

Beste bezoeker,

Welkom bij de eerste editie van Cinedans, het eerste Nederlandse festival dat speciaal in het teken staat van de (inter)nationale dansfilm. In Nederland en buitenland is de dansfilm als genre de laatste jaren sterk in opmars. Op alle mogelijke manieren ontmoeten dans en film – en vaak ook muziek – elkaar op het witte doek. Bijzondere registraties van dansvoorstellingen, fictieve films waarin een verhaal door middel van dans wordt verteld, en films waarin montagetechniek en menselijke beweging een spannend samenspel met elkaar aanknopen. Wij vonden het tijd om die enorme diversiteit aan dansfilms samen te brengen op een dansfilmfestival. En uit de vele enthousiaste reacties die wij hebben ontvangen en de enorme inzet van onze samenwerkingspartners, maken wij op dat we niet de enigen zijn die daar zo over denken.

De vraag die we onszelf bij het organiseren van dit festival veelvuldig hebben gesteld, is: wat is nou precies een dansfilm? Een eensluidend antwoord op deze vraag hebben we nog niet gevonden, maar over een paar eigenschappen zal iedereen het eens zijn: film en dans moeten elkaar versterken. De camera mag geen afbreuk doen aan de dans, maar moet er iets aan toevoegen. In het ideale geval is er sprake van een ultieme versmelting van dans, muziek en film; drie genres die samen één en al beweging bieden. Een festival brengt mensen bij elkaar. Mensen die de dansfilm allemaal een warm hart toedragen, omdat ze er beroepsmatig mee bezig zijn of omdat ze er graag naar kijken. Met Cinedans hopen we de dansfilm in Nederland te promoten en te stimuleren, zodat dit jonge filmgenre kan uitgroeien tot een volwassen kunstvorm. Een kunstvorm die voor iedereen toegankelijk is, met de laagdrempeligheid van film en de universele taal van dans en muziek als basis.

In drie zalen in De Balie kunt u vandaag dansfilms uit binnen- en buitenland gaan bekijken. Behalve films van gerenommeerde makers, zoals Wim Vandekeybus en Lloyd Newton, komt ook nieuw talent aan het licht: aan dit festival is een Competitie verbonden waarvan de beste inzendingen worden vertoond. Er wordt een debat gehouden over dansfilms, u kunt uw persoonlijke filmselectie maken in de videotheek, er vindt een prijsuitreiking plaats... kortom, de dansfilm staat vandaag in het middelpunt.

Wij wensen u veel kijkplezier en hopen dat het voor u even spannend is als voor ons.

Hans Beenhakker en Janine Dijkmeijer,
Organisatie Cinedans

Dear visitor,

Welcome to the first edition of Cinedans, the first Dutch Festival that uniquely presents national and international dance films. In the Netherlands and abroad, 'the dance film' as a genre has been up and coming for the past few years. There are many different approaches to how dance and film- often also in combination with music- meet each other on the screen. There are e.g. special registrations of dance performances, fiction films where a story is told by means of dance, and films where editing technology and human movement engage in an exciting interplay.

We believe it is time to bring the massive diversity of dance films together in a dance film Festival. Judging by the numerous enthusiastic reactions we have received, and the enormous engagement of our co-producers, we conclude that we are not alone in this belief.

The question we often asked ourselves during the preparations of the Festival was:

What precisely is a dance film? We haven't as of yet found a unanimous answer to this question, but every one will agree on a few properties. Film and dance must reinforce each other. The camera ought to enhance the dance. Ideally, there should be an ultimate blend of dance, music and film – three genres that, together, offer pure movement.

A Festival connects people. In this Festival specifically people who support 'the dance film', either because they are busy with it professionally, or simply because they like to watch it. We hope to promote and stimulate dance film within The Netherlands with Cinedans, and to create a ground for this young film genre to grow into a mature art form. An art form that is open to every one, based on the accessibility of film and the universal language of dance and music.

Here today you can see national and foreign dance films in three of the De Balie theaters. Alongside films by renowned directors, e.g. Wim Vandekeybus and Lloyd Newton, you can see the work of many new talents: the best submissions to the Competition connected to the Festival will be presented. Furthermore there is a debate on 'dance film'; you can make your own personal film selection in the video room; or you can attend the presentation of the winner of the competition. In short: dance film is in the picture today.

We wish you a lot of fun watching, and we hope you get as excited as we already are.

Hans Beenhakker and Janine Dijkmeijer,
Organization Cinedans

programmaoverzicht **cinedans festival**

Videotheek in de salon (16.00 - 22.00 uur)

Grote zaal

16.00

Cocktail

Weapon of choice (2'30")
Ere Mela Mela (7')
Fly (5')
Shelter (8')
Praise for you (3')

17.00

IMZ Dance screen on tour

Human Radio (9')
Minou (7')
Showtime (7')
When dancers go bowling (17')

18.00

African call

Live act Jaay Naffi
Black Spring (24')
The Sound of drumming (22')

19.15

Documentary

Flamenco act
Queen of the Gypsies (80')

21.15

Competition

A very dangerous pastime (15')
Niche (10')
Be always with us (7')
Scratch (6'25")
Decadence (5'10")
Hyper alarm dance (3')

22.00

Awards ceremony

Kleine zaal

16.00

Classics

Enter Achilles (45')

17.00

Debat 'dans ik of de camera?'

Onder leiding van Ernie Tee met
Eva van Schaik, Janica Draisma,
Clara van Gool, Henk van der Meulen

18.00

German Videodance prize winner SK Stiftung Kultur

Mile '0' (12')
Burnt (15')
Georgia (26')

19.15

Gesprek met Annick Vroom en Hans Hof Ensemble onder leiding van Ronald Ockhuysen

R.I.P. (9')
Schluss (3')

20.30

Wim Vandekeybus

In Spite of Wishing and Wanting (50'45")

21.30

Arte France adaptation

Association (24')

Party with deejay in the bar



Weapon of Choice

USA, 2001 – 2.30 min.
Director: Spike Jonze

Choreography: Michael Rooney, Spike Jonze, Christopher Walken Music: FatBoy Slim

Christopher Walken vindt zijn draai in een hotellobby. De ritmes van FatBoy Slim – bijgestaan door Bootsy Collins – zijn instinctief verleidelijk. Dans gaat hier stukken verder dan de robotica, aerobics en coochie-grinds in gebruikelijke muziekvideo's. Christopher Walken really finds his "groove" in a hotel lobby. FatBoy Slim's rhythms – accompanied by Bootsy Collins – are instinctively seducing. The dancing you see here goes far beyond the robotica, aerobics and coochie-grinds usually used in music videos.



Ere Mela Mela

France, 2000 – 7 min.
Film director: Dan Wiroth

Choreographer: Lionel Hoche Music: Mahmoud Ahmed Dancers: Lionel Hoche / David Drouard Production: ARTE France, Heure d'ete Productions, Tarantula

Zes choreografen en regisseurs bewerken bekende, exotische Franse songs tot videodans. Ere Mela Mela is het eerste deel. In deze film zien we de tedere relatie tussen twee mannen, waarin communicatie, afhankelijkheid en spel elkaar steeds afwisselen. De dynamische choreografie gaat spannend samen met creatieve animatie. Six choreographers and directors adapt exotic songs, popular in France, for dance on video. Ere Mela Mela is part number one. In this film we see the gentle relationship between two men, where communication, dependency and play constantly alternate. The dynamic choreography finds an exciting match with creative animation.



Fly

New Zealand, 2001 – 3 min.
Choreographer/Director: Shona McCullagh

Producer: Margaret Slater Dancer: John Gallen Composer: David Long Sponsor: SK Cultural Foundation (Cologne) and Interartes GmbH (Essen)

Een spannende film over het verlangen van een dove jongen te vliegen en de strijd van zijn vader hem vrij te laten. In een spannende bewegingstaal voltrekken zich de laatste momenten voor het afscheid tussen vader en zoon. Licht gebaseerd op het verhaal van Daedalus en Icarus. A capturing film about a boy's desire to fly shows his father's inner struggle to let him go. Exciting movement language reveals the last moments before father and son's farewell. Lightly based on the myth of Daedalus and Icarus.



Shelter

The Netherlands, 2003 – 8 min.
Director: Boris Paval Conen

Choreographer: Shusaku Takeuchi Dancers: Sabine Kupferberg, David Krügel Co-production with NPS, BBC, Arts Council of England Distributor broadcasted by NPS and BBC

Een man en een vrouw die niets van elkaar willen weten zoeken een schuilplaats in een troosteloos bos. Terwijl de regen neerstort, groeit tussen hen een vurige intimiteit. Het lekkende dak stoort hen niet, integendeel: de steeds heviger waterdruppels inspireren hun intieme dans. Als de regen stopt, verdwijnt de magie; de twee vertrekken, ongemakkelijk en beschaamd. A man and a woman, who take no notice of each other, search for shelter in a desolate forest. While the rain pours down, intimacy ignites between them. The leaking roofing doesn't bother them, on the contrary: the augmenting torrent of raindrops inspires their intimate dance. When the rain stops, the magic dissolves; they both leave, feeling uneasy and ashamed.

Praise for You

USA, 1998 – 3 min.
Director: Spike Jonze

Co-director: Roman Coppola Choreographer: Michael Rooney Dancers: The Torrance Community Dance Group

De video die slechte dansers er goed laat uitzien, werd in één take geschoten na FatBoy Slims optreden in het Mayan Theatre in Los Angeles. De verschijning van de theaterleiders en uitsmijters waren ongepland. The video that's making bad dancers look good, was shot after Fatboy Slim's performance at the Mayan Theatre in LA. It was shot on the lam outside a Westwood theatre, in one take under 10 minutes.

Dance screen on tour, in 1999 opgezet door IMZ in samenwerking met de SK Stiftung Kultur in Keulen, brengt dans in film en video naar een breder publiek. Als vervolg op de succesvolle edities in 1999 en 2000 toeren de winnende producties van het 'Monaco Dance on screen festival' en een selectie van eerdere highlights uit de Dance screen nu door verschillende festivals in Europa. Cinedans vertoont de serie camerachoreografieën: Human Radio, Minou, Show Time en When dancers go bowling.

Dance screen on tour, created in 1999 by IMZ in Monaco in association with the SK Culture Foundation in Cologne, brings dance in film and video to a wider public. Following on from the successful Dance screen 99 and Dance screen 2000, the winning productions of the 'Monaco Dance on screen festival' as well as a selection of former dance screen highlights now tour various festivals in Europe. Cinedans features the most recent choreographies made for the camera: Human Radio, Minou, Show Time, and When dancers go bowling.

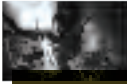
The IMZ, in Vienna based, is the world's leading international association of public and commercial broadcasters, producers and distributors of music and dance programs.

Membership: Its membership encompasses public service broadcasters, a wide range of independent production companies, record companies, radio stations, artists' agents, opera houses, concert halls, museums, educational institutions, dance companies, music and dance festivals, and music publishers.

Activities: IMZ acts as a forum and information network for music and media professionals and assists them in keeping pace with the ever changing requirements of the music and media worlds.

- IMZ offers its know-how also in the field of cultural events management of film festivals and other audio-visual media events.
- IMZ operates a database for television programs which offers detailed information on music and dance programs produced by IMZ members.
- IMZ publishes together with the BBC Music Magazine a bimonthly newsletter, Music in the Media for its members, reporting about the latest A/V music and dance productions, company news, job rotations etc.
- IMZ organizes international competitions/festivals for audio-visual dance and music theatre productions.

www.dancescreen.com



Human Radio

England, 2001 - 9 min.
Director: Miranda Pennell

Producer: David Z Obadiah Director of Photography: Mary Farbrother Sound: Graeme Miller Music: Andy Cowton Leading Players: Londoners as Themselves

In huiskamers overal in Londen dansen mensen uitbundig op onbespiede momenten. De dansers, bij momenten komisch en ontroerend, reageerden op een advertentie waarin regisseur Miranda Pennell 'huiskamerdansers' zocht; mensen die graag achter gesloten deuren dansen.

Everywhere, all over London, people dance abundantly in their sitting -rooms, unobserved. The dancers, at times comical and touching, had reacted on an advertisement of Miranda Pennell, looking for 'sitting-room dancers" – people who like to dance behind closed doors.



Minou

England, 2002 – 7 min.
Director: Magali Charrier, Rozi Peters

Choreography: Maria Lloyd, Magali Charrier Producer: South East Dance National Dance Agency

Minou, een jonge vrouw van in de twintig, verdrijft haar eenzaamheid door haar flat te vullen met denkbeeldige vrienden (speelgoed, huisdieren en objecten) en haar hoofd met romantische verhalen. Op een dag komt een loodgieter haar wereld verstoren. Maar wat als hij haar 'vrienden' en daarmee Minou zelf probeert te begrijpen? Is dit het begin van een echte lovestory?

Minou, a young woman in her 20s, survives her solitude by filling her flat with imaginary friends (toys, pets, objects) en her head with romantic stories. One day, a plumber comes and disturbs her world. But what if he is to understand her friends and, through them, Minou herself? Is this the beginning of a real love story?

Showtime

England, 2002 – 7 min.
TV Directors: Steve Radmell, Paul Romans

Choreography: Steve Kirkham Produced by: South East Dance, Lighthouse Digital Media and Film

De amateurdanser Kirky, een welwillende, enigszins neurotische pechvogel, koestert de wanhopige wens om in een voorstelling te spelen. Elke show is goed, zolang hij maar kan dansen. Showtime volgt Kirky's eerste buitensporige poging tijdens een professionele auditie. Een grappig, pijnlijk portret van iemand die het contact met de echte wereld een beetje kwijt is en tegelijkertijd een ode aan de overleden, fantastische Bob Fosse.

The amateur dancer Kirky, a sympathetic, slightly neurotic chronically unlucky person, is desperate to make it into a show. Any show will do, just as long as can dance. Showtime follows Kirky's first riotous attempt at a professional audition. A funny, painful portrayal of someone who is slightly out of touch with the real world, and also a tribute to the late great Bob Fosse.

When Dancers go Bowling

USA, 2000 – 17 min.
Director: Michael DeMirjian

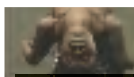
Choreographer: Amanda Rabin Producer: Joy Malinowski Director of Photography: Steve Andrich Original music: Len Miller

Acht moedeloze dansers komen samen op een bowlingbaan en gaan aan de gang met de faciliteiten. Een uitdrukingsloze bowlinginstructieplaat uit 1961 geeft droog humoristisch commentaar. De bowlingbaan wordt omgetoverd tot een unieke performanceruimte, waar de camera vliegende bewegingen vangt in getemperd licht.

8 discouraged dancers, meet in a bowling alley and start investigating the facilities. A somewhat dull bowling instruction sign from 1961, adds dry comical commentary. The bowling alley transforms into a unique performance space, where the camera captures flying movement in moderate lighting.

De dans en percussiegroep Jaay Naffi zorgt voor een korte swingende inleiding op het programma 'African Call', waarin dansfilms rond Afrika centraal staan. De groep van de Nederlands-Senegalese danser Pape Assane Sow bestaat uit West-Afrikaanse artiesten, die uiteenlopende en verrassende Afrikaanse dansen presenteren. De verhalende Ballanta, de opzweepende Sarbadansen of de lieflijke Wolo Sedon... begeleid door traditionele percussie-instrumenten en gekleed in oogverblindende kostuums nemen de dansers het publiek mee op een reis langs de veelzijdige culturen die West-Afrika rijk is.

The dance and percussion group Jaay Naffi will present a short and energetic introduction to the program titled African Call (dance films from and about Africa). The group led by the Dutch-Senegalese dancer Pape Assane Sow consists of West African artists, showing a wide variety of surprising African dances: The narrative Ballanta, the exciting Sarba-dances or the charming Wolo Sedon. Accompanied by traditional percussive instruments and dressed in stunning costumes, the dancers take the public on a trip into the wealth and diversity of the cultures of Western Africa.

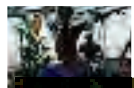


Black Spring

France, 2002 – 24 min.
Director: Benoit Dervaux

Choreographer: Heddy Maalen Dance Company: Compagnie Ivoire Dancers: Simone Goris, Serge Anagodu Producer: Heure d'Éte Sponsors: Arte, Sinsa Finn, Derives
Distributor: Ideale Audience International

Westerse opvattingen over Afrikaanse lichamen in beweging worden met bedrieglijke eenvoud en zuiverheid voor het voetlicht gehouden. De dans wordt doorspekt met scènes uit het hedendaagse leven in Afrika om het bewustzijn van de sociale en politieke gevoeligheden, onafscheidelijk verbonden aan moderne Afrikaanse dans, te vergroten. Western notions of African bodies in movement are depicted with deceptive simplicity and purity, set in the limelight. The dance is interspersed with scenes of contemporary life in Africa which serve to heighten awareness of the social and political sensitivities inherent in modern African dance.



The Sound of Drumming

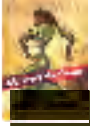
The Netherlands, 2001 – 22 min.
Director: Janica Draisma

Actors: Freek Bos, Johanna ter Steege, Pape Assane Sow, Pim Lambeau

Vera werkt in een visfabriek en dagdroomt ervan haar benarde bestaan te ontvluchten. Dan ontmoet ze in een strandtent een Afrikaanse danser, door wie ze wordt betoverd. Oerkrachten en energieën komen los. Haar wanhopige vriend ziet Vera van zich wegglijpen. Een tragikomisch, surrealistisch sprookje waarin werkelijkheid en fantasie, westerse en niet-westerse culturen, door elkaar lopen. Vera works in a fish factory and daydreams of escaping her unpleasant existence. She then meets an African dancer in a beachside pub, who enchants her. Basic earthly powers and energies unleash. Her desperate boyfriend sees Vera slip away from him. A comically tragic, surreal fairytale where reality and fantasy, western and non-western cultures interweave.

De flamenco danseressen Karin Eij, Irene de Bruin en Mieke van Hooijdonk zorgen bij aanvang voor een opzweepende introductie. Overtuigende krachtige bewegingen ondersteund door ritmisch gestamp en geklap nemen het publiek mee naar warme sferen vol passie en geestdrift.

The Flamenco dancers Karin Eij, Irene de Bruin and Mieke van Hooijdonk will introduce the theme with an inspiring performance. Proud and strong convincing movements, supported by rhythmical stamping and clapping, invite the public into a world of passion and rapture.



Queen of the Gypsies

USA, 2002 – 80 min.
Production and direction: Jocelyn Ajami.

Het eerste Amerikaanse filmportret van de zigeunerdanseres Carmen Amaya, die de furie en het lef van de Flamenco 'puro' naar het internationale podium bracht.

The first American film portrait of Gypsy dancer Carmen Amaya, who brought the fury and grit of Flamenco 'puro' to the international stage.

Maar liefs honderddertig inzendingen uit twintig landen werden ingestuurd voor de Cinedans Competitie. De zes films die door de jury het beste werden gevonden, worden tijdens het festival op groot doek vertoond. De overige films zijn op aanvraag te bekijken in de videotheek. Aansluitend vindt de prijsuitreiking plaats van Nederlands eerste dansfilmprijs, bestaande uit een geldbedrag van duizend euro.

More than a hundred and thirty films from twenty countries have been sent in for the Cinedans Competition. The six films, chosen by the jury as the best ones, will be shown on the big screen during the festival. All the other films can be seen on request in the video room on the festival location. After the showing, the first Cinedans Award of one thousand Euros will be presented to the winner.

Woord van de jury

Maar liefst 130 video's uit twintig landen zijn aan ons oog voorbijgegaan op zoek naar die ene. Wat is nou precies een dansfilm en wat maakt haar tot een goede film? Dit is een van de eerste vragen die wij onszelf als jury hebben gesteld en het bleek ook meteen de moeilijkste. Een eenduidig antwoord hebben we nog niet geformuleerd; de vraag biedt meer dan voldoende stof voor het debat 'Dans ik of de camera?' van deze middag...

Het was ontzettend boeiend de grote diversiteit aan ingezonden dansfilms te bekijken. Sommige makers hadden met zeer veel middelen uitgepakt, terwijl anderen juist voor eenvoud hadden gekozen, met soms een zeer fraai resultaat. Boeiend in een jury zijn met name de verschillende manieren waarop de juryleden beoordelen. Ieder heeft zijn eigen manier van kijken, neemt anders waar en heeft zo zijn eigen redenen om een film wel of niet goed te vinden. Dat je via elkaars ogen naar films probeert te kijken geeft het beoordelen een absolute meerwaarde; het dwingt je breder te kijken en geeft telkens stof voor discussie. Maar liefst zes uur discussie is er dan ook gevoerd tijdens onze jurybijeenkomsten. Discussie die ertoe heeft geleid om gezamenlijk bij juist die ene film uit te komen. De winnaar van de Cinedans Competitie 2003 is...

Johan Greben, juryvoorzitter Cinedans Competitie

Jury Cinedans Competitie 2003

Krisztina de Châtel (choreograaf)
Johan Greben (choreograaf / danser)
Wouter Snip (producent)
Eileen Standley (multi media specialist / choreograaf / danser)
Hans de Wolf (producent)

Word of the jury

A hundred and thirty films from twenty different countries have past before our eyes, searching for that 'one'.

What actually is a dance film and what makes it a good one? This is the first question we as a jury have posed ourselves, and it turned out to be the most difficult one. We haven't as of yet been able to formulate an unequivocal answer: the question offers more than enough material for the debate titled 'am I dancing or the camera?' of this afternoon.

It was fascinating to watch all the films we received, and to see the large diversity. Some of the directors used all means to express their ideas, whereas others chose for simplicity, with often a very appealing result. It's inspiring to be in a jury with all the different aspects the members judge by. Each has his own way of observation, perceives differently and thus shapes his own reasons to like or not like a film. The attempt to look at the films through the eyes of another definitely adds value to the process of evaluation; it forces you to broaden your views and subsequently offers new fuel for discussion.

No less than six hours of discussions have gone into our jury meetings. Discussions, that led us jointly to that 'one' film. The winner of the Cinedans Competition 2003 is...

Johan Greben, chairman of the Cinedans Competition jury

Jury members Cinedans Competition 2003:

Krisztina de Châtel (choreographer)
Johan Greben (choreographer / dancer)
Wouter Snip (producer)
Eileen Standley (multi media specialist / choreographer / dancer)
Hans de Wolf (producer)

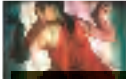


A very dangerous pastime

Canada, 2000 – 15 min.
Director: Laura Taler

Dans een gevaarlijke tijdsbesteding? In 1913 vonden er rellen plaats in de Parijse straten na de première van Vaslav Nijinsky's Rite of Spring en nog altijd leeft de mythe dat dans ontoegankelijk is voor de leek. In een grappige collage van dansfilm, film en interviews met bekende Canadese acteurs, atleten en musici, wordt deze mythe met glans ontkracht.

Dance a very dangerous pastime? In 1913, riots took place in the streets of Paris after the premiere of Vaslav Nijinsky's Rite of Spring and still the myth lives on that dance is beyond comprehension for the layperson. In a witty collage of dance film, vintage footage and interviews with well-known Canadian actors, athletes and musicians, this myth is demystified successfully.



Niche

Australia, 2002 – 10 min.
Producer/director/choreographer: Sue Healey

Sponsors: NSW Ministry of Arts Dance company: Sue Healey & Co Dancers: Shona Erskine Composer: Darrin Verhagen

Een dans die in een intieme ruimte woont – op de grenzen, in de hoeken en op de plaatsen daartussenin.
A dance inhabits an intimate space – the edges, corners and the places in between.

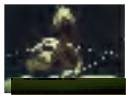


Be always with us

Finland, 2002 – 7 min.
Director: Hanna Haaslahti & Hanna Brotherus

Een dansfilm over de verplichtingen van het moederschap. Moeder probeert fysieke grenzen te definiëren tussen haarzelf en de behoeftes van haar kinderen.

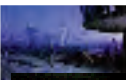
A dance film about commitments of motherhood. Mother tries to define physical boundaries between herself and demands of her children.



Scratch

UK, 2002 – 6.5 min.
Director: Shelly Love

Deze film schetst een karakter dat vastzit in de tijd, in haar verleden, in haar herinneringen.
This film features a character, stuck in time, in her past, in her memories.



Decadence

Norway, 2002 – 5 min.
Director: Gavte Hesthagen

Choreography: Alex Bourdat

Sinds het gloren van de mens, is de geschiedenis zich altijd blijven herhalen...
Ever since the dawn of man, history has been repeating itself...



Hyper Alarm Dance

USA, 2002 – 3.5 min.
Director: Michael Cole

Een computergeanimeerde dansvideo die Motion-Capture technieken aanwendt en de choreografie, dans en animatievaardigheden laat zien van de voormalige Merce Cunningham danser Michael Cole.

A computer animated dance video utilizing Motion-Capture techniques and featuring the choreography, dance and animation skills of former Merce Cunningham dancer Michael Cole.

programma kleine zaal **classics** 16.00 uur



Enter Achilles

England, 1996 – 45 min.
Director: Clara van Gool

Adapted for the screen by Lloyd Newson and Clara van Gool. Performers: Gabriel Castillo, Jordi Cortes Molina, David Emanuel, Ross Hounslow, Jeremy James, Juan Kruz Diaz de Garaio Esnaola, Liam Steel, Robert Tannion

Enter Achilles, een grappig, wreed onderzoek naar de mannelijke psyche, speelt zich af in een typische Britse pub. Popsongs schallen uit de jukebox, er is voetbal op tv, en acht mannen maken pret met pinten bier in hun hand. Maar hun kerelachtige plezier balanceert op het snijvlak van spanning; onder de kameraadschap schuilt een verontrustende onderstroom van paranoia en onzekerheid. Zwakheid wordt nietsontziend uitgebuit en geweld verbergt kwetsbaarheid.

Enter Achilles, a funny, cruel exploration of the male psyche, is set in a typical British pub. Pop songs tumble out of the jukebox, there is football on the TV, and the eight men lark around, pint glasses in hand. But their blockish fun is balanced on a knife-edge of tension; beneath the maleness lurks a disturbing undercurrent of paranoia and insecurity. Weakness is brutally exploited and violence covers up vulnerability.

programma kleine zaal **debat 'dans ik of de camera'** 17.00 uur

'Dans ik of de camera'

Gespreksleider

Ernie Tee

Deelnemers

Eva van Schaik (danscriticus, documentairemaker)

Janica Draisma (choreografe/filmmaakster),

Clara van Gool (filmregisseuse)

Henk van der Meulen (producent NPS/componist)

Duur: 45 minuten

Fred Astaires uitspraak 'Either I dance or the camera' vatte tijdens de hoogtijdagen van de musicalfilm zeer treffend het dilemma samen dat een belangrijke rol speelt in de hele geschiedenis van dans en film/video: in hoeverre kunnen film/videotechnieken ingrijpen in de (bestaande) choreografie? En: waar houdt de registratie op en begint de (autonome) dansfilm/video? In het algemeen gesteld: hoe verhouden de twee media zich tot elkaar?

Het uitgangspunt in dit debat is de vraag of film en video 'slechts' geschikt zijn om een choreografie vast te leggen, met als doel bijvoorbeeld conservatie of promotie van dans. Of heeft de (autonome) dansfilm ook bestaansrecht als filmgenre op zich, dat zich bedient van een eigen platform? Indirect zal daarmee ook de vraag aan de orde komen wat de autonome dansfilm/video eigenlijk is.

Fred Astaire's statement (quote) "Either I dance or the Camera" very aptly summarized the dilemma, that played an important role when the musical film was at it's peak and during the whole of the dance-film/dance-video history:

To what extent can film or video technology influence a (existing) choreography, and where is the borderline between a so-called registration and a (autonomous) dance-film, respectively dance-video? Generally speaking: how do the two different media relate to each other?

The starting point for this debate is the question whether film and video are 'exclusively' suited to register a choreography, aiming to conserve and promote dance; or does the (autonomous) dance-film have enough viability to exist as a film genre in it's own rights, represented by it's own platform? Indirectly this also raises the question about what actually is an autonomous dance-film/dance-video.

SK Cultural Foundation Cologne

The SK Cultural Foundation of the Commercial and Savings Bank Cologne has supported the art genre video dance since 1991 and has co-operated with other international organizers and festivals to present the film series "DANCE Stories" and "DANCE Film Nights" as well as specially conceived programs. In 1999 the SK Cultural Foundation arranged and presented the major dance film festival, dance screen 99, in Cologne in collaboration with the IMŽ, Vienna. Following the festival, they compiled a cinema program of the competition's most recent as well as former winning films. This program entitled "dance screen on tour" has been shown throughout Europe, USA and Asia.

Since 1996 the SK Cultural Foundation has been awarding the Video Dance Production Award. The prize is announced internationally and is the first production sponsorship of its kind in Germany for video dance.

Mile 'O'

Germany, 2000 – 12 min.
Director: Katrin Oettli

Choreography: Tamara Stuart-Ewing Realized by the II. German Video Dance Production Award

Een experimentele videodansfilm over vallen en zwaartekracht. In een nachtmerrieachtig scenario ontdekt een danseres haar ondergang op een steile helling. De filmmakers onderzoeken de onophoudelijke strijd in het leven om binnen te treden in Sisyphus' wereld van eeuwigheid.

An experimental video dance film about falling and gravity. In a nightmarish scenario, a dancer discovers her downfall on a steep slope. The filmmakers explore life's never-ending struggle to enter into Sisyphus's world of perpetuity.

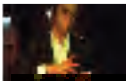
Burnt

Germany, 1998 – 15 min.
Choreographer: Vera Sander

Director: Holgar Gruss Music: C. Schulz & Hajsch Dance: Carmen Balochini, Tom Kappler, Sean Stephens Realised by the I. German Video Dance Production Award

De setting van Burnt is het portiek van een koel, modern bedrijfspand; een nauwkeurig afgewerkte omgeving met glad gemarmerde oppervlakken en vloeren, transparante wanden en deuren van glas. De film speelt met macht en onderwerping, zelfbedrog en zelfbewustzijn.

The setting for Burnt is the atrium of a cool, modern, office building; a highly polished environment with smooth marbled surfaces and flooring, transparent walls and doors of glass. The film plays with power and subjection, self-deception and self-assertion.



Georgia

Germany, 2002 – 26 min.
Director: Stephanie Thiersch

Supported by the III. German Video Dance Prize 2000/2001 Performers: Juan Kruz Diaz de Garaio Esnaola, Luc Dunberry, Jens Mürchow, Olivier Schétrit, Damien Jalet, Michal Hirsch, Mathilde Poymiro, Alexandra Naudet

Bij het eerste daglicht schrijft een dichter in een café zijn utopische liefde op papier: Georgia. Aan een kade van de Seine klimt zij uit het water, maar voor de dichter haar kan aanraken slaat een windvlaag hem ruw op een boot in Pont Neuf. Vanaf dan begint de grond onder zijn voeten te zwemmen.

At the crack of dawn, a poet scrawls his vision on utopian love on paper in a café: Georgia. At a Seine quayside she climbs out of the water, but before the poet can touch her, a gust of wind knocks him roughly onto a barge at Pont Neuf. From then on, the ground starts to dissolve beneath his feet.

Gesprek met Annick Vroom en Hans Hof Ensemble onder leiding van Ronald Ockhuysen

In deze lezing verklaart regisseur Annick Vroom wat het regisseren van dansers voor haar betekent. Specifiek haar nauwe samenwerking met het Hans Hof ensemble wordt belicht. Voorheen had zij geen speciale band met 'de danswereld'. Haar voorkeur om met dansers te werken komt voort uit de spannende mogelijkheden die dansfilms haar bleken te bieden. Dansers van Hans Hof vertellen wat het voor hen betekent om het publiek te vervangen door een camera.

In this discussion, director Annick Vroom explains what it means to her to be directing Dancers. Especially her close collaboration with the Hans Hof Ensemble will be emphasized. In the past she has had no connection with Dance in particular. Her preference to work with dancers came forth out of the exciting possibilities that dance films seemed to offer. The dancers/choreographers of the Hans Hof describe what it means for them to replace the public by a camera.

Bij aanvang worden de volgende films vertoond:

R.I.P. (Rest in Peace)

The Netherlands, 2000 – 9 min.
Director: Annick Vroom

Choreographer: Hans Hof Ensemble Dans: Andrea Boll, Andreas Denk, Mischa van Dullemen, Klaus Jürgens Muziek: Rob Hauser Productie: Egmond Film & TV

Na de begrafenis van hun ouders komen drie volwassen kinderen samen in hun ouderlijk huis. De gedragspatronen die daar al jarenlang bestaan, komen op losse schroeven te staan als ze de dood van hun ouders verwerken. Als de oudste in zijn vaders bureaula de donkere kant van hun ouders ontdekt, is het hek van de dam. Orde en chaos versmelten en ieder gaat zijn eigen weg. After the funeral of their parents, three adult children come together in their parental home. The patterns of behavior that has existed there for years are put to the test as they come to terms with the death of their parents. When the eldest discovers their parents' hidden life in his father's desk drawer, the situation gets out of control. Order and chaos fuse and every one goes their own way.



Schluss

The Netherlands, 2001 – 3 min.
Director: Annick Vroom

Voor velen een herkenbare situatie: de relatie is voorbij, maar geen van de twee (oud-)geliefden wil het toegeven. Totdat er geen ontkomen meer aan lijkt. For many of us a recognizable situation: the relationship is over, but neither of the two (ex-lovers) wants to admit it. Until escaping it seems impossible.

programma kleine zaal **wim vandekeybus** 20.30 uur

In Spite of Wishing and Wanting

Belgium, 2002 – 50.45 min.
Director: Wim Vandekeybus

Music: David Byrne

Het benoemen van je diepste wensen en verlangens lijkt onmogelijk... Alleen in je dromen en je slaap worden je diepste wensen en angsten uitgedrukt. In *In Spite of Wishing and Wanting* is een krachtige, ontroerende mix van beweging, muziek, symbolen, woorden en stilte, die uitmondt in een onvergetelijke slotscène: de dansers, plat op de vloer, putten zich uit in hun pogingen zichzelf te bevrijden van de zwaartekracht.

To explain your deepest wishes or desires seems impossible... But in your dreams and sleep, your deepest wishes and fears can be expressed. This film shows a powerful, moving mix of movement, music, symbol, words and silence, which culminates in an unforgettable closing sequence: the dancers, prone to the floor, exhaust themselves in their attempts to free themselves from gravity.

programma kleine zaal **arte france adaptation** 21.45 uur



Annonciation

France, 2002 – 23.33 min.
Choreograph/director: Angelin Preljocaj

Dancers: Claudia de Smet, Julie Bour Music: Magnificat - Vivaldi interpreted by Orchestra de Chambre de Lausanne

Annonciation brengt de ontvangenis van Maria in beeld: de sensuele maagd ontmoet de androgyne en fascinerende aartsengel Gabriel, die haar vertelt dat ze, als een wonder, de Messias in haar schoot draagt.

Annonciation depicts the conception of Mary on stage: the sensual virgin encounters the androgynous and fascinating Archangel Gabriel, who informs her that she is, miraculously, carrying the Messiah in her womb.

Dans en nieuwe media worden gecombineerd in Webdans, dé competitie voor dans op internet!

Dans op televisie of op film is niet hetzelfde als dans in het theater; en ook dans via internet is een kunstvorm op zich. De eigen wetten en mogelijkheden van internet zorgen voor ongekende mogelijkheden met betrekking tot de dansfilm. Om beide media – dansfilm en internet – een nieuwe stimulans te geven, organiseert de NPS de tweejaarlijkse competitie Webdans. Welke artistieke mogelijkheden biedt het combineren van internet en dans? En wat is de potentie van de webdans?

De eerste editie in 2001 resulteerde in een verzameling films en websites die de esthetische, technische en ethische eigenschappen van internet inzetten voor een eigenzinnige kijk op dans. De winnaars, Ruben van Leer en Sylvester Lindemulder met hun film Karmachine, kregen de kans een dansfilm voor televisie te maken; hun Merkavah ging tijdens de Nederlandse Dansdagen van 2002 in première.

De inzendingdatum voor Webdans 2003 sluit op 31 juli. Inzendingen moeten getuigen van 'een eigenzinnige visie op de relatie tussen beweging, beeld, geluid en interactiviteit'. Alle inzendingen krijgen een plaats op www.webdans.nl en worden beoordeeld door een vakjury, bestaande uit Klazien Brummel (kunsthistoricus en danspublicist), Krisztina de Châtel (choreograaf), Mart Dominicus (dansfilmregisseur en adviseur), Dick Rijken (lector e-cultuur) en Koert van Mensvoort (mediakunstenaar en –onderzoeker).

De hoofdprijs, die opnieuw bekend wordt gemaakt tijdens de Nederlandse Dansdagen in Maastricht, bestaat ook deze keer uit het maken van een dansproject voor televisie en internet.

Dance and new media are combined in 'webdans': the competition for dance on Internet!

Dance on television or on film, is not the same thing as dance on stage; also dance on Internet is an art form in it's own rights. The rules and possibilities inherent in Internet open up unknown territory with regard to making dance-films. To give both of these two media – dance and Internet – a new impulse, the NPS (Dutch Public Broadcaster) organizes the biennial Competition 'Webdans'.

Which artistic opportunities can the combination of Internet and dance present? And what is the potential of 'webdans'?

The first edition of 2001 resulted in a collection of films and web sites that employ esthetic, technical and ethical properties of Internet for a resolute view on dance.

The winners –Ruben van Leer and Sylvester Lindemulder with the film Karmachine – got the chance to make a dance-film for television. The result – Merkavah – was premiered at the Nederlandse Dansdagen (Dutch Dance Days in Maastricht) in 2002.

The application deadline for 'webdans' 2003 is on the 31st July. Applications ought to show 'an obstinate vision on the relation between movement, image, sound and interactivity'.

All submissions will be placed on www.webdans.nl and will be judged by a jury of experts:

Klazien Brummel (art historian and dance publicist), Krisztina de Chatel (choreographer), Mart Dominicus (dance-film director and advisor), Dick Rijken (lecturer in e-culture) and Koert Mensvoort (media artist and researcher).

The main prize, consisting of the possibility to create a dance project for television and Internet, will again be presented at the Nederlandse Dansdagen in Maastricht 2003.

Annunciation (#52)

France, 2002, 23:33 min.
 Director/choreographer: Angelin Preljocaj
 Producer: Telmondis
 Genre: ballet

Annunciation brings conception on stage: the sensual virgin encounters the androgynous and fascinating Archangel Gabriel, who informs Mary that she is, miraculously, carrying the Messiah in her womb.

Another (#99)

USA/Iceland, 2001, 4 min.
 Director/choreographer: Helena Jonsdottir
 Producer: Thorvaldur Thorssteinsson
 Genre: dance short film – drama

Am I a liar? I am ninety nine years old, still only five. I live on the moon and I can fly. Back in some distant time I had magic spell, but then rang the morning bell. I am six feet under. I am here in the room, still somewhere else.

Arachne (#105)

Australia, 2002, 15 min.
 Director: Narelle Benjamin, Mathew Bergan
 Choreographer: Nawelle Benjamin, Brett Daffy
 Producer: Huey Benjamin
 Genre: experimental narrative

The story of an idyllic love affair interrupted in the most disturbing way.

Astral (#125)

The Netherlands, 1998, 16 min.
 Director: Tarek & KGP
 Choreography: KGP
 Genre: dance film

The 'Astral' is the juxtaposition of the power, the energy and the mystery. A magical tour which proves the connection between the vision of today and the old mythology.

Auto Focus (#81)

The Netherlands, 2002, 3:24 min.
 Director/choreographer: Vivianne Rodrigues de Brito
 Genre: experimental

Short film focusing on movement dynamics and decoupage in which a duet between a dancers and a fixed camera is developed.

Barcelona in 48 hours (#29)

USA, 2002, 27 min.
 Director: Anja Hitzberger & Edward Ratliff
 Choreographer : David Zambrano
 Producer: Strudelmedia
 Genre: experimental, documentary

Shot in two days in a Barcelona that few people know, this is a film about movement made almost entirely of black-and-white photographs. The film centers on David Zambrano – originally from Venezuela and now living in Amsterdam – who travels non-stop in his career as a choreographer, teacher and dancer.

Be always with us (#114)

Finland, 2002, 7 min.
 Director: Hanna Brotherus and Hanna Haaslahti
 Choreographer: Hanna Brotherus
 Producer: Helsinki Deaconess Institute
 Genre: dance film

A film about commitments of motherhood. A mother tries to define physical boundaries between herself and demands of her children.

La Belle (#53)

France, 2002, 89:49 min.
 Director: Denis Caiozzi
 Choreographer: Jean-Christophe Maillot
 Producer: Telmondis
 Genre: ballet

Interweaving the fantastic and the natural, Jean-Christophe Maillot constantly amazes us throughout this exceptional dance pieces. He has cut extensively into Tchaikovsky's music and created a modern ballet in which love and hate drive the dramatic action.

BellyDance (#115)

Italy, 2002, 4 min.
 Director: Katja Trojer
 Choreographer: Susi Wisiak and Katja Trojer
 Genre: dance for the camera

The question is: either you are pregnant or you are not.

Bid (#97)

USA/Iceland, 2000, 6 min.
 Director/choreographer: Helena Jonsdottir
 Producer: Thorvaldur Thorssteinsson
 Genre: dance short film – comic/drama

It was a large room full of people, all kinds. And they all arrived at the same building, more or less at the same time. They were all free. They were all asking themselves the same question. WHAT IS BEHIND THAT CURTAIN? (Laurie Anderson)

Big Hair (#109)

UK, 2001, 5 min.
 Director/choreographer: Alex Reuben
 Producer: Alex Reuben & DKTV
 Genre: short

What does it mean to be 'good' and 'beautiful'? Two special agent super models, are trapped in the virtuous reality of a shampoo commercial. Philosophy is their only escape.

Birgir (#98)

USA/Iceland, 2001, 2 min.
 Director/choreographer: Helena Jonsdottir
 Producer: MypoCKET Productions
 Genre: dance short film – comic/drama

Birgir is a dancer, painter and electrician, committed to grow into something bigger, yet thinner, every day. In this short performance he is embracing and expressing the great energy and beauty of life, both inside him and out.

Black Spring (#118)

France, 2002 - 26 min.
 Director: Benoit Dervaux
 Choreographer: Hedy Maalen
 Producer: Heure d'Ete

The simplicity and purity of the filmmaking approach is deceptive, as the film challenges Western notions of African bodies in movement. The dance is interspersed with scenes of contemporary life in Africa which serve to heighten awareness of the social and political sensitivities inherent modern African dance.

Body Body On The Wall (#127)

Belgium, 1997
 Director: Jan Fabre
 Choreography: Wim Vandekeybus
 Genre: dance for the camera

"Wim Vandekeybus walks through a fictional anatomical museum....The body breaks open in a furiously delivered text which serves as a counterpoint for both the sanguine temperament and the dance."

De Brandtjes (#66)

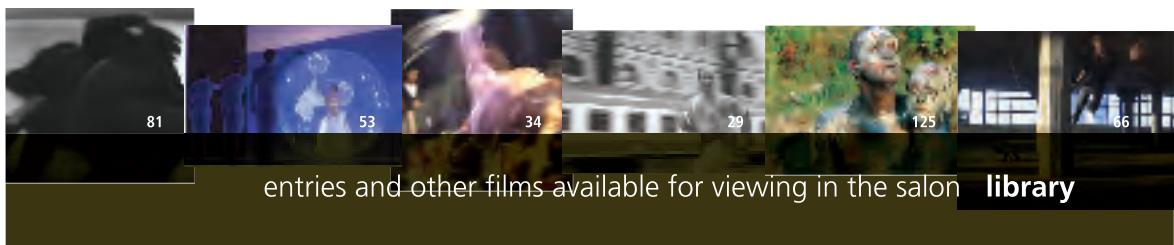
The Netherlands, 2003, 5:30 min.
 Director/choreographer/producer: Regina Magnus
 Genre: Ping pong (dans) clip

Broeders Brandt ontmoeten elkaar om te ping pongen. Tijdens het spel komen hun kinderlijke kanten te voorschijn.

Breakdance special (#34)

UK, 2002, 21:33 min.
 Director: Dennis Morrison
 Choreographer: various artists
 Producer: Juliet Lopez & Dennis Morrison
 Genre: registration

Get ready for some breaking, scratching & original 'old skool' hip hop as we witness some of the best examples of this exciting urban art form at this 'breakdance battle'.



Breaking voices (#101)

USA, Iceland, 2002, 13 min.
 Director/choreographer: Helena Jonsdottir
 Producer: Thorvaldur Thorssteinsson
 Genre: dance short film – comic/dance
 The great tenor is giving his most important performance to date. He should be supported by his ambitious backing voices. But as they get restless they accidentally are turned into "Breaking Voices", with dramatic results for everybody.

Breath (#49)

The Netherlands, 2002, 10 min.
 Director: Bernd Elits & Sara Wiktorowicz
 Choreographer: Sara Wiktorowicz
 Producer: Bernd Elits & Sara Wiktorowicz (incorporated in Galili Dance workshop 2002)
 Genre: Moving imagery
 No words ... images timeless...

Can you fix me? (#42)

The Netherlands, 2002/2003, 27 min.
 Director: Jan Katsma (in cooperation with Cecilia de Lima)
 Choreographer: Lorenzo Borella, Attila Gönczi, Cecilia de Lima
 Genre: dance for the camera
 'Can you fix me'? Is a guide through an imaginary beauty-clinic, 'The Temple of Beauty', where each patient is looking for an ideal of beauty. This video was based on the imaginary of a dance-theatre performance on location.

Canopy (#45)

New Zealand, 2002, 6 min.
 Director/choreographer/producer: Mary Jane O'Reilly
 Genre: Videodance (from stagework)
 An elegant dance portrayal of primitive Aotearoa (New Zealand). Deep under the forest canopy.

Caught, wound, held (#57)

USA, 2002, 18:30 min.
 Director: Corrie Befort, Derrick Borowski, Rob Cunningham
 Choreographer/producer: Corrie Befort
 Genre: dance for film
 'Caught, wound, held', a dance film in three parts, explores physical and emotional confinement and release. The first soloist ricochets between the stark walls of a work-day site, the second struggles against the pressing surfaces of a dark city before she finds herself alone in a night wilderness. The last soloist, quietly dancing across a cold field, is flooded by early memories and transformed as dawn breaks.

CHRYSALIS ['krizalis] (#118)

France, 2002, 26 min.
 TV Director: Olivier Megaton
 Choreographer: Wayne McGregor
 Produced by Heure d'été Productions
 Genre: dance for camera
 K has discovered that he is different from other insects. He thinks, he exists, he wants to become...a human being! Will his love affair with this young girl succeed?

Circulos cuadrados (#12)

The Netherlands, 2002, 15:05 min.
 Director/producer: Eef de Graaf
 Choreographer: Inma Rubio Tomes, Ederson Rodrigues Xavier
 Genre: experimental
 Circulos Cuadrados is een film die gecomponeerd is uit drie vormen, cirkel, vierkant en diagonaal en handelt over een relatie tussen een man en een vrouw.

Contact (#58)

The Netherlands, 2002, 8 min.
 Director/choreographer: Mariëtte van Meel
 Genre: Art – performance -video
 Lichamelijke kwetsbaarheid, je bloot stellen. Elkaar verstoten en aantrekken. Een symbiose tussen muziek, acteren en video.

Crowgirls (#77)

The Netherlands, 2002, 30 min.
 Director: Alain le Razer
 Choreographer: Alain le Razer in collaboration with the dancers
 Producer: Dance and Film
 Genre: dance/music video
 'Crowgirls' live their lives as the black birds do. They are bold, singular, and they prey on whatever catches their whim. They lack wings but do not lack flight. Rebels, the prefer anonymity; lose and unbound, they are capable of more than they even suspect. Like crows they are everywhere, these girls own London Town.

Dance by Design (#87)

USA, 2003, 60 min.
 Director: Valerie Weiss
 Choreographer: Honey Blonder and Melissa Costa
 Producer: Wendy Gardner and Lisa Frenchik
 Genre: drama
 Dance by Design is the story of Angela, an architecture student who longs to follow her dream of being a professional dancer. The film explores Angela's journey as she struggles to decide what she must do.

Dances for television (#20)

USA, 2003, 28:45 min.
 Director: Douglas Rosenberg
 Choreographer : Li Chiao-Ping, Amy Sue Rosen, Sean Curran
 Producer: WHA Public Television/Douglas Rosenberg
 Genre: dance for the camera
 A suite of dances made for television from award-winning director Douglas Rosenberg. This collection contains four dances made for the camera by renowned choreographers Sean Curran, Li Chiao-Ping and Amy Sue Rosen.

Dances of Ecstasy (#60)

Australia, 2003, 58 min.
 Director: Michelle Mahrer
 Choreographer: various
 Producer: Nicole Ma
 Genre: documentary
 A documentary that explores the ecstatic dance experience through rhythm and music in traditional and contemporary communities around the world.

Danta (#48)

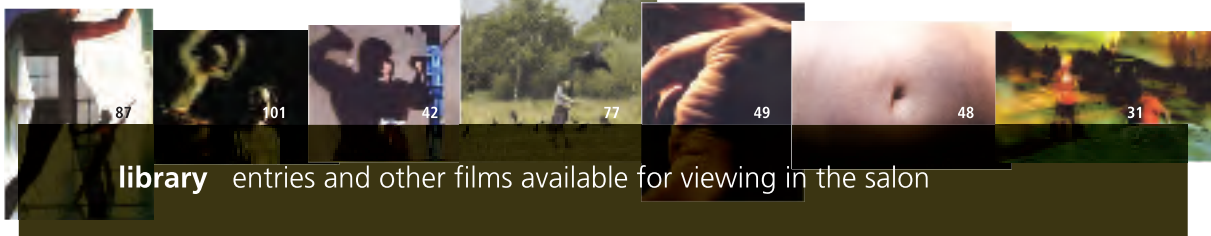
The Netherlands, 2003, 8:18 min.
 Director: Tinus Holthuis/Ronald de Boer
 Choreographer: Weijke Koopmans/Gitte Jans
 Producer: St. Madam
 Genre: experimental
 Duet van een vrouw met haar ongeboren kind. Nooit is een partner dichterbij: onder de huid, samen in beweging. De danseres in de film is acht maanden zwanger, het kind is zes weken oud (later gefilmd).

Decadence (#18)

Norway, 2002, 5:10 min.
 Director/producer: Gavte Hesthagen
 Choreographer: Alex Bourdat, Leo Lerus
 Genre: dance for the camera/animation
 Ever since the dawn of man, history has been repeating itself.

Destination unknown (#31)

New Zealand, 2000, 12 min.
 Director/producer: Stephen Keegan
 Genre: techno documentary
 Choreographer: Arianna Economou
 Genre: experimental
 The villagers of Pyrgos in Cyprus have been using fire to turn wood into coal in order to make a living for centuries. They know that the days of such a trade are numbered, yet like all of us they hope for a form of regeneration.



library entries and other films available for viewing in the salon

Flapping remembrance (#41)

Greece, 2002, 8 min.
 Director: George Stefanidis
 Choreographer: Margarita Mandaka
 Producer: Evanemos Art Center
 Genre: narrative theme; abstract
 Memories return to the choreographer's house, now empty, clear and white as pigeons. By feeling for and finding items used by the loved ones they try to confront the past. By spreading the ashes they enter into a new dimension.

Fliessgleichgewicht (#22)

UK, 2002, 10 min.
 Director: Andre Semenza
 Choreographer: Fernanda Lippi
 Producer: Andre Semenza
 Genre: dance for the camera
 In a derelict factory space, characters move to impulses, memory loops, fragments of feeling. Isolated in their own dense, stagnated realities, they communicate imperceptibly with each other in a ritual of anticipation and release, confined by the laws, of the 'steady state', the dynamic stasis.

Flowdyssey (#64)

The Netherlands, 2002/2003, 3:55 min.
 Director/choreographer/producer: Soultrotter
 Genre: dance clip
 Soultrotter's Break Journey.

Frocks off (#92)

Australia, 2002, 14 min.
 Director/choreographer/producer: Rosetta Cook
 Genre: abstract narrative theme
 'Frocks off' explores common emotional and physical links between women. Set in a playful context of friendship, dancing and dress ups, four women encounter change in their lives.

Het geruis van het zijn (#79)

The Netherlands, 2002/2003, 7:57 min.
 Director: Bram Vreeswijk
 Choreographer: Bram Vreeswijk/Alfredo Fernandez
 Genre: experimenteel (combinatie video/foto-animatie)
 Een man sterft niet maar wordt uitgeleverd aan het geruis van het zijn.

Ghostworld (#7)

Canada, 2001, 7:23 min.
 Director/producer: Alex Geng
 Choreographer: Sioned Watkins, Sarah Williams
 Genre: dance for the camera
 Two people hardly there. As the lens captures the ephemeral essence of two souls lost in a transparent realm, 'Ghostworld' examines the choreographic nature of dance, sound, and film itself.

Gossip (#59)

The Netherlands, 2002, 5 min.
 Director/choreographer: Minke Elisa /Brands
 Genre: dance for the camera
 Roddelen en pesten tot het gewenste resultaat bereikt wordt.

The Hidden (#126)

Sweden, 1998, 3:31 min
 Director: Jonas Åkerlund
 Choreographer: Reich & Szyber
 Genre: dance for the camera

Hit and Run (#123)

Ireland, 2002, 56 min.
 Director: John Comiskey
 Choreographer: David Bolger
 Genre: dance drama for film
 'Hit and Run' centres on the story of one night in the life of 8 'underworld' characters. The meet for an unspecified purpose in a very large derelict building. In this story, only seven will leave.

Hyper Alarm Dance (#44)

USA, 2002, 3:40 min.
 Director/choreographer: Michael Cole
 Genre: computer animated dance
 Hyper Alarm Dance is a 3 and a half minute computer animated dance video utilising Motion-Capture techniques and featuring the choreography, dance and animation skills of former Merce Cunningham Dancer, Michael Cole.

I can almost (#3)

Canada, 2002, 5 min.
 Director: Gregory Nixon
 Producer: Kathleen M. Smith
 Choreographer: Malgorzata Nowacka
 Genre: adaptation
 'I can almost' is a cinematic exploration of the physicality of desire and temptation. Adapted from a longer piece choreographed by Malgorzata Nowacka for the stage, 'I can almost' is a highly kinetic journey into the mechanisms of seduction. 'I can almost' is about the dynamics of sexual tension and the often conflicting aspirations of the seducer and the seduced.

iD (#30)

New Zealand, 2001, 17 min.
 Director/producer: Stephen Keegan
 Genre: techno documentary
 A journeyman reflects on traveling and life, and raises the question: where am I going?

If not, WHY NOT? (#118)

France, 2002, 26 min.
 Director: Daniel Wiroth
 Choreographer: Akram Khan
 Genre: dance for camera
 If questions did not exist, there would be no answers. A complex modern dance piece inspired by the classical Indian dance form, Kathak.

In whitest solitude (#2)

The Netherlands, 2001, 9 min.
 Director: Rada Sestic
 Producer: Phanta Vision
 Genre: narrative
 The film is inspired by the poem of R.M. Rilke from the book Advent, published in 1897. Movement as a symbol of life is a heartbeat of every poem. That's why movement transformed into dance invokes the deepest emotions and thought.

Inasmuch As Life Is Borrowed (#131)

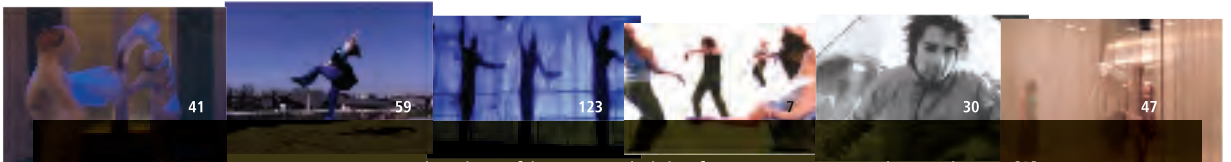
Belgium, 2002, 14:26 min.
 Director/choreographer: Wim Vandekerkybus
 Genre: dance for the camera
 In two situations the same characters are shown in their emotions. In a waiting room they are waiting for the birth of a baby, in the next situation they are waiting for the death of the oldest man in the waiting room.

Inside outside (#27)

The Netherlands, 2002, 2:19 min.
 Director/producer: Sergio Gridelli
 Choreographer: Hillary Blake Firestone
 Genre: short modern dance clip
 Who is inside and who is outside? A short confrontation: cooking, feeling, hearing and smelling.

It's like (#47)

Belgium, 2003, 37 min.
 Director: Joji inc. & Michel De Wouters
 Choreographer: Johanne Saunier
 Producer: Michel De Wouters/Joji inc
 Genre: Video creation
 An enclave. A square of transparent screens inside of which is another square of screens. The face and voice of a woman are present via an internet connection.



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Kleine Meditationen über drei Elemente (#62)

Germany, 2002, 26 min.
Director: Frank Nierman
Choreographer: the dancers
Producer: Joseph Leon
Genre: dance film
The dancers Chrystel Guillebeaud, In Jung Jun and Geraldo Si are improvising about the elements air, water and earth. Contrasted with selected allegorical images a new point of view arises. What comes out in the end are graceful minimalistic dance impressions which let the time flow.

Konstantinos Rigos (#19)

Greece, 2002, 5:30 min.
Director/producer: Karolos Zonaras
Choreographer: Konstantin Rigos
Genre: Dance for the camera
He dances as if caught in a maze. There is no escape, no real danger, no beast hidden. It's all in his mind. The maze is within him, as well as the 'beast'.

Leg-Show (#65)

The Netherlands, 2002, 7:20 min.
Director: Roald de Boer
Choreographer: Caroline Hermans
Genre: experimental
Two girls are moving up and down a stairway.

3 Linhas/3 Lines (#84)

Brazil, 2003, 28 min.
Director: Roberta Marques
Choreographer: Ricardo Freire
Producer: Roberta Marques / Latitude Sul
Genre: experimental
3 Linhas is a video trilogy about the vulnerability of the body and the limits between human and animal.
1. Linha da Serra is a place where men still must hunt in order to eat. A man runs through the bushes. Hunter or prey?
2. Linha do Horizonte. The horizon line is the limit for the fisherman from Ceará in order not to get lost at sea. Reality and dream. Control and disorientation.
3. Linha da Vida – is the limit between life and death, and yet, a door leading to the new life.

Little White Bird (#75)

UK, 2002, 6:28 min.
Director/choreographer: Shelly Love
Producer: Cleo Williams
Genre: dance video (contains animation)
This video is the exploration of both the light and dark aspects of the child's imagination. The camera acts as the child's point of view and a doorway to her imagination.

Lost (#14)

The Netherlands, 2001, 27 min.
Director: Willem van de Sande Bakhuizen
Choreographer: Ed Wubbe
Genre: narrative
Lost is a highly unusual film about dance, in which the choreographer, the dancers, the director and the camera allowed the choreography to come about almost entirely by improvisation. From the simplest of acts – two people, walking in a street – suddenly a phrase of dance emerges, as if by coincidence. Passers-by are barely aware of the change.

Lumin (#51)

New Zealand, 2002, 25 min.
Director: Daniel Belton
Choreographer: Daniel Belton and dancers
Producer: Piazz Olgazzi
Genre: experimental/art/dance film
Opening shots of the windswept hills of Lindis Pass with their muted colours of ochre, brown, clay and tussock gold, began the beautiful exploration that was Lumin, a film combining contemporary dance with light and sound.

Madrugada (#73)

USA, 2003, 6 min.
Director/producer: William Morrison – Deborah Greenfield
Choreographer: Deborah Greenfield
Genre: drama
A creature of the night, abandoned in the desert of Nevada's Death Valley, faces her imminent destruction at dawn.

Mãi Pen Rài (#76)

Spain, 2002, 9 min.
Director: Toni Vidachea
Choreographer: Nora Sitges, Olga Sasplugas
Producer: Francesc Sitges Sarda
Genre: videodance, drama
Two girls fighting against its will of remaining in Thailand, knowing they have to come back to their home country.

Measure (#38)

USA, 2001, 7 min.
Director: Gaelen Hanson & Dayna Hanson
Choreographer: Dayna Hanson
Producer: Agate Films
Genre: short/experimental
Seattle based dance theatre company 33 Fainting spells first foray from stage to screen is Measure, a 7 minutes experimental work in the tradition of the abstract dance film.

La Mentira (#132)

Belgium, 1992, 49:44 min.
Director: Wim Vandekeybus, Walter Verdin
Choreographer: Wim Vandekeybus
'La Mentira', a dance video with and about Carlo Verano, an old German performer. Carlo Verano's image and stories formed the seeds for the performance 'Immer das Selbe gelogen', on which 'La Mentira' is based.

Mirth (#46)

Austria, 2002, 26 min.
Director: Arash, Raphael Barth, Géza Horvát
Choreographer: Arco Renz
Producer: ImPulsTanz
Genre: Documentary
The film brings us close to the central theme: a succession of tableaux around the theme of 'advancing', moving forward. The structures deliberately limit the individual's freedom, obliging the performers to ceaselessly push forward against a resistance.

MissXL (#67)

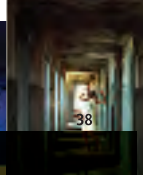
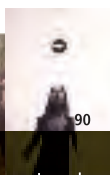
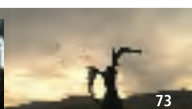
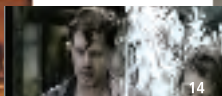
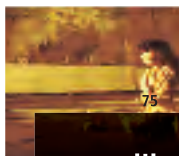
Australia, 2002, 7 min.
Director/choreographer: Julie-Anne Long
Genre: dance video
MissXL discovers terpsichorean heights in a dancer's demise.

Mistakes (#110)

UK, 2000, 6 min.
Director/producer: Alex Reuben
Choreographer: Alex Reuben, Mita Banerjee
Genre: short/installation
A violent, repetition of a dance phrase. Inspired by the Modern Jazz Saxophonist Ornette Coleman, a video still of Fred Astaire and the betrayal of Szebreńska by the United Nations.

Monte Cavlera (#90)

Italy, 2000, 5:40 min.
Director/choreographer: Francesca N. Penzani
Producer: FNPPProductions
Genre: experimental/dance
Catching, playing, blowing, caressing, watching, holoking...
A feather is the metaphor used in this short video.



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Naked 1 (#19)

Greece, 2001, 6 min.
 Director/choreographer/producer: Karolos Zonaras
 Genre: Dance for the camera
 A man alone on a terrace, dances himself, almost carelessly, almost accidentally, to exhaustion.

Nature of the beast (#54)

USA, 2002, 15 min.
 Director/choreographer/producer: Amy Caron
 Genre: narrative or experimental
 This duet between a girl and a mechanical bull communicates the difficulty, humour, and beauty of life.

Neve (#93)

Italy, 2003, 7:10 min.
 Director: Mattia Costa – Giacomo Belletti
 Choreographer: Paola Redoni
 Producer: Mattia Costa
 Genre: experimental
 Music – body – atmosphere – snow experimental video on contemporary dance.

Niche (#102)

Australia, 2002, 10 min.
 Director/choreographer/producer: Sue Healey
 Genre: dance film
 A dance that inhabits an intimate space – the edge, corner and the places in between.

No (#10)

Australia, 2002, 3:42 min
 Director/choreographer/producer: Shaun Parker
 Genre: narrative/experimental
 Sensing imminent danger a frightened man seeks refuge in a high-rise industrial warehouse and realizes the fragility of his own environment.

No Surrender (#124)

Australia, 2002, 12 min.
 Director/choreographer: Richard James Allen
 Genre: dance for camera
 'No Surrender' is a film about the struggle between invasion and resistance. It is about the incredible capacity of the human spirit to overcome insurmountable odds.

Paris – Rotterdam (and in between) (#85)

The Netherlands, 2001, 7 min.
 Director: Sylvie Zade
 Choreographer: Inma Rubio Tomas
 Producer: Pilar Rubio
 Genre: video art
 From a journey we abandon ourselves to the theme of communication. That's why we have chosen the idea of a journey. An exterior journey, an interior journey.

Passing Future – 3 solo's (#129)

The Netherlands, 2001, 55 min.
 Director: Clara van Gool
 Genre: dance for the camera
 A triptych of three solos by a dancer, an actress and a camera.

Peau Pierre (#23)

The Netherlands, 2002, 19:58 min.
 Video artist: Antonin de Bemels
 Genre: experimental
 Peau Pierre is an intent observation of human movement, evoking associations with the way in which artists have always (or at least since the Renaissance) studied nude models. De Bemels plays with skin texture and the contrasting hard stone décor. On these images, he has superimposed another layer of digitized video material, which makes the bodies look crumbly and their

Perpetual Motion (#112)

Canada, 2002, 49 min.
 Director/producer: Laura Taler
 Choreographer: Jose Navas
 Genre: documentary
 Dancer/choreographer José Navas' exotic sensuality contrasts with cellist Walter Haman's contained rigor in this tale of passion and intense collaboration. After a brief love affair ends, this passionate duo face the challenge of creating an original performance inspired by the music of Zoltan Kodaly, Alan Hovhaness and Benjamin Britten. Made with discretion and compassion, Laura Taler's newest documentary chronicles Haman and Navas in a moving and intimate dialogue over six months – two virtuoso performers testing the boundaries of their craft and the truth of their relationship.

Piano di Rota (#118)

France, 2002, 26 min.
 Director: Jocelyn Cammack
 Choreographer: Emio Greco
 Genre: dance for the camera
 Somewhere between the compelling logic of the mind and the impulsive instinct of the body lies a territory as yet uncharted. Piano di Rotta maps a course through this place, a place beyond the known laws of the universe, an undiscovered country between the sky and the earth. Piano di Rotta is a map of the horizon.

Pighunters (#40)

Australia, 2002, 35 min.
 Director: Gwenda Maude
 Choreographer: Deborah Mills
 Producer: Split Tits
 Genre: abstract narrative
 A theatrical adaptation of Marie Damieussegu's fable 'Truismes'. The dominant paradigm pursues, persecutes and attempts to eradicate the deviant by assimilation. The deviant nevertheless continues to subvert and challenge human identity in a post-human world.

Pin (#72)

Brasil, 2002, 3:59 min.
 Director: Ana Paula Albé
 Choreographer: Paulo Caldas
 Genre: adaptation of stage
 PIN is a short film made of a fragment of Palimpsesto, a choreography by Paulo Caldas/Staccato Contemporary Dance, Brazil. The name Pin comes from a photographic camera called Pinhole.

Polaroid (#8)

Germany, 2002, 7: min.
 Director: Marcus Behrens
 Choreographer: Clara Andermatt
 Producer: Radio Bremen TV
 Genre: dance for the camera
 Polaroid is about the life of a woman dancer in a fictitious world of videogames and comic strips who gets paranoid and then chases another woman who turns out to be her "alter ego" whom she kills in the end and by that killing herself.

A prayer from the living (#111)

UK, 2002, 14 min.
 Director/choreographer/producer: Alex Reuben
 Genre: short film, narrative
 Based on a short story by the Booker Prize Winning Author, Ben Okri about the mid-1990's famine in Somalia and the American interventions of troops.



The Prom (#88)

UK, 2002, 10 min.
 Director: Bryony Rogers
 Choreographer: Claire Morris
 Producer: Light Productions
 Genre: dance for the camera
 A vibrant exploration of space and movement on blackpool promenade.

Que Pasa (#108)

UK, 2001, 1:20 min.
 Director/choreographer/producer: Alex Reuben
 Genre: 1 minute wander
 A 1 minute evocation of a dancing, abstract painting with no cuts. 'Que Pasa' is inspired by the classic Blue note Jazz, album design and the abstract expressionist painting of Elsworth Kelly.

Queen of the gypsies: A portrait of Carmen Amaya (1913-1963) (#25)

USA, 2002, 80 min.
 Director/producer: Jocelyn Ajami
 Choreographer/Dancer: Carmen Amaya
 Genre: documentary
 This sensitive documentary is the first American portrait of Carmen Amaya, the legendary icon from Barcelona, Spain who brought the fury and grit of Flamenco 'puro' to the international stage and screen.

Reality and its shadow (#70)

Italy, 2002, 20:26 min.
 Director/producer: Jacopo Benci
 Choreographer: Alessandra Cristiani
 Genre: Videodance (created as a video, not as the record of an existing performance)
 A slow dance unfolds on the wooden floor of a 'black box'. Then, a fleeting everyday action: putting one's clothes back on, and leaving. Both these actions are what Lévinas called "shadows of reality".

Red (#119)

UK, 2002, 9:45 min.
 Director: Dennis Morrison
 Choreographer: Sheron Wray
 Producer: Darker than Blue Productions & JazzXchange Music & Dance Company
 Red is a journey of revelation and fulfillment, bonding the cultural contributions of Black Africa and Islam, during which followers devote themselves to dances of possession and trance.

Red buses (#100)

USA/Iceland, 2001, 8 min.
 Director/choreographer: Helena Jonsdottir
 Producer: Thorvaldur Thorssteinsson
 Genre: dance short film – action
 Reykjavik oh.. Reykjavik.
 Blue buses add nothing to my shoe. They delay my trip into the blue. You stand still and you are not going anywhere, even though your old man is dead long time ago. Probably you buried that old rag yourself. But red buses, these red buses. Yes, those red buses they take you straight to your home. (text by Megas)

(re)deflection (#63)

Germany, 2002, 26 min.
 Director: Frank Nierman
 Choreographer: Bernd Uwe Marszan
 Producer: Joseph Leon
 Genre: dance film / documentary
 (re)deflection is a documentary of the first choreography by Bernd Uwe Marszan. Marszan worked about 12 years as a solo-dancer with the Pina Bausch Company. With this piece he tried to create his own dance language beyond that of Pina.

R.E.M. (#69)

The Netherlands, 2001, 13:25 min.
 Choreographer: Daniel Renner
 Genre: Dans met één camera
 Registratie met één camera.

Resistance (#86)

Canada, 2001, 23:30 min.
 Director: Allen Kaeja and Mark Adams
 Choreographer/producer: Allen Kaeja
 Genre: dance –short
 'Resistance' is adapted from the full-evening staged production choreographed by Allen Kaeja. It is the final chapter in a second trilogy about the Holocaust.

RHombos (#95)

The Netherlands, 2001, 16 min.
 Director: Ester Eva Damen
 Choreographer: Angela Köhnlein in collaboration with 23 dancers
 Producer: NFTA/Vargo Bawits
 Genre: experimentele dansfilm, eerder vertoond met orkest voor het doek.
 An experimental dance film in one shot, dealing with the physical sensation of trance and (dis)orientation, over an ongoing centrifugal force.

The Riders (#78)

Canada, 2003, 11:56 min.
 Director/producer: Nicole Mion & Sandi Somers
 Choreographer: Nicole Mion
 Genre: dance film
 The Riders weaves the poetry of Canadian poet Gwendolyn MacEwen and images of Marino Marini's 'The Horses and Riders' sculpture series in a contemporary dance duet. A tension between two individuals in counterbalance is revealed in a sensuous exploration of strength and vulnerability. Shot simultaneously for same sex couples, The Riders film series touches on explorations of gender roles and assumptions.

Risiko! (#68)

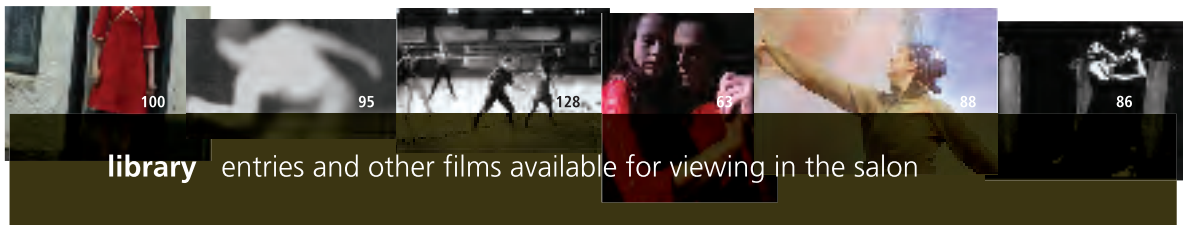
The Netherlands, 2002, 3 min.
 Director: Berend Boorsma
 Choreographer: Caroline Bon, Katjoesja Siccama, Marja Wijnands
 Producer: Drift Producties
 Genre: adaptatie
 De dansfilm Risiko! Is een adaptatie van de jeugddansvoorstelling Risiko!. De drie minuten durende film is een samenballing van de verschillende emoties die in de voorstelling voelbaar worden. De spanning tussen de dansers: ruzie en vriendschap, geluk en teleurstelling komen tot uiting in stille close-ups afgewisseld met snel gemonteerde beelden van flitsende dans en luchtacrobatiek.

The Rookie (#17)

Norway, 2002, 14 min.
 Director: Per-Ivar Jensen
 Choreographer: Solveig Leinan Hermo
 Producer: Trond Brede Andersen / Svein Andersen
 Genre: narrative
 Have you seen the rhythmic movements of trained fishermen on deck of a fishing boat, tending the nets, cutting the fish, hooking the bait? All this in rough weather. Try to see it as a dance, and you have grasped the main idea of this film, taking place on board of a fishing boat in the Lofoten Isles.

Roseland (#128)

Belgium, 1990, 46:08 min.
 Director: Walter Verdin, Octavio Iturbe, Wim Vandekeybus
 Choreography: Wim Vandekeybus
 Genre: dance for the camera
 "Roseland" is made from the material of Vandekeybus' first three choreographies: What the Body Does Not Remember (1987), Les porteuses de mauvaises nouvelles (1989) and The Weight of a Hand (1990). Roseland places these choreographic works in the remarkable setting of a dilapidated Brussels cinema which had been abandoned for the past twenty years.



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Rugas (#24)

Portugal, 2001/2002, 24 min.
 Director: Rui Horta & Marcus Behrens
 Choreographer: Rui Horta
 Producer: Rui Horta/Centro Coreográfico de Montemor-o-Novo
 Genre: fiction dance short-film
 Long ago, four friends go out partying, they end up on a desert beach and go for a 'night swim'. Suddenly, one of them disappears and is never found. After a desperate search, the three friends split apart and never meet again. Years later, Bruno comes back to confront the other two with their past.

Salvatierra (#16)

The Netherlands, 2000, 5:11 min.
 Director: Xander de Boer
 Choreographer: Maaïke van Dijk
 Producer: Xander de Boer, Maaïke van Dijk
 Genre: Dance for the camera
 Salvatierra is de eerste van een dansvideodriëluk. Uitgangspunt voor de film is de sfeer van de locatie. Zowel het dansmateriaal als het filmmateriaal zijn ter plekke ontstaan.

Scratch (#74)

UK, 2002, 6:30 min.
 Director/choreographer: Shelly Love
 Producer: Cleo Williams
 Genre: dance video and animation
 Scratch features a character, stuck in time, in her past, in her memories.

Seascape (#37)

Greece, 2002, 11:13 min.
 Director/producer: Yiannos Economou
 Choreographer: Alexandra Weirstal, Arianna Economou,
 Genre: experimental
 Water: depth, fluidity, time, desire, dream, darkness, emotion.

Segundos Afuera (#43)

The Netherlands, 2001, 21 min.
 Director: Martin Basterreche, Esteban Morales
 Choreographer: Diana Rogovsky
 Producer: Republica Film Esteban Morales y Compañía Lamarea Danza
 Genre: Documentary
 Piece conceived from outdoor space. Both narrative in which movement carry on its own meaning and speech. It can be seen from least four different points of views.

Send Me A Postcard (#116)

Italy, 2000, 16 min.
 Director: Andreas Pichler
 Choreographer: Katja Trojer, Susi Wisiak
 Genre: dance for the camera
 Director-photographer Andreas Pichler turned the bus into a mobile stage for transforming a small scene and the pavement into a dance floor in send me a postcard.

Silver (#131)

Belgium, 2002, 15 min.
 Director/choreographer: Wim Vandekeybus
 Genre: dance for the camera
 "One for Sorrow, two for Joy, three for a Girl, four for a Boy, five for Silver, six for Gold, seven for a Secret never to be told." Wim Vandekeybus used this Irish nursery rhyme about magpies as a basis for his performance '7 for a Secret Never to be Told.' Bizarre beauty and magical movements lead us into a world of superstition, myths, luck, and bad luck.

Spor / Traces (#11)

Australia, 2001, 7 min.
 Director/choreographer/producer: Anne Ekenes
 Genre: dance for the camera
 'Spor' is foremost the result of a collaboration between choreographic practice and music composition. The identity of 'Spor' was influenced by and inextricably linked to the collaborative process carried out by Australian composer Sonia Petrack and Norwegian choreographer Anne Ekenes, in the UK. The film is a personal journey for Anne and Sonia, a fragmented trace of the original stage performance.

La stanza rosa (#94)

Italy, 2003, 3:40 min.
 Director: Mattia Costa
 Choreographer: Milani Elena – Paola Bedoni
 Producer: Milani Elena
 Genre: experimental
 Autobiography of the dancer – image enhance time passing inside our limits of perception – sound connects memories

A tale of shatters (Sirpalesatu) (#121)

Finland, 1995, 19 min.
 Director: Saara Cantell
 Choreography: Paula Tuovinen

Tango Desir (#117)

France, 2002, 26 min.
 Director: Edgardo Cozarinsky
 Choreography: Ana Maria Stekelman
 Coproduction: ARTE France, CinéTévé, INA

Teatro Otana (#32)

USA, 2002/2003, 4:34 min.
 Director/choreographer: Laurie McLeod
 Producer: Victory Girl Productions
 Genre: short dance film
 A love circus on Mars.

The Three Ballerinas (#61)

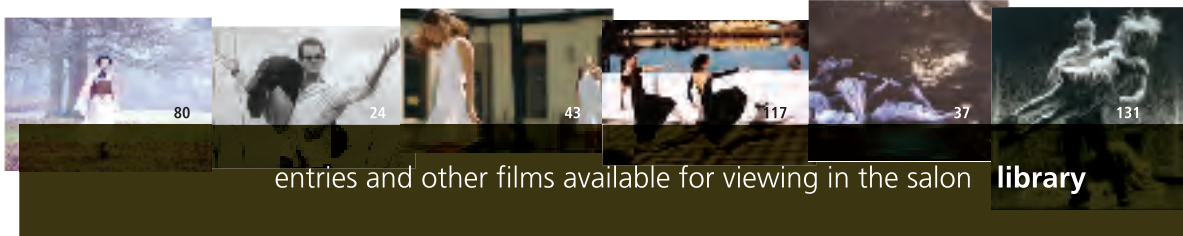
Australia, 2002, 52 min.
 Director: Michelle Mahrer
 Choreographer: various
 Producer: Michelle Mahrer
 Genre: documentary
 A performance documentary that celebrates the lives of three of Australia's greatest ballerinas – Lucette Aldous, Marilyn Row and Marilyn Jones.

The T. Parkers (#80)

UK, 2003, 30 min.
 Director/choreographer/producer: Paula Varanda
 Genre: narrative – original piece for the film medium
 'The T. Parkers' are women in a journey into the world of dance research. Experiencing a process of transformation, daily their bodies question both theory and practise, and linger between history and the contemporary. In this blurring of reality and fantasy the main characters are thoughts.

Tracing a Vein (#39)

USA, 2001, 15 min.
 Director/producer: Danièle Wilmouth
 Choreographer: Danièle Wilmouth
 Genre: experimental
 A contemporary ceremonial dance between performers and camera, 'Tracing a Vein' combines live action and stop motion cinematography. Influenced by Japanese Butoh dance, the choreography draws on a range of mythology and folklore to rediscover the performer as priest, warrior and healer.



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Undercurrent (#6)

UK, 2001, 9:35 min.

Director/choreographer/producer: Cathy Greenhalgh

Genre: dance for the camera

A choreographic improvisation using the natural movement of a big woman. Between air and water... with each impact, release and recovery come sensations of gravity, levity, suspension and momentum.

Vast (#15)

The Netherlands, 2001, 7:14 min.

Director: Xander de Boer

Choreographer: Maaïke van Dijk

Producer: Xander de Boer, Maaïke van Dijk

Genre: Dance for the camera

Vast is een dansfilm waarin verschillende ontelingen plaatsvinden tussen vier dansers. Het gaat hierbij om het innemen en afbakenen van ruimte zowel onderling als van het beeld dat de dansers vast omsloten houdt.

Venus Flow: States of Grace (#21)

USA, 2003, 24:58 min.

Director: Douglas Rosenberg

Choreographer: Li Chiao-Ping

Producer: WHA Public Television/Douglas Rosenberg

Genre: dance for the camera

This stunning work by choreographer Li Chiao-Ping was adapted for the camera by director Douglas Rosenberg. It weaves first person narrative with contemporary dance to tell the story of a community of dancers and artists and their resolution to overcome personal trauma.

A very dangerous pastime (#113)

Canada, 2000, 15 min.

Director: Laura Taler

Producer: Laura Taler, Allison Lewis, Cathy Levy

Genre: documentary

Paris, 1913. Crowds riot in the streets after the premiere of Vaslav Nijinsky's Rite of Spring – yet another tragic example of the anger and frustration that comes from not understanding dance. Now, after nearly a century of confusion, it need never happen again. A very dangerous pastime, our devastatingly simple dance guide, is here to dispel the myth that dance is beyond comprehension for the layperson. This witty and textured collage of dance film, vintage footage and interviews with well-known Canadian actors, athletes and musicians, demystifies and enhances the personal viewing experience proving that dance need no longer be... a very dangerous pastime.

VIB and VIB/SEX (#122)

The Netherlands, 1995, 9:40 min. and 5 min.

Director: Tarek & KGP

Choreographer: KGP

Genre: dance video

Two short video adaptation of TranzDanz's 1995 performance 'VIB 1'.

Vigil (#82)

The Netherlands, 2003, 5:40 min.

Director: Eileen Standley

Dance company: Members Maggie Music Dance Co.

Genre: abstract

'Vigil' plays with the dance between stillness, motion and light. Its imagery is an attempt to marry the certainty of our fading flesh with a quality of permanence, which human beings, united in peace, can transmit.

Vivid (#50)

Germany, 2003, 6:24 min.

Director/choreographer/producer: Phuong Nguyen

Genre: Choreography for the camera

The dance controlled by stems of surveillance through its camera capturing at times misses the dancer who works to be seen within these fields in a space void of inhabitation.

Voyaging into the Cosmos – On the Wing of Virpi**Pahkinen (#120)**

Finland, 2001, 37 min.

Director: Anne Juntunen

Choreography: Virpi Pahkinen

Genre: documentary

'If you want to work at the edge of your capacity you must have the courage to fly on a snow leopard and make round-the-soul trips.'

Waste and Glass (#103)

The Netherlands, 2002, 75 min.

Choreographer: Conny Janssen

Producer: Mediatrack / Tom Peeters

Genre: contemporary dance

In de huisvuilcentrale gaat Conny Janssen op zoek naar verwondering en betovering.

We got old (#89)

UK, 2002, 9:45 min.

Director: Rachel Davies

Choreographer: Annie Lok

Producer: The Place

Genre: experimental – choreography for camera

Shot in London and Hong Kong, 'We got old' imagines a series of meditative tableaux that revisit a place from the past and/or memory, alluding to nostalgia and the acceptance of the passing of time.

When she jumps (#26)

The Netherlands, 2001, 4:30 min.

Director/choreographer/producer: Marion Tränkle

Genre: dance film, animation/adaptation

When she jumps is an absurd story around one of the basic movement principles: the jump. The screen becomes a theatrical space for appearance and disappearance of real and comic figures.

While the cat's away (#96)

USA/Iceland, 2002, 5 min.

Director/choreographer: Helena Jonsdottir/Unnur Osp Stefansdottir

Producer: Anna Dis Olafsdottir (Iceland) Saga Film

Genre: dance short film – comic/drama

When a young pedantic daughter is at work, her elderly mother transforms into a wild dancer, using her overfilled flat as a stage. A heart warming comedy about prejudice, self respect and dreams (secretly) fulfilled.

Wipe out (#104)

UK, 2002, 4:44 min.

Director/choreographer/producer: Marisa Zanotti

Genre: experimental/abstract

A woman in a coat in a Beckett inspired landscape changes shape and disappears.

Yes, she said (#33)

USA, 2001, 7:07 min.

Director/choreographer: Laurie McLeod

Producer: Laurie McLeod/Victory Girl Productions

Genre: short dance film

A panicked bride hides in a swimming pool to avoid her wedding. The groom goes in after her but does he succeed in changing her mind? A gorgeous glimpse of how cold (and wet) your feet can get, before you take the plunge.





ACHTERLAND

1994, 84 minutes
Anne Teresa De Keersmaeker
Achterland, the choreography by Anne Teresa De Keersmaeker, under the direction of Jean-Luc Ducourt premiered in November 1990 at the Royal Opera House La Monnaie in Brussels.

Dom Svobode

2000
Concept : Iztok Kovac , Saso Podgorsek
Choreography : Iztok Kovac
Music : Thierry De Mey
The leading artists in Slovenia are hunted by....gravitation! Zivadinov is lured into gravitation by nothingness, Gregoric makes his stand by hanging his models upside-down, Losic tends towards the infinite - Kovac and Podgorsek confess, in most stunning way, the reason for their running away from the ground: to have a better look at the world they come from.

Fase

2002, 58 minutes
Directed by : Thierry De Mey
Choreography : Anne Teresa De Keersmaeker
Music : Steve Reich
Fase: Four movements to the Music of Steve Reich by Anne Teresa De Keersmaeker dates back to 1982 and was her second choreography. It was an immediate success and she and Michèle Anne De Mey still dance it today. Fase was an historic performance: it resulted in the birth of Rosas, the company with which De Keersmaeker made a name for herself in the international dance world.

HOPPLA!

1989, 52 minutes
Director : Wolfgang Kolb
Choreographer : Anne Teresa De Keersmaeker
Composer : Béla Bartók
Music : Mikrokosmos
In the film HOPPLA! made by Wolfgang Kolb, two choreographs by Anne Teresa De Keersmaeker are brought together and performed to the music of the Hungarian composer Béla Bartók: Mikrokosmos, seven short works or two pianos and Quator nr. 4, Bartók's fourth string quartet. The reading room of the University of Gent library, designed by the famous architect Henry van de Velde (1863-1957) served as location.

MOZART / MATERIAAL

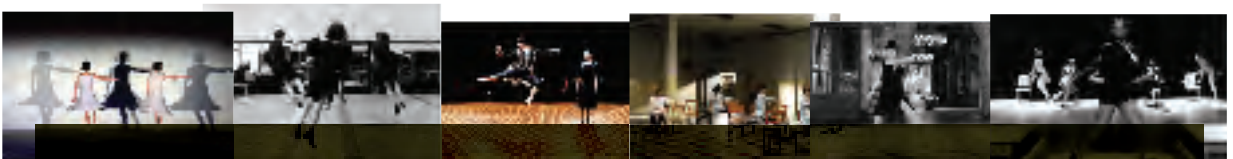
1993, 52 minutes
Directors : Jurgen Persijn and Ana Torfs
Choreographer : Anne Teresa De Keersmaeker
Composer : W.A Mozart
Mozart / Materiaal is exceptional in the series of dance films. It combines the benefits of a documentary approach with a wide range of specifically filmed points of view of the creative building process of a Rosas choreography.

Rosas Shorts

Monoloog van Fumiyo Ikeda op het einde van Ottone/Ottone Anne Teresa De Keersmaeker & Walter Verdin 1990, 6 minutes, black & white
Rosa Peter Greenaway 1992, 16 minutes, black & white
Tippeke Thierry De Mey 1996, 18 minutes, colour.
In this compilation, which comprises MONOLOG, ROSA and TIPPEKE, each of the three films succeeds in conveying the power of Anne Teresa De Keersmaeker's work. This is achieved not by recording the dances step-by-step, but by considering them from a totally different perspective: the filmic point-of-view. However, in this case, perhaps one shouldn't speak of "film-adaptation". While these productions use De Keersmaeker's stage performances as inspiration, they are nevertheless fully autonomous works that deserve to be looked at as films in their own right.

ROSAS DANST ROSAS

1997, 58 minutes
Director : Thierry De Mey
Choreographer : Anne Teresa De Keersmaeker
Composers : Thierry De Mey & Peter Vermeersch
The film Rosas danst Rosas is not just a registration of an existing performance, but a cinematic adaptation of this 'Reference' performance. The eye of the camera underlines at the same time the coercive character as well as the subtle emotional accents of the architectural choreography. The personality of the dancers break through this construction continuously. The various casts that have been dancing this piece, illustrate in this film the evolution of the interpretations of the choreography.



library

titles total film in salon library

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Wouter Snip

Advies

Stefan Felsenthal

Dank aan

Amsterdams Fonds voor de Kunst
NPS
Film Fonds
IMZ
Stiftung Kultur
Arte France
MoreTXT
Julidans
Valkieser Capital Images
Kunstkanaal,
Reflex organisatie adviesbureau
Endochters BV,
Collectieve Danspromotie,
De Balie
Mirjam van der Linden
Leontien van Wiering
en alle vrijwilligers

