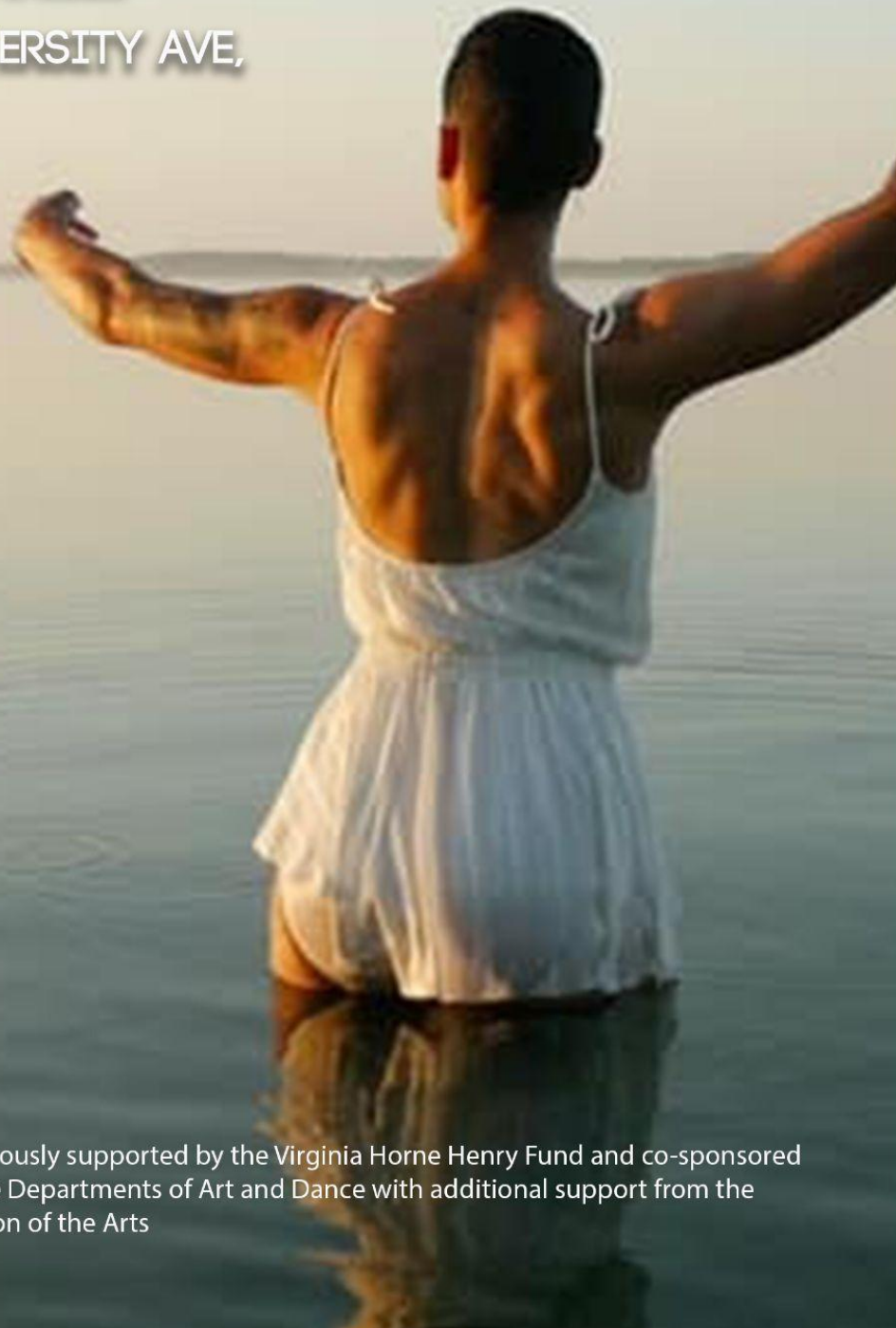


STATE OF THE ART: INTERNATIONAL SCREENDANCE SYMPOSIUM

APRIL 10-13, 2022

LATHROP HALL, 1050 UNIVERSITY AVE,
MADISON, WI 53706



WISCONSIN
UNIVERSITY OF WISCONSIN-MADISON

Generously supported by the Virginia Horne Henry Fund and co-sponsored by the Departments of Art and Dance with additional support from the Division of the Arts

Dear Colleagues,

We are pleased to welcome you to State of the Art: the 2022 International Symposium on Screendance. The event will be held at the University of Wisconsin-Madison and co-sponsored by the UW Art Department and the Department of Dance. The symposium is generously supported by the Virginia Horne Henry Fund with Additional support from the Division of the Arts and the Departments of Art and Dance. This year's symposium will focus on a number of topics that are timely to the field of screendance, including, but not limited to, the Feminist roots of screendance, the generational and evolving critical landscape of the field, de-colonizing screendance, race and gender in screendance, intersectionality and facilitating new ways of knowing the cinematic body and mapping the literature of the field.

In the year 2000, the University of Wisconsin-Madison held the first-ever International Dance for the Camera Symposium, which has, for the last twenty+ years, been a global touchstone for the field. It was a historic meeting that attracted not only scholars and practitioners of the genre but choreographers and video/filmmakers from around the world, including Latin America, the UK, Europe, and elsewhere. In addition to generating dialogue on the history and theory of the field, the symposium included roundtable discussions, lectures, and a screening of selected dance films and video work from around the world. It also provided a generational bridge to the future of the art form. As an outgrowth of the symposium, several participants took the experience back to their communities and continued to nurture the field through courses, festivals, workshops, and other forms of audience building.

Since that time, the field has grown exponentially. There have been numerous international gatherings and symposia, new festivals and screening opportunities, and new voices have emerged through scholarship and practice. There is an International Journal of Screendance, which was born out of a series of meetings and discussions by an international group of scholars and practitioners funded by the UK's Art and Humanities Research Council. The first copies were printed at Parallel Press at the University of Madison-Wisconsin. Subsequently, the journal (now in its 12th year) has migrated to a digital platform hosted in the present by Ohio State University. There are brilliantly written books, articles, and chapters that focus on the practice in multiple languages by deeply thoughtful writers. As the field has evolved in the last two decades, it is a perfect time to bring together interdisciplinary artists and practitioners,

scholars, and historians to share new research in the field and to continue to build a welcoming global community.

I wish to acknowledge the generous support of the Virginia Horne Henry Fund, whose mandate is to help the School of Education and the University of Wisconsin-Madison develop a margin of excellence in women's physical education by creating a campus resource dedicated to the pursuit of women's lifelong learning skills in the areas of physical education, including knowledge and appreciation of women's movement and the female body in culture. I must also acknowledge the support of the Division of the Arts and its director Chris Walker, as well as the departments of Art and Dance for their support as well. I also want to say a huge thank you to Kel Mur, who is responsible for all the graphic design, and communication assistance in all stages of planning. And thanks to Aaron Granat, who is documenting the symposium and managing our live-streaming for international and online participants. I also wish to acknowledge all of the participants and all of those who have made significant contributions to the global field of screendance, past and present. Without such passionate colleagues, we would not be here at this symposium.

Sincerely,

A handwritten signature in black ink, appearing to read 'Douglas Rosenberg', with a long horizontal line extending to the right.

Douglas Rosenberg
Director, State of the Art, International Screendance Symposium

SUNDAY

APRIL 10

Zoom link: <https://uwmadison.zoom.us/j/4199386935?pwd=T0gxVlkyQXVjTUZFMV2FjTGZrR2xZdz09>

Meeting ID: 419 938 6935

Passcode: Deren

1:00-2:30

Welcome remarks by Douglas Rosenberg followed by Long Table discussion // “Manifestos, Aspirations, Start-Ups: Identifying the Field/Changing the Field/Shaping the Field

2:30-3:30

Ami Skånberg Dahlstedt // Screendance - a Journey for Artistic Agency and a Workshop Proposal for a Non-Binary Technological Gaze (bring your smartphone)

Opacity, a concept in photo and video editing, is the degree to which light is allowed to travel through, where the full appearance of an image is 100%. How can this concept be translated to the human body? To the lived, danced moment in the medium of film or video? Ami Skånberg Dahlstedt is influenced by gender scholar and filmmaker Trinh T. Minh-ha, and her method of not speaking about something, but speaking nearby for making visible the invisible and refusing to objectify what is in front of the camera. What is our full visibility? How can technology support a caring gaze and lessen one’s own presence in space? How can opacity be used as a method either for sharing a space democratically or to enable an invisible dance with nonhumans and ancestors? As a metaphor for making performative work behind and in front of the camera? My presentation ends in a workshop with mobile phones. The idea for the workshop is to reflect on how technology could be used at a slower pace, combining less expressive presences, into more of a listening to space.

3:30-4:00

Maryah Monteiro (Zoom presentation) // Presenting work from: Pola Weiss, Analivia Cordeiro and Silvina Szperling

I initially present my choice and interest in three pioneering screendance artists: Pola Weiss (Mexico), Analivia Cordeiro (Brazil), and Silvina Szperling (Argentina) as central themes and figures in research on this genre in Latin America. Through a historical cut that spans the years from 1970 to 1990, I observe the construction of an artistic universe, screendance, located in contemporary art whose relationship is intertwined with other artistic universes, such as contemporary dance, video art, installations, performance, visual arts and other transdisciplinary and multimedia manifestations. I will present video stills of some of these works from the 70s and 90s by these artists. From there, I will share observations and reflections: How did their corporeality and poetics emerge? How did their works transgress the boundaries between art and technology, perpetuated in supposedly feminine and feminist statements and experiences?

4:00-5:00

Welcome Reception 1st Floor Parlor (Food and drink served)

5:00-7:00

Chad Michael Hall in confluence with the American College Dance Association Panel Discussion // Dance, Film and Future Landscapes with Gabri Christa, Li Chiao-Ping, Omari "Motion" Carter, Katrina McPherson, Harmony Bench, Charlotte Griffin, Cara Hagan

Examining the “State of the Art” of Screendance through the lens of higher education In a joint event with the International Symposium on Screendance, The American College Dance Association (ACDA) looks to leaders within the field of Screendance to reflect on current practices, share ways in which they see the landscape of the field evolving, and discuss academia’s roles in supporting, facilitating, and advancing the field. Panelists Harmony Bench, Omari Carter, Gabri Christa, Charlotte Griffin, Li Chiao-Ping, and Katrina McPherson will discuss how Screendance literacy in the 21st century manifests in college dance curricula and consider how the examination of generational shift and what resonates now might illuminate future possibilities for education, creation, and presentation of Screendance in higher education. Serving as the culminating event of ACDA’s 2022 National Screendance Festival, the discussion will be live-streamed to the virtual ACDA festival audience via a zoom webinar, bringing together students and professionals, next generation screendance artists with established artist/scholars, and pioneers in the field.

MONDAY

APRIL 11

Zoom link: <https://uwmadison.zoom.us/j/4199386935?pwd=T0gxVlkyQXVjTUFMV2FjTGZrR2xZdz09>

Meeting ID: 419 938 6935

Passcode: Deren

9:00-9:30

Welcome/Announcements by Dean Diana Hess // Topic TBD

9:30-10:30

Autumn Mist Belk // Crafting a Diverse Screendance Audience with Robin Gee, Jen Ray, Clare Schweitzer, Jennfier Scully-Thurston

Billions of people everyday watch dance on a screen, and yet how many of these people could articulate or even recognize the term or genre of screendance? As leaders in the field, how can we continue to broaden the audience for screendance as an art form? Simply put, can we get the ever-growing body of screendance work in front of new eyes and also educate our audience on what they are seeing? Join a panel of directors/scholars/educators in the field for a discussion of ways to grow the audience for this artwork. We invite participants to listen to what these directors have learned so far in their pursuits to connect to a diverse audience in unique and meaningful ways, and we also encourage those in attendance to share their own insights and participate in a hivemind brainstorm of ways to continue to venture farther.

10:30-11:00

Marisa Zanotti // A New England: Filming Architecture and Community as Choreography

This choreographic documentary celebrates a vibrant creative community of micro-businesses, artists, tech start-ups and crafts people ways they find to subvert the brutalist concrete architecture of an industrial building in Brighton (UK): New England House. The film explores the persistence of the people, the building and the area through current processes of re-generation, gentrification and development. Marisa will talk about developing the project in relation to the writing of Syrian architect, Marwa Al-Sabouni. She will speak about reading the building, its workings, cultural significance, geometries and surroundings as a choreographic score, a set of open instructions for interpretation in creating material, choreographic and cinematic. She will refer to key films that inspire her along this journey including *Chelsea Hotel* (Nigel Finch:1981).

11:00-11:30

Wesley Lim (Zoom presentation) // Babylon Berlin

Performances plays a central role in the neo-noir Netflix series Babylon Berlin. In particular, dance is thoroughly interwoven into the complex plot contributing to semiotic meaning making. Taking an intermedial approach using several performative lenses: gestural and dance movements, costuming, music, lyrics, dialogue, mise en scène, and camera work, I analyze the performance of the queer figure Svetlana Sorokina, who dresses in drag as Nikoros singing "Zu Asche zu Staub" at the in the Moka Efti

club. In addition to this character's performance, four female background dancers move in costuming and choreography citing Josephine Baker's banana dance. In this scene the audience also knows the choreography and dances with the spectacle while male characters watch the performance. I aim to show how these complicated constellations of different figures involve a panoramic feel and co-presence which reflect not only the context of the late-Weimar Republic but also contemporary society.

11:30-12:30

Lunch on your own

12:30-2:30

Omari "Motion" Carter // Workshop, Dance Department with Professor Li Chiao-Ping and Kate Corby's class, Lathrop Hall Room 349, Symposium participants invited to attend for an optional informal breakout session

2:30-3:00

Break

3:00-4:00

Charlotte Griffin (in person) with George Ellzey (in person), Meredith Webster (Zooming in) and Waeli Wang (Zoom) // Emerging Perspectives

"Emerging Perspectives" is a roundtable panel exploring the state of screendance from the point of view of emerging artists, whose early screendance creations have been officially selected to screen at national and international festivals within the last two years. Their approaches to content, form, and storytelling intersect with screendance topics including race, gender, and identity expression, the natural world (ecosomatics), generational shifts, and facilitating new ways of knowing the cinematic body.

4:00-5:00

Book Launch and Recognition - 1st Floor Parlor (light refreshments served) // Cara Hagan's Screendance From Film to Festival; and Harmony Bench's Dance: Digital Cultures

Will not be available on Zoom

TUESDAY

APRIL 12

Zoom link: <https://uwmadison.zoom.us/j/4199386935?pwd=T0gxVlkyQXVjTUFGZrR2xZdz09>

Meeting ID: 419 938 6935

Passcode: Deren

9:00-9:30

Welcome/Announcements by Katrina McPherson // Changing the Lens-Thoughts on Documentary Theory Applied to Screendance

9:30-11:30

Long Table // Representation in Screendance; Setting the Table: Cara Hagan, Gabri Christa, Li Chiao-Ping, Omari "Motion" Carter, Sandhiya Kalyanasundaram, Silvena Szperling (Zoom) + others TBA

11:30-12:00

Priscilla Guy (Zoom presentation) // Collaborative Curatorial Practice

This essay proposes collaborative curation as both a political and artistic gesture. Using Haraway's theoretical model of the string figures, as well as her notions of situated knowledge, response-ability and non-innocence (1989, 2016), I aim at excavating a sense of community inherent to screendance making, and apply it to curatorial practices. Taken as an engagement towards collectivity, curation can be envisioned as a tool to challenge dominant images and hegemonic modalities of body representations on screen. A tool to cultivate curiosity and responsibility towards each other. Through two different case studies, I illustrate how such collaborative curation can have a transformative effect on individuals, as well as on their practices. I like to call it an act of radical love, one that is in no way innocent: to love each other consciously through our ability to build places and imagine spaces for each other.

12:00-1:00

Lunch on your own

1:00-1:30

Clare Schweitzer // Lone Mountain College San Francisco Dance Festival

This presentation will track the history and development of Lone Mountain College's San Francisco Dance Film Festival, a series of multi-day curated dance film screenings and events that took place between 1976-1978 in San Francisco. It will situate the festival within the context of the histories of the San Francisco dance community, the West Coast Experimental Film movement and interdisciplinary collaborations between the two. It will examine the festival's distinct curatorial approaches to its presentation of both film screenings and accompanying events and its significance in the world of dance film practice at the time. It will also endeavor to trace its lineage and influence to modern screendance presentation practices, survey current methods of archiving festivals and symposia, and propose additional measures of preserving and spotlighting curatorial work in order to present a further expanded history of screendance practice and exhibition.

1:30-2:00

Claudia Kappenberg // In the Face of War, a Historiographic Turn in Screendance

For the ancient Greeks, history was a way to remember greatness and to immortalise man. Today, history is seen as a process and as a tool with which to describe the world the way one wants to see it, and over time propaganda and fake news become facts and reality. This is exemplified by the current war in Ukraine and the propaganda war that surrounds it, every party has its own accounts of how we got here. To understand what is at stake in the writing of history seems more important than ever, perhaps even a matter of survival. To explore how artists' moving image and Screendance can interrogate and reflect on historical narratives, the movements of war, violence and wreckage, I will examine a number of approaches including the work of Jananne Al-Ani, an Iraqi artist based in London, which returns lost bodies to contested landscapes.

2:00-2:30

Dominique Rivoal (Zoom presentation) // Somatic Relational Filmmaking Practice

In this presentation, I will talk about how I am focussing my investigation into the dyadic relationship between a mover and a filmmaker in its situated context to examine what may be an overlooked aspect of Screendance, in which the creative process of making a movement-focused film is explored for its transformative properties to learn about one's own relational behaviour. My practice uses the emergent methods of Mind Clearing (Charles Berner) coupled with Authentic movement (Whitehouse/Adler) to investigate the inter-corporeal space between two movers as mediated by a camera. I will talk about my process, and how I am using the method of witnessing from Authentic movement as a method to focus the filmmaker's attention to the relational movement within the dyad.

2:30-3:00

Break

3:00-3:30

Hannah Fischer // HOLD: Scoring Screendance

Drawing on the work of Isabel Sandoval, Katrina McPherson, bell hooks, Jenny Odell, and Joey Solloway, a practice and theory has emerged: the Intuitive Gaze In this lecture, Fischer will detail researching a feminist and decentralized approach to embodied cine-dance making. Fischer developed this approach while creating the large-scale, multi-channel screendance, HOLD, which serves as the primary creative research. Surprising outcomes of this approach have been comprehensive scoring at all stages of creative practice, agency for performers, and new approaches to editing.

3:30-4:00

Diane Busuttil (Zoom presentation) // Together We Dance, a collaborative dance film project

During Covid-19 lockdown, 20 women over 65 met once a week to dance and made a short ZOOM film together. The film was specifically targeted at people over the age of 65 to curb isolation during Covid-19

4:00-5:00

Discussion/Response in 1st floor Parlor (light refreshments served)

Will not be available on Zoom

7:00-8:30

Screening Curation as Practice: Each One Screen One in the H'Doubler Theater, 3rd Floor

WEDNESDAY

APRIL 13

Zoom link: <https://uwmadison.zoom.us/j/4199386935?pwd=T0gxVlkyQXVjTUFMV2FjTGZrR2xZdz09>

Meeting ID: 419 938 6935

Passcode: Deren

9:00-9:30

Welcome/Announcements by Douglas Rosenberg // Topic TBD

9:30-10:00

Sumedha Bhattacharyya (Zoom presentation) // Duet with Camera: From an Instagram Space to a Community of Screendance Practice and Pedagogy in India

This paper traces the entangled journey of fragile moments that began during the pandemic through a year-long practice-based, interdisciplinary, arts research project based in India: Duet with Camera. Initiated as a social media page to enable dialogue and educational awareness around dance and cinema in India, the project found its way from an Instagram page, to conversations with cinematographers, movement practitioners (theatre, dance, visual arts, etc), enabling a series of collaborations and virtual residencies, towards a shared community of creative practice leading to India's first artist-led International Screen(ing) Dance Festival and Seminar 2021 called BODY AND LENS. These moments further inform my Screendance pedagogy for the university classroom for Undergraduates as a cross-registered Expressive arts elective. By proposing an artist-led screendance pedagogy that is built on liberation, solidarity, and radical care, I argue that a decolonial feminist, transnational and critical approach to screendance enables a galvanisation/mobilization of a community of screendance practice.

10:00-10:30

Sandhiya Kalyanasundaram // Ranbir Kaleka: Man and Cockerel, Time and Symbol

This article makes an early attempt to emerge a dialogue between neuroscientific theories of perception and video art while proposing alternate lenses to view Kaleka's installation in the context of Indian contemporary video art. The author proposes that Neuroaesthetics as a field may benefit from studying screendance and audience engagement because the conceptual complexity offered by screendance has the potential to throw light on cognitive and affective systems during emergent aesthetic episodes. Time and symbol, two critical elements that pave the way for new perception, and how these elements transform into materiality in Kaleka's work are discussed. This discussion reveals in more depth, the illusory loop that Kaleka constructs in order to engage the audience in a deeper and more critical perception of the human condition at the interface of society, politics and economics with the techniques of video art.

10:30-11:00

Alma Llerena (Zoom presentation) // Narrative and Non-Narrative Screendance

This contribution arises as a result of an investigation whose objective is to identify the actual similarities and differences between narrative and non-narrative screendance. To this end, we have chosen over 100

works selected in the principal screendance festivals between the years 2013 and 2018. For the research we have created a model of analysis ad hoc specific for screendance works, combining audiovisual and screendance parameters. From the analysis it is possible to conclude that there are substantial differences between narrative and non-narrative works, such as the predominance of non-narrative screendance works to use wide shot angles with little movement or the preference of narrative screendance works to use a classical or continuous style of editing.

11:00-11:30

Omari "Motion" Carter // 'What is Urban Dance on Screen?

Omari 'Motion' Carter, presents "What is Urban Dance on Screen" on Wednesday, April 13 at the H'Doubler Theater in Lathrop Hall. In his presentation, Omari draws from his postgraduate study which focused on dances within hip hop culture and their relationship to narrative. Additionally, Omari will explore the label of "urban" within a screendance context. As a hip-hop dance culture aficionado studying under the roof of a contemporary dance school, Omari was concerned about who his research was going to reach. If his research hopes to be an academic contribution to hip hop culture, will any hip hop practitioners outside of academia actually read it? Omari will screen his video essay created during his study at the world's first Master's Degree in Screendance program. "What is Urban Dance on Screen" is a musical and spoken word provocation that mixes video references with academic prose, resulting in a piece of academia that aims to bridge a gap between the writers and the makers. Could the video essay format be further utilized to diversify how we academize screendance practice in the future?

11:30-12:00

Izabella Pruska-Oldenhof (Zoom presentation) // A Duet Between the Organism and Technology": Amy Greenfield's Screendance

Major technological transitions summon artists to not only revisit the history and the roots of their art forms, but also to advance new ways of experiencing their art through hybrid forms. The screendance works of Amy Greenfield, which are hybrids of dance and motion picture technologies, not only articulate the turning points of developments in electrotechnics and in shifting conceptions of the self but also retrieve and weave into their fabric the forgotten or omitted by history women. This presentation will concentrate on two works by Greenfield, *Dervish* (1974) and *Wildfire* (2002), arguing that these not only technologically propelled the practice of screendance' future forward but simultaneously harkened back to its history: the live and filmed serpentine performances of Loie Fuller and her imitators. This presentation will also consider Greenfield's writings on screendance and interviews to situate the role of technology in her works and as a link to Fuller.

12:00-1:00

Lunch on your own

1:00-1:30

Caroline Ferreira Mota da Silva (Zoom presentation) // The Body of the Urban Black Woman Who Dances

The body of the urban black woman who dances, a contemporary social and artistic analysis about subjectivity from how and how dance and technology can act in decolonization. The annulment of the body, or its outsourcing, is a way of annulling the feeling and the experience as it is: embodied. Grosfoguel says: "If for hegemonic knowledge black women are bodies without minds, bell hooks will argue no in the sense of to reestablish dualism, but rather to favor thinking based on

‘lived experiences’ and the historicity of black women within the modern/colonial world system.” Thus, the body presents itself as a key part of the experience of life. And in the art of dance, the body is a central key. How can the diffusion of artistic and audiovisual production of dance impact the notions of the black woman’s body? This presentation is an invitation to this reflection and discourse.

1:30-2:00

Pamela Krayenbuhl // TikTok & Vernacular Screendance

This paper argues that TikTok, a social media platform that has risen to global popularity since 2018, has become an epicenter for “vernacular screendance”—that is, non-professional screendance, consisting of popular dance movements, filmed almost exclusively on smartphones. Particularly amongst young people, TikTok now stages more viral choreographies than other screendance repositories like YouTube and has had a major impact on the stylistic trends in popular dance more broadly. The paper further argues that TikTok’s algorithm, together with its design features such as a forced vertical screen orientation, encourages spatially and corporeally constrained choreographies. Ultimately, the application produces a large body of viral screendance that is characterized by an aesthetic of entrapment, an effect appropriate for a form of screendance that has developed in an ongoing global pandemic.

2:00-2:30

Ximena Monroy (Zoom presentation) // Choreocinema: Map of Transmedia Notions

We call choreocinema a field that involves the mutual contamination and enrichment of resources of choreography-movement and film-video, as a transit between these media, transforming them at their intersections and proposing new relational notions. In the choreocinematic image, a triadic composition of medial interweaving occurs: it is a sound, a visual, and a choreographic image at the same time. Throughout this lecture, we will present ten hybrid notions for creation, study and experience of choreocinematic pieces with different outputs. For example, with screendance, we refer to the inscriptions of movement, choreography and dance, in the moving image as a screen medium, beyond specific support or material. We will reflect on these proposed notions as instruments that keep open, porous, and restless the status of the choreocinematic medium, which can even present formats beyond screendance, such as the stage, installation, expanded cinema, and video mapping pieces, among others.

2:30-4:00

Long Table/Community Discussion // Final Wrap Up/Response/Action Items

BIOGRAPHIES

Ann Cooper Albright

A dancer and a scholar and a 2019 Guggenheim Fellow, Ann Cooper Albright is a Professor and Chair of the Department of Dance at Oberlin College. Combining her interests in dancing and cultural theory, she teaches a variety of courses that seek to engage students in both practices and theories of the body. Her latest book, *How to Land: finding ground in an unstable world*, offers ways of thinking about and dealing with the uncertainty of our contemporary lives. A veteran practitioner of Contact Improvisation, Ann is facilitating the 50th anniversary celebration of Contact Improvisation.

[<https://sites.google.com/oberlin.edu/criticalmasssci50>] The book, *Encounters with Contact Improvisation* (2010), is the product of one of her adventures in writing and dancing and dancing and writing with others.

Harmony Bench (she/they/h)

Harmony Bench (www.harmonybench.com) is an Associate Professor of Dance at The Ohio State University, and the author of *Perpetual Motion: Dance, Digital Cultures, and the Common* (University of Minnesota Press, 2020). She has a new book in progress on kinesthetic affect in dance film, and previously co-edited *The International Journal of Screendance* (2014-2019 with Simon Ellis, 2021 with Alexandra Harlig). For nearly a decade, Harmony has collaborated with Kate Elswit to bring the digital humanities and dance history into greater dialogue, most recently with the award-winning project *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* (Ref: AH/R012989/1; www.dunhamsdata.org).

Sumedha Bhattacharyya (she/her)

Sumedha Bhattacharyya is an India-based interdisciplinary dance artist, researcher, educator, dance filmmaker, and a primary caregiver, expanding the potential of the camera, traditional dance, mythology, and gender. Her practice is formulated in a quest to understand what happens in the in-betweens, in the happening, unfolding of a choreographic process. She teaches Screendance at Jindal School of Liberal arts and Humanities and is currently pursuing her doctoral studies in Spatial arts at Jindal School of Art and Architecture, her research focuses on understanding the relationship between woman and the machine (camera), incorporating surveillance, memory, space, and spectatorship.

Litza Bixler

Litza Bixler is a writer, filmmaker, and artist who has produced work for stage and screen, on mountains, and in galleries. As a film-movement specialist, she crafted movement and action for many iconic, award-winning films and television shows, and she has worked with an array of talented directors and producers. Litza is now building a second career as a screenwriter and creative producer. Her writing has won or been shortlisted in multiple competitions, and she is currently developing a docuseries and a dance horror film project.

Diane Busuttill

Diane is a dance artist, educator, and filmmaker whose work is recognized in Australia and internationally. She holds a BA in Dance and a Master of Research Degree. In 2000, after studying BODY at the International Women's University in Germany, she relocated to Berlin and toured major dance and theatre festivals in Germany, Asia, USA, and Europe with various leading dance theatre and opera companies. Her experimental short films, including screendance works, have toured to over thirty international film festivals. After returning to Australia in 2015, she made her first documentary, Without Consent, and in 2020 made Together We Dance produced by FORM Dance Projects. In 2021 she created a one-minute short film, Seen. In 2018, Diane founded Creative Caring, bringing dance and music interventions to seniors.

Omari 'Motion' Carter (he/him)

Omari 'Motion' Carter is a screendance practitioner, hip-hop culture aficionado, body percussionist, and lecturer based in London (UK). A first-class BA (Hons) degree in Performing Arts at London Metropolitan University led Omari to perform for 7 years in the West End and international touring productions of 'Stomp!'. During this time, Omari choreographed, directed, performed, and produced a varied reel of dance-film with screendance production company, The Motion Dance Collective, which he founded in 2011. Omari is a graduate of the world's first Masters degree in Screendance at London Contemporary Dance School, where he currently works as a lecturer in dance.

Gabri Christa (she/her)

Gabri Christa choreographer, filmmaker, and curator was born and raised in Curaçao, Dutch Caribbean, and lives in New York. Her work investigates post-colonialism, personal stories, experimentalism, and common humanity. Awards include the Guggenheim for Choreography, an ABC television award for creative excellence, and Pangea Day Festival's one World's 100 most promising Filmmakers' distinction. Her award-winning films have been screened worldwide and can be seen at www.Kweli.TV. At Barnard College – Columbia University, Gabri Christa is an Associate Professor of Professional Practice, directs the Movement Lab, and is the Founding- Director - Curator of the social justice Screendance festival Moving Body- Moving Image.

George Ellzey Jr. (he/him)

George Ellzey Jr. is a Chicago director and producer. He is driven to explore the oft-ignored narratives of minorities, specifically unpacking black masculinity, intercommunity prejudice, black trauma in society, and above all, romanticizing the black and brown experience. Currently pursuing his MFA in Directing for Film & Television at DePaul University, George received his BA from Bowdoin College majoring in English & Theater with a Dance minor. Combined with all these experiences, George crafts simple stories with complex layers.

Hannah Fischer

Hannah Fischer, Lecturer in Modern Dance at Utah Valley University, is a dance maker from the Midwest now based in Salt Lake City. Fischer has spent the bulk of her career working to make modern dance accessible and meaningful to many communities. Fischer holds an MFA in Modern Dance and the Graduate Screendance Certificate from the University of Utah. In 2020, Fischer was awarded a Graduate Research Fellowship for her research on the ethics of touch in university dance education. Fischer has received numerous awards for her teaching and artmaking, most recently the Ellen Bromberg Dance Media Award.

Robin Gee

Robin Gee (she/her) holds an MFA in Contemporary Dance Choreography and Performance from Sarah Lawrence College and is a Professor at UNC Greensboro where she teaches in the African, Modern and Screen Dance curricula. Her choreographic works have appeared in the North Carolina Dance Festival, Dumbo Arts, Philadelphia Fringe Festival, as well as resident works mounted on various colleges and universities around the world. In 2021 Gee was awarded a Fulbright Specialist Award to travel to Cabo Verde, West Africa for the Fulbright Program. She also produces the Greensboro Dance Film Festival screening films from around the world. Ms. Gee's own dance films have currently been screened in 27 film festivals worldwide.

Charlotte Griffin (she/they)

Charlotte Griffin is a dancemaker interested in the vulnerability and power of the human form in live and digitally mediated performance. Her repertory has been commissioned by The Cambrians, American Dance Festival, Juilliard School, BJM Danse, and more. She has been a guest artist at ArcDanz, Lux Boreal, Springboard Danse Montreal, and Korea National University of Arts. Her award-winning dance films have screened internationally and influence her continued research of choreocinema. In 2020 she founded MILKLEAF to support interdisciplinary dance creation across a broad aesthetic and technological field. She is dance faculty at The University of California, Irvine.

Priscilla Guy (she/her)

Priscilla Guy is a performer, choreographer, filmmaker, curator, and researcher in the arts, based in Marsoui, Canada. She presents her scenic creations, site specific performances and screendance works on a local and international scale. In 2012, she founded Regards Hybrides, now a worldwide reference in screendance through its online platform, its international biennale, and several screenings every year. Her academic research is published regularly, notably in *The International Journal of Screendance* and *The Oxford Handbook of Screendance Studies*. She is currently pursuing doctoral studies at the University of Lille, France.

Cara Hagan

Cara Hagan is an interdisciplinary artist whose work exists at the intersections of movement, digital space, words, contemplative practice, and community. She is the director and curator for ADF's Movies by Movers. Her new book, *Screendance from Film to Festival: Celebration and Curatorial Practice* is available from McFarland.

Marisa C. Hayes (she/they)

Marisa C. Hayes is a Franco-American artist, scholar, and curator working at the crossroads of moving images and the performing arts. Her research focuses on explorations of screendance, particularly its pedagogy and curation. She is the founding co-director of Festival International de Vidéo Danse de Bourgogne in France. She teaches screendance practice, theory, and history in higher education internationally, as well as for various public outreach organizations. Her screendance publications include a chapter in *The Oxford Handbook of Screendance Studies* (ed. Douglas Rosenberg), various articles for *The International Journal of Screendance*, and the book *Art in Motion: Current Research in Screendance*, which she co-edited.

Chad Michael Hall

Chad Michael Hall is a choreographer, performer, director, filmmaker and Associate Professor of Dance at UC Irvine. After earning an MFA in Choreography from The Ohio State University in 2004, Hall moved to Los Angeles to tour internationally with Diavolo/Architecture in Motion. Since 2006, he has received numerous choreographic commissions and residencies from universities, professional dance companies, and dance institutes across the U.S. and internationally. He creates work at the intersection of corporeality and virtuality through implementation of digital technology and mobile devices. His fascinations with the dancer/camera relationship, film language and editing techniques increasingly influence his creative work and inspire his trajectory as an artist and educator.

Sandhiya Kalyanasundaram

Sandhiya Kalyanasundaram is a dance educator, choreographer and poet. Trained in Bharatanatyam, Flamenco and Butoh, Sandhiya has led and performed in several collaborative performances between dance styles and has served on the Jury Panel for the San Francisco Ethnic Dance Festival. Sandhiya's art practice involves delving into the tensions between word and meaning through dance improvisation and abstraction of form. Her work emerges multiple porous techniques in relationship with the natural environment and a deep enquiry of artistic processes. Before her work with the environment, she was a researcher in the field of Neuroscience. She is currently experimenting with screen dance to explore the interconnections between body, screen and the natural world.

Claudia Kappenberg (she/her)

Dr. Claudia Kappenberg is Subject Lead Fine Art at the University of Brighton, UK. She co-founded the International Screendance Network (2009) and *The International Journal of Screendance* (2010). Her art practice takes the form of screen-based work, participatory events and site-specific performance. Recent writing has been published in *MIRAJ* (2021), *Performing Process: Sharing Dance and Choreographic Practice* (2018), *Syncope in Performing and Visual Arts* (2017), *The Oxford Handbook of Screendance Studies* (2016) and *Art in Motion: Current Research in Screendance* (2015). In 2020 she co-curated the online Screendance season grounded with Fiontán Moran, Curator Tate Modern.

Pamela Krayenbuhl (she/her)

Pamela Krayenbuhl is an Assistant Professor of Film & Media Studies at the University of Washington Tacoma; she holds a doctorate in Screen Cultures from Northwestern University. A dance media historian, she has recent or forthcoming writing in the *International Journal of Screendance*, *Journal of Cinema and Media Studies*, and *Journal of Film and Video*. Pamela is writing a book about performances of race and/as masculinity by male dance stars in midcentury U.S. film and TV. Also a contemporary ballet dancer and choreographer, she co-founded the Chicago-based Modet Dance Collective in 2013 and the Ballet Company at Berkeley in 2010.

Li Chiao-Ping (she/her)

Artistic Director of Li Chiao-Ping Dance and one of *Dance Magazine's* "25 to watch," makes work for the stage, screen, and other sites. Her work has been shown in national/international venues including Jacob's Pillow, Bates, Internacional Festival de Video Danza, The Yard, ADF, and Kennedy Center. She was ADF's American representative in the International Choreographer's Program and is honored to be a Vilas Research Professor and the Sally Banes Professor of Dance at UW-Madison, the first person in Dance to receive either professorship.

Wesley Lim (he/him/his)

Wesley Lim is a Lecturer in German Studies at the Australian National University. His research analyses representations of and discourses on dance and the moving body in German and Austrian literature and film from the nineteenth through the twenty-first century and has appeared in publications like *German Studies Review*, *Dance Research Journal*, *TDR*, and *Feminist German Studies*. His first book project *Dancing with the Modernist City: Metropolitan Dance Texts around 1900* (Under contract with University of Michigan Press) deals with interpenetrating representations of dance and city space in modernist texts. And his latest project addresses East German figure skating culture.

Alma Llerena

Alma Llerena is currently working on a PhD on screendance that centers in the investigation of the screendance characteristics, possible classifications, and types of hybridity between the audiovisual and choreographic languages. She graduated from the University of King Juan Carlos of Madrid with a Masters degree in Performing arts, and a Bachelor's degree in Film and Television editing from the University of the Arts Tai. She is currently working as a professor at the Superior Institute of Dance "Alicia Alonso", where she is teaching various subjects such as Dance and Technology, Audiovisual Registration Techniques for Performing Arts and Theatre, as well as Dance and Film Script writing. She is the coauthor of the books *Composición, Percepción Visual y Color, Ilustración en las Artes Escénicas y Estudios de Performance: Performatividad en las Artes Escénicas* amongst others. Director of the magazine *HIDDEN Arts*, her areas of research and interest focus on the hybridization of scenic language and audiovisual language, focusing on screendance.

Katrina McPherson (she/her)

Katrina McPherson is an award-winning director and screendance artist. Over the 30 and more years that she has been making work, Katrina has collaborated with numerous dance artists, and the resulting films, installations and online works have been screened at international festivals and galleries. Her most recent film *Water & Man* premiered this week in Los Angeles. A much sought-after teacher and mentor, Katrina is the author of *Making Video Dance*, a step-by-step guide to creating dance for the screen, published by Routledge in 2006, with a new edition out in 2018.

Autumn Mist Belk

Autumn Mist Belk (she/her; MFA, University of Maryland; BA, University of Alabama) is a professor of dance at North Carolina State University. She also curates and directs FAD Collections (Screendance in Schools), educational programs of dance films complete with lesson plans for K-12 classrooms. Creatively, Autumn served as the artistic director of multimedia group Code f.a.d. Company from 2008-2020 and showcased her choreography and screendance work across the United States and Europe in over a hundred performances and film festivals. In 2015, Autumn was honored to receive the NC State Alumni Association Outstanding Teacher Award and was inducted into NC State's Academy of Outstanding Teachers.

Ximena Monroy (she/her)

Ximena Monroy is an artist and curator around intermediality between moving image, choreography, and visual arts. She has a Masters of Arts in Art History (UNAM). Her practice derives from various media inside artistic and cultural mediation processes. Her artistic work has developed in videographic, scenic, and installation projects. She co-founded and directs the *Agite y Sirva* Festival, which is part of international screendance, dance, and cinema networks. She designs and facilitates academic programs

like the International Choreocinema Diploma and her work has been presented in Akureyri, Buenos Aires, Hanoi, Lisboa, Madrid, Mexico, Montreal, Paris, Rio de Janeiro, Sao Paulo, Seoul, Shanghai, Stockholm, Toronto, among others. <https://ximenamonroy.weebly.com/>

Maryah Monteiro (she/her)

Maryah Monteiro (Brazil) is a dancer, audiovisual director, and professor. Her artistic interests range between dance, choreography, video, and performing arts. In 2020, she was selected for the Diplomado Internacional en Coreo-cinema, by the Festival Agite y Sirva (Mexico), Beneficiary Project of the Programa de Apoyo a la Docencia, Investigación y Difusión de las Artes (PADID, 2019). Master's student in Performing Arts at the Universidade de Ouro Preto, she has Bachelor's degree in Dance from the Universidade Estadual do Paraná and is a graduate in classical ballet and contemporary dance by the Escola de Danças do Teatro Guáira.

Kel Mur

Kel Mur grew up in New Jersey and graduated Cum Laude with a BA in Fine Art from Monmouth University in 2011. After her undergraduate studies, she relocated to New Orleans to develop her studio practice where she was invited to join Catalyst Collective of New Orleans, an art and social action initiative in New Orleans, of which was a member until 2017. Kel Mur earned her MFA at the University of Wisconsin - Madison in the Spring of 2020 and currently resides in Madison, WI where she has been recognized as one of the Madison Bridge Work Emerging Artists (2020-21) through Art + Literature Laboratory. Additionally, she is the co-curator of the Collateral Damage Project and Exhibition, the Lead Curator at Arts + Literature Laboratory in Madison, WI, a lecturer in the Art Department at UW-Madison, and a facilitator of State of the Art: International Symposium on Screendance. @kel.mur.art kelmur.com

Izabella Pruska-Oldenhof

Izabella Pruska-Oldenhof is a Toronto-based filmmaker and scholar. She holds a PhD and Masters of Arts in Communication and Culture from York University, and BAA in Media Arts from Ryerson University. Her research interests are interdisciplinary and probe the intersections of art, body, and technology. Izabella's films and installations have been recognized with awards, commissions, and public grants, and have been included in over 150 public presentations at major international film festivals, art museums, and centres in Canada and abroad, most notably: TIFF, Toronto; IFFR, Rotterdam; Centre George Pompidou, Paris; Guggenheim Museum, New York; Museum of the Moving Image, Astoria; and ZKM, Karlsruhe. Izabella's writings on art, experimental cinema, embodiment, technology and culture, have appeared in academic journals and book anthologies on media arts and on screendance, including chapters in the *Oxford Handbook of Screendance* (2016) and *Dance's Duet with the Camera* (2016). She is an Associate Professor at Ryerson's School of Image Arts and a member of three graduate programs: Communication and Culture, Documentary Media, and Film + Photographic Preservation Collections Management.

Jen Ray (she/they)

Jen Ray launched Dancinema while she was a film student at UBC Vancouver, and it's been an amazing decade of engaging with the screendance community & evolution since. Production: Cascadia Dance & Cinema Festival (est. 2015 Vancouver, BC), Capitol Dance & Cinema Festival (est. 2016 Washington, DC); Collaborations: Frameform with Hannah Weber & Clare Schweitzer, Standard Vision, The Kennedy Center; Curation/Speaking/Teaching: Cucalorus, Screen Dance International, Idaho Screendance, Utah Dance Film Festival; Selected: LA Dance Film Festival, ADF's Movies By Movers, Dance Magazine, Cucalorus Residency; Check out: www.dancinema.co, RSVP to Dancinema in DC Oct 7-9, Frameform

Season 3.

Dominique Rivoal

Dominique Rivoal is Film-maker and a mover. She is a senior technician at Middlesex University, UK, where she teaches Screendance to undergraduate students, and currently undertaking a Doctorate with the aim to develop a somatic relational form of filmmaking. Dominique is also one of the main initiators of the Kinesthesia film festival in London 2021, inviting audiences to experience moving image work from an embodied perspective.

Douglas Rosenberg

Douglas Rosenberg is a Professor in the Art Department at the University of Wisconsin-Madison. He an artist, theorist and the author of *Screendance: Inscribing the Ephemeral Image*, published by Oxford Press. His chapter, "It Was There All Along: Theorizing a Jewish Narrative of Dance and (Post-)Modernism", appears in the groundbreaking new *Oxford Handbook of Jewishness in Dance* and he was awarded the Oscar G. Brockett Book Prize for "Dance Research" for *The Oxford Handbook of Screendance Studies*. His films have been exhibited internationally for over 30 years and his work has been supported by numerous grants and awards including, the NEA, The Rockefeller Foundation, The Soros Foundation and others. His commissioned public art project, *Monumental Gestures* is on view at Core Dance in Decatur, Georgia through May and his most recent film, *Song of Songs*, is touring internationally and will be screened at the Ingmar Bergman Center in Fårö, Sweden in July. @rosenberg_douglas <https://www.douglas-rosenberg.com>

Jennifer Scully-Thurston (she/her/hers),

Jennifer Scully-Thurston is a choreographer, filmmaker, curator, installation artist and journalist. She received the Dance Critics Association's Emerging Writer Award, and she is director of FilmFest by Rogue Dancer, a monthly thematic on-line event. Curation and adjudication credits include EnCore, James River FilmFestival, Movies by Movers; and Screen Dance International. She has been featured in Core Dance presents... REEL ART (Commission), Movies by Movers, Golden Earth Film Award (Best Female Director), DMOFF (Best Female Director), DepicT! (Special Mention). Her personal artistic goal is to make a film a year, collaborating with husband, composer Christopher Scully-Thurston. She has worked with Core Dance (Houston and Atlanta), in public schools with NC Arts in Action and today is Manager of Studio Programs and Community Engagement at American Dance Festival.

Claire Schweitzer

A native of the San Francisco Bay Area, Clare Schweitzer (she/they) graduated in 2012 from Mount Holyoke College with a B.A. in Dance and Mathematics cum laude with high honors. In 2014, Clare moved to London and completed an M.A in contemporary dance, focusing her dissertation research on screendance festivals and the cultural production of screendance through its presentation. Clare has performed as a dancer around the SF Bay Area and her films have screened at festivals worldwide. She currently works as a Production Associate with Dance Film SF and as a videographer/editor for Rapt Productions and is a co-host on the podcast Frameform, a podcast that discusses the intersections of dance and film.

Ami Skånberg Dahlstedt (she/her)

Ami Skånberg Dahlstedt is a Swedish performer, choreographer, filmmaker, and writer. She has a PhD in Dance from the University of Roehampton, and is a Senior Lecturer in Dance at the Stockholm University of the Arts. Ami creates stage work, dance films, and documentaries about dance. Her debut film won an honorary mention at VidéoDanseGrandPrix in Paris in 1995. Her fiction film *The Dancer - a fairy-tale* (1999) was nominated for the Golden Hat Award at Gothenburg Film Festival. A collection of her films is released by Njutafilms. Her shortfilm 'Ancestor' premiered at Dansfilmfestivalen, 2022.

Silvina Szperling

Born and lives in Buenos Aires. Multi-awarded for her videos 'Temblor' (1993) and 'Chámame' (2008). Departing from a strong background in contemporary dance, Szperling dove into video-dance, pioneering the art form in Argentina and Latin America. She is Founder and Director of the International Festival VideoDanzaBA, since 1995. REFLEJO NARCISA, her first feature documentary film, was awarded an Honorary Mention of the Jury at FEM CINE Chile. Silvina teaches Screendance in numerous artistic and educational institutions in America and Europe. She is a Professor in Dance Criticism at UNA (Universidad Nacional de las Artes) and of Audiovisual language at UNSAM (Universidad Nacional de San Martín).

Waeli Wang (she/they)

Waeli Wang is a movement artist, filmmaker, and educator based in California, whose research engages critical dancemaking and identity to transform unjust social relations while filling in the gaps of our collective memory. Wang holds an MFA degree in Dance from the University of California, Irvine & a BFA in Film Studies from the University of Colorado at Boulder. Wang's experimental screendance CHÁ SĪ / CHASM examines duality, transcontinental passage, the questionable boundaries of panethnicity, and fragmented identities.

Meredith Webster

Meredith T. Webster grew up in Manitowoc, Wisconsin, studying under Jean Wolfmeyer. She worked with Sonia Dawkins and Donald Byrd in Seattle, and earned a B.S. from the University of Washington before dancing with Alonzo King LINES Ballet. In 2014 she became the Ballet Master for LINES, and she continues to stage Mr. King's work. Meredith has performed with Ledoh/Salt Farm, Maureen Whiting Company, UNA Productions, and The Cambrians. Screendance works include: *Mirrors*, *Evidence of it All*, *Numenon*, and *Miles Away*. Meredith sits on the Board of Directors for Maureen Whiting Company and lives on the unceded Ohlone land of xučyun (Huichin), also known as Oakland, California.

Marisa Zanotti

Marisa Zanotti (Brighton/Glasgow) is a filmmaker. Over 30 years she has consistently explored new technologies from analogue to digital. Her work as a director in film, hybrid work and participatory projects is informed by her background in performance, choreography, theatre and installation practice. Since 2000 her practice has been primarily screen based and includes original screen works, the creation of digital archives as artifacts, work across platforms and work in Mixed Reality, Augmented Reality and 360° video. Her first short film was BAFTA and BIFA nominated. Marisa is an Italian-Scot and she is bilingual.