

Seventh Annual Sans Souci Festival of Dance Cinema



screen capture from "Persecution" (2009) by John T. Williams

Sans Souci is a niche film festival specializing in dance cinema and incorporating live performance. We screen film and video works that integrate dance and cinematography. Committed to exploration and innovation within the dance-for-camera idiom, an expansive definition of dance, and an appreciation for interdisciplinary forms, we seek to expose our audiences to a variety of film, video, and performance possibilities.

We truly hope you enjoy your experience at this year's events.

ATLAS

I N S T I T U T E

Friday & Saturday, Sept. 10 & 11, 2010

Friday & Saturday, Installations open 6:30 - 9:30 pm

Friday & Saturday, Screening & Performance Programs 7:30 pm

Saturday, Scholarly Panel Session 11-12:30 pm

Saturday, Dance Documentaries & Art Films 1-5:30 pm

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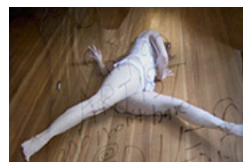


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FRI, SEPT 10, 7:30 PM, ART FILMS, BLACK BOX



Palimpsest, 2010, includes live performance, 12 min

Directed by Susanna Morrow

Produced by Ana Baer Carrillo

Choreography and dancing by Susanna Morrow

Filmmaker: Ana Baer Carrillo

A woman preoccupied with perfection attempts to learn from her mistakes by taking copious notes. (Venice, CA, USA)



Body/Traces, 2009, 7 min

Produced and Directed by Sophie Kahn & Lisa Parra

Choreography by Lisa Parra

Dancing by Lisa Parra and Tina Vasquez

Music composed by Sawako Kato

Edited by Lisa Parra and Silvia Zaya Serra

New Media Artist & 3D Animation by Sophie Kahn

3D Scanning by David Barrett-Kahn

Made with a DIY 3D laser scanner, this stop-motion animation asks the question: what happens to the body in motion when it is made into a still image and then re-animated into the motion from whence it came? (Brooklyn, NY, USA)



Persecution, 2009, 4 min, HDV

Produced and Directed by John T. Williams

Choreography by Yannis Adoniou

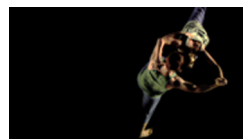
Dancing by Justin Andrews and Marina Fukushima

Music composed by Richard Zarou (Music Arrangement)

Cinematography by James Tucker

Edited by John T. Williams

In this abstract film, symbols, words, and abusive phrases wash over the bodies of flowing dancers as they drift through a world of intolerance. (USA)



Passing Through, 2009, 4 min, DVC Pro HD

Produced by Michelle Ellsworth

Choreography by Toby Hankin

Dancing by Kelsey Chilton, Esmeralda Kundanis-Grow, Joy French, Cortney McGuire, Michael Richman and Stephanie Kobes

Music composed by Meredith Monk (edited)

Cinematography by Robert Schaller

Edited by Hamel Bloom

Humans passing through each others' lives is portrayed with movement and overlay. (Boulder, CO, USA)



Duet, 2009, 2 min, HD

Directed by Anthony Askew, Ellen Pillow
Choreography and dancing by Ellen Pillow
Music by Anthony Askew
Cinematography by Anthony Askew
Edited by Anthony Askew, Ellen Pillow
Music Performance by Anthony Askew
This playful manipulation of body image and time highlights the aesthetics of developing bodily movements and the body's integral relationship with environment. Filmed in Scotland. (Totnes, Devon, England)



Veterans, 2008, 17 min, miniDV

Directed by Margaret Williams
Produced by Victoria Marks
Choreography by Victoria Marks
Dancing by Manuel Flores, Aaron McCollum, John Tingley, Cidkyee Williams, Felton Lee Williams
Music composed by Jeremy Cox
Music performed by Jeremy Cox, Nigel Hoyle
Filmmaker: Margaret Williams
Production Assistance by Ellen Bromberg & Cari Ann Shim Sham*
Temporarily emerging from solitary battles of isolation, dislocation, and memory, five US war veterans converge in a quiet alley and join in a ritual re-enactment of combat. (Los Angeles, CA, USA)

INTERMISSION



The Breath We Left, 2009, 4 min, underwater camera

Produced and Directed by Tara Rynders
Choreography and dancing by Tara Rynders
Music composed by Sigur Ros [edited]
Filmmaker: Tara Rynders
I find comfort in your warmth and your texture in my hands and feet. I reach into my pockets and search for the breath we left. I look back only to see the future swept up by the current and I am again alone. Forced to face myself I have a choice. I am here and I am there - searching. . . (Denver, CO, USA)



The Imp in the City, 2010, 2 min, HDV

Produced and Directed by Dawn Westlake
Choreography and dancing by Marc Carrizo
Music by Gregory Johnson
Cinematography by Dawn Westlake
Edited by Gregory Johnson
Having just lost his mother to lung cancer, 15-year-old Marc Carrizo breakdances in his Barcelona neighborhood. This film is dedicated to her. (Los Angeles, CA, USA)



water burns sun, 2009, 7 min, miniDV

Produced and Directed by Petra Kupperts
Choreography by Petra Kupperts
Featuring The Olympias
Dancing by Neil Marcus, Mayuko Abaye, Eboni Hawkins, Leslie Schickel
Music by Dax Pearson
Cinematography by Lissa Ivy Tiegel
Edited by Sadie Wilcox
This Butoh dancevideo sheds light on skin, water, ghosts and the meanings of 'cripple'. An Olympias Disability Culture Production. (USA)



MY FERAL VALENTINE, 2009, 3 min, miniDV

Directed by Marta Renzi
Produced by And Dancers, Inc.
Choreography by Marta Renzi
Featuring And Dancers, Inc.
Dancing by Leonides Arpon and Mica Bernas
Music composed by Lila Downs and Paul Cohen
Music performed by Lila Downs and Ixaya Mazatzin Tleyotl
Cinematography by Jake Goldwasser
Edited by Jake Goldwasser and Marta Renzi
A man and a woman meet after-hours in an empty bar. Suddenly, a fusion of ranchera and jazz, all is teeth and tongues - not your usual valentine. (Nyack, NY, USA)



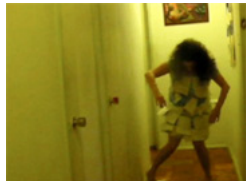
She, 2009, 4 min, miniDV

Produced and Directed by Kathy Rose
 Choreography by Kathy Rose
 Dancing by Kathy Rose, Chi Kit Tso
 Music composed by C.P. Roth
 Cinematography by Kathy Rose
 Edited by Chi Kit Tso
 Additional Imagery by Chi Kit Tso
An insectoid fantasy with an indio/arachnid sound track, this piece was originally created as a live performance and then re-interpreted as a video. (Philadelphia, PA, USA)



January, 2009, 4 min, HD

Choreography and dancing by Rachael Lincoln
 Music by Low in the Sky
 Edited by Cari Ann Shim Sham*
 Concept by RJ Muna and Rachael Lincoln
 Set and Videography by RJ Muna
Within real and imagined confines of winter, with chalk dust as snow, a woman follows her mind's small agitations as she meditates on the passage of time. (Topanga, CA, USA)



dis.appear, 2010, 5 min, motionCapture

Produced and Directed by Beth Portnoy
 Choreography and dancing by Beth Portnoy
 Music by Caroline Shaw
 Filmmaker: Beth Portnoy
What exists when everything you know disappears? (NY, NY, USA)



After the Water the Clouds, 2009, 10 min, HDV

Produced and Directed by Carmen Rozestraten
 Choreography by Carmen Rozestraten
 Featuring Carmen Rozestraten
 Dancing by Maureen Lopez, Carlos Fuentes, Anna Tejera
 Music by Toni Marti
 Cinematography by Enric Miro
 Edited by Jennifer Chinlund
Playful and poetic voyage of a young Catalan woman whose world becomes more and more surreal as she encounters mythical and unusual characters. (san francisco, california, USA)



Let's Dance, 2010, 2 min, 16mm B&W

Produced and Directed by Malia Bruker, Oscar Molina
 Choreography and dancing by Eun Jung Choi, Guillermo Ortega Tanus
 Featuring Da Da Dance Project
 Music composed by Dizzy Gillespie, Frank Paparelli
 Music performed by Miles Davis and the Lighthouse All-Stars
 Cinematography by Malia Bruker, Oscar Molina
 Edited by Malia Bruker, Oscar Molina
"Let's Dance" is a sensual black and white film that captures the relief that dance provides in everyday life. (Philadelphia, PA, USA)



Gotta Move: Women In Tap, 2010, 44 min, miniDV

Directed by Lynn Dally
 Produced by Lynn Dally & Gayle Hooks
 Dancing by Chloe Arnold, Brenda Bufalino, Heather Cornell, Michelle Dorrance, Barbara Duffy, Acia Gray, Deborah Mitchell, Linda Sohl-Ellison, Dormeshia Sumbry-Edwards, Dianne Walker, Josette Wiggan
 Cinematography by John Bishop
 Edited by Cari Ann Shim Sham
 Music Director: Jerry Kalaf
For the first time ever, five generations of women, recognized as leaders in the renaissance of tap, come together to dance, share stories, talk tap, and celebrate. "Gotta Move" chronicles the weekend. (Los Angeles, CA, USA)



Dancing the Big Apple 1937, 2009, 29 min, Historical footage in both 16mm and 36mm, original DV video

Directed by Judy Pritchett
 Produced by Dancetime Publications
 Choreography by Traditional plus Frankie Manning
 Featuring Regular folks plus Whitey's Lindy Hoppers
 Dancing by Regular folks plus Frankie Manning, Norma Miller, Leon James, George Grenidge et al
 Music composed by Various big band swing standards
 Music performed by George Gee Orchestra, Solomon Douglas Big Band
 Cinematography by Historic footage
 Edited by Stuart Math, Jocelyn Hassenfeld
The Big Apple was a popular dance craze in 1937. This film examines its spread, its origins in the African-American community of Columbia SC, and its roots in African and African-American tradition. (Upper Montclair, NJ, USA)



The Rising Sun, 2008, 74 min, miniDV

Produced and Directed by Fabian Kimoto
 Choreography by roc kidz crew
 Featuring roc kidz crew
 Dancing by Aspirante Massimo, mengis navid, fikri gören, julia kimoto, sezai coban, roman nüesch, benny kimoto
 Music composed by deniz khan, dai kimoto, nappion,
 Filmmaker: Fabian Kimoto
The Roc Kidz Crew, a group of young dancers began by breakdancing in the streets of European cities and has become one of the most well-known dance groups on the hip hop scene. This film conveys the viral enthusiasm and joie de vivre - transcending all classes, nationalities and skin colours - that these artists have been able to generate through their love for dance, music and freedom. (romanshorn, thurgau, switzerland)



SAND, 2010, 10 min, DVCAM

Directed by Cari Ann Shim Sham*
 Produced by Kyle Ruddick, Cari Ann Shim Sham*
 Choreography by Kenji Igus, Darrow Igus & Cari Ann Shim*
 Dancing by Darrow and Kenji Igus
 Cinematography by DP-Ross Riege, additional by Phillip Abrams & Kyle Ruddick
 Edited by Cari Ann Shim Sham*
 Sound Design by T.K. Broderick
"Sand," a short experimental dance-for-camera documentary, tells the story of sand dance as it is passed down from father to son. (Topanga, CA, USA)



Living-room dancers, 2009, 23 min, DVCAM

Directed by Bastien Genoux
 Produced by Cie Nicole Seiler /Le Flair
 Choreography by Nicole Seiler
 Featuring Cie Nicole Seiler
 Dancing by Laurent Bortolotti, Coralie, Estelle Durr, Cinzia Ferrazzo, Cleudes Pannatier, Océane Pannatier, Tadeo Piana, Werner Schwab, Stellectro, Dominique Vannod
The passion of several non-professional dancers is portrayed with a sometimes voyeuristic eye as they tap, electro-dance, couple dance, improvise, or pole dance... (Switzerland)



Passion - Last Stop Kinshasa, 2009, 90 min, HD

Directed by Joerg Jeshel & Brigitte Kramer
 Produced by Brigitte Kramer
 Choreography by Alain Platel
 Featuring Les ballets C de la B
 Dancing by Lisi Estaras, Quang
 Music composed by Fabrizio Cassol
 Music performed by Aka Moon and Fabrizio Cassol
 Cinematography by Joerg Jeshel & Michael Boomers
 Edited by Stéphan Talneau
 Jesus played by Serge Kakudji
 Maria played by Melissa Givens
Having performed "pitié!" more than 100 times on tour, Alain Platel and his company, Les ballets C de la B, mount the very last show in Kinshasa, capital of Democratic Republic of Congo. "Passion - Last Stop Kinshasa" not only documents that performance, but is a reflection on dance, classical music, and difficult political surroundings. (Berlin, Germany)



15 Days of Dance: 'The Making of Ghost Light', 2010, 69 min, miniDV

Produced and Directed by Elliot Caplan
 Choreography by Brian Reeder
 Featuring ABTII
 Dancing by Aria Alekzander, Roddy Doble, Joseph Gorak, Jose Sebastian, Mary Mills Thomas, Yannick Bittencourt, Owen Gaj, Ty Gurfein, Devon Teuscher, Faye Hideko Warren, Katherine Williams
 Music composed by Aaron Copland
 Music performed by Leonard Bernstein
 Cinematography by Elliot Caplan / Donald DuBois
 Edited by Donald DuBois
 Post Production by Yarden Yanover
This film documents, day-by-day, the making of a new ballet. (New York, NY, United States)



North Horizon, 2010, 22 min, HDV

Directed by Thomas Freundlich & Valtteri Raekallio
Produced by Holy Polarbear Productions
Choreography and dancing by Thomas Freundlich & Valtteri Raekallio
Music by Sputnikburg
Filmmaker: Thomas Freundlich & Valtteri Raekallio
"North Horizon" explores the enormous contrasts of scale between the moving human body and the beautiful, seemingly still, boundless Arctic landscape. Shot on location in Spitsbergen, Svalbard, Norway. (Kotka, Finland)



Domestic Animals #1, 2009, 6 min, miniDV

Directed by Erin Mei-Ling Stuart
Choreography by Erin Mei-Ling Stuart
Featuring EmSpace Dance
Dancing by Blane Ashby, Julie Sheetz
Music by Scott Simon
Cinematography by Thomas Boyles & Erin Mei-Ling Stuart
Edited by Erin Mei-Ling Stuart
A couple turns breakfast into a battle of passive-aggressive one-upsmanship. (San Francisco, CA, US)



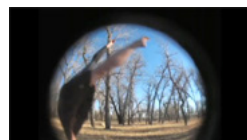
The Movement of Live, 2009, 3 min, HDV

Directed by Fátima Tocornal
Produced by ob-art produccions, S.L.
Choreography and dancing by Maria Stoyanova & Tania Atanassova
Music composed by Guillem Pascual
Cinematography by Fátima Tocornal
Edited by Albert Zapater Bonet
Complex strategies give the vital pulse its form. (Barcelona, Spain)



An Ant, 2010, 24 min, HD

Produced and Directed by Kimmo Alakunnas
Choreography by Kimmo Alakunnas
Dancing by Kimmo Alakunnas, Jaakko Nieminen
Music composed by Marko Ahokangas
Cinematography by David Berg
Edited by Tina Aarniala and Kimmo Alakunnas
Funded by Theatre Academy Helsinki
A workaholic Man begins to lose his sense of reality; he and his co-worker fall into imaginary worlds from which it is almost impossible to escape. Through dance and movement, "An Ant" exposes the inability to give and receive love and to distinguish right from wrong. (Helsinki, Finland)



no, 2010, 2 min, DV

Produced and Directed by Michelle Ellsworth
Choreography and dancing by Michelle Ellsworth
Filmmaker: Michelle Ellsworth
"no" is an experiment in negative listening. Shot at the Beecher Island Battlefield near Wray, Colorado. (Boulder, CO, USA)



Le Jardinier de la Gafferie, 2010, 7 min, HD

Directed by Nancy Spanier, Ana Baer
Produced by Performance Inventions
Choreography by Nancy Spanier - Paul Oertel
Dancing by Paul Oertel
Music by Anthony Salvo
Filmmaker Ana Baer Carrillo
Music Design by Xavier Hirissou
"Le Jardinier de la Gafferie" takes a gentle look at a typical day in the life of an atypical gardener and asks the question: If one's passion is one's garden, what happens when the garden is no longer enough to whet one's passion? Filmed in the Dordogne region of southwestern France. (Venice, CA, USA)

SAT, SEPT 11, 4 PM, ART FILMS, BLACK BOX (CONT)



***Vesper*, 2009, 15 min, HD**

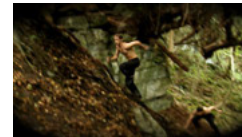
Produced and Directed by Brock Labrenz
 Choreography by Stuart Loungway & Brock Labrenz
 Featuring Terra Firma Dance Theatre
 Dancing by Lester Badenoch, Rosalina Chann, Brittany Fridenstine-Keefe, Lydia Haug, Matthew Keefe, Jonathan Royse Windham
 Music composed by Brian McKenna
 Cinematography by Bliss Holloway
 Edited by Brock Labrenz
 Costumes by Cathy Hazard
"Vesper" takes the audience on a journey through a futuristic dance landscape where the cinematic elements and heightened physicality work in tandem to weave a tapestry of tonality ripe with reflection and interpersonal growth. (Brooklyn, New York, USA)

SAT, SEPT 11, 7:30 PM, ART FILMS, BLACK BOX



***Palimpsest*, 2010, includes live performance, 12 min**

Directed by Susanna Morrow
 Produced by Ana Baer Carrillo
 Choreography and dancing by Susanna Morrow
 Filmmaker: Ana Baer Carrillo
A woman preoccupied with perfection attempts to learn from her mistakes by taking copious notes. (Venice, CA, USA)



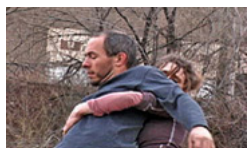
***Stronger (excerpt from White Caps)*, 2010, 4 min, HD**

Produced and Directed by Wilkie Branson
 Choreography by Champloo Dance Company
 Featuring Champloo Dance Company
 Dancing by Wilkie Branson, Joel Daniel
 Music by Phil King
 Cinematography by Rob Saunders
 Edited by Wilkie Branson
 Commissioned by Theatre Bristol, Bristol Old Vic
Two companions embark on a b-boying adventure up a wooded mountain, finding jubilation and strength in the experience. (Bristol, Avon, United Kingdom)



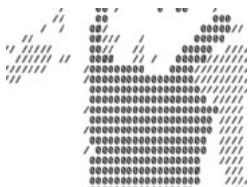
***Plastic Ballad*, 2009, 3 min, 16mm**

Directed by Mara Tasker and Esmeralda Kundanis-Grow
 Produced by Mara Tasker
 Choreography and dancing by Esmeralda Kundanis-Grow
 Music composed by Hamster Theatre
 Cinematography by Mara Tasker
 Edited by Mara Tasker and Esmeralda Kundanis-Grow
Ink, color and assorted mediums provide textures which parade playfully upon the surface layer, engaging in a ballad of abstract conversations between figure and ink. With the cinematic influences of Bruce Conner and dance influences of Loie Fuller, "Plastic Ballad" abstracts the movements of the human form beyond recognition. (Boulder, CO, USA)



Fragility, 2009, 6 min, miniDV

Directed by ana baer
Produced by ana baer carrillo
Choreography by kim olson
Featuring sweet edge
Dancing by kim olson, patrick mueller
Music composed by barry adamson
Filmmaker: ana baer carrillo
A couple grasps for intimacy in a bleak urban landscape, emerging from and collapsing into codependency. (Venice, CA, USA)



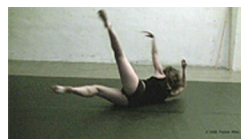
Binary Form, 2009, 2 min, miniDV

Directed by Chirstinn Whyte
Choreography and dancing by Chirstinn Whyte
Featuring Shiftwork
Cinematography by Jake Messenger
Edited by Chirstinn Whyte
Short sequences of improvised movement are reduced to a binary form. The resulting frames are animated by sequence replication with the Apple Motion application. (Cambridge, Cambridgeshire, UK)



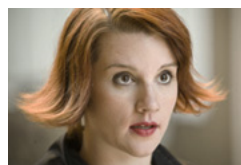
5 Cuts, 2010, 4 min, HD

Directed by Joy French and Stephanie Tuley
Produced by Joy French
Choreography and dancing by Stephanie Tuley
Music composed by Antonín Dvořák
Music performed by Czech Philharmonic Chamber Orchestra and Ivan Zenaty
Filmmaker: Joy French
It takes five cuts to make an apple pie; the angst and ritual of these five cuts are explored in this intense kitchen drama. (Longmont, CO, USA)



NEGATIVE PRESENCE, 2009, 3 min, HDV

Produced and Directed by Patrick Wilen for xartcollection®
Choreography and dancing by Maria Stoyanova
Music composed by Patrick Wilen
Filmmaker: Patrick Wilen
Maria Stoyanova improvises freely on "Madame de Sade" by Yukio Mishima. The Marquis, who remains off-stage throughout the play, is seen entirely through the eyes of his wife. This absence is the "NEGATIVE PRESENCE". (Barcelona, Spain)



Puddle Song, 2009, 3 min, HD

Directed by Teresa Brazen
Produced by Michele Stewart
Choreography and dancing by Jenni Bregman
Music composed by Brandon Hopp
Cinematography by Martin Klemik, Brandon Hopp
Edited by Brandon Hopp
Lighting by Rich Wells
Observation by Leila Banijamali
A young woman happens upon a puddle that makes a strange sound. This film explores play and its loss in adulthood. (Oakland, CA, USA)



1/6, 2009, 16 min, 2K file

Directed by Orsola Valenti
Produced by Cie Greffe
Choreography by Cindy Van Acker
Dancing by Tamara Bacci
In a natural scenery of snow and fir trees, abandoned by all traces human, a body moves in an unlimited space and in an indefinite time. It is a body without a history, soaking time, testing speed and stillness, apprehending space by taking tactile and sensory possession -- the metaphor of a cycle: of a day of life, of a life, of life. (Switzerland)

INTERMISSION



NOBODY'S DARLING, 2010, 4 min, miniDV

Directed by Marta Renzi
Produced by Dixon Place
Choreography by Marta Renzi
Featuring And Dancers, Inc.
Dancing by Tina Vasquez, Amos Wolff
Filmmaker: Marta Renzi

The independent spirits and unsentimental intimacy of the dancers is both tough and tender. Similarly, the setting for this relationship is a bare bones studio in which their breathing and footfalls create the score. (Nyack, NY, USA)



Bukfenc (Somersault), 2009, 5 min, super8

Directed by Bernadette Mayer, Rita Góbi, dramaturgist-Katalin Turai
Produced by Sponsors: NKA, OKM, KODAC, ROLEBOMUSIC

Choreography by Rita Góbi
Featuring GoBe Contemporary Dance Company
Dancing by Vesa-Petteri Asikainen
Music by Csaba Gyulai and József Gáspár
Cinematography by Nyika Jancsó
Edited by Sara Haragonics
Makeup by Orsolya Petrilla
Lab and scanning by Karoly Kamerda and Szilard Szilas
A man facing death is placed in a narrow and dark well, lit only from above. He struggles to no avail and finally realizes that the only way out is to give in. (Budapest, Hungary)



A Treatise on Endless Struggle and the Crystallized Moment of Impact, part 2 of 3, 2010, 10 min, HDV

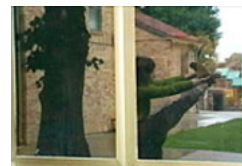
Produced and Directed by Patrick Mueller
Choreography by Patrick Mueller / Control Group
Featuring Control Group Productions
Dancing by Kristine Whittle, Buffy Barfoot, Candess Giyan
Music composed by Paul Betts
Music performed by Hrsta, A Silver Mt. Zion, Le Fly Pan Am

Filmmaker: Chris Manning
The inherency of conflict, driven by the survival instinct, rendered against a post-apocalyptic wasteland-scape. Desolation and beauty enter direct struggle in this final work of Control Group performance company's series 3 Treatises on Interplanetary Weather Systems. (Denver, CO, USA)



My 1st Big Break, 2008, 5 min, HD video camera with 360-degree panoramic SLR lens

Directed by Kyle Ruddick
Produced by Eyestorm Productions
Dancing by Tom Lenk, Rachael Lincoln, Mark Stuver, d. Sabela Grimes, Raphael Xavier, Calvin Cheng, & Lou Genise
Music by Cut Chemist
Assistant Direction by Cari Ann Shim Sham*
This music video, shot in one take with a cast of 17, employs a strategy of blocking, camera choreography and dance choreography that was developed over months in an intense collaborative process. (Topanga, CA, USA)



Mere Images, 2008, 5 min, miniDV

Produced and Directed by Stephanie Kobes
Choreography by Stephanie Kobes in collaboration with the dancers
Dancing by Nada Diachenko, Michelle Ellsworth, Toby Hankin, Esmeralda Kundanis-Grow, Cherie Hill, Alden LaPaglia, Belle Marsh, Cortney McGuire, Tara Rynders, Uli Ellsworth-Miller, Neri Torres
Music composed by Explosions in the Sky
Filmmaker: Stephanie Kobes
A woman's collection of memories throughout the four seasons of a year. From reflected youth and innocence to reflected age and wisdom, an entire lifetime captured in a mere image. (Boulder, CO, USA)



MOCEAN, 2009, 3 min, hi8

Produced and Directed by Kim Arrow
Choreography and dancing by Kim Arrow
Featuring Ponto Facto
Music by Tara Tucker and Anura Kulatunga
Cinematography by Dawn Estelle Singleton, Michael Bednarzi, Kim Arrow
Edited by Kim Arrow
Stage lighting design by James P. Murphy
Shot mostly under the sea on Australia's Great Barrier Reef, "MOCEAN" evokes drift and shape-shift in a moving space inhabited by a human and other creatures. (Swarthmore, PA, USA)

SAT, SEPT 11, 7:30 PM, ART FILMS, BLACK BOX



Blue's not the word...., 2009, 3 min, HDV

Directed by Carrie Noel Richer
 Produced by Hole Dance Films
 Choreography and dancing by Kate W. Kosharek
 Music by Patsy Cline
 Cinematography by Natalie Newman
 Edited by Carrie Noel Richer
 Music ights by UMe
This short film about a woman's relationship with her television rides an emotional roller coaster. Danced with a schizophrenic grace, the film is comedic, heart breaking and lovable, all at the same time. (Jackson Hole, WY, USA)

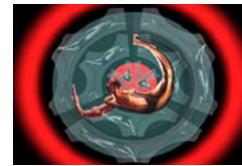


Let's Dance, 2010, 2 min, 16mm B&W

Produced and Directed by Malia Bruker, Oscar Molina
 Choreography and dancing by Eun Jung Choi, Guillermo Ortega Tanus
 Featuring Da Da Dance Project
 Music composed by Dizzy Gillespie, Frank Paparelli
 Music performed by Miles Davis and the Lighthouse All-Stars
 Filmmaker: Malia Bruker, Oscar Molina
"Let's Dance" is a sensual black and white film that captures the relief that dance provides in everyday life. (Philadelphia, PA, USA)



SEPT 10 & 11, 6:30-9:30 PM, INSTALLATIONS



March Circles 2010, 2010, 19 min, DVCAM

Directed by Mimi Garrard
 Produced by Mimi Garrard Dance Company
 Choreography by Mimi Garrard
 Featuring Mimi Garrard Dance Company
 Dancing by Samuel Roberts of the Alvin Ailey company
 Music composed by Glen Velez
 Music performed by Glen Velez and Lori Cortler
 Filmmaker: Mimi Garrard
"March Circles 2010" is a suite of four contrasting dances created for video using a single choreography. (New York City, NY, USA)



2/6, 2009, 30 min

Directed by Orsola Valenti
 Produced by Cie Greffe
 Choreography and dancing by Cindy Van Acker
 Featuring Cie Greffe
Set in a ghost yard, "2/6" recounts the fate of a body that becomes an object then an object that becomes a body... (Switzerland)



REALM, 2010, 7 min, HDV

Directed by Narelle Benjamin and Samuel James
 Produced by Narelle Benjamin
 Choreography by Narelle Benjamin
 Dancing by Emee Dillon and Narelle Benjamin with Julie Anne Long and Martin del Amo
 Music composed by White Rainbow
 Filmmaker: Samuel James
There are memories and traces of what was before us, but in the present we are all living in our own bubbles. (Sydney, NSW, Australia)

A look through the Laban Lens at Nine Variations on A Dance Theme,
Corrie Franz Cowart, Muhlenberg College

In filmdance multiple moving components are at play: the moving body, the moving camera and the edit. Laban Movement Analysis (LMA) provides a valuable tool through which to examine these distinct moving components. LMA helps to address the paradigm shifts these elements can facilitate within the overall movement experience.

The classic short filmdance, “Nine Variations on a Dance Theme,” by Hillary Harris is an ideal vehicle for this inquiry because Harris begins with a relatively straightforward documentation of a single movement sequence performed by Paul Taylor Dancer, Bette de Jong. This dance sequence remains constant and what changes is the camera and editing approach to the movement event. The opportunity to contrast the overall experience of these variations, while being able to identify the changing cinematographic tools in relation to the Laban Movement Analysis Lens of B.E.S.S. (Body, Effort, Shape and Space), provides valuable insight into how the camera and the edit contribute to the creation of “Energy” within a filmdance. In this film there is an observable shift away from the actions of the body as the primary focus, to the life and actions created by the camera and the edit. The issue of the dancers agency can therefore be addressed, and the transformation of the dancer into a ‘site,’ a terrain for the moving camera to explore, can also be observed.

Addressing the question of what is dancing in filmdance may change the rules of debate surrounding the definition of filmdance.

The Hills are Alive (with Dancing Bodies): Dance for Camera as Environmental Activism, Lyndia McGauhey, University of Colorado at Boulder

Dance cinema introduces landscapes impossible to capture on the concert stage, introducing the site as an essential character.

“In Queens for a Day,” six dancers tumble down the remote hillsides of the Swiss Alps, engaging in an intimate and athletic exchange with a stunning landscape, dancing perfectly in tune with the contour of the mountainside. Directed by Pascal Magnin, “Queens for a Day” is a collaborative dance for camera, involving the choreographic talents of the dancers and the participation of the local villagers. Magnin sets up a democracy among all active players: the individual dancers, the hillside, the villagers, the backdrop, and even the cows are essential to the piece’s meaning. “Queens for a Day” is an egalitarian piece, celebrating the holistic values of the modern environmental movement.

By introducing landscape and natural beauty as an essential part of the human experience, Magnin’s work reflects environmentalism present in our culture, with scientific, political, and mystic significance.

Re-embodying Myth: Looking for Her-storical accuracy in the Neo-Western, Joy French, University of Montana

The birth of the cinema pulled onto the screen two iconic images: the dancing body and the moving train.

The Lumière Brothers’ specifically defined themselves with movies such as “L’Arrivée d’un train en gare de La Ciotat” and “The Serpentine Dance”. After the success of these short, early films, the train and the dancing girl did not fade. Instead they found a longer enduring presence in American Western filmography. As Westerns wax and wain in popular cinema trends, the strength of American mythical West (and the thus the train and dancing girl imagery) never fully disappears.

In this paper I will discuss how the imagery of early cinema directly fed into the vernacular of Western films and how dance is uniquely featured as a cultural centerpiece of these works. I will then attempt to enlighten how the arena of contemporary dance-cinema might continue to directly relate to the Western mythography and the embodiment of her-story in American cinema. I will particularly focus on contemporary dance piece, “Improvement Club” by Dayna Hanson.

Seeing is Forgetting the Name of the Thing one Sees*, or Connoisseurship in Screendance, Douglas Rosenberg, University of Wisconsin at Madison

Screen dance suffers from a lack of identity and by extension, the audience that attends festival screenings and the like, do so with a multiplicity of competing desires. The screen itself is a space upon which is projected the often competing desires of the audience. Complicating this is the way in which art-works at the intersection of dance and media are described: screendance, dance film, video dance, all terms that imply a unique relationship between distinct practices, which if correctly applied, have particularity and specificity.

The festival screening model dominates the way in which screendance circulates and is received by audiences. However festivals are not transparent, neutral disseminators of content. They are formed with the desires of funding agencies, managers, directors and others engaged with the process of creating a venue for the audience to view screendance.

Behavior is learned, spectatorship is learned and the behavior of spectators is largely a phenomena of the behavior of the host institution. In other words, one performs one’s role as audience based on the set of circumstances set forth by the institution. If the institution (for instance) promotes screendance as an extension of dance practice ie, dance on film, then the audience will self-select and patrons seeking dance as they historically understand it will attend, expecting the dance they desire on the screen at which they are looking. Furthermore, as festivals do not generally differentiate between genres of dance or genres of screendance, the possibilities of connoisseurship in audiences is greatly diminished.

Connoisseurship then, the phenomena in which literacy grows through the collaborative efforts of curators, makers and finally audience members and patrons is the desired outcome of any art form. Screendance audiences, as any audiences, can only react to what is offered for their consumption.

This paper will address how connoisseurship may be achieved through the collaborative efforts of audience, curator and institution.

*Lawrence Weschler’s 1982 book, *Seeing is Forgetting the Name of the Thing one Sees*, explores the work of West Coast conceptual artist Robert Irwin.

Sans Souci Festival of Dance Cinema

Ana Baer and Michelle Ellsworth, Artistic Directors
Hamel Bloom, Executive Director

Seventh Annual Event

Lynda White, Production Design and Direction
Steph Kobes, Administrative Assistant/Communications Coordinator
Gary McCrumb, Production Manager, ATLAS Black Box
Kevin Rice, Projector Tamer

ATLAS Black Box Crew
Nathan Wheeler, Sound
Autumn Bjugstad, Lighting

Scholarly Panelists
Corrie Franz Cowart, Muhlenberg College
Joy French, University of Montana
Lyndia McGauhey, University of Colorado at Boulder
Douglas Rosenberg, University of Wisconsin at Madison

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Tara Rynders for scholarly pick-up and delivery
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