, Chile, Berlin, Guatemala, New York and Buenos Aires. From 2018 she started her development at Siobhan Davies Studios in London. Nowadays she is living in Barcelona working as an artist.

Maids

🕒 05'00”

Direction Sofía Castro
Choreography Julieta Ferraro
Music Los de Seda - Franco Vidal
Cinematography Alberto de la Espriella
Sound design Mercedes Gaviria Jaramillo
Art direction Ángeles Cabezas Luna
Production Delfina Cocciardi



Inspired by Las Criadas de Monterroso (Monterroso’s Maids), this humorous short film combining fiction and screendance presents a maid ballerina embodying the voices of two stock radio drama lovers who plan to murder her with their own hands.

On a theatrical setting and in one circular travelling shot, objectivity becomes biased as the body struggles to expose all that is incorporeal, and the question arises as to where the limits between mind and expression are.

Thursday 17 Oct
18.30 h – Montaje y rodaje creativo



**Juan Pablo Viteri,
Marcela Correa**

Ecuador

Juan Pablo Viteri is an anthropologist, visual and sound artist whose main interest is the study of new media and Latin-American and Ecuadorian independent music. Furthermore, his approach aims to explore the intersections between academic research and creative practice. He is currently doing a PhD in Media and Cultural Studies at the Birmingham City University, and he is a full-time lecturer at the Universidad San Francisco de Quito in Ecuador. He is also the director of audio-visual contents of Radio COCOA; a web-based platform created for the documentation and promotion of the Ecuadorian Independent scene.

Marcela Corea is a dancer educated at “Frente de Danza Independiente de Quito” under masters Wilson Pico, Kléver Viera and Terry Araujo. She lived in Boston for ten years where she got a masters degree in art therapy and movement at Lesley University. She also studied authentic movement, improvisation and contact improvisation. She is currently coordinating the performance arts program at the Universidad San Francisco de Quito (USFQ) and is the director of TALVEZ dance company.

Fasciia: skin deep

🕒 13'46”

Dirección y edición Juan Pablo Viteri
Dirección y creación coreográfica Marcela Correa

Concepción Marcela Correa, Gabriela Piñeiros y Juan Pablo Viteri

Intérpretes Nicole Bravo, Juan Fernando León, Juan José Pozo, Gabriela Piñeiros y Alejandra Saavedra

Dirección de fotografía Miguel Cármenes



Fasciia es una apuesta por explorar la danza desde el lenguaje cinematográfico. Así, la pieza se propone jugar a convertirse en lo que danza no puede ser cuando se experimenta en vivo. La cámara asume, en este sentido, una perspectiva móvil que se mueve entre los cuerpos también en movimiento. A veces, más bien, juega a lo opuesto: mostrarse estática, pero ocupando espacios pocos esperados. Así mismo, el montaje y las elipsis, permiten experimentar, en un momento único, distintos escenarios, que más que locaciones buscan aludir o evocar sensaciones. Al final, los cuerpos cuentan una historia que desde su movimiento narran un viaje sin viaje, una constancia: empezar en el mismo lugar en el que termina.



Hanna Ojala
Finland

Hanna Ojala, 35, is a poet and a self-made filmmaker as well as a dance movement therapist from Finland who has finally found her way of creative expression through dance and video poetry, and is keenly learning more every day. She savors verbalizing actual events in an abstract way as well as describing the visceral effects of inner emotions – making invisible visible and visible indefinite.

Dance through

🕒 01'00"

Sound, visuals and performance Hanna Ojala



It takes moving to be moved, to be taken through things, through life. Everyone has multiple images of themselves, but to listen to one's true voice and follow it, is the key to getting through to the other side of the mirror image.



Úrsula San Cristóbal
Spain

Úrsula is an interdisciplinary artist and researcher based in Barcelona. Her work proposes a meeting point between music, contemporary art and audiovisual language. She is devoted mainly to Live art and low tech video art, addressing issues such as gender violence, migration, memory, identity, and subjectivity. Úrsula's recent work has been selected and screened in festivals such IVAHM 18 and 19 International Video Art House Madrid (Spain), CineAutopsia 4: Bogotá Experimental Film Festival (Colombia), 3rd Video art and animation Biennale of Puebla (Mexico), Deep Trash Escoria 2018 Cuntemporary (London), Festival de Diseño Audiovisual Experimental de Valdivia (Chile), 31th Festival Les Instants Vidéo at VideoBardo (France/Argentina), 8th Camagüey International Video Art Festival (Cuba), Every Woman Biennial Film Festival 2019 (New York, USA), and Magmart Video Under Vulcano (Italy). As a musician and video artist, she participates in theatrical projects at Sala Beckett Barcelona. Úrsula is professor of communication at Taller de Músics (College of music, Barcelona) and she is currently doing her PhD in Art History and Musicology at the Autonomous University of Barcelona.

Public intimacy

🕒 03'59"

Sound, visuals and performance by
Úrsula San Cristóbal



Our relationship with video cameras defines an important part of contemporary subjectivity. Am I the image? Am I just an image? Am I honest or am I pretending in front of the camera? Where is the limit between the expression and the reification of one's self? *Public intimacy* attempts to deal with the contradictions involved in self-representation in front of a camera. Through winks to the language of video clip and avant-garde film, the piece also addresses how the contemporary subject relates to an audiovisual culture that seems to redefine the limits between high culture and popular culture.



Sachiyo Kaneko
Japan

Sachiyo Kaneko was born in Tokyo, Japan. She was graduated in Department of International and Cultural studies from Tsuda University. She started to learn SHO, Japanese/Chinese calligraphy, at seven years old. After learning this traditional art deeply and intensively for a long time, she started to create contemporary art based on SHO.

First solo exhibition was in 2000. Since then her art has been bringing her many places in the world: Mexico, Colombia, Peru, Argentina, Ecuador, the U.S.A., Belgium, France, Italy, Slovenia, Sweden, Spain, Portugal and Japan. She has also held live performances to show the body movement which produce lines. Lines are most important parts of Sachiyo's art. Usually people appreciate only the lines on paper which are the results of the movements of body. Usually people cannot watch this body actions behind the art works, though good movements are required to produce good lines. Good actions as a SHOKA, calligrapher, have good rhythms. You can find body actions with rhythms, emotions and sounds when you watch her drawing in front of your eyes.

Mar eterno

🕒 05'01"

Direction, choreography Sachiyo Kaneko
Film David Buítrón Fernández
Music K.Y./ Galon



I was born and raised in Japan, an island country. We cannot walk to the neighboring countries. The sea has been a barrier separating us from outside. But once we watch this from another point of view, our transportation to go to another country has always been a ship over 1000 years. It can be said the sea is the way to connect us.

The sea for me is SHO, so called Japanese, Chinese calligraphy. It seems to be a barrier between this oriental, traditional culture and modern lives or foreign people. But SHO is a great art. Art can connect people by moving their hearts. It is my lifework to connect people beyond time and places. Dance and SHO are the arts of rhythm. I believe I can express the important aspects of our traditional art in film dance.



Francisco Sanmartín
Spain

I am a multi-media artist, doctor at Fine Arts and teacher at Departamento de Pintura - Universitat Politècnica de València. As a member of the research group Laboratorio de Luz. I have participated in projects that have been shown at: Greenspace - Valencia, LABoral Centro de Arte y Creación Industrial - Gijón, ZKM | Zentrum für Kunst und Medientechnologie - Karlsruhe, Centro Párraga - Murcia, Espace Brasseurs - Liège-Belgium, Ludwing Forum - Aachen. Germany, Espai d'Art La Llotgeta-CAM - Valencia, Centro Andaluz de Arte Contemporáneo - Sevilla. I have also shown my personal work in: Galería Luís Adelantado - Valencia, Sala Amadis - Madrid, CCE - Lima, EACC - Castellón.

Performance2

🕒 03'28"

Direction and music Francisco Sanmartín
Choreography Laura and Camino



1994 Super 8 filming Laura and Camino performance.



Emilia Izquierdo

UK

Emilia Izquierdo is an artist based in London, UK working in video art using hand drawn animation and archival video footage. She has an MFA from the Slade school of Fine Art, London. MA Art and Politics at Goldsmiths University, London. Since 2012 she regularly exhibits her work in Experimental Film Festivals, Video Dance Festivals, residencies and exhibitions around the world.

Most Recently: Experimenta, BFI London Film Festival, UK (2019), Underwire Film Festival, Barbican Cinema, London, UK (2019), Marienbad Film Festival, Czech Republic (2019); ECRA, Experimental film Festival, Cinemateca du MAM, Rio de Janeiro, Brazil (2019); International Screendance Festival, Freiburg, Germany (2019); Radical Film Network, Silent Green Kulturquartier, Berlin, Germany (2019); FIVAC Video Art Festival, Camaguey, Cuba (2019); RPM, Revolutions per minute experimental film Festival, UMass, Boston, Massachusetts (2019), InShadow, Lisbon Screendance Festival, Portugal (2018), Istanbul Experimental Film Festival, Istanbul, Turkey (2018); L'Alternativa Independent Cinema Festival, Barcelona, Spain (2018); Dobra, International Experimental Film Festival, Museum of Modern Art, Rio de Janeiro, Brazil (2018).

Cave

🕒 02'19"

Animation, sound editing Emilia Izquierdo
Director based on extracts of Martha Graham choreographies



Cave (2018) is an experimental video that refers to extreme situations in which it is difficult to distinguish between anger and pain. Using key moments in 3 extracts from Martha Graham choreographies the piece explores release and constraint through movement: Clytemnestra and Medea's (Cave of the Heart) dance of revenge and Lamentation. The piece addresses this state of desperation and entrapment of our body and the need of release exploring this way human issues that go beyond technology and social systems combining the hand touch with technological and natural sounds.



Third space – A web series

🕒 03'19"

Author Jil Antener
Mentor Gabriela Betschart
Composer David Friedli
Web Melanie Fahrner
Music Audio Network
Producer Zhdk, Nico Lypitkas, Head Of Bachelor
Cast Audiovisual Media
Sound Engineering Samuel Müller



Third space is a place, where hybrid identifications are possible. A place, where dialogues between cultures evolve. A place, where new things come into existence.

The young and passionate dancer Laila grew up with two cultural identities. Born and raised in Switzerland, she has roots in Cuba as well. How is she dealing with two different cultural identities? How is dance, as a form of expression, helping her?



Jil Antener Switzerland

Jil Antener, 23, from Bern, Switzerland, studied from 2016-2019 at the Zurich University of the Arts in the course of study Cast / Audiovisual Media. In summer 2018 she did an internship at Neue Zürcher Zeitung as a video journalist. As an audiovisual designer, she has always been interested in cultural topics and in telling stories. During the Bachelor thesis THIRD SPACE, she deepened her interest in the field of postcolonial studies.



Júlia Machado
Brazil / Denmark

Independent filmmaker Júlia Machado has been directing and scriptwriting short documentary and fiction films with prizes at international film festivals. Her debut documentary “A Cidade dos Jovens” won OCIC Honorable Mention Award at RIO International Ethnographic Film Festival (2006) and her most recent fiction film “Paradise” won Special Jury Award at Short to the Point Festival (2016). She was a jury in the Jangada Award (OCIC/SIGNIS) in 2009 and has worked as a film editor, journalist, and producer in various media and film productions. Machado is also a film scholar with a PhD in Film and Media Studies and has been lecturing, teaching courses and workshops, and curating film exhibitions at universities and cultural institutions in Brazil and Denmark.

Femme

🕒 05'44"

Director, writer, editor & producer Júlia Machado
Scriptwriting collaborator Aline Sánchez
Cast Aline Sánchez
Cinematographer André Hansen
Production manager Iben Søtang Jacobsen
Assistant director Martin Johannsen
Production sound mixer Mathias Smith
Sound designer & assist. editor Peter Seeba
Soundtrack composer Rune Krogshede
Colourist Rasmus Stampe Hjort
Making of & still photographer Julie Bezerra
Madsen project consultant Richard Raskin

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Backstage, a dancer rehearses the lines of a character who, just like herself, struggles with the physical discipline that ballet demands. What does it mean to be beautiful and feminine? Constrictive ideals seem to be transmitted through the generations. As she prepares herself for her performance, she encounters the power and sensuality of her visceral body in her search for freedom.



Veronika Akopova, Florian Goralsky

Russia

Veronika Akopova is a dancer, choreographer and dance filmmaker raised in Russia and currently based in France. She graduated from Moscow State University and the Sorbonne and trained as a dance artist at ACTS École de Danse Contemporaine de Paris. She worked with Iván Pérez in Dance Theatre Heidelberg in Germany, as well as with a French choreographer Sylvain Groud and an Israeli company C.a.t.a.m.o.n dance group. Veronika created her first works “Entrelacs” (2015), a solo, and “Catharsis” (2016), a dance film, presented and awarded at international festivals around the world.

Florian Goralsky is a French director, editor and cinematographer. He directed several short films, including “Unstable Seasons” (2019) and “Bathers” (2019), as well as documentaries and developed advertising and VR projects for Parisian agency Neostory, Arte, European institutions, and most recently Dance Theatre Heidelberg. In 2015 Veronika and Florian founded bok o bok company, exploring different art forms, with a focus on dance and film.

Rand()

🕒 07'58"

Direction Veronika Akopova & Florian Goralsky
Choreography Veronika Akopova
Cinematography Florian Goralsky
Dancers Julia Baranyuk, Ekaterina Blinova, Maria Ermokhina, Lubov Filatova, Daria Glebova, Alexander Khityev, Karina Lyashenko, Elizaveta Nikitina, Ekaterina Povod, Valeriia Shcherbatykh, Vita Slizen, Evgeniia Taletskaya
Music Andrei Karasyov
Producer Veronika Chernysheva / Pro Dvigenie

.....

What is a hazard? Is it nothing more than a sequence of causes and effects forming an infinitely complex algorithm? *Rand()*, which signifies a programming function that generates pseudo-random results, immerses the viewer in a game with unpredictable results. *Rand()* is a result of a dance workshop on algorithmic methods of choreographic composition, led by Veronika Akopova and Florian Goralsky in Moscow in partnership with Pro Dvigenie, Contemporary dance, Russia. Between video-dance and video game, the film proposes the audience to challenge chance by participating in a series of games with disembodied protagonists and random results. The original music was composed by an award-winning composer Andrei Karasyov, and was inspired by slot machines and casino roulette.



Dina Veryutina
Russia

Veryutina Dina, 33 years old, Russia. A graduate of St. Petersburg University Cinema and TV. Videographer, director of documentary films, art projects. Since 2007 has been working in the genre of video dance with Alexander Lubashin. The first works were made within the framework of the elective program of the Master's program "Art Practices of Contemporary Dance Forms" of the Russian Ballet Academy.

In 2017, took part in the laboratory Moving Movie, which was held in the "New Space" Tetra Nations, Moscow. in the framework of this project, the work "Trust"

In 2017 - 2019 I participated as a teacher in the project DK Culture (International Summer School of Contemporary Dance). During this project she made two films: "CtrlC / CtrlV", «Night on the Earth». These films became participants of the following festivals: Loikka Dance film festival - Finland, Bucharest International Dance Film Festival - Romania, Seyr - Iran. Film «Haara» took part in the festival Boodyskope - Russia.

Currently I am curator of the project "City in motion" passing in the city of Kirov, Russia. The project is dedicated to film dance. Curator of the educational program for people with special needs.



ctrlC/ctrlV

⌚ 06'58"

Dina Veriytina / Alexander Lubashin



Sometimes we loose our identity and erase the limits of our personality. To cut this sequence of ctrlCs/ctrlVs we need to stop.



Haara (Butoh dance-film)

⌚ 05'58"

Dina Veryutina/Arina Nagomova



Abandoning the greenery of forest, the fallen leaves and iciness of snow Haara came across a touching hand. Like someone in the curves and knots and smoothness of the bark comes across himself, or stranger, or Haara.



Night on earth

⌚ 07'59"

Dina Veruytina/Alexander Lubashin

Three songs about color

⌚ 02'41"

Dina Veryutina/Arina Nagimova



Color in time, color in space, color in dance. The nature of color in subjective associations.



**Ivan Marković,
Valentina Knežević**
Germany

Ivan Marković is a Film director and cinematographer born in Belgrade, Yugoslavia. He graduated in cinematography from the Faculty of Drama arts in Belgrade in 2012 and received a master's degree in film from the University of Arts Berlin in 2019. For his photography work, he won "Erste Foundation" Award for best visual artist in 2014. He took part of "Berlinale talents" in 2015. His most notable cinematography work includes "All the cities of the north" by Dane Komljen, "You have the night" by Ivan Salatić and "Ich war zuhause, aber" by Angela Schanelec, which won the Silver Bear at Berlinale 2019. The short film "White Bird", co-directed with Linfeng Wu, had its premiere on Berlinale Shorts 2016. In 2018, his experimental documentary "Centar" had its premiere on Doclisboa Film festival. "From tomorrow on, I will", a feature film he co-directed with Linfeng Wu, had its premiere on Berlinale Forum 2019 and received the Grand prize at 2019 Jeonju International Film festival. He lives and works between Belgrade and Berlin.

If and of any

🕒 16'00"

Directors Valentina Knežević, Ivan Marković
Dancer Salla Oana
Composer, sound Katharina Hauke



If and of any focuses on liminal phase between supression and expression. Both of these seemingly opposite states relate to a desire that attempts to transgress personal or societal boundaries, to bridge the gap between biological and conscious mental experience. By its undefinable nature, this desire entails surrendering to the unknown, exploring and expressing oneself through the body and the senses rather than through language. A body is observed as a vessel connecting them, shown both still and in strong movement, from afar and very close, thus abstracting its physicality in different ways. The performer Salla Oana is central to the piece: deconstructed elements of the her personal narrative are incorporated in her movement, the vitality and strenght of movement contrasted periodical displays of weariness and exhaustion, observed on the texture of a aging skin.



Valentina Knežević
Germany

Valentina Knežević is an filmmaker and artist based in Frankfurt, Germany. After getting Magistra Atrium in Theater, Film and Media Studies on Johann Wolfgang Goethe University in Frankfurt, she started her Studies at Städel School in Frankfurt in the Film Class by professors Douglas Gordon and Laure Provoust. In 2019 she completed her studies of fine arts as a master student of Douglas Gordon. Knežević works has been shown at 64. Internationale Filmtage Oberhausen and exhibited in Palais de Tokyo, Paris, France; Bangkok Biennale, Bangkok, Thailand; Haus der Kulturen der Welt, Berlin, Germany; 1822- Forum, Frankfurt, Germany; Donaufestival, Krems, Austria; Woodland Gallery, Minokamo City Museum, Japan. Her video work „some thing. no thing“ (2016) was awarded with Price of Frankfurter Künstlerhilfe and her film project „VOICEOVER“ is supported through HessenFilm and Media (Hesse Film Board).

Voiceover

🕒 06'35"

Director Valentina Knežević
Text Ion Tanase
Dancer Noam Carmeli
Voice over Jack Brennan
Camera, editing Anatoli Skatchov
Producer tra.la productions
Composer Ketevan Dolnikova - Scheipner



On the one side they are described as murderers and assassins, on the other side as necessary protectors. They often pull in voluntarily into wars, for what they simultaneously are being respected and praised or ignored and blamed. They are often considered not as subjects but objects, as game characters. They have no voice, but a weapon. They are soldiers.



Nenad Teofilovic
Serbia

Nenad Teofilovic (born July 22, 1987) is a Serbian philosopher and film worker. After graduating from the University of Belgrade Faculty of Philosophy, he has gained a lot of experience in different forms of creativity, working as a film director, screenwriter, film editor, producer, and actor. Teofilovic is a co-founder of the film studio Reditus Film. His most notable works are a short documentary More Than Art (2014), and short films Load (2017) and Life (2018). He has been awarded as a director and producer on: The International Festival of Ethnological Film (2014) - The Award for the best Student Film, Micro FAF (2015) - Mikropolis Award for the Best Indie Short Film, Global Film Festival Awards (2018) - Best Experimental Short Film, Short Cut Film Festival (2018) - Special Award for Visual Solution, VIVA Film Festival (2018) - Special Award for Best Photography, Short Film Factory (2019) - Best Experimental Short Film.

Life

🕒 03'19"

- Cinematographer** Stefan Teofilovic
- Composer** Arturas Bumsteinas
- Costume Designer** Nevena Lukic
- Editor** Stefan Teofilovic
- Colorist** Stefan Kracun
- Sound mixer** Danilo Crnogorac



Cosmogonical anti-elegy dedicated to the executors of Ouroboros.



Holger Mohaupt
UK

Holger Mohaupt is a filmmaker and visual artist based on the East Coast of Scotland. Born in Germany, Holger studied visual communication and anthropology at the Art Academy in Hamburg, followed by a practice-led doctorate at the University of Dundee. His distinct lens-based work has been broadcast and exhibited internationally at festivals and in galleries. Holger is currently lecturer in film at Napier University in Edinburgh. Holger's research is focused on landscape, memory and immersive technologies. He is recipient of the New Media Scotland Award.

Bones of the Earth

🕒 02'30"

- Directed, filmed & edited by** Holger Mohaupt
- Choreography** Dana MacPherson
- Script** Dana MacPherson
- Sound** Jez Butler
- Music** Dan O'Bannan by Le Cose Bianchi
- Dancer** Dana MacPherson



A visceral poetic experience of movement across landscape where dark rock, sea and sky collide.



Jan Vesala
Denmark

Jan Vesala is a dancer and film maker. He has danced with Pina Bausch and Rui Horta. After his film studies at Kunsthochschule für Medien in Köln he is now creating art where movement is taken further through film.

Bang

🕒 01'00"

Performers Antoinette Helbing & Jan Vesala
Choreographer Antoinette Helbing
Director Jan Vesala
Camera, edit Jan Vesala



A man and a woman are exploring closeness - and the ambiguity of its different aspects. *Bang* is a dance movie about the difficult search of intimacy in a mechanical and ineffective choreographic structure.

Re-Dream
(work in progress)

🕒 18'47"

Performer and choreographer Antoinette Helbing
Director and Cinematographer Jan Vesala
Composer Erik Chirstoffersen



Re-Dream, a surrealistic and poetic dance film is a work in progress. The film stems from the performance "I am nothing, but I could be anything" (2016) by Antoinette Helbing



Hadi Moussally
France

Hadi Moussally was born in Lebanon in 1987. By age 18, he decides to go study film direction in France where he acquires a first master's degree in "Fiction Cinema" from Paris-Est Marne la Vallée University. Moussally then chooses to take on a complementary masters in "Documentary and Anthropological Cinema" from Paris X Nanterre University, in the course of Jean Rouch. In that respect, Hadi Moussally acquainted himself with reality-cinema. The anthropological and documentary approach accustoms him with the sense of keen observation of his subjects and alerts him to the importance of instantaneous shooting; whereas his fictional background gives him the urge of creating sensual, esthetically pleasing imagery universes.

From 2012, Hadi Moussally shifts towards the world of fashion and directs several experimental films some of which received various distinctions in festivals. In 2014 he made his first documentary on the end of his grandmother's life, and in 2016 a docu-portrait on a senior model. In 2018 he completed an experimental project on albinism "Positive" whose photos have been exhibited at the UNESCO, the City Hall of Paris and Beirut Art Fair as well.



Oh Boy!

🕒 10'00"

Based on the dance-piece "Oh Boy!" by Antonin Rioche

Co-production h7o7Films & Antonin Rioche
Adaptation by Antonin Rioche & Hadi Moussally

Film director Hadi Moussally

Choreographer Antonin Rioche

Dancer & voice Benjamin Behrends

D.O.P & post production Olivier Pagny

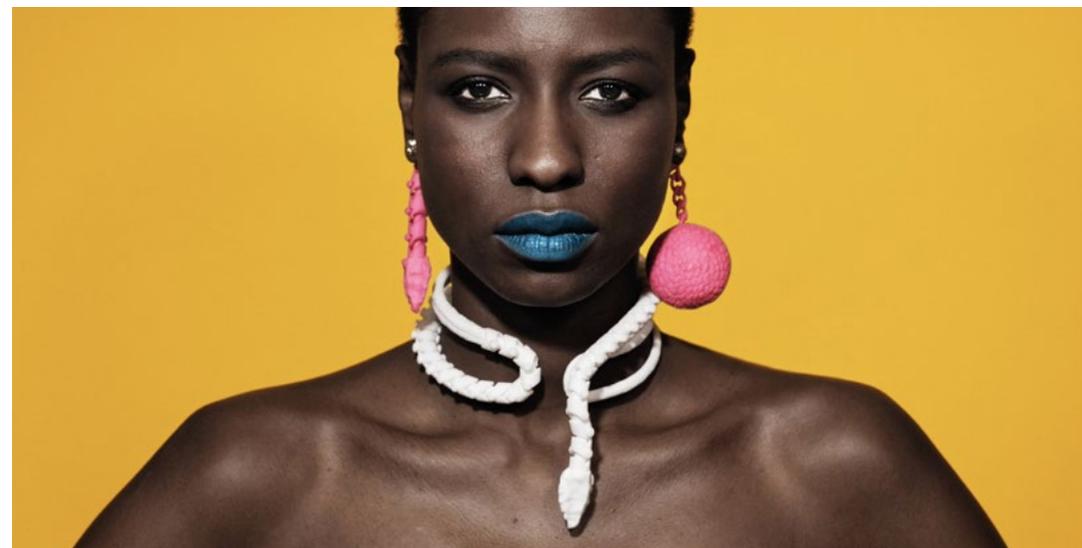
Sound design Niels Plotard

Fashion stylist Marie Scirocco

Fashion designers Hed Mayner & Sean Suen



Oh Boy! is a choreographic piece conceived and imagined by Antonin Rioche as a human drama, as modern as it is timeless. The only protagonist, the dancer Benjamin Behrends, is engaged in an intense and poetic experience about loneliness. The film is the result of an adaptation and collaboration with Hadi Moussally from h7o7Films, that reveals an intimate romance and reality about the loneliness, that we all know about.



My old grandmother

When time flies and life is boring, the only thing we wait for is death. For Myassar, my grandmother, days go by and blend into each other and all that is left to do for her is... wait. A picture will make her relive memories and, little by little, her emotions will guide her story.

The12Project

12 Fashion Films, 12 Editorials, 12 Fashion Designers, 12 Models, 12 Themes. *The12Project* is not only a story about fashion, it's also about art & passion and the world we live in. The12Project introduces fashion designers' creation through online videos and editorials. Every month, The12Project discusses a theme. Each one explores its own way to deliver a symbolic and unique message you can discuss. At the end of a 12 months-cycle, the 12 videos will merge to give birth to a new 12-minute movie.

Bowl of cherries

Bonni Miller's vertical portrait.



ALIUD

Sometimes when we are chased, there's no where to hide.

Positive

Positive is a film and photo series starring three people with special skin conditions. Putting a spotlight on albinism and vitiligo through negative editing, the project aims to raise awareness of these skin conditions and the multiple and intersecting forms of discrimination those with albinism and vitiligo face. By allowing the negative to empower the positive, Hadi Moussally highlights our similarities, rather than our differences.



**Pippa Samaya,
Tara Jade Samaya**
Australia

The Samaya Wives come together in life and in creation to explore the many colours and tones of what it means to be alive on this earth and reveal the innate one-ness that ultimately links us all. To bring a voice to the voiceless, to shed light in dark spaces, to empower and to inspire, The Samaya Wives strive towards equality, wisdom, compassion and authentic connection. One part dancer one part photographer an artistic medium is found between the two that brings a visual expression to the internal world of human emotion.

Recent appreciations include two time winner of the international 60 second dance film competition (Finland and Denmark), winner of best film in the FAD film festival in North Carolina- USA, Winner of Best dance on film at the Australian Dance Awards (2017), winner of best music film clip in the 2016 NIMA awards.



**The knowledge
between us**

🕒 01'00"

Featuring dancers

Tara Jade Samaya & James Vu Anh Pham
Filmed and edited by Pippa Samaya
Directed and produced by the Samaya Wives



A surrealist approach to cinematography, to explore the human race's ever-present hunger for knowledge and the value placed upon what you (think you) know. The quest to know it all, in contrast to the state of wonderment we reach in surrendering to the infinite unknown.



From the centre

🕒 07'57"



Pink blue

🕒 08'00"



Androgyne. Without expectations. Beyond gender roles. The same but different. Pink but Blue.



Katie Sadler
United States

Katie Sadler is a documentary, narrative, and short-form storyteller who graduated from NYU’s Tisch School of the Arts. With a BFA in film & television production and a minor in dance, she practices multiple artistic disciplines and combines them in any way that she can. Sadler has worked with companies including NBC, BuzzFeed, 20th Century Fox, Columbia Records, Red Bull, MacGuffin Films, Jim Brown Productions, and more. While directing documentaries, dance films and music videos is her main passion, Katie also edits, produces, and shoots a variety of projects and is a lover of all forms of storytelling. When not making videos, she can be found playing the guitar, taking dance class, or enjoying nature in any capacity.

Prelude

🕒 07'28"

Direction and editing Katie Sadler
Concept and choreography Anna Rose
Cinematography Carissa Henderson
Performance Anna Rose and Stanley Gambucci
Music Olaf Arnalds



Time slows in a barrage of memories and wishes, all flooding in as two people part ways. Love has not run out, but has come full circle, and the time has come to move forward.



Anna Rose, Katie Sadler
United States

Anna Rose is a Berlin-based dancer, choreographer, and singer, hailing from the Shawangunk mountains of New York. She received her early training in a variety of classical, folk, and percussive forms, and earned her BFA in dance from NYU Tisch School of the Arts. Rose has performed and taught extensively with The Vanaver Caravan, and worked with a variety of choreographers including Maxine Doyle, Luke Murphy, Vita Osojnik, and Netta Yerushalmy. Her own work has been presented across Europe, the UK and USA.

Quell

🕒 06'57"

Direction Katie Sadler and Anna Rose
Concept and Choreography Anna Rose
Performance Berit Ahlgren and Justin Faircloth
Cinematography Peter Pascucci
Editing Madeline Stedman
Music David Britton
Lighting Lucas Sachs



Quell is the shared history and present of two souls, distilled into a moment, suspended in space and time. It is a window into a love that has turned sour, where care has turned into a smothering, intense dependency. We watch as tenderness becomes something violent, and two souls struggle between the urge to escape, and the allure of surrendering to a familiar loop of toxic patterns.



**Fenia Kotsopoulou
& Daz Disley**
Greece / UK

Fenia Kotsopoulou is a Greek cross-disciplinary, award-winning artist (performance (art), dance, video, photography), based in Lincoln (UK), holding an MFA in Choreographing Live Art from the University of Lincoln (UK), a BA Honours in Dance from the National Dance Academy of Rome (Italy) and a BA in Italian Language and Literature from the Aristotelian University of Thessaloniki (Greece). Over the course of the last seven years, video making and photography became a dominant and persistent component of her artistic practice.

Daz Disley is a British digital artist, producer and audio and software-engineer working in the field of sound art and software development. He has been involved in back-end production and design in the worlds of recording, educational-publishing, marketing, and media-production. Since several years, he is producing works in the fields of video-dance and performance for the camera, along with experimental technology-related image-making.



Itineraries

🕒 05'20"

Direction/camera/editing Fenia Kotsopoulou
Music Stefano Risso

Itinerários is a collage of instant collective compositions by pedestrian in urban context. Individuals, couples and groups map a journey across time and space by walking in different paces and/or standing still; passengers become a performative ensemble which creates multiple trajectories and random encounters, transforming the square in a site of performance.

A cuppa with ancestors

🕒 01'00"

Lincoln (UK), 2017
Camera Fenia Kotsopoulou
Edit/performance Fenia Kotsopoulou

A one minute video dedicated to the deviant, extravagant, whimsical, insolent, indocile, irritable, naughty, talkative, incoherent, depressed, chatty, simpering, flirtatious, unconventional, irascible, impulsive women interned in Sant'Antonio Abate mental hospital during Italian Fascism. Women who have not been able to "fulfill" the roles of mother-housewife- fieldworker as imposed by the oppressive patriarchal society.

Catch me

🕒 03'29"

2017
Performance/choreography Andrea Coppone, Cinzia Sita, Sophia S.D.
Camera/editing Fenia Kotsopoulou

Three different non-narrative short stories. Three different ways of expressing the attempt to "capture" what is not easy to trap: like the rapid, playful body moving in the middle of a green field; like the dream in her mind during a warm evening; like the smoke of the incense, burning during the cold nights.

Inside out

🕒 09'20"

Lavanderia a Vapore (Italy), 2016
Performance/choreography Sara Marasso
Music Stefano Risso
Camera Fenia Kotsopoulou / Daz Disley
Editing Fenia Kotsopoulou

A triptych journey in search of a tension capable of restoring the fragmented nature of a "continuity constantly receding".

This dance has no end

🕒 10'53"

Lincoln (UK), 2018
Camera single shot by Daz Disley
Performance Fenia Kotsopoulou

A dance dedicated to artist, drag king and gender activist Diane Torr who passed away in May 2017. A year to the day, I dance in a black room : a single shot fusing male and female as ode to life and death.

Waiting on the doorbell

🕒 01'00"

Rome (Italy), 2017
Camera/edit Fenia Kotsopoulou
Performance/choreography Mariella Celia & Fenia Kotsopoulou
Fx edit: Daz Disley

Sometimes, while you are waiting for something to happen, you don't realise that so much is already happening in each millisecond that passes.

Carriage return

🕒 01'00"

2017
Directors Fenia Kotsopoulou & Daz Disley
Dance Fenia Kotsopoulou
Camera Daz Disley
Edit/post Fenia Kotsopoulou

Single shot where the camera follows the dancer while the dancer follows the camera and both draw circles around the table of memories. The old gramophone and its repetitive rhythm create another cyclical movement. Does such a thing as a straight line exist?

6

***Intl. Meeting on
Videodance and
Videoperformance***

Projector



Pantelis Makkas

Greece

Pantelis Makkas (Greece, b. 1976) studied photography and fine arts in Athens, Prague, and at Gerrit Rietveld Academy in Amsterdam. He was a resident at De Ateliers in Amsterdam where he was granted a two year scholarship. From 2009 to 2015 he collaborated with the university of Leiden and the PhDArts for his Artistic Research project “The Re-membering Body”. His work deals with video/film installations, performance, theatre and research. His work has been shown in museums, art places, theatres, and academic symposiums such as Stedelijk Museum, De Appel, Athens Festival, Megaron Concert Hall, Alex Mylona - Macedonian museum of contemporary art, Benaki Museum, The Greek Biennale, Atopos, Athens Festival, etc. He also performed in many countries outside of Greece such as Germany, Israel, Netherlands, Austria, Denmark, Malta, Croatia etc. His last work “Antistoli” was presented in the Athens and Epidaurus Festival 2018.

Counter-Uniform

🕒 44'00"

Concept, director Pantelis Makkas
Choreographer Angeliki Stellatou
Cinematographer Olympia Mytilinaiou Gsc
Costume designer Ioanna Tsami
Hair & make up artist Ioanna Lygizou
Camera assistant Sotiris Konstas,
Assist. choreographer Danai Goulielmou



Antistoli is an artistic video re-enactment of a historical event, the murder of student Alexis Grigoropoulos, participating in a demonstration on the evening of December 6, 2008 by an armed police officer. The murder of Alexis Grigoropoulos triggered the explosion of a nationwide wave of indignation in Greece, which led to unprecedented intensity riots, mainly in Athens, the “worst since the restoration of democracy in 1974”. Those riots were the most massive demonstration - at least to that day-against the reality the austerity measures had imposed.

Sixty performers clash while the camera records in detail the violence, the emotions, the bodies, the faces, the energy, the fear that the dynamics of the crowd create. Pantelis Makka’s artistic viewing angle intervenes by developing, with the help of the high-speed camera (400 frames per second), the three minutes of intense live action into a 45-minute single shot. Antistoli is structured as a slow-speed presentation of a single shot, without any external intervention in the flow and the evolution of the events and without editing.



Eric de Gispert Koper, Miquel Ardèvol

Spain

In 2007 and motivated by his interest in the world of documentary Eric de Gispert and Miquel Ardèvol founded, together, the production company “Record Produccions”, where they worked as directors of photography and directors and carried out different documentary projects of a historical, cultural topics (“All I know” 2008 Documentary on the life of Picasso in Horta de Sant Joan / “The forgotten voices” 2007 documentary on the period of the Second Spanish Republic / “Igloolik, a real tale” 2015, documentary about Inuit life and culture ...). They also usually collaborate as directors for many video projects of contemporary art museums like MACBA, Fundació Antoni Tapies, Museo Reina Sofia, Han Nefkens Foundation, and many other art centers.

Correspondences

🕒 46'37"

Director Eric de Gispert Koper
Director Miquel Ardèvol Verdiell
Producer Eric de Gispert
Producer Miquel Ardèvol
Writer Moreno Bernardi, Pere Riera
Key cast Moreno Bernardi, Pere Riera
Costume designer Josep Abril



Can architecture be danced? Can architecture be understood through dance? What is there in a certain architecture that allows us to inhabit it poetically, beyond the use to which it has been destined? *Correspondences* is an audiovisual document that relates a series of meetings between dance and architecture: space, time, matter, body, movement, image and sound interact significantly through a cross-correlation that reveals the specific nucleus of knowledge of each activity and explores its capacity for interaction and creative cooperation.



Ali Ettehad

Iran

Ali Ettehad (born Dec. 1983) is a director, writer, visual and performing artist. He is also an art critic whose articles have been published in many international newspapers and magazines. Ettehad's main body of works is "RAZVARZI" series (from 2007 till now) including video-art, digital media, book, installation, performance art, theater, music and film. His works are mostly research-based and focused on the middle-eastern mysticism and old Persian philosophy. One can find different symbols and elements that come from mythological realm of middle-east in Ali Ettehad's oeuvre; from Mesopotamia to Cashmere. He sees the world in a poetic view and it resembles in all his works and this will appear in different mediums of art, and the best way to present the idea will be chosen along the outcome of the idea, even so it's not the usual definition of poetry.

The words

⌚ 36'07"

A video by Ali Ettehad
Music by Ali Ettehad
Camera and edit by Ali Ettehad
Color correction ANAHITA ART STUDIO
Cast Nikoo Tarkhani / Sohrab Moradi Haghighi / Ali Ettehad / Masoud Shahriary / Kian Kiani / Athena Habibi /

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The words is about a spiritual journey. It is talking about an unconscious process; an institutional quest. It is not a process of reconciliation and education through enlightenment. In this journey you should forget about any proper planning. It is comparable to birds migration! The form comes from the fragments of ancient manuscripts, same as the episodes titles. The whole concept is related to different origins from Mesopotamian myths and Biblical literature to far-East mysticism.



Rodrigo Rocha-Campos

Canada

Rodrigo Rocha-Campos has been teaching the art and technique of camera and lighting for over 14 years as an educator at Vancouver Film School, in Canada as well as schools in Florida, United States. About 5 years ago, he began diversifying his career by creating, producing and directing screen dance films for festival circuit and the internet. To this date, Rodrigo has directed and produced 5 screen dance films with international exposure at festivals across the globe. To date, his films have been accepted worldwide including: San Francisco Dance Film Festival, Berlin's Tanz Festival POOL 17, Stockholm's Screen Dance Festival, Mexico's International Video Danza de CDMX, Video ce Film Festival, Valencia's IV International Meeting on Screen Dance, Oklahoma Dance Film Festival, Spain's Fiva Almagro and C+Screen Springtime 2019, Seyr's Festival of Movement, in Tehran, among others. Currently, he's in post-production of his latest dance film Chapter 5.

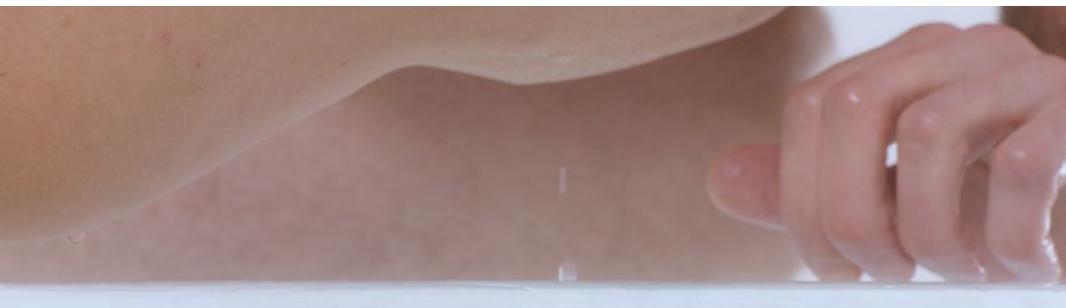
4 ~

⌚ 13'53"

Written, produced, directed by Rodrigo Rocha-Campos
Choreography by Farouche Collective
Dancers Felicia Lau, Erika Mitsuhashi and Mahaila Patterson O'Brien
Edited by Arlein Wharf-Garcia
Music by Will Meadows
Cinematography by Robert Riendeau
Production design by Jessica Kish

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4 ~ is an exploration of a world marked by precision of movement, repetition, and lack of emotion. A world where precision rules above any human needs leading the characters to the verge of madness and eminent breaking point. At the start, two female characters are subjected to the rules controlled and continuously watched by their challenging coach. Ubiquitous surveillance cameras watch the residents every action while speakers prompt them over to reset their positions. Set in a minimalist world devoid of life 4 ~ unfolds through contemporary dance, unsettling sounds and surreal visuals. In terms of format, 4 ~ is an amalgamation of screen dance and narrative short film varying its proportions from scene to scene -sometimes more dance or movement, sometimes more story.



Aurélien Dougé
Switzerland

Aurélien Dougé lives and works between Geneva and Paris. He was trained in dance at the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD). Between 2007 and 2014, he was a dancer for Dantzaz Compania/ Ballet de Biarritz, the Leipzig Opera, the Norrdans company and the Ballet du Grand Théâtre de Genève. He has worked with choreographers like Jöelle Bouvier, Andonis Foniadakis, Marco Goecke or Mats Ek. In conjunction with his career as an interpreter, Aurélien Dougé conducts his own research by collaborating with artists from different disciplines. In 2014, he founded his production structure in Geneva called Inkörper Company. Aurélien Dougé's work takes different forms and flows between performance and installation. As the creations progress, we perceive his constant interest in certain questions: how to shift the problems of the human and social sciences into the regime of the sensitive, the corporeal and the material? How to share aesthetic experiences that reflect different relational organizations. Alternately, Aurélien Dougé continues his career as a dancer and performer mainly for Cindy Van Acker, but also for Jérôme Bel and the director Romeo Castellucci.

Larsen

🕒 06'32"

Conception, artistic direction, performance

Aurélien Dougé

Edition Charlotte Audureau

Camera operator Sébastien Roman

Sound creation Rodrigo diaz

First assistant camera Cyril Cante

Sound recording Alexandre Jaclain

Colorist Inès Loura

Production Inkörper Company



With *Larsen*, Aurélien Dougé continues his cycle of research and creation on the relationship between human and his environment. For the realization of this experimental film, the artist stayed for 6 hours on an ice block of more than 400kg. The different shots and the slow motion processing deliver a sensitive show and landscapes that belong only to the mind of the viewer. In *Larsen* the skin is a protective and at the same time a threatening filter, the ice a solid and fluid base. The title refers to the *Larsen* barrier located on the northwestern coast of the disintegrating Antarctic.



Roswitha Chesher,
Rosemary Lee

UK

Roswitha originally trained as a dancer and choreographer at Trinity Laban and enjoys bringing that knowledge to her work as a filmmaker and photographer. A hugely varied range of projects gives her the wonderful opportunity to work with a richly diverse mix of people and performers. Collaborating with various choreographers including Luca Silvestrini, Levantes Dance and Sarah Blanc she has created many Dance On Screen works, both single screen and installation, on buildings in galleries and various locations. Her award winning work has been screened both nationally and internationally, at many film festivals and various venues.

Known for working in a variety of contexts and media, Rosemary creates large-scale site-specific works with cross-generational casts, solos for herself and other performers, video installations and short films. Her work is characterised by an interest in creating a moving portraiture of the performing communities she brings together, whilst also exploring and highlighting our relationship with our environment, be it urban or rural. *Liquid Gold is the Air* is an award winning video installation touring cathedrals and galleries.

Liquid gold is the air

🕒 17'13"

Direction Roswitha Chesher & Rosemary Lee

Choreography Rosemary Lee

Cinematography and edit Roswitha Chesher

Sound Design Graeme Miller

Original music composition Terry Mann

Design, costume and site Louise Nelson



Liquid Gold is the Air is a split screen triptych full of richly coloured iconographic images and fleeting dances set within the Cathedral of Trees, an arboretum planted on the footprint of Norwich Cathedral. Eighty people of all ages move with grace and vitality through the dappled sunlight. The soundscape, designed by Graeme Miller with original music composed by Terry Mann adds an other-worldly dimension to compliment the symmetry of the editing. This work is a collaboration between film maker Roswitha Chesher and choreographer Rosemary Lee.



Nicola Pilkington, Oupa Sibeko

South Africa

Born and bred in the boiling-pot cosmopolitan of Johannesburg, Nicola is a multidisciplinary artist, storyteller and educator.

Career highlights include working on shortlisted foreign film nominations for the Academy Awards, 'Inxeba' and 'Sew the Winter to my Skin' with Urucu Media and Yellowbone Entertainment; and directed the Naledi-nominated, travelling version of Shakespeare's 'Coriolanus', which journeyed to schools around Southern Africa reaching up to 9 500 learners. Recently, Nicola was the live stream director and collaborator of a simultaneous live performance over four stages, 'Babylon: Beyond Borders'. The production took place at the Market Theatre in Johannesburg, The Bush Theatre in London, The Harlem Stage in New York and SESC in Sao Paulo. Nicola is currently AV and Sound Designer for the upcoming Market Theatre production of Koleka Putuma's 'No Easter Sunday for Queers'.

The Rebirth of IQHAWE

🕒 05'30"

Conceptualised by

Nicola Pilkington and Oupa Sibeko

Videography and edit by Nicola Pilkington

Performed by Oupa Sibeko

Score by Geoffrey Diver



The *Rebirth of IQHAWE* is a short dance film influenced by the modern Japanese movement practice of Butoh.

It initially took its form as part of a performance art installation as a part of Sibeko's "IQHAWE* Series". The series explores the body both through its capacity for the sacred and the sociopolitical, by drawing on his seSotho ancestry and combining it's ceremonial practice and aesthetic with influences from the modern Japanese movement form, Butoh.

The installation sought to juxtapose the corporeal body with the filmed body; placing what is possible in each form side-by-side, to heighten and contradict.

The film iteration explores the potential of hybridizing Sibeko's movement practice into the film form: fragmenting, collaging and refiguring the body in time and space as a means to capture the corporeal expression of the dance. While the Butoh style of performance explores the connection of the body to mind and soul, the camera attempts to channel the kinaesthetic energy of the body as ash and crystal.



Maria Pleshkova

Russia

Maria Pleshkova (b. 1986) is a multidisciplinary artist working in photography and video.

Pleshkova graduated from the Law Faculty of Moscow State University, but her career in law wasn't long because of her passion for photography. Later, she studied Photojournalism at Moscow State University and Short film production at School of Visual Arts (Moscow). Also, she attended the Eddie Adams Workshop (USA) and the International Summer School of Photography (Latvia).

Pleshkova's artworks have been shown internationally, including exhibitions and festivals in Russia, France, Spain, Italy, Georgia and Czech Republic. Her multimedia works are part of Tbilisi Photography & Multimedia Museum collection.

Pleshkova's life and art are inseparably connected. She lives her life through her art, depicting her personal experience in a sincere and honest way.

In her work, Pleshkova explores the Microcosm, the human universe, and certain moments of the highest intensity of life. She focuses on the Unconscious, on dreams and visions.

Limbo

🕒 15'38"

Director, camera, editing, sound design

Maria Pleshkova

Performer Maria Pleshkova



Limbo (from Latin limbus ("border"), in Roman Catholic theology, the border place between heaven and hell.

This film is an attempt to escape from the dictatorship of the daily routine and to go deep into the oneiric space. The inner world and the outer world are juxtaposed, and the inner world seems to be more real.

There's a mytheme in comparative mythology called 'Katabasis'. It is a descent of some type, such as trip to the underworld. This film is a descent, too, in a certain sense. It is a metaphorical descent to artist's own universe.

This film is shot on smartphone on purpose. Normally, a smartphone is used to communicate with the outer world, but in this case it was used to explore the inner world.



Joseph Simon Netherlands

Joseph Simon (France, 1989) graduated from the ArtEZ School of Dance, Arnhem in 2014 and mainly works as a dancer and choreographer. Throughout his education, he kept on investigating the relationship between urban and contemporary forms of movement. This ongoing exploration has led him to work with Alida Dors, Jochen Heckmann, Erik Kaiel and Jean-Guillaume Weis and inspires his work as a maker. Since 2015, he has been developing his own work under the umbrella of Dansateliers Rotterdam, where he created several choreographic works, including the film *Le Faune* and the choreographic video *essai(s) Ballet Fantasies*.

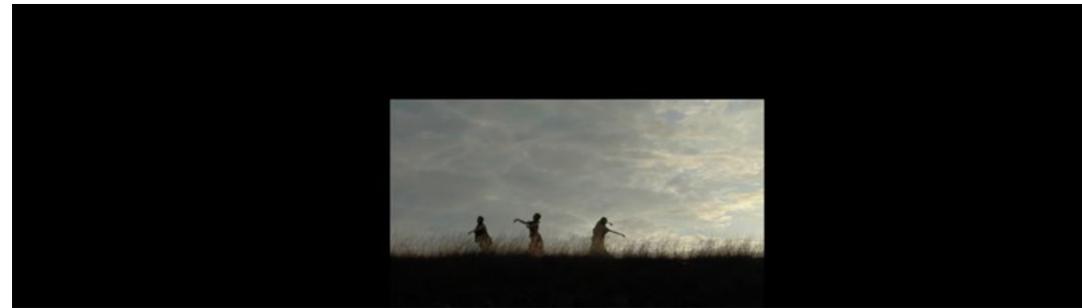
Le Faune

🕒 09'37"

Performers, voices and creative geniuses Daniel Barkan, Madelyn Bullard, Viviana Fabiano, Lucia Fernandez-Santoro
Camera Young-Jean Maeng, Laurens Heijs
Music Jimmi Jo Hueting, Claude Debussy
Concept, choreography and first edit Joseph Simon
Second edit Fanny Hagmeier
Conceptual support Fanny Hagmeier
Colorist and audio effects Matija Pekić
Produced by Dansateliers Rotterdam
Made possible by Gemeente Rotterdam

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Le Faune is a fantasy world on film, based on the ballet *L'après-midi d'un Faune* by Vaslav Nijinsky. Exploring the symbolic potential of legs through the eye of the lens, the movie reinterprets the original ballet and its topic of gaze and sexuality.



Ana Baer, Rocio Luna Mexico

Ana Baer is a Mexican video-choreographer living in the USA, her work encompasses a variety of dance for camera work, as well as interdisciplinary performances and choreography. Internationally active since 1990, Baer has been commissioned to make video installations, multimedia work and/or choreography by the John Cage Foundation, Stadttheater Giessen and Tanz Compagnie Giessen in Germany, Universidad Michoacana de Morelia and Contra Danza in Mexico, Performance Inventions in France, Boulder Museum of Contemporary Art, Michelle Ellsworth, Syzgy Butoh, and Sweet Edge in the USA, among others.

Rocio Luna is a creator and researcher in contemporary dance with twenty years of experience. She has been interested in developing an epistemology for dance that considers the voice of the creators, recovering the linguistic knowledge of the dance culture. Her creative work implies site specific in relation to digital media and the stimulus provided by the viewer. She is an evaluator of the Council for the Accreditation of Higher Education of the Arts.

La Sabina

🕒 04'47"

Dance, choreography Rocio Luna
Camera, editing Ana Baer
Original music Joaquin Lopez Chas
Direction Ana Baer + Rocio Luna
Production Baer Productions
Location San Marcos, TX

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La Sabina is an exploration of contemporary surrealism. Loosely based on the tales of Maria Sabina, a female shaman from the depths of Mexico who exposes the connections between the human and the spiritual worlds. This short screendance is influenced by Remedios Varo's androgynous quality of oneiric vulnerability. The choreography and cinematography are site-specific improvisations creating an intimate dialogue between dancer, cinematographer and the environment. The editing is an exploration of Claude Cahun's constant discourse of multiplicity as shown in her photographic work.



Wild-er-ness

Ⓢ 06'23"

Directors Ana Baer Carrillo and Heike Salzer

Dancers Michelle Nance, Heike Salzer

Textile design Robert Burton

Original music Richard D. Hall

Drone operator/second camera Ian Bailey
and TJ Simon

Still photography Jessica Beer

Filmed and edited by Ana Baer Carrillo

Produced by WECreatProductions



Wild-er-ness explores the visceral/ sensory experience of time, place, and belonging. Set in the Yorkshire Moors of Northern England, two traveling women of unknown origin meet, intersect, and dissipate through misty landscapes and treacherous trails. Consistent with their artistic research schema in the fields of dance and video, directors Ana Baer and Heike Salzer incite new challenges for the creation of *Wild-er-ness* by integrating the notion of fashion design as a complementary starting point. Similarly, WECreatProductions, embraces drone filming techniques from the conception of the piece.

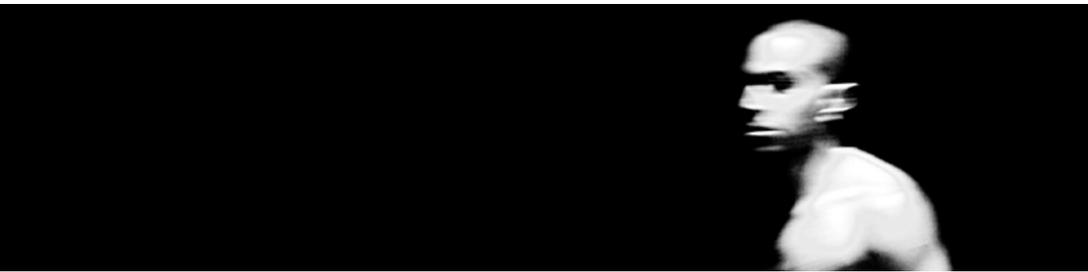


**Ana Baer,
Heike Salzer**
Mexico/Germany

WECreatProductions is the transcontinental company of screendance artists Ana Baer (MEX/US) and Heike Salzer (GER/UK). Committed to exploring the possibilities of digital technology in service of collaborative art creation, they produce site-specific interdisciplinary works inspired by their shared fascination of extreme landscapes, place and narratives of sites.

Screen 1

Filming dance



**Angelos Papadopoulos,
Katerina Tsakiri**

Greece

Katerina Tsakiri was born in Athens on March 20th, 1991. She studied Photography and Audiovisual Arts at the Technological Institute of Athens (T.E.I.A) and at École Supérieure d'Art et de Design d'Orléans, France (I.A.V) as an Erasmus Student. Currently she is a MFA student of Photography on Valand Academy of University of Gothenburg in Sweden (2019-2021). Her work has exhibited in European photography festivals such as Athens Photo Festival, Circulation(s), Encontros da Imagem and other cities around Greece and France. Four of the first prints of her project "Family Affair" belongs to MOMus' (Metropolitan Organization of Museums of Visual Arts of Thessaloniki) private collection.

Angelos Papadopoulos was born in Athens on 1991. He studied dance at National School of Dance (K.S.O.T) and Theory of Economy at Athens University of Economics and Business Economic 's Department (A.U.E.B). As a dance performer he has cooperated with Christos Papadopoulos, Romain Guion & Monica Gillete, Thomas Moschopoulos, Sofia Mavragani, Compañía Sharon Fridman, Rootless Root, Jukstapoz and others.

Gender production line

🕒 05'20"

Creation & interpretation Angelos Papadopoulos
Video Katerina Tsakiri
Music Rafailia 'Raflak' Bampasidou



What stages we have to get through in order to become a being with a 100% gender id? I start with the human body, as this is always the primal material. The body unsexed, the body maled, the body femaled, the body as a hybrid...I'm basically interested in identity: I never know exactly what I am doing but I am convinced of it. It's a real comfort zone for me to feel alien. The body unsexed, the body maled, the body femaled, the body as a hybrid... How the society constructs the sex? This is the social manifesto that dominates me now.



Vincent René-Lortie

Canada

Vincent René-Lortie is a Montreal based Film director. His love for bringing poetic narratives to screen has led him to direct several short films and music videos. Vincent's work crosses genres of animation, sci-fi, narrative, and dance-film. His greatest strength is to create dream-like and surreal moments amidst realistic universes. Magic is a thread that is elegantly woven throughout his vast body of work. His films have been shown by world-renowned festivals and his music videos have been made in collaboration with several of Canada's top musicians and bands such as The Barr Brothers, Busty And The Bass and Alexandra Streliski. Vincent's passion and purpose is to find new and imaginative ways of telling stories through moving images.

**The man who travelled
nowhere in time**

🕒 05'00"

Created & choreographed by Kyra Jean Green
Director Vincent René-Lortie
Cinematographer Alexandre Nour
Editor Guillaume Marin
Sound Nataq Huault
Producer Telescope Films
Art director Geneviève Boiteau
Music SHXCXCHCXSH & Franz Schubert
Colorist Simon Boix
1st AC Antoine Ryan
Gaffer Juliette Lossky
Grip Jean-François Gauthier
Graphic design JB Proulx
Dancers Kyra Jean Green, Alexandre Carlos, Charles-Alexis Desgagnés, Brittney Canda, Janelle Hacault, Geneviève Gagné, Emmanuelle Martin



A captivating short from dancer-choreographer Kyra Jean Green and director Vincent René-Lortie. Made in collaboration with Montréal-based dance company Trip The Light Fantastic, *The man who traveled nowhere in time* explores the individuality of our perceptions of time and what is 'real' through the poetic expression of a man who only exists in the dreams and unconscious minds of others.



Cinema zone

🕒 19'56"

2017 MATA-the island's gaze
2016 Phantom Cinema
2013 Looking for Siraya
2012 Hopscotch
2010 Wating for T.L.
2008 City of Sorrow
2007 Through



Nowadays, cinema has closed one after another. "Premiere Cinema" in Meinong, which opened in 1969 and closed in 1991, had built collective memories for people in town. These faded traces once nourished someone's dreams where fairies still dance, where laughter and tear reechoes.

This film develops in remains of cinema, where past usher walks to and fro holding a flashlight in darkness and ticket agent counted tickets day after day; the past scenes has its romance, fright, pain, lust and bitterness. The cinema is a miniature of the universe, those who were lived for it and fascinated with it are still lingering in this space, in this dream and doesn't wake up.



CHENG Li-Ming

Taiwan

Cheng was born in Chang-Hua, Taiwan; graduated from Shih-Hsin University then had worked in a media company, the Golden Horse Executive Committee, and Taiwan Film Institute; also as a film critic and writer. The serial works "Through(2007)", "Sorrow of City(2008)" and "Waiting for True Love" explored the depth of time and space of the city.



Simone Wierød

Denmark

Simone Wierød is a Danish choreographer based in Copenhagen.

Her work revolves around the question of how we through the language of choreography can address current agendas in society. Her main tool is bodily movement, but other choreographic elements in her works are objects, space and sound. She uses choreography as a tool to investigate and understand the cultural, social and political context she lives and works in.

She graduated from Danceworks Berlin in 2014 and her work has so far been presented in 23 different countries. She has been awarded for her choreographic work, most recently for SOLUS and before that for her ironic dance duet WWW. Besides working as a choreographer, she is a board member and part of the artistic leadership at HAUT theatre in Copenhagen and serves as the director of Young Choreographers – The Festival (DK).

Solus

🕒 04'30"

Direction and choreography Simone Wierød
Cinematography and editing Tim Panduro
Dancer Anna Stamp Møller
Sound recording Troels Damgaard Holm
Compositing Sune Daugaard
Color grading Jesper Christensen
Music Tim Panduro



Solus is created from a questioning of striving; the striving to achieve and the striving to create the images and stories about ourselves that we want the world to see.

Solus is an experiment on synchronicity and a research on the ideal of being alike. How many personalities hide within one body, one skin, one character?

And how can we aim for assimilation, if one can't even assimilate with ourselves?



Vishal Vittal
Estonia

Vishal is a Cinematographer based in Berlin. Traveling for work and study in the past decade has provided Vishal with a multi-cultural background and a rich experience of living and working on projects in India, the Czech Republic, Estonia, Taiwan, Portugal and the UK. His quest for finding new ways of telling visual stories and confronting questions to create new meaning inspires his work as a filmmaker. Vishal has been working in the film industry as a Cinematographer for 6 years. He has shot one feature, several shorts, documentaries, and commercials as a cinematographer. Vishal's bags are always packed and he is ready to travel anywhere in the world to create images that tell stories!.

Evolve

🕒 05'40"

Director, cinematographer Vishal Vittal
Editor Abdallah Sada
Sound design Gabriel Solis
Music Nenad Stefanoski
Sound mixing Israel Banuelos



The evolution of life. Presented through dance.



Kati Kallio
Finland

Kati Kallio is Finnish dance filmmaker, curator, dancer and choreographer. She has MA degree in Dance from UniArts Helsinki – Theatre Academy. She is the leading dance film expert in Finland who receives annually several international invitations as curator, jury member, teacher and panelist. Her artistic works has been focused in dance films since 2008. Since then she has directed 15 short dance films that have been screened and broadcasts widely around the globe. She is one of the pioneers of social dance film making in Finland. Together with the dance company Myrskyryhmä Kallio has developed a method in which special groups as elderly in comprehensive centres are involved in dance film making. Project called 'The Dancing Hands' aims to give the people possibility express themselves and show that they are actively willing to participate to the society.

**Time subjectives
in objective time**

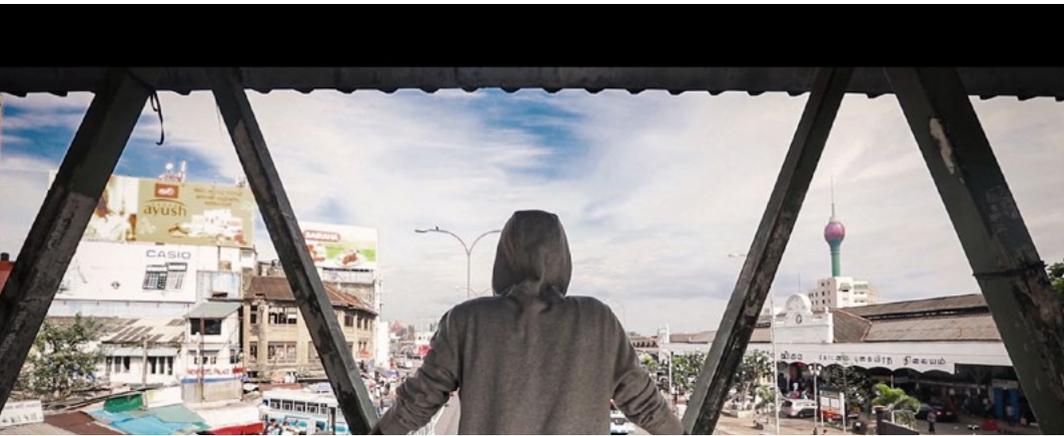
🕒 06'12"

Script Kati Kallio & Antti Ahokoivu
Director, producer Kati Kallio
Music and sound design Abdissa Assefa
Cinematographer and edit Antti Ahokoivu
Choreographer Anna Schekleina, Aleksandr Frolov
Dancers Anna Schekleina, Aleksandr Frolov, Polina Nertitsa-Pankova
Assistants Veronica Nakrokhina, Mikhail Pantelee
Photographer Aleksey Patentniy



Three dancers moving from space to another in old Russian factory affirming moment of stagnation in the endless time.

The film *Time subjective in objective time* is part of Kallio's 'Searching for Flow' film series. It is a collaboration with a dance group Zonk'a and partly commissioned by 2017 Ural Industrial Contemporary Art Biennale. In the film, three dancers guides viewers through the old factory where the former and the current time have solidified. In this meditative journey main character of the film is the factory as dancers are in supportive roles. During the filming factory was under the renovation to be the new venue of Biennale – another time layer to become.



R.S.M. Weerasingha
Sri Lanka

Vishal is a Cinematographer based in I successfully completed a Bachelor of performing Arts Degree in Video Dance Course of the University of Visual and Performing Arts. also successfully completed a Diploma in Television and Radio Journalism at the Sripali academy of the University of Colombo. I run my own company called Uma studio which is providing professional photography service . Currently, several projects being implemented to enhance and conserve Sri Lankan indigenous traditional dance through imagery and new technology. also studying characteristics of Sri Lankan indigenous traditional dance styles and foreign dance styles to identify the similarities and differences between them and create video dances.

Amplified movements

🕒 07'19"

Concept, script writer, editor, director
R.S.M. Weerasingha
Assistant director Chathurika Ranawaka,
Ishara weerasingha
Production manager Ravindu rathnathgedara
DOP Rjitha nuwantha
Sound designer Ushan Perera
Main actor Daham Anuradha Disanayaka
Main actress Nilushi Sachini Fonseka
Art director Rndika Gunasingha,
R.S.M. Weerasingha



Social stabilization captured by the eye of a Dancing explorer Yes - dance can produce from day-to-day life. movements origin with essentials. dance, shows philosophy of essential. dance defend on movements. so, this creation is about philosophy of movements. The social human being involved in various movements life cycle and can be classified into two main parts. people engage in various movements for their livelihood and they also engage in social relations. Dance born with the development of these movements. With that knowledge comes a wealth of social exploration , a creative influx of moves



Mazen Lotfy
Egypt

Mazen lotfy is an egyptian filmmaker,his films always have this mixing style between genres from narrative to documentary and even experimental while been into many international and local film festivals getting different awards and recognition.

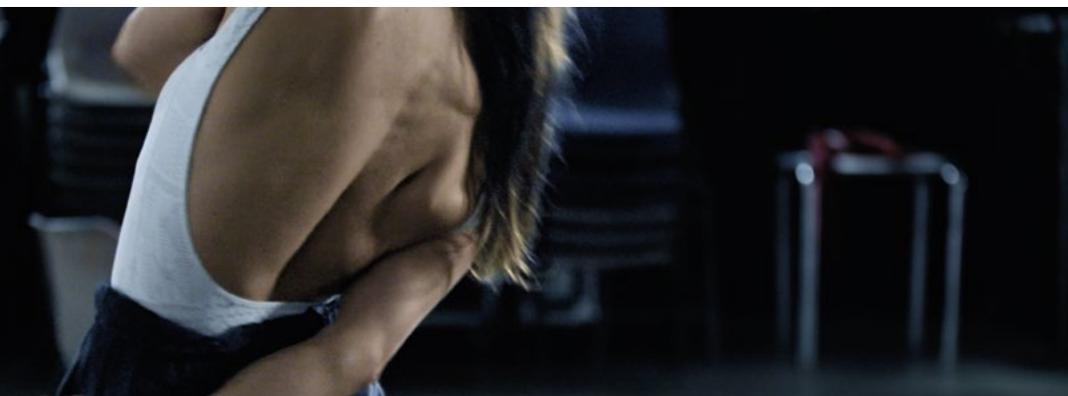
Adham

🕒 02'53"

Cinematography Mazen Lotfy
Starring Adham Shokr as himself
Directed by Mazen Lotfy



Random talks with actor adham shokr who takes different roles involve dancing which makes it more challenging for him towards the people around him.



Carl Earl-Ocran
UK

Carl began his career on the prestigious Channel 4 trainee scheme, after graduating with a BSc in Media Technology. Carl’s film career grew after working on TV formats, producing and directing promos and TVCs.

Carl’s longstanding passion for film and storytelling has been illustrated in his work, having written and produced a TVC, and directed branded content, documentary films, dance films fashion films and music promos, which have been featured in PromoNews Magazine, Verge Magazine and David Reviews.

His directing work has earned him recognition on the film festival circuit, with short films he has produced and directed earning official selections and winning their categories, while also being an associate producer on the feature film ‘Lie Low’. Carl runs his small independent production company Little Boffin Films in London and is a director at the London based film company The Keep Productions.

Cinétique

🕒 01'21"

Director Carl Earl-Ocran
Writer Clementine Telesfort
Producer Michael P. Spencer
Producer Liam Nugent
Producer Carl Earl-Ocran
Key cast “Self” Clementine Telesfort
Editor Liam Nugent
Cinematography Michael P. Spencer
Colourist Jordan Maders



Dance. It is all she’s ever known. From the rural countryside in France, to the hectic streets of London, dance is her purpose in life. Movement, in whatever form, connects us all, and is the one thing she lives for. Cinétique.



Lícia Arosteguy
Brazil

Lícia Arosteguy is graduated in Design by the Federal University of Rio Grande do Sul (UFRGS, Porto Alegre - Brazil), postgraduate in Cinematography by the Superior School of Cinema and Audiovisual of Catalonia (ESCAC, Barcelona - Spain), and studied Documentary at the International School of Cinema and TV (EICTV, San Antonio de los Baños - Cuba). She has been dancing since she was born, and was part of the cast of Anima Dance Company, directed by Eva Schul. She works as a cinematographer and develops authorship projects in videodance and photography. Her exhibition with the performer Douglas Jung, bodyIT (The City’s Body), has been on collective and individual showings in Brazil.

Cross-cap

🕒 04'30"

Directed by Lícia Arosteguy
Coreographed and performed by Luciano Tavares, Renata de Lélis, Viviane Lencina
Direction of photography Lícia Arosteguy
Original sound track and sound design by Caio Amon (Eroica Conteúdo)
VFX by Fernando Branco (Bardanha)
Editing and color grading Lícia Arosteguy
Produced by Lícia Arosteguy, Renata de Lélis, Viviane Lencina
Supported by DC Shopping, Santa Transmedia, Eroica Conteúdo, Barda.CG
Special thanks Rafael Zanchi, Anderson Delazeri, Creuza Barreto, João Mattos, Renata Munaretto



The self-intersection of a one-sided surface. *Cross-cap* explores the idea of impossible structures, such as the ones we see in Escher’s works, creating compositions with bodies and abandoned spaces in a non-linear time basis. We play with the boundaries of in/out, forwards/backwards, present/past, individual/multiple, oneself/the other.



The big now

🕒 03'52"

Directed by Dejha Ti and Ania Catherine
Co-directed by Nils Arend
Produced by Optimist Studios
Director of photography Luke Orlando
Performed by Jessica Emmanuel, Sarah Prinz, Stephanie Kim, Sandra Ruiz, Blaire Nicole Ostendorf
Editor Dejha Ti
Choreographer Ania Catherine
Costume and set Odette Mattha
Assistant costume and set Sierra Morris
Makeup Gloria Noto
Assistant makeup Alicia Eiban
Gaffer Pedro Bringas



The big now is the official music video for the Little Ashes x Robot Koch single of the same name. Artist duo Dejha Ti and Ania Catherine merge choreography and installation art to create a world that viscerally explores the song's themes of isolation, fragmentation, and removal of barriers (physical and emotional).



Dejha Ti, Ania Catherine, Nils Arend

United States

Dejha Ti and Ania Catherine are experiential artists based in Los Angeles. Spanning fine art, nightlife, film, and commercial realms, their collaborative practice brings together environments, bodies, and creative technology to create immersive experiences that draw audiences into their idiosyncratic worlds. Rooted in the understanding that immersion is not only a physical state, but also an emotional and psychological one, their work is defined by nuance within scale, producing a feeling instead of a spectacle.



Gabriel Rodríguez Villalobos

Costa Rica

Costarricense, 1986. Bailarín independiente, realizó estudios de Danza en la Universidad de Costa Rica, Escuela de Danza UNA. Egresado del Conservatorio El Barco -Taller Nacional de Danza en el 2013. Ganador del IV Certámen SóloDos en danza 2016 con el unipersonal "Sórdito". Reconocimiento Mejor Intérprete masculino en el 16º Festival Nacional de Danza, San José, Costa Rica. Ha presentado sus creaciones en festivales de danza en: Brasil, México, España, Nicaragua, Chile, Costa Rica, Panamá y Argentina. El video danza *Sórdito* ha sido seleccionado para proyectarse en diversos festivales como: International Screendance Festival Freiburg en Alemania, 2º Festival Internacional Corporalidad Expandida en Buenos Aires, Argentina, Encuentro Cuerpos Elementales Danza Experimental en Ecuador, Indivisible Exhibición de Video Danza en Santiago de Chile, entre otros. Actualmente continua su trabajo como creador – intérprete e impartiendo talleres de danza.

Deaf

🕒 07'01"

Dirección, coreografía, bailarín Gabriel Rodríguez
Cámara, edición, producción Nanuk Audiovisual
Música Washington Phillips, Olin
Edición Musical Olin



Un hombre y su necesidad de desfigurarse y descolocar su identidad para reconocerse por primera vez desde su cuerpo. Un cuerpo que ataque su racionalidad y pensamiento del cual es preso. Un cuerpo que se ha hecho lengua para intervenir y movilizar su realidad.



Cristobal Catalan

UK

Cristobal Catalan is an award winning film director, creative technologist and researcher. His diverse collaborations include works, some of which have been televised, with English National Ballet, The Royal Photographic Society, Somerset House, The Royal Ballet and Acrojou Circus. He has created works under commission involving renowned choreographer Tamara Rojo, Itzik Galili, global dancers Yonah Acosta and Daria Klimentova as well as for voice artists Jessie J, James Bay, George Ezra, Passenger, and Britain's Got Talent finalists Flawless.

Wearing many different hats, Cristobal is also a visiting lecturer, a film festival judge, a curator and a Board Member for the performing arts charity Fertile Ground. His visual art works have been screened and exhibited widely in academic, art and commercial contexts including BBC, Tenderpixel Soho Gallery, London Soho Rushes Film, Victoria Film Festival and the London Spanish Film Festival.

Ease on down

🕒 03'10"

Director Cristobal Catalan
Choreographer Omari Carter
Performers Rhona Ashwood Omari Carter
DOP James Williams
Cinematographer, camera, sound, co-writer Joshua Chester
Music Sam Barnett
Drums Zoe Pascal
Sound design Nicola Chang
Music recording engineer Ahmad Dayes
Sound mastering Jason Emberton



A happy journey that combines jazz, body percussions and dance. A road movie that poses questions about acceptance and migration.



Dagmar Dachauer

Austria

Dagmar Dachauer is a dancer, choreographer and filmmaker born in Linz, based in Brussels. She grew up in a lonely house in the Upper Austrian forest, a place that continuously inspires her work. She has studied Dance at Amsterdamse Hogeschool voor de Kunsten as well as at P.A.R.T.S. in Brussels.

She founded the Austrian art association UMFUG, in which she realizes dance and theatre performances as well as film projects with collaborators coming from various backgrounds such as Ecology, Cinema, Theatre, Music and Sound Design. Her solo works about the Viennese Waltz ('Wunderbare Jahre and 'Wie soll ich das erklären'), as well as her dance films have received several awards and are touring internationally.

Competing for sunlight: oak

🕒 06'05"

Director Dagmar Dachauer
Choreography and dance Dagmar Dachauer, Knut Vikström Precht
Cinematography Kilian Immervoll
Assistant director David Mair
Assistant camera Benjamin Lachower
Editing Rudi Maerten
Sound Daniel Perez Hajdu
Color grading Kilian Immervoll
Dramaturge Christine Fentz
Production manager Benjamin Lachower
Producer Dagmar Dachauer
Co-Producer Bert De Somvielle, Christine Fentz
Co-Production Secret Hotel, Dommelhof C-TAKT, BOS+
Produced by UMFUG
Supported by Bundeskanzleramt Österreich, Land Oberösterreich



Oak' is a contemporary take on the ancient human understanding of the Oak tree as a gateway into other realities. Recipient of Best International Film Award at Bestias Danzantes Dance Film Festival Santiago/Chile, 2017.



Paul Bezuijen Netherlands

Paul Bezuijen is a filmmaker/photographer. In his oeuvre the atmosphere of the total image as well as the environment plays an important role. On the narrative level his movies depend a lot on the imagination of the viewer, who will be given much time to read the images rich of information and suggestions. In small things and details he sees the essence of life reflected, and in his own way he will try to capture these things. It is important that there is a tension or concentration visible in his work. Manipulation of the viewer is an important aspect of his art, he often tends towards the surreal, both in story and image.

Mauk

🕒 17'21"

Director Paul Bezuijen
Choreography Karin Lambrechtse
Costume design Annet Suurmeijer
Cinematography Paul Bezuijen
Production supervisor Grietine Molenbuur
Solo dancer Symke Nieboer
Dancers Fardau Attema, Mirjanna Beerda, Maureen van Buiten, Sytske van Diggelen, Iris Eelkema, Anniek van der Klaauw, Chiara Pommer, Nynke Reilink, Silke Sophia Rice, Julia Schut, Bo Zwier

.....

Mauk is a short video registration (17 min.) of a performance by JDOF. The performance is a mixture of film and dance. Because of the interaction between what happens on stage and screen the two art forms complement each other. This especially shows in the duet performed by Symke Nieboer, when she is dancing with the film version of herself and movement and static imagery seem to merge fluently. The visual style is inspired by Dutch graphic artist M.C. Escher.

Screen 2 Narrations



**Areli Moran Mayoral,
German Orona**

Mexico

Areli Moran | Mexican artist and presenter based Mexico/Berlin. She created and perform divers projects in collaboration with dancers, musicians and visual artist from Mexico, Canada and Berlin where her own work have been presented. Director and founder for Expectante company and stage platform Espacio Expectante. Areli collaborate with Festival Espontáneo in Puerto Vallarta, as a curator and graphic designer Mexico since 2016. And she is part of Project V (Copenhagen) since 2018, along with Manon Siv Duquesnay and Emma Arnoldy. Areli is performer of Canadian artist Daina Ashbee in her pieces Unrelated and Serpentine, touring in Europe, Canada, Mexico and USA.

German Orona | Mexican visual artist based in Monterrey, Mexico. Photography director, producer and director of musical videos, commercials, institutional projects and live streams. Content creator for over 5 years in the audiovisual industry. He has been involve with divers dance companies on the city and collaborate with Areli Moran since 2013 for the production of foto and video that involve dance, as well they create stage productions and live performances for the street and installations that fusion visual arts and contemporary dance.

La versión de nadie

🕒 04'47"

Dirección Areli Moran y German Orona
Intérprete Pablo Arturo Paz
Coreografía Areli Moran
Diseño sonoro Rodrigo Zarate Marfil
Edición German Orona
Diseño y elaboración de vestuario Arturo Lugo
Producción Expectante / Elevados Films
Dirección técnica Edgar Ramirez
Iluminación José Cristerna
Locación Teatro del Centro de las Artes, Parque Fundidora



Different more that one, more that myself; they are many.
 Transgress and restructure to talk about our own nature, I am closest to my desires, without judgments, with out normed, without restriction;
 I do not use masks, I am what you see, a structure designed by my desires; I walk in a straight line looking for my own version.



**Agabata Kenneth
Nigeria**

Agabata Kenneth is an award 24years old winning dancer and choreographer from Nigeria . His love for non verbal expressions through dance inspired him to delve into filmmaking. As such he has produced three shortfilms using “ dance and the camera “ and his medium of passing message and inspiring a change in the society. “Be Kind” is his directorial debut after he wrote and choreogrqphd “Oblivion” and “stay Sane” the shortfilms.

Be kind

🕒 08'32"

Story, produced and directed by Kenneth Agabata
Director of photography Olakunle Fash
Art director Steve Zack
Make up Olufunmi Ojoye
Cast
Man Floyd Igbo
Plantain seller Alexandra Agabata
Helper Kelvinmary Ndukwe
Beaters Somi Valentine, Anthony Okocha, Kenneth Agabata, Kenneth Ugo



There's no sin to the south of Ecuador

🕒 06'30"

Director Igor Furtado
Actors Labo Young e Johnny Mou
Cinematography Roma
Art direction Julliana Araújo
Editing Daniel Santiso
Soundtrack Jhonatta Vicente
Color correction Daniel Santos



The film poetically presents the sexual encounter of two young christians during the festivities of Círio de Nazaré. It's the largest procession in Latin America, gathering more than 3 million pilgrims in Belém do Pará, Amazon, Brazil. The narrative development is a reflection of latent contrasts as sacred and profane, multitude and solitude, formality and disruptiveness. The intention was to question the idea of sacrifice, "sacred labor", that is perpetuated as a purifying act. The construction of hegemonic masculinity is intrinsically linked to a colonizing and violent inheritance. The sadistic and erotic nuances present in Christianity are fundamental for the strengthening and maintenance of social normativity. We explore the potential of the body as a catalyst for sensitive and transcendental experiences, in contact with others, with nature, but mainly with the individual construction of spirituality and sexuality.



Igor Furtado Brazil

(@furtadigor) Rio de Janeiro, 1996. As an artist my proposals come in mixed mediums to register the potential of movements and individuals that are pushing boundaries of body expression in Brasil. Fantasy and reality are never opposed in my works, but operate in parallel, orchestrated into more or less obvious measures.



Time ruins everything

🕒 06'00"

Directors Demoie Montego, Paul Roeser
Actors Aliyah Vaughan, Sunlight
Choreographer, movement Taja Fooks-Thornton
Music Rvndy Svage



Time ruins everything is a speculative narrative of the boundaries between dream, culture and time. Tere, a young man from earth recalls a dream shared with a woman named Venus. She also is doing her best to recall the same dream at the same moment but in doing so they break into infinite realities and fantasy and damage the original memory. To help restore balance Eni the divine spiritual being visits them both to fix the memories of these two. The movement on screen is a interpretation of dream. The extra bodies represent the Mind body and soul of the human being and its relationship to dream culture. In a world full of stars we discount the idea of a dream as cosmic intervention.



Demoie Montego, Paul Roeser

United States

Montego is a video artist from New Jersey. He was given his BFA- visual art-media in 2019 from Mason Gross School of Art & Design . His work centers around alternative reality and afrofuturism. Montego is still active in his practice today.

Taja Fooks-Thornton is a classically trained Dancer and choreographer from New Jersey. She was given her Bachelor of fine arts in Dance in 2018 From Mason Gross School of Art & Design. Thornton has been choreographing studio classes for two years. She is currently performing overseas and has plans of continuing her professional career.



**Sarah Stolar
Seth D. Myers**

United States

Sarah Stolar is an interdisciplinary Feminist artist who lives in Santa Fe, New Mexico. Working from a vast technical perspective, the breadth of her work includes painting, drawing, multi-media installation, film, video and performance art. Sarah received a BFA in Painting from the Art Academy of Cincinnati, and an MFA in New Genres from the San Francisco Art Institute. Sarah’s visual art, performance, and collaborative work have exhibited across the United States and internationally, with solo exhibitions at the New Mexico Museum of Art, the Harwood Museum of Art in Taos, and the Bohemian Gallery & Museum of Contemporary Art in Montevideo, Uruguay.

Seth D. Myers is an artist, filmmaker, & educator who lives in Dubuque, Iowa. He received his MFA in New Genres specializing in time-based media from the San Francisco Art Institute in 2003. Myers’ creative work ranges from experimental video to short films to large scale video installations. His work is driven by personal inquiries into social behavior and psychological space. His award winning video work has exhibited and screened internationally.

Bella

🕒 18'27"

Concept and direction Sarah Stolar & Seth D. Myers
Director of cinematography / Co-editor John Spencer
Choreography Garrett Anderson
Cast Bella Palermo



Bella is an experimental short film that integrates multiple genres of time-based media into a cohesive cinematic work. Reminiscent of a Maya Deren film (specifically *Meshes in the Afternoon*), the narrative is driven by visuals, sound, and pace with figurative, landscape, and inanimate object signifiers to provide meaning. This unique work uses a mashup of techniques seen in commercial music videos, video art, travel vlogs, screen dance, and traditional cinema to weave a spiritual and psychological journey of a young fairytale-like dancer. She moves thru a myriad of epic landscapes – labyrinths, sand dunes, mesas, vistas, forests – and between youthfulness and impending womanhood. Co-creator Sarah Stolar has been integrating this type of archetypal fairytale female figures in her work since the late '90s. In her interdisciplinary work, the female protagonist is usually autobiographical. Both Sarah Stolar and Co-creator Seth D. Myers use their own life experiences as the root of their visual investigations.



Alejo Levis
Spain

Filmmaker, advertising and fiction director, scriptwriter, playwright and theatre director. Co-screenwriter of the feature film “14 Days with Víctor”, Levis has also worked as a film editor for Eugenio Mira’s “The Birthday”. In the spring of 2014 he premiered “Everything seemed Perfect”, his first feature film as director, selected among others, at Malaga Film Festival. His second feature film “I Never Want to Lose You” was released in June 2018 in Spain and won the special prize of the jury of the Catalan film Festival SOMCINEMA. For theatre he has written and directed “The Motionless Time” (the Dry), “LifeSpoiler” with Marc Angelet (Sala Flyhard), or “Immortal” with Bruno Oro (Club Capitol). His vast audiovisual work includes “Lunar Blood” by Xavier Albertí (National Dramatic Center), “The Biògraf” (Sala Beckett), “Voyager” by Marc Angelet (TNC), “Streptease” by Pere Faura or “Nit de Reis” by Pau Carrió (Grec 2017 and Teatre Lliure).

The cruel lovers’ hell

🕒 03'45"

Director, script, post-production image and sound Alejo Levis
Director of photography Pau Català
Camera assistant Paula Capdevila
Production Isabel Bassas and Anna Tabernero
Assistant director Cintia Ballbé
Styling Alba Miquel
Make-up Sandra Martín Díaz
Music “Llac” by Ensemble Topogràfic
Performers Inma Asensio, Laia Duran, Roberto Gómez, Anna Hierro, Èlia López and Lorena Nogal
Horses Fede Valley-Barcelo, Ruth Aixemeni and Ahmed Kazan



The hell of the cruel lovers is inspired in one of the main characters of the Decameron’s story, Nastagio degli Onesti, and more specifically in how Botticelli represented him in his famous four tables: with different temporalities merged in the same image. The Renaissance painter represented the story of the fifth day in Boccaccio’s Decameron eighth novel: *The hell of the cruel lovers*. This narrates the amorous vicissitudes of Nastagio degli Onesti, a young man from Ravenna whose beloved does not love him back.



Afecto

🕒 04'05"

Direction choreography and cinematography Ana Cavazzana
Music Eduardo Castro and Yuri Grigoletti
Lighting Edison Fattori
Producer Luís Budolla and Flávia Miranda
Make up Fernanda Mello
First assistant camera Adriano Sene
Poster Iron Britto



Film that tells the story of a homosexual couple that divides the same space, but are no longer seen. In between the lines the film speaks of cutting, an emotional disturbance, that people cut themselves, the disturbance is shown through poetry and the representation of the same, through objects that do not belong to scenes, repetition of movements, clean / dirty and symbolized cuts on the issue and the track.



Ana Cavazzana Portugal

Ana Cavazzana studied cinema and performing arts, worked with advertising for 22 years and the short film *Afecto* is her first authorial film.



Kati Kallio Finland

Kati Kallio is Finnish dance filmmaker, curator, dancer and choreographer. She has MA degree in Dance from UniArts Helsinki – Theatre Academy. She is the leading dance film expert in Finland who receives annually several international invitations as curator, jury member, teacher and panelist. Her artistic works has been focused in dance films since 2008. Since then she has directed 15 short dance films that have been screened and broadcasts widely around the globe. She is one of the pioneers of social dance film making in Finland. Together with the dance company Myrskyryhmä Kallio has developed a method in which special groups as elderly in comprehensive centres are involved in dance film making. Project called 'The Dancing Hands' aims to give the people possibility express themselves and show that they are actively willing to participate to the society.

A sight for sore eyes

🕒 02'00"

Direction, choreography and editing Kati Kallio
Cinematographer Mika Ailasmäki
Sound design Janne Kariniemi / Studio Outo
Performers. Hilikka Marjatta Leivo / Dancer Elli Isokoski / Doctors Laura Kairamo, Risto Jokinen & Anni Leino
Production Myrskyryhmä



What we see or don't is based on our subjective skills of receiving the view. The film *A Sight for Sore Eyes* is based on dance and chatting moments with Hilikka Ollikkala in Myllypuro comprehensive service centre in autumn 2018. The dance film trilogy *Usko, Toivo, Rakkaus* was made with residents of Myllypuro comprehensive service centre, during *Tanssivat kädet* -project (Dancing Hands) in Helsinki, Finland 2018. Project was produced by dance group Myrskyryhmä. The project aims to make the people living in the comprehensive service centres visible and give them the opportunity to express the important themes for them.



Fair & lost

🕒 05'00"

Director, filmmaker and performer
Francesca Fini



Francesca Fini

Italy

Francesca Fini is an interdisciplinary artist focused on experimental cinema, digital animation, new media, installation and performance art. Her live projects, often addressing issues related to femininity, the distortions in the perception of beauty, the influences of society on gender and women's issues, are a mix of traditional media, lo-fi technology, homemade interaction design devices, live audio and video. Primarily interested in video and live art, she also creates artworks assembling performance art relics and video stills.



I'm wearing electrodes and I try to wear makeup. Involuntary muscle contractions caused by electric shock are very strong so that I cannot control the hands and the makeup spreads all over my face.

The hysterical, uncontrollable, movement of the hand represents the disease of social habit, which reveals its fragility when the system appears on the point of collapsing: the deep conflict between a conscious behaviour and external social conditioning. Even crying is involuntary, caused by the black pencil and mascara entering my eyes since I cannot calibrate the movement of the hand. A mechanical cry that is automatically transmitted to the audience, in a sort of empathic conditioned connection, unconscious and therefore completely useless.



Lindon Shimizu

Finland

A mediator. A committed player. Born in Porto Alegre, Brazil. He works as a performer and maker in theatre, dance and video field. He migrates between Brazilian and Japanese culture and currently he is based in Joensuu, Finland. He holds a theatre license degree from UERGS – Rio Grande do Sul State University. From 2011 till now he supports the dance director Dani Lima (Brazil), collaborating in performances, dance-videos, a book and 2 pieces "100 gesture", and "little collection of everything". Presenting the last two pieces in several theaters and festivals in Brazil and Japan. As actor he has worked in several films, series with reference to the long-movies "Still Orangotangos" by Gustavo Spolidoro and "Beyond the Grave" by Davi Oliveira. In artistic field, he is currently interested in the dialogue of an ethical-aesthetical-political-body as a strategy of being and creating, playing between liquids and membrane, contents and container, and framing audio and video arts in its creation.

04:44

🕒 04'44"

Direction Lindon Shimizu
Dancer Mira Mylly



In Japan a legend tells that if you look at a mirror at 4:44 AM it opens a portal to another dimension. The death of Giselle brought her spirit to another same world that is here and now. The number 4 that can mean death in Japanese is the starting point of Giselle as Wili form. During 4 minutes and 44 seconds the Wili, the spirit of bright forest, dance the eco of the soul, moving the gap between the negative and positive virtual reality.



**Kevin Gay,
Henri Coutant,
S. Kanoute**

France

Le collectif RACINE a été créé en 2013 par Kevin Gay (réalisateur), Henri Coutant (photographe) et Smail Kanouté (chorégraphe et interprète) pour réaliser des vidéos de danse en collaborant avec des artistes contemporains tels que Philippe Baudelocque et Antonin Fourneau. Ces vidéos expérimentales sont à la lisière de la fiction, du documentaire et du court-métrage. Elles sont poétiques, artistiques, parfois engagées pour traiter des sujets sociaux actuels dans le monde entier. Le collectif a effectué la réalisation et la direction artistique de clips vidéos tels que "Mutate" et "Radiate" de Jeanne Added, "Bright shadows" d'Anne Pacey, "Sweet Cigarette" de Vitalic. Les vidéos "Univers" en collaboration avec Philippe Baudelocque et "Jidust" en collaboration avec Antonin Fourneau ont été primées à l'Urban Film Festival en 2016 et 2018.

Never twenty one

🕒 07'10"

Never twenty one rend hommage aux jeunes victimes aux Etats-Unis, qui n'atteindront jamais la majorité à cause des armes à feu. Cette expression provenant du mouvement Black Lives Matter dénonce ces décès précoces qui rongent notamment les quartiers de New York tel le Bronx. A travers des témoignages de victimes du système de vente des armes à feu, un jeune danseur crie sa rage, la perte de ses proches, son emprisonnement dans ce cercle vicieux qui le pousse à jouer avec sa vie. Il devient la cicatrice de ces vies sacrifiées, de leurs souvenirs, de leurs mots gravés à tout jamais dans cette malédiction du nombre 21.



Lonely dancers

🕒 12'10"

Director Farzane Amirian
Producer Amir Reza Sabaghian
With cooperation of Mehdi Imani Shahmiri
Casting director Ali ShadKam
Choreographer Farzane Amirian & Ali Shadkam
Cameraman Zaniar Lotfi
Editor Farzane Amirian
Dancers Golnaz Korke, Saeed Asadsangabi, Ali Shadkam, Arash Jafari, Arash Rezaei, Banafshe Dadkhah, Atie Bayat, Ehsan Yousefi, Hamrd Norouzi, Abolfazl ghaderi, Nami Nabilzade, Mohammad Teymouri



Farzane Amirian
Iran

Farzane Amirian is a young Iranian independent filmmaker. Was born in 1995 and based in Tehran. She had studied filmmaking in Iranian Youth Cinema Society for 2 years, and graduated from IRIBU after 4 years. She made two short animations and 3 short films that the first one (How does mothers die? / 2013) won the best idea and was candidated for the best young talent from local IYCS film festival. Farzane loves to risk and try new ideas and experiences in filmmaking. She is also interested in philosophy, psychology and writing.

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Let's think life is like a dance and every person is a dancer. Your mind, is just like the music that is playing in your ear, and the shape of your life is the same as your movements. There is a big headphone on your ears, playing your own special music and nobody can't hear that, except you. In other words, no one can really be instead of you. Imagine that you are dancing with your own music, that it seems normal in your opinion. You understand yourself and you're trying to improve the quality of your dance based on your music. But what about the others? You just watch their dances while hearing the music that it's yours and these two are not sync together. It shows why other peoples are not acceptable as yourself for you.



A dialogue with cyberspace

🕒 14'00"



Brian den Hartog Belgium

Brian den Hartog (1989) finished his study in Audio Visual Arts at RITCS School of Arts Brussels with high distinction, during which he made the human interest documentary 'KAIN' about a hiphop artist from Mechelen and 'A dialogue with cyberspace', an experimental documentary about the virtualization of the human body.

Currently, Brian is researching the contemporary perception of self, both in his new film 'Khannea 2070' and in an interdisciplinary work, for which he collaborates with various artists and scientists.

Director Brian den Hartog
Camera Bart Peeters
Sound Benjamin Theuns, Feras Daouk
Editing Lawrence Paul Foley
Sound design en -mixing Feras Daouk
Grading Stefan Van Hooydonck
Foley artist Foley Artist
Narrator Thomas Dudkiewicz
Dancers Meri Pajunpää, Neus Klein, Maria De Dueñas, Jeanne Colin Nathan Jardin, Peter De Vuyst, Matevz Dobaj, Povilas Bastys, Yumi Osanai
A production by Royal Institute for Theatre, Cinema and Sound, Hartog Film
With the support of Workspace Brussels

Is the world just a place where our bodies live? What is it like to have a body and how is it related to what we feel?

While we are trying to navigate our way into a new virtual existence, a digital entity starts to admire our capacity to perceive.



Six home

🕒 03'45"

Director Ebad Adibpour
Music Vahid Farajzadeh

I am the child of my war. It's always a concern for children who unconsciously come into play with older adults who are incompletely enlarged. This pain has always been with me. These children are going to follow their path to the world they like but can they choose the route? Do our children know or can they make their own path?

The film was made in a mountainous region in an abandoned village. Beside this village there is a large river, on which there was no bridge for navigation. I had to use several young people to transfer cast and equipment because the water flow was so sharp that it could not be used as an ass or mule. Indigenous people knew the tracks that could flow through these waters. When we got there, it was spring, and the rain began to rain. We had to stay there for a week. Mobile phones were not installed and the indigenous people had gone before us.



Ebad Adibpour Iran

Ebad Adibpour is the director of:
The short story of Asam 2019
Short story Six home 2017
Short story film "The Lost Ring" 2015
Short fiction film "Pargar" 2015



Anatoliy Sachivko, Nikita Kuzmenko

Ukraine

Anatoliy Sachivko born May 17 1992 is a Kyiv-based scout, musician, dancer, actor, choreographer and artistic director of contemporary dance team - Apache Crew, which became the Myway Dance Awards 2014 discovery.

He is the author of many choreographic decisions of plastic performance on stage and on screen, worked with various levels of music videos on television, in commercials and cinema. Currently Anatoliy is in the process of creating his own film-choreographic show.

Pokaz Trio – Kintsugi

🕒 11'42"

Music composed by Andrew Pokaz
Written and directed by Anatoliy Sachivko
Cinematography by Nikita Kuzmenko
Starring Anatolii Sachivko and Anastasiya Kharchenko
Produced by POKAZ family
Executive producer Anastasiya Pokaz
Choreographer Anastasiya Kharchenko
Music performed by Pokaz Trio



Directors note on a film:

«Mostly our choice is destruction, it is simpler and more spectacular than the creation process.

He feels his irreversible destruction. She is his death that came for him today. He knows the truth about his fragile condition.

She controls his actions. He is overwhelmed by weakness of doubt. She carries with him the last time of his life.

Each creature lives in the destruction of another creature.»



Júlia García Edo

Spain

I was born in 1994 in Barcelona. I have studied several things related with art in general. I studied Audiovisual Media at Tecnocampus Mataró and dance in different centers of urban dance. I am currently studying a master of art direction in communication. In the world of dance, for 6 years I have been teaching classes, both urban and contemporary dance.

Control

🕒 05'00"

Direction Júlia García
Dancers Paula Serrano and Daniel Méndez
Assistant director Anna Oset
Production Andrea Barragán
DoP Pol Peitx
Assistant camera Helena González and Jon C. Lugartiz
Operator Steady Patrik Herchl
Gaffer Jordi Planas
Electric oJordi Gimeno and Ferran Grau
Script Pol Buch
Art direction Ricard Prat
Sound Marçal Sin Arumi
Edition Armand Esteban
Colorist Patricia Brewatt
Music Miquel Casals



Control is a video dance of contemporary style, that sample the study of Lenore E. Walker about the cycle of violence in the gender violence. It also shows the empowerment of women.

Screen 3

Movement



Move around

🕒 02'16"

Choreography, dancer Lisa Magnan
Music Bernhard Hollinger
DOP, editor, colorist Manon Pichon



Manon Pichon

Austria

Manon Pichon studied at the Hauts de France polytechnic university. Her master's degree brought her theoretical as well as technical knowledge to film. She is now based in Vienna.

Since her early childhood, interested in the power of the picture, dance and music, she combines these three passion in diverse projects like film, music and dance video or live recording.

Among other she filmed music videos with Charlywood, worked with the dancers Lisbeth Bitto, Marina Rützler and of course Lisa Magnan. Her last short as a cinematographer *Notre nuit americaine* had its premiere on the 27th of June 2019.

A dancer moves around an empty space. Manon Pichon (DOP) and Lisa Magnan (Dancer) have created together this video during a residency in Hallein (Austria).

The idea was to connect the different rooms, travel in this empty factory space and reflect on this end quote «The future is fixed, dear Mr. Kappus, but we move around in infinite space.» (Letters to a young poet, Rilke).

The future, symbolized by the factory space in which the dancer evolve, has a nostalgic touch of an industrial past which is somehow always current. There are still factory nowadays which are making all kind of stuff according to society or political needs and then abandoned once demands and money are not there anymore. As technology evolve faster and faster these buildings are witnesses of a passed vision of future.



Iwona Pasińska

Poland

Iwona Pasińska is a choreographer, movement dramatist, theatre theorist, artistic director of Movements Factory and co-founder of the Movements Factory Foundation. She graduated from the F. Parnell Ballet School in Łódź. In 1997 Pasińska became the principal dancer of the Polish Dance Theatre (PTT) – Poznań Ballet. Since 2010 she has been collaborating as choreographer or movement dramaturge with dramatic theatres, operas and alternative theatres. She holds a degree in theatre theory from the A.Mickiewicz University in Poznań, where she also did her PhD, focusing on the experience of the body in contemporary theatre from the perspective of dance theatre. In 2016 she has become the Director of the Polish Dance Theatre.

Bória

🕒 09'24"

Based on the painting of Zofia Stryjeńska entitled "Seasons. November - December (Pageant I - with a deer)"

Director and choreographer Iwona Pasińska

Shooting Marek Grabowski

Editing Edyta Pietrowska

Music Kapela Maliszów - Zuzanna Malisz, Jan Malisz, Kacper Malisz

Songs: Ballada o sierotce, Huculska fantazja

Scenography Andrzej Grabowski



The visual layer of the 9-minute film is co-created with ornamental motifs drawn from Stryjeńska's painting. Fragmentary narration is built of the words of traditional songs in the arrangement and performance of the Maliszów Band, which overlap with the language of contemporary dance. Interspecific combination of the dance film and painting makes the second-ever film production of the Polish Dance Theatre an interdisciplinary experiment from the borderland of arts.



Mitchell Rose

United States

Prior to becoming a filmmaker, Mitchell Rose was a New York-based choreographer/performance artist. His company toured internationally for 15 years. Eventually he was drawn more to visual media and chose to become a filmmaker, entering The American Film Institute as a Directing Fellow. Since A.F.I., his films have won 90 festival awards and are screened around the world.

The New York Times called him: "A rare and wonderful talent." The Washington Post wrote that his work was "in the tradition of Chaplin, Keaton, and Tati—funny and sad and more than the sum of both."

Mr. Rose is currently a professor of filmmaking at Ohio State University.

And so say all of us

🕒 09'40"

Director, editor Mitchell Rose

Composer Robert Een

Producer Pomegranate Arts

Executive producer Brooklyn Academy of Music



52 seminal international choreographers link together on a chain love letter to dance. Featured artists include Ohad Naharin, Mark Morris, Elizabeth Streb, Bill T. Jones, Meredith Monk, William Forsythe, and Lucinda Childs. Commissioned by Brooklyn Academy of Music in honor of Joseph V. Melillo's 35 years of service as its executive producer.



Iwona Pasińska

Poland

Iwona Pasińska is a choreographer, movement dramatist, theatre theorist, artistic director of Movements Factory and co-founder of the Movements Factory Foundation. She graduated from the F. Parnell Ballet School in Łódź. In 1997 Pasińska became the principal dancer of the Polish Dance Theatre (PTT) – Poznań Ballet. Since 2010 she has been collaborating as choreographer or movement dramaturge with dramatic theatres, operas and alternative theatres. She holds a degree in theatre theory from the A.Mickiewicz University in Poznań, where she also did her PhD, focusing on the experience of the body in contemporary theatre from the perspective of dance theatre. In 2016 she has become the Director of the Polish Dance Theatre.

Initiation

🕒 18'00"

Written and directed by Iwona Pasińska
Choreography Iwona Pasińska
Shooting Marek Grabowski
Film editing Edyta Pietrowska
Music and sound recording Jacek Sienkiewicz
Scenography Andrzej Grabowski
Costumes Zofia Grzybowska, Urszula Szkudlarek, Kuluza Studio



Initiation is the musical and cinematic experiment directed by Iwona Pasińska, with the hypnotizing music composed by Jacek Sienkiewicz and Andrzej Grabowski's ascetic scenography, in which each prop has its own significance. The sophisticated visual form, supersaturated with the subtle play of the artificial light and the evening darkness, entwines with the widely understood physical expression of dance artists from the Polish Dance Theatre. Each of the black and white frames creating this short – feature film is the separate, pictorial composition which could exist as an independent picture or artistic photography.



Vojtěch Domlátil

Czech Rep.

I love natural space and movement through the landscape. I work as an assistant in the studio of animation in the University of West Bohemia in Pilsen, Czech Republic. I obtained few awards with my animation and illustration works. In my last films I specialise myself to non-narrative possibilities of stopmotion animation.

Waves

🕒 03'00"

Direction, choreography, music, cinematography, lighting Vojtěch Domlátil



An observer, who clears his mind and reduces the number of his means only to work with time and space, not only reaches certain pixilation ecstasy, but also if he joins "the wave", his way absorbs him completely. Non-narrative pixilation of the Czech landscape.



Hiroshi Kizu
Japan

Majored in Visual Arts at the Kyoto College of Art. During his studies, he was deeply impressed by Takashi Ito's experimental video, Kazuhiko Hasegawa's "The Man Who Stole the Sun," and Evangelion.

Joined MTV Japan in 2001, and during the next 5 years he created many program openings, station-IDs, etc. Left MTV Japan in 2006, and joined P.I.C.S. in 2007.

In addition to his direction work, he also carries out a variety of other tasks, including art direction, creation of motion graphics, editing, and some creation of music.

As well as planning and directing commercials, music videos, broadcasts, etc., he has also provided full direction in projects such as the event video for the Adidas Sara Festa, the event video for the MTV Video Music Awards Japan, among others. He also concentrates his efforts on working as a DJ and VJ.

14

🕒 03'15"

A film by Hiroshi Kizu
Starring Honoka
Produced by Nobutaka Shimoda
Director of photography Tomoori Ugatani
Lighting director Takuji Takemoto
Original music Soichi Terada, Hiroshi Kizu
Choreographer Ayane Nakagawa, Shinpei Nemoto
Costume design Shihomi Seki



The fear of being hurt,
You are alone
The desire to be released from its shell
Expressed an emotional changes through
dance

The action emphasized by editing
it becomes a sound and forms a rhythm
in the head of who sees this
Experimental video where the image
became a rhythm track.



Felipe Bittencourt
Brazil

Cabo frio, Rio de Janeiro - Brazil - 1987. Performer and visual artist, he holds a baccalaureate degree in Visual Arts from Centro Universitário Belas Artes in São Paulo, 2007, with a major in Photography from Escola Panamericana de Arte e Design, 2010. He works predominantly with performance, using drawings as a base language to research and develop his pieces, and photography to explore the urban space and his own body. In his work, he explores physical boundaries and self-aggression as poetic possibilities in long duration performances, questioning the body as an artistic medium.

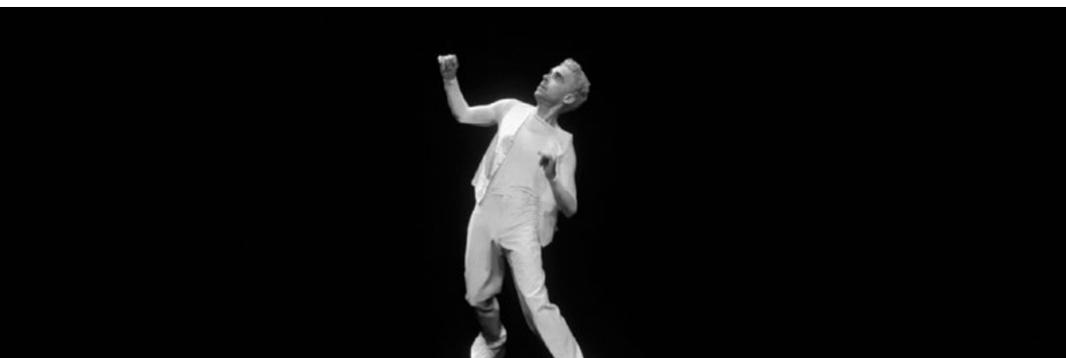
Critter

🕒 02'00"

Production and performer Felipe Bittencourt



Critter is an experiment of physical strategies that intends a state of latent transmutation, with no apparent results or objectives other than the very wear of the performer, that fulfills the duty of adaptation and confinement within a domestic space considered as temporary scenario for a manifestation of state. The work constitutes the productive frontier that I perceive between the artistic work in the domestic environment in contrast to the public space and its immediate reception existing as a performance performed for a private camera in an environment of minimum conditions of composition. Movement research is supported by the behavioral research of nocturnal insects, also seen as lunar by their focal point of illumination, and the mutual - and not planned - coexistence with us due to the difficulty in returning to the habitat itself by the artificial lighting resulting from the human presence and electricity.
To Kafka.



Richard James Allen, Karen Pearlman

Australia

Richard James Allen is a director, with Karen Pearlman, of the critically acclaimed Physical TV Company (www.physicaltv.com.au). Based in Sydney, Australia, they create dance, drama and documentary dance films informed by scholarly research into the history and the future potential of the cinematic medium.

A three-time ATOM Award winning director and producer, Richard’s films (including ‘Monk: Reloaded’, ‘Entanglement Theory’, ‘Thursday’s Fictions’, ‘No Surrender’, ‘Down Time Jaz’, ‘Rubberman Accepts the Nobel Prize’ and ‘What To Name Your Baby’) have been commissioned or purchased for multiple broadcasts by ABC and SBS-TV, picked up for broadcast in China, Europe and on cable TV in the USA. Dr Karen Pearlman writes, directs and edits screen productions and she researches and writes about screen culture and creative processes.

Digital afterlives

🕒 04'45"

Cast Richard James Allen
Directors Richard James Allen & Karen Pearlman
Writer, choreographer Richard James Allen
Director of photography Michi Marosszeky
Screen dramaturge, editor, visual effects designer Karen Pearlman
Visual effects producer, supervisor Pavel Trotsenko
Producers Karen Pearlman and Richard James Allen, The Physical TV Company



A man in white-winged angel shoes in an infinite black space is awakened by the strains of Franz Liszt’s “Totentanz” (“The Dance of the Dead”). He gets multiplied and manipulated through all the dimensions of infinite black. None of the incarnations of his body have free will as he is thrown, bounced, split, squelched, flopped, frozen, and slid through multitudinous geometries by an unknown force, finally to be returned to his original form and spat out onto the junk heap of history. Could the insistent music be a god manipulating him in this afterlife? Would a breakout lead him to a better world or just another incarnation of himself as a puppet?



Bleeding and burning

🕒 02'36"



Guillaume Marin

Canada

Guillaume Marin has been a director and editor for fifteen years. He created visuals for different media platforms, commercials, music videos and experimental films. A great dreamer joker. Play with illusions and perceptions his favorite sport.

Director Guillaume Marin
Writer Guillaume Marin
Producer Guillaume Marin
DOP Julie Artacho
Costume Fauve Du Tilly Lefebvre
Dancer Anabel Gagnon
Dancer Victoria Mackenzie



An orbit of red and black. Coordinated by the assembly to reach a new galaxy. Neither dance nor editing and collage Encounter of the human and the form in a paradolite universe.



Ana-Marija Fabijanić
Croatia

Born 1985. Completing the study of Dramaturgy at the Academy of dramatic arts in Zagreb (2010.) 2012. Participant in workshop From the Neutral Mask to Clown at LISPA (London International School for the Performing Arts). During the five years, a couple of times as a musician and performer I have cooperated on summer projects KRATOHVILENI (2005.) and JZVY V KAMENI (2010), of Czech Theatre CONTINUO under the leadership of Pavel Štourač. I was the part of their theatrical laboratory. Currently a student of MA Film and Video at the Art Academy in Split.

**Tutasputa
(Pottyshead)**

🕒 04'50"

Screenplay Ane Paška
Cinematography Bruna Radelja
Editing Lela Zulin
Sound design Gildo Bavčević
Music Ane Paška
Costumes Ane Paška
Art direction Ane Paška
Cast Ane Paška
Produced by UMAS (Umjetnička akademija u Splitu)

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The *Tutasputa (Pottyshead)* movie is flirting with the genre of the Western through the game and overlapping the daily and film roles of mother-housewives-cowboys, where everyday objects get the function of the western props, and rhythm is realized through the sound and image play, the ultimate result of which is the creation of a musical composition.



Luiz Will Gama
Brazil

Guillaume Marin has been a director and Graduating in Visual Arts from the Federal University of Espírito Santo (UFES), graduating in Photography from the University Vila Velha (UVV), Cultural Producer and Designer by the State Center of Technical Education "Vasco Coutinho" (2012). He is interested in the following subjects: Photography, audiovisual production, analogical equipment (photography, video and sound), technology, art, alternative processes in the generation of images. He is a photographer, visual artist, audiovisual producer, publisher and post producer of video, acting for more than 6 years in the Televisivo market in Espírito Santo. In cinema, he participated in productions of a feature film and several short films. He worked as a video editor on TV Gazeta (GLOBO-ES) and TV Tribuna (SBFES). He is currently developing independent research in the field of analog photography and alternative processes.

3 drops

🕒 08'25"

Director Luiz Will Gama
Screenplay and direction Luiz Will Gama
Director of photography Luiz Will Gama
Performance Frannkis Sachro, Paula Ceotto, Rodolfo Birchler
Edition Luiz Will Gama
Original Soundtrack Luiz Will Gama
Year of Production 2019
Location Vitoria, ES (Brazil)

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The liquid that bathes the newborn is the same that washes the lifeless body before the wake. Excess water causes death by drowning, scarcity causes the body to fail due to dehydration. From the beginning of the history of mankind this substance is used for the use of the body, but has an extra material layer of use of this liquid. There are pluralities of religions that have made and use water in rituals, whether for purification of the sinful body or as connection with higher spiritual planes. Humanity distances itself from the natural, animal personality and connects with machines and systems. The video shows poetically sinful bodies, semianimal bodies, technological bodies, being washed, purified, detoxified by water.



Marina Tebechrani
Lebanon

Marina Tebechrani is a lebanese director of photography and visual artist. She is 26 year old, based in Lebanon. She graduated from IESAV-Beirut after she completed her first short narrative film, Balm. She started working in the field as a focus puller on different feature films and commercial ads, while shooting short films. Her first feature docu-fiction as a director of photography titled "The Disappearance of Goya" directed by Toni Geitani, was a small film between friends that won the best film award in RIDM and participated in The Museum of The Moving Image in NYC.

Fragments of light

🕒 04'05"

Creator, cinematographer, editor Marina Tebechrani
Actor, sound designer Toni Geitani
Painter (first frame) Rabab K. Yahya

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Moving Images from a combination of different moments from my daily life. They were captured instantly, using my phone that is always in the way capturing what I see.



Zsófia Csánki
Hungary

Zsófia Csánki is an animation designer from Budapest, Hungary. She graduated at Budapest Metropolitan University in 2018, and currently studies to get her master's degree. She started dancing at a very young age and kept on doing it since then. It inspired her first film - Danse Macabre - which is her BA diploma work.

Danse macabre

🕒 06'26"

Director, choreographer Zsófia Csánki
Music András Pongor

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The story takes place in an abandoned room. The main character is a sick person, who is consumed by his sickness so much, he is forced into a wheelchair. The film represents the three stations of passing away: vulnerability, battle, and the synthesis: acceptance. All of the stations are defined by the person's relationship to death. *Danse macabre* does the storytelling by the tools of contemporary dance and animation.



**Ferran Romeu,
Emma Villavecchia,
Mauricio Villavecchia**

Spain

Ferran Romeu Sunyer is a Spanish filmmaker. He graduated from ESCAC, with a major in Documentary and received a postgraduate degree in Post Production from the Met Film School (London). His work includes the short film Tales of Rabassada (Barcelona, 2016 - best film in the Premier Pas section of the Swiss film festival Visions du Réel); he is also the screenwriter and director of the documentary The Passion of Barcelona, produced by the Catalan Government (Barcelona, 2017) and released in the Filmoteca of Catalunya. Currently he also works as associate professor in the BA in Cinema and Media Studies in ESCAC.

Babelian circles

🕒 05'25"

Director Ferran Romeu Sunyer
Dance Emma Villavecchia
Music Mauricio Villavecchia
Cinematography Víctor Català
Editing Alex Llenas
Production manager
Miquel Díaz, Ferran Romeu
Executive producer Espai Mau
Production assistant Sara Clemente
Costume designer Sara Clemente
Drone David Ferré, Miquel Calvo, Arnau Espejo
Camera assistant Guillem Subirats
Photographer Deniza Dikova



To walk along a lone path. To witness the silence of a landscape. To measure space with gestures and trace circles around time. To bury my feet in the ground and raise my arms to the sky. To become a little ant and disappear before the eyes of the world.

6

Intl. Meeting on Videodance and Videoperformance
