

Bodies in Land

Programme Notes

Reference Copy

All This Can Happen

Siobhan Davies, David Hinton, 2012, UK, 50:00

The writer's examination of each small event on the walk leads him into a state of reverie, taking him beyond his immediate circumstances into a deeper pondering on the comedy, sadness and ceaseless variety of life. The film, like Robert Walser's 'The Walk' (1917), aims to delve into one individual's consciousness, and show how he observes, experiences and thinks about the world around him.

All This Can Happen is made entirely out of found photographs and footage, mostly drawn from the archives of the British Film Institute. Much of the imagery is ancient, damaged or decayed, and comes from pioneering attempts at documentary forms such as newsreels, home movies, natural history films and medical studies. One important inspiration is the nineteenth-century scientist Étienne-Jules Marey (1830-1904), whose work represents one of the earliest attempts to record movement photographically.

"Each individual frame in a Marey sequence has its own character" says Siobhan Davies. "This led us to much experimentation with the tension between the stillness of a single frame and the movement in a sequence of frames. The constant interplay between stillness and movement is a distinctive aspect of the style of our film."

The filmmaking process might be described as a choreography of movement images. Ordinary movements are deconstructed, manipulated and re-configured to reveal what is often lost to sight in the everyday. The film is composed using many different juxtapositions, speeds and densities of images, and there are often several different frames of action on screen at the same time.

The narration, spoken by actor John Heffernan, provides a stream of consciousness weaving through the mosaic of imagery. It forms part of the specially commissioned sound design by Chu-Li Shewring, which combines old sounds from the archives with specially created new sounds to build a highly detailed aural world that moves between the naturalistic, the hyper-real and the expressionist, depending on the walker's state of mind.

David Hinton says, "what interests us most of all is counterpoint: creating different rhythms and meanings through the juxtaposition of one thread of sound or imagery against another. We want to show how observation and fantasy, memory and speculation can all co-exist in the same mind at the same time, so that we create a 'psychological 3D' or 'cubist' portrait of a mind."

Siobhan Davies is a renowned British choreographer, founder and artistic director of Siobhan Davies Dance, having created over 40 works to critical acclaim: twice-winning an Olivier Award, and others including Digital Dance Awards and a South Bank Show Award. She began dancing while a student at Art College and soon joined London Contemporary Dance Theatre, founding in 1982 the influential company Second Stride with Richard Alston and Ian Spink. Her curiosity has led her to extend her work through relationships with film, visual arts and crafts. She has

commissioned films by dance and visual artists including Idris Khan and Sarah Warsop, Marcus Coates and Henry Montes and Lucy Skaer and Gill Clarke. Siobhan Davies Dance was formed in 1988 and in 2006 moved to the RIBA award-winning Siobhan Davies Studios.

David Hinton is a celebrated British film director who has twice won BAFTA awards for his documentaries. His dance films have also won many awards, including a Prix Italia, an Emmy and the IMZ Dance Screen Award. He worked for ten years on the ITV arts programme The South Bank Show, where he made documentaries about artists of all kinds, including painter Francis Bacon, film-maker Bernardo Bertolucci, writer Alan Bennett, and rock and roller Little Richard. He has also made films about Dostoyevsky, visual comedy, and the Cultural Revolution in China. He is well known in the dance world for Dead Dreams of Monochrome Men and Strange Fish, his film versions of stage shows by DV8 Physical Theatre. He has also directed television films with Adventures in Motion Pictures, the Alvin Ailey Company and the Royal Swedish Ballet, and he has collaborated with several choreographers to create original dance works for the screen. He teaches dance film workshops all over the world.

High Line

Luke Burton, 2013, UK, 6:00

High Line plays out a series of personal, impersonal, intimate and estranged interactions with architectural flourish and decoration. Drawing on clichés of the cinematic, the literary and narrative structure, the work presents the problematic relationship between the natural and the urban from an explicitly Romantic perspective where my encounters with the metropolis codify as exactly that: encounters.

The film shows an engagement in an environment that is usually ignored, the architectural detailing of rivets on a bridge. The use of the close-up detail shot of the hand and its gestures is used to produce a kind of intimacy with the viewer, one where their own sense of textural sensorial pleasure and desire is implicated, this desire is reified through the physical engagement of the hand, and the hand's movements expresses an often repressed psychological desire towards child-like play.

Luke Burton is an artist living and working in London. Luke Graduated from Royal College of Art with an MA in Sculpture in 2013. Recent Exhibitions include *An Uneventful Day*, Carroll / Fletcher, London and *Love Architecture*, Turner Contemporary, Margate.

His work crosses sculpture, installation, photography and video to explore the irreducibly complex stages of aesthetic reception, play as a form of dissidence and the political implications this has on the individual.

Searching for the Petrified Forest to Set Up Home

Mar Shro Gora, Cymru/Wales, 2013, 5:04

The artist films herself carrying a seat along the beach at Ynyslas, amongst the petrified forest revealed at low tide. She moves back and forth through multiple time frames, sometimes appearing several times at the same location simultaneously.

"Mar Shro Gora is an artist whose work is concerned with time. Self-documented performances are integrated into lens-based work using alternative photographic processes. Born in the United States, Mar Shro is a longtime resident of west Wales, working there and in Austria.

Mar Shro Gora has performed and exhibited at Tate, BALTIC, Yorkshire Sculpture Park, FACT, APT Gallery London, New Gallery London, Manchester's greenroom, Basic FM, Lightworks, Oriel Davies Gallery, Aberystwyth Arts Centre, St Dogmaels Gallery and MAERZ and bb15 galleries, Linz, Austria. Mar Shro participated in ISIS Arts' Nomadic Village 2012, DIE FABRIKANTEN's Akademie der Stille in Austria's Dachstein region, and Schmiede 2012 & 2013 in Hallein, Austria.

Einstein and The Honey Bee

Lucy Cash, UK, 2011, 3:30

The honey bee is a much loved insect that has inspired and provoked us humans in equal measure. This film takes a sideways look at the honeybee and what it means to us, discovering that there are some things that science just can't predict. Created using hand-drawn animations by Thomas Knowler which echo the labour of the honey bee.

Einstein And The Honey Bee has shown at Reel Earth Environmental Film Festival in New Zealand; at the Ideal Homes festival in New Zealand as part of Environment Network; Squash Nutrition's L8 Honey Night, Liverpool; Soho short film festival, London and Aesthetica Short Film Festival, York.

Nominated for Best Environmental Sustainability Film.

Lucy Cash's practice involves an intimate, engaged and frequently playful process of research and collaboration. Using both documentary and associative processes she create accounts of the real world as well as self-contained fictions that augment or reveal aspects of the world around us. These become small interventions between the poetic and scientific, philosophical and humorous and intimate and political. The work developed often includes processes which combine text and sound, installation and photography as well as film/video. Her background in movement exploration and choreography provides her with a rich and unusual foundation from which to explore how we relate to one another, how we remember and forget and how we experience the world around us.

Her moving image work has been shown on television, (Ch4, Filmfour, BBC4 and BBC2) and internationally in both galleries and at film festivals.

In 2009 she was awarded a fellowship from South East Dance for her work creating choreographies for the screen. In 2010, alongside, Becky Edmunds, Chirstinn Whyte, Claudia Kappenberg and Gill Clarke she co-curated the What if... festival at Siobhan Davies Studios. In 2012 she co-curated What Matters and Small Matters with Becky Edmunds as straybird (www.straybird.org).

Guatemala City to Santiago Atitlan

Zoë Heyn-Jones, Guatemala/Canada, 2011, 2:41

Taking experimental ethnography as its theoretical starting point, the experimental film *Guatemala City to Santiago Atitlán* (hand-processed Super 8, 2011) explores the possibility of cultural representation through landscape and motion.

The route from Guatemala City to Santiago Atitlán is traced in single frames, highlighting velocity and corporeality in the interstitial spaces of travel. This route takes on both personal and socio-political valences - a route well traveled by the artist in childhood, as well as a route that leads to the locus of one of the most notorious massacres of Indigenous Mayans by the Guatemalan government during the civil war of the 1960s-1990s.

In *Guatemala City to Santiago Atitlán*, culture is represented by the movement of the body and the lens through space. By refusing to photograph the human figure, the film implicitly investigates the norms of lens-based documentary image making, focusing on embodied memory and the loci of trauma rather than indexical reportage. This strategy is tactical, envisioning an experimental documentary practice premised on decolonial aesthetics and cross-cultural communication.

Zoë Heyn-Jones is a Toronto-based researcher and visual artist, focusing on experimental ethnography and expanded cinema. Zoë is currently a PhD student in Visual Art at York University. Zoë studied cinema and anthropology at the University of Toronto, and holds an MA in Film Studies from Concordia University and an MFA in Documentary Media from Ryerson University.

Vanishing Point

Beate Hecher/Markus Keim, 2010, Austria, 16:00

The raw material of the video is formed by a real recording, in the center of which two red dressed figures fix the viewer motionless. Little by little the character of the landscape around them changes - a derealisation takes place. It is a symbol for the increasing manipulation of nature through technology in which mankind is vanishing gradually.

Beate Hecher was born in 1972 (Austria), studied in Academy of Fine Arts, Vienna, and worked with various media of film, video, photography, performance, installation and theatre works. She lives and works in Vienna.

Markus Keim was born in 1969 (Italy) and worked with various media of film, video, photography, performance, installation and theatre works. He lives and works in Vienna.

Their collaborative works have been invited to several international festivals and venues.

Intimate Nature

Paola Calvo, Patrick Jasim, Christine Borch, Germany, 2014, 11:25

This is a trip where human and nature come together in a very intimate way. A girl explores the nature around her and establishes a connection with a horse. The film shows the "getting to know each other" process.

Coire Ruadh

Katrina McPherson, Simon Fildes, UK, 2013

Dance Artists - Frank McConnell, Ruth Janssen, Robbie Synge

Camera - Katrina McPherson

Edit - Simon Fildes

Music - David Lintern and James Weaver thewoodkin.tumblr.com/

Camera assistants - Holger Mohaupt and Jessica Smith

Produced and Directed by Simon Fildes and Katrina McPherson

This multi screen installation was commissioned through the Imagining Natural Scotland project during the Year of Natural Scotland, funded by Creative Scotland and Scottish Natural Heritage. Simon Fildes and Katrina McPherson collaborated with Dr Rob McMorran of the Centre for Mountain Studies (CMS) Perth College, The University of the Highlands and Islands; examining and responding to the issues around the research into the mapping of 'wild land' in Scotland.

This project aimed to create a work that articulated the borders, zones and differing perceptions of wild land that formed the basis of the research. We were interested in how the research matches the perceptions of place that inform a view of wildness; and how, depending on our personal experience of such landscapes, it seems that humans will mentally 'edit out' cultural artifacts that interfere with that perception.

For this video work we went to one particular location with 3 dancers at 3 different times of year, where the mapped border between 'wild land' and 'not wild land' is easily accessible in The Cairngorms near Glen Feshie. A path to Sgorr Goath winds up through beautiful mature Scots Pine on the Invereshie National Nature Reserve next to the Allt Ruadh and soon opens out in Coire Ruadh. We always felt from the start that the work had to stand up on its own right with little background information about the process. We want people to find their own journey in this work, asking questions and coming up with their own answers. If nothing else we realised that, like any psychological or physical

transition, these borders between wild and not wild for most people are all about a feeling. The very personal response is the most important thing. The stepping over an invisible threshold where the shoulders relax and you smell the pine in the air, catch a glimpse of a red squirrel, watch wood ants wrestling on sun warmed rock, step over the raptor torn remains of a Ptarmigan, and lie down in the heather and stare at the clouds for a while thinking about nothing in particular. Designating lines on the map are the necessary part of defending that moment for all of us.

We would hope that our work can be another perspective on landscape that is not just another set of highland landscape postcards but includes humans in that picture and gets deeper into what it is to be in these wild places, their ecology, the changing impact of seasons and weather and the cultural history and their uncertain future.

Katrina McPherson is an award-winning video-dance maker whose work is highly regarded on both a national and international level. Over the past 15 years, Katrina has combined making video dance with directing television programmes for the BBC, Channel 4 and ITV. In 2002, Katrina was awarded the Scottish Arts Council's Creative Scotland Award to research and write a workbook on making video-dance. Recently leaving a job as lecturer and researcher in Media Arts at Duncan of Jordanstone College of Art and Design, University of Dundee where she was teaching on the masters course in media arts to return to making video dance and documentary. Katrina has also written various published journalistic articles and is much sought after as a public speaker on the subject.

Simon Fildes' wide ranging technical and creative skills have enabled him to work in technical support, new media, project management and commercial editing and he is a much sought-after editor of video-dance and arts documentary films. Originally a musician, for the past decade or so Simon has been a practising artist, working mainly in the area of video art and interactive sound and visual installations. He has created many video projections for live performances and worked with Katrina on all her video dance over the past 15 years. He was a recipient of a 'Year of the Artist' award in 2001, and part of the "Remote" artist residency project in Strathspey produced with New Media Scotland www.mediascot.org. He completed New Media Artist in Residence projects for two Highland areas in 2004 see www.new-dynamics.org. A work funded by Alt-W made while in residence in Ardnamurchan can be seen at www.zillij.org.uk. In 2006 he

was shortlisted for the Creative Scotland Award. Simon recently left a post as lecturer and researcher in Media Arts at Duncan of Jordanstone College of Art and Design, University of Dundee where he was teaching on the masters course in media arts and actively developing frameworks for critical discourse in Screen based dance through symposia and online networks. See www.videodance.org.uk. Simon returned to creative production gaining an MSc with distinction at the Centre for Mountain Studies, UHI with a view to expanding his professional practice and making a contribution to protecting and developing upland ecosystems and communities. His research blog is at: <http://wildlands.posterous.com>.

Wildwood

Marta Renzi, USA, 13:00

Wildwood takes an intimate look at the imaginative play of a pack of young girls: playing circle games, playing house, playing trolls and nymphs in a summer forest. By flashing back to archival photos of girls in turn-of-the-century summer camps, *Wildwood* both evokes the past and riffs on the eternal pleasures of long days lost in nature.

Directed & Edited by Marta Renzi

Cinematography: Sunny Sawhney

Music: Inna Barmash, Amelia Robinson & MARTA

Marta Renzi has been making dances professionally since 1976. A seven-time recipient of NEA Choreographic Fellowships, her work has also been funded by the Jerome Foundation, and the Trust for Mutual Understanding, among others. In 1992, Marta received a New York Dance & Performance Award (a "Bessie") for her dance VITAL SIGNS, and in 1995 was the first recipient of a Dancing in the Streets award as "a fearless explorer of all manner of unconventional sites, integrating art into everyday life." Her site-specific choreography has led naturally to work in video and film. In 1981, she made YOU LITTLE WILD HEART, a half-hour video dance for PBS, followed in 1989 by a second for television entitled MOUNTAINVIEW, made in collaboration with filmmaker John Sayles. Since 2005, she has self-produced several short films which have been screened nationally and internationally. Renzi was recently awarded a 2013 Bogliasco Fellowship at the Liguria Center for Arts & Humanities.

Norm

Cornelia Voglmayr, 2014, Austria, 6:00

Nowadays expectations and productivity underly the understanding of a successful life in this fast living world. A different approach is hard to stretch due to consumerism. Where do we go from here?

Cornelia Voglmayr was born 1988 in Vienna and graduated at Music High School Vienna in 2006. 2007 she started to study "theatre, film and media studies" at the university of Vienna. In 2009 she went to London to do her BA in Dance Theatre at "TrinityLaban - conservatoire of music and dance" which she graduated from with first class honours in 2012. She was a member of Jasmin Vardimon Company JV2 in 2012/2013 and worked with choreographers such as Sasha Waltz, Jasmin Vardimon, Matteo Fargion, Mafalda Deville, Tim Casson, Lizzie Kew Ross and Susan Sentler. Next to dancing she has experience as a singer and pianist, as which she last achieved a first price at "Prima la Musica" in 2004 as well as the 4th international competition for "Piano with 6 hands".

The Flower and the Nausea

Savana Vagueiro da Fonseca, Rose Mara Silva, 2013, Brazil, 7:29

Inspired by the poem *The Flower and Nausea* of Carlos Drummond de Andrade this dance video contemplates the survival of the "beauty" in the chaos of Sao Paulo megalopolis, an issue that goes through its citizens daily. The beauty of which we speak here is not ideal, not imposed, not stigmatized, is possible anywhere, in any corner where they sprout life ...

Cities such as São Paulo carry the stigma of violence, fear, too many people and too much information, stress, chaotic traffic, among many other negative characteristics. People who move around the city have their bodies marked by all these stigmas.

The flower and nausea is the breather, the minute of poetry, looking toward the subtle and joyful event in a whirlwind of information. It is the thinking subject / agent, at a time when it becomes "living subject" within the city limits, of passing cars, the cold, rigid architecture, is a grey and weak flower, but it is still a flower, a discovery of new life in asphalt.

The movement of *The flower and nausea* was built based on body dramaturgy in the popular Brazilian dances of African-diasporic origin, in which the body is in a state of alertness and ecstasy, moving between sacred and profane, thus creating a pulsating presence.

The soundtrack was researched and chosen to carry us into the dream of human space where everything is possible, including the redemption of human monsters awakened in the concrete jungle.

Extreme singleness and simplicity, *The Flower and the Nausea* proposes through movement pause for a moment of poetic entry in the air exhausted lungs of the city ... a poetic moment in the city landscape...

SAVANA VAGUEIRO DA FONSECA studied Audio Visual Production at Massachusetts College of Art and Design, and took courses in aprimoamento at Wilbur Cross High School and Educational Center for the Arts. She worked in productions: Micro-Documentaries, LLC - San Francisco, African Diaspora International Film Festival New York, National Geographic Society, All Roads Film Project in Washington, DC, 1st, 2nd & 3rd Annual On Screen Brazil in Boston,

The color Of Words (TCOW)-New Haven, etc.. She produced these other dances Video: Demo Reel, Movement of return, Versus (<http://vimeo.com/user1559136>)

ROSE MARA SILVA graduated in Dance by FAP-UNESPAR State University of Arts of Paraná, she produced the show Belonging for which she won the purse Artist Residency Award and later the choreographic structure by Hoffmann-House Center for the Study of movement Cultural Foundation of Curitiba. She was artist in residence at Cuerpos in Residence Project of Lagranja Art Center in Mexico, resident artist at Cia Angelo Madureira and Ana Catarina Vieira. She is co-founder of Collective Cultural Action in which Eita conceived and directed the dance performance theater to street: Mu'leke contemplated by the Cultural Enhancement Program initiatives Municipal Culture of São Paulo. She integrates the core of research in African dance and contemporary Theatricality of the Art Institute of UNESP-SP.

PULL/DRIFT

Margaret Rorison, Clarissa Gregory, The Effervescent Dance Collective, 2013, USA, 9:47

Ritual takes form amid a late summer landscape.

Margaret Rorison is a writer, curator and filmmaker from Baltimore, Maryland. Her work often develops from extensive walks through rural and urban landscapes, combining memories, field recordings and text. She is interested in the potentials of storytelling through the use of live 16mm projection and sound.

Rorison's work has been screened at various festivals and venues including Mono No Aware VI & VII, Brooklyn, NY; T.I.E. Alternative Measure's, Colorado Springs, CO; 2013 Sonic Circuits Festival, Washington D.C.; Microscope Gallery, Brooklyn, NY; Eyebeam, New York, NY; The Moscow Museum of Modern Art, Russia; and The High Zero Festival, Baltimore, MD. She is the co-founder and curator for a roaming experimental film series, Sight Unseen, partial member of the artist run film lab, LaborBerlin and holds an MFA from The Maryland Institute College of Art. She is also a member of The Red Room Collective and has been a member of The Maryland Film Festival Screening Committee since 2012.

Is This Dancing?

**Jo Fong / Filipe Alcada / Eeva Maria Mutka, Cymru/Wales, 2013,
15:00**

Is This Dancing is an excerpt from *Witness*, in which three exceptional dancers explored the making of their own choreographic portraits. Here, Eeva-Maria Mutka generously shares her practice and process, who she is and what dance is to her.

Jo Fong is a director, choreographer and performer working in dance, film, theatre and the visual arts.

As a performer she has worked for over 20 years including performances with Rosas, DV8 Physical Theatre, Rambert Dance Company, Mark Bruce Company, Young Vic Theatre, Igloo and Quarantine Theatre.

"As an independent artist I present work that is thought-provoking and centred around people, dancers or players who translate, reveal or perform. The work is grounded in the idea of honesty in performance and looks under the skin: the psychological drives, motivations or inherent characteristics of an individual or group, creating a shared and considered relationship with an audience. The body is my first language, though text and voice work are regularly a part of the whole. I combine physical technical knowledge, agility and experience with a raw, rebellious and curious spirit. I endeavour to understand further and explore the scope for movement to communicate and to cultivate work that is generous, engaging and embodies an alternative beauty."

Eeva-Maria Mutka trained at LAMDA, in London from 1989-92. Since then she has performed in dance theatre & film, site specific works, cross art form improvisations, cinema, TV and children's TV in the UK and on the Continent. Works include Gaby Agis' *Peripheral Landscapes & Explicit Faith*, Jo Fong's films *Witness*, Jo Shapland's *Dance for Neanderthal*, performances & tours with Jessica Lerner, Marega Palser, Patua Dance, Kirsty Alexander / *BUY*, *Blast Theory*, Guy Dartnell & *Healing Theatre*, *Diaspora*, *Salamanda Tandem*, film-makers Tom Paine and Miranda Pennell (including the award winning *Habit*). E-M has danced in Tetsuro Fukuhara since 1997, receiving the Lisa Ullman Travelling Scholarship for research into Japanese Butoh Dance in Japan in 1998.

Her own practice involves Improvisation in her Studio and woods at p e n p y n f a r c h, sketching ideas with Andy Paget for dance theatre informed by the ecology of the valley and their work on the land.

Filipe Alçada is a film director, animator and overall image-maker based in London. His portfolio of work includes several music videos (Moby, Add 'N' to [X]) , adverts (Peugeot, RBS, COI, Procter & Gamble), broadcast work (Nickelodeon), short films, film installations, stage productions and web content. Recently he has been collaborating with musicians and contemporary dancers and directing/producing films for live-performances and installations. These include films for the promenade show 'Nest' with New Movement Collective that was designed for the Welsh Chapel in London, and Reassemble with Darren Ellis Dance, exhibited at Bloomberg gallery as part of 'Comma 40- The Place' and the Design Museum in London as part of 'Sparkle The Dark Up'.

Works on Grass

Joanna Young, Cymru/Wales, 2011, 4:06

Works on Grass, is a visually hypnotic, multi media reflection of landscapes, tradition and ritual. Taking inspiration from visual artist Georgia O'Keefe and photographer Alfred Stieglitz, the artists explore the relationship between women and land. Collaborating with filmmakers Simon Clode and Marc Heatley, Joanna presents her exquisitely detailed choreography along side a series of images by photographer Iain Payne.

Concept & Choreography by Joanna Young, Photography by Iain Payne, Performed by & devised with Belinda Neave & Iain Payne, Camera & Technical by Simon Clode & Marc Heatley, mentored by Sean Tuan John, Lighting by Dan Young. Works on Grass was originally created during 'Dance 4 Camera', a training course run by Welsh Independent Dance.

Joanna Young is a Wales based choreographer with an enigmatic style that has been applauded by audiences throughout the UK.

Young trained at the Northern School of Contemporary Dance, where she was awarded for her 'outstanding achievement and progression in choreographic studies' in 2006. She then went on to complete an apprenticeship with The Cholmondeleys and The Featherstonehaughsin 2007.

Young has created nine original works exploring a variety of contexts, including stage, site-specific installations, film and community responsive work. In recent years she has received funding from the Arts Council of Wales and has had numerous choreographic commissions, presenting her work at the Southbank Centre, The Place and in theatres and galleries across Wales.

In 2012 Young made Re-creating PenGwyn, a full-length ensemble production, which toured in Wales to critical acclaim this autumn. Young was also commissioned to create work for Adain Avion; Marc Rees' epic project to celebrate contemporary Welsh Culture, part of London 2012 Cultural Olympiad and was commissioned by Powys Youth Dance Company to choreograph a new work for U Dance 2012.

Young is currently working towards an MA in Choreography at London Contemporary Dance School; is part of Creu Cymru's Dance Buddy

scheme, partnered with the Borough Theatre in Abergavenny; and is Artist in Resident at The Dance Centre, Abergavenny. This year Young was commissioned to create work for Striking Attitude, a Cardiff based company, directed by Caroline Lamb for dancers over 50, and created The House Opposite (trio) and Army of Me, (solo), which has received critical acclaim whilst touring this year.

Young is currently in rehearsals for 'Recall' funded by the Arts Council of Wales and is working on a business development project funded by ACW and Coreo Cymru. She will be talking part in British Dance Edition 2014 at the Fair Exchange.

Stay the Same

Sam Firth, 2013, UK, 14:00

Filmed on the shores of a sea loch, in exactly the same place, at exactly the same time, every day for a year, *Stay the Same* is a hauntingly beautiful meditation on time, solitude and isolation.

Sam Firth went to exactly the same place, at exactly the same time, everyday for a year and filmed herself standing by the shores of a loch. The result is an experimental documentary about our relationship with time and the desire to capture experience. Nothing stands still, everything keeps flowing. It is about memory, emotion, our relationship to the environment and day to day existence.

Sam Firth is a filmmaker and visual artist based in Scotland. Her work explores the boundaries between documentary, fiction, science and art, personal experience and wider context. She has won awards internationally including The Human Condition prize at the Chicago International Film Festival in 2011 and the DepicT Award at Encounters Film Festival 2010. *The Worm Inside* was selected by Sight & Sound in its eight highlights of the London Short Film Festival.

Dudro

Dhanya Pilo, Parimal Phadke, 2011, India, 5:30

Peeping into the tucked cityscape of a Delhi cycle rickshaw yard, *Dudro* depicts the interaction of a dancer and this space, revealing unseen and untold social dynamics and narratives.

Dhanya Pilo is a film maker and visual artist based in Mumbai, India. Her work is chiefly concerned with spaces affecting and reacting to abstractions in human behaviour. Her choice of media varies with the context of the project.

A graduate from St.Xaviers college (Mumbai), The National Institute of Design (Ahmedabad) and after 7 years of professional experience she decided to be based in Moscow for a year, performing, researching and experiencing. Her research focus at Strelka Institute was on the phenomenon of the House of Culture in Russians cities + hinterland and has just returned from a creative expedition in the Russian North as a culmination of her stay.

In 2007 she founded the "The Wall Project (India)", which has now become a movement in regenerating urban public spaces in Mumbai and a few other Indian cities. Using that as a stepping tool and a learning ground -The Wall Project team are now in the process of creating a Urban Design & Art center for Public works In Mumbai. More recently, this project has been included in the book "Learning from Mumbai" by architects Pelle Poiesz and Gert jan Scholte.

Girl and Smoke Series: Jennifer Edition

Daniela Zahlner, 2013, Austria, 5:45

Since two years I follow and collect the increasingly popular "girl + smoke bomb" photos, appearing on art/ fashion/design blogs. The usual set-up is: A young woman posing in nature, mostly the forest, fashionably dressed or undressed, close to an exploding smoke bomb. It reminded me of Judy Chicago's "Woman and Smoke Series" in the desert, although her feminist statement from the 70s seems not to have much in common with the contemporary (self-)portraits for a social media context. Mysterious and sexy - those girls are serious. Both amused and intrigued, I staged a photo shoot to reproduce and film the whole action: Forest scenery, girl walking into the frame, lighting the bomb, getting into the pose, bomb smoking, girl trying to stay professional/not coughing, bomb finishing, girl respiring. This odd "making of" turned out to be a comic relief for myself for that particular kind of female online (self-) presentation.

Daniela Zahlner was born in Vienna, and is currently based in Glasgow. She studied Film+Theatre Theory and Fine Arts in Vienna and Glasgow.

Hollt

Simon Clode, Eddie Ladd, 2013, Cymru/Wales, 4:12

Defod y bedydd ar dir Capel Ffynnonhenri ger Llanpumsaint.

Baptising event at Ffynnonhenri Chapel near Llanpumsaint.

Mae **Simon Code** yn wneuthurwr ffilmiau cyfoes o bob math.

Dawnswraig a ffermwr llaeth yw **Eddie Ladd**.

Mae **Arwel Nicholas** yn ffermio ger Llanpumsaint ac yn aelod yng Nghapel Ffynnonhenri. **Huw George** yw ei weinidog ac mae'n gofalu ar ôl sawl achos arall yn Sir Gâr a Sir Benfro.

Simon Clode is a maker of contemporary films of all kinds.

Eddie Ladd is a dancer and dairy farmer.

Arwel Nicholas farms near Llanpumsaint and is a member of the congregation at Ffynnonhenri Chapel. **Huw George** is his minister and he also has other congregations in Pembrokeshire and Carmarthenshire.

Succession (for the Blackbird)

Sue Palmer, UK, (2012) 4:17

A screen based work made in response to an 'event' of nature early one Spring morning in my backyard in Somerset.

Context:

I made the film partly as a way of dealing with what was a tragedy, a loss, and one that I played a part in, and also in relation to the bewilderment and wonder at witnessing the sequence and process of events that then unfolded.

The soundtrack uses both real time sound from the camera recorded during the event, and a moment from that real time recording slowed down to amplify the sound of the ants eating, pulling at the surface tension of the blood.

Sue Palmer is an artist making live performance, sound and moving image art work, often through collaborative work with people and place, with a particular interest in nature and environment.

Sue's work revolves around conversation and exchange - art as enquiry, responsive to context, to people, to ideas. And what is produced might be a video, sound work, presentation, event, walk, a game, a band, a collection.

Recent work includes 'Ramble 4' a performance presentation with Sheila Ghelani as part of the collaborative project 'Rambles with Nature', alongside commissions from Somerset Wildlife Trust, Dorset AONB, B-side Festival, Earth Festival 2012, ANTI Festival Finland and You & Your Work Bristol.

Based in South West London and Somerset, Sue has worked on projects across the UK and internationally in Georgia, Russia, Cameroon, USA and Finland. Sue works as part of *biggerhouse*, a collective of artists and filmmakers, and also for the South West London Environment Network.

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Brokenflo

Patrick Tarrant, 2013, UK, 10:00

Brokenflo is an intermittent serial portrait that explores the rhythm and deep structure of cyclists involved in their daily commute. People emerge over time from their collective, soft-focus anonymity and fleetingly present themselves for this long-lens portrait before disappearing again into the flux and flow of the city.

Patrick Tarrant teaches filmmaking in London and has published articles on documentary filmmaking, including on Pedro Costa's *Where Does Your Hidden Smile Lie?* Patrick has recently had films screened at Images Toronto, Oregon Independent Film Festival, Split Film Festival, Chicago Underground Film Festival, Leeds International Film Festival and Anthology Film Archives. His installation *Planet Usher: An Interactive Home Movie* was exhibited at the Australian Centre for the Moving Image (Melbourne 2004), Association of Computing Machinery (New York 2004) and *Sequences* (London).

Chalk Trace

Esther Johnson, 2013, UK, 2:26

As a child in the 1950s, Ron Cockroft drew a chalk line from his school in Oldham to his home in Chadderton. *CHALK TRACE* commemorates and reanimates his graffiti journey through a now much-changed network of streets.

Esther Johnson (MA Royal Collage of Art, BA University of London) is an artist and filmmaker whose research practice explores documentary portraiture through moving image, audio and photography. Her work reveals resonant stories of the everyday that may otherwise remain hidden or ignored. Recurring themes include personal histories, those in the margins of contemporary society, heritage, tradition, folklore, and explorations of architectural vernaculars and the inhabited environment.

Her work has been exhibited internationally including BFI; ICA; International Documentary Film Festival Amsterdam; Istanbul Biennial; Kassel Documentary Film and Video Festival; London Film Festival; NASA; Tate Britain; Tate Modern; and on C4 and BBC television; and ABC Australia; BBC and RTÉ radio. Support for work includes Arts Council England; BBC; British Council; Channel 4; C3RI Art & Design Research Centre, Sheffield Hallam University; London Artists' Film and Video Award; Film London; National Endowment for the Arts, USA; National Lottery; Radio Arts; Screen Yorkshire; Sheffield Children's Festival; Creative Skillset; Sound and Music; Sound Bank and Yorkshire Arts.

She has written for several arts publications, is an independent film/video curator, and is Reader in Media Arts at Sheffield Institute of Arts, Sheffield Hallam University. Johnson was awarded the 2012-15 Philip Leverhulme Prize in Performing and Visual Arts for young scholars.

www.blanchepictures.com

Theoria

Josh Weissbach, Greece/USA, 2014, 5:46

A Greek man, once a guide on the island of Delos, started discussing what the word theory meant. Our ensuing conversation was the initial inspiration for this film, entitled *Theoria* [theh-oh-ree-ah].

Josh Weissbach has received his Master of Fine Arts in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee, as well as his Bachelor of Arts in Film-Video Production, Photography, and Cuban Studies from Hampshire College. He is currently an Associate Lecturer in the film department at the University of Wisconsin-Milwaukee. He is co-curator of *Microlights*, a micro-cinema specializing in avant-garde film and video based in Milwaukee, Wisconsin. He has shown his 16mm films and digital videos both domestically and internationally.

The Elders

Lisa May Thomas, UK, 12:52

Bristol has one of the oldest and most established Black communities in the United Kingdom. This film celebrates The Elders - their community, history and culture - through song, rhythm, music, dance and memories. Having worked closely with The Elders over two years, film-maker Lisa May Thomas evokes beautifully their individual and collective experiences, from arrival by boat or plane in the 1950s to growing old gracefully in Britain today.

Lisa May Thomas is a contemporary dance artist based in Bristol specialising in improvisation techniques for space and on screen.

As a director and writer her award-winning work has been presented at national and international film festivals and events, broadcast for digital TV channels and the web and presented within the Community and Education sectors.

Las Tunas: Retrato de un Pueblo

Paola de la Concha, Ximena Monroy, 2010, Mexico, 9:38

At Santiago Miahuatlan, Puebla, it was opened the call for the first contemporary dance workshop, in which seven teenagers participated. Among trumpets, patron saint's day festival textures and cactus fruits (tunas), we see a Miahuatlan portrait through its daily movements, pauses, colours and contemporary dances.

Ximena Monroy's films have been selected and awarded in Argentina, Mexico, Brazil, China, Cuba, Spain, Portugal and the US. She obtained the FONCA Residency Grant to develop a screendance project in Spain in 2012. She founded and directs Agite y Sirva: Screendance Touring Festival which has offered activities in more than 30 cities in America and Europe. In 2011 this festival was the venue of the IV Latin American Videodance Forum, with 25 international participants. In 2013 Agite y Sirva celebrates 5 editions with several activities in Mexico, Latin America and Europe. Monroy has taught screendance, dance and video workshops in Mexico, Colombia and Barcelona. She has published academic papers in the University of La Plata, Argentina and in the Republic University of Montevideo, Uruguay.

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Paola De la Concha Zindel was formed in the ULDA in Architecture and Contemporary Dance, in the Torino's Technical in exchange with studies of museography, architecture of theatre and scenery, and in the Architectural Association of London. From 2006 to date she has exhibited photography in London, photography, painting and art object in the Exhibitions of the Group The Honeycomb in Puebla, photography in the Iberian Biennial Show "Ethics and aesthetics of the city", dance film in the State Meeting of Contemporary Art of Puebla and in the Festival Tápias of Brazil.

Absent but not Forgotten: Cwm Cych

Kathryn Campbell Dodd, Jacob Whittaker, Cymru/Wales, 2014, 4:50

Since 2010 Absent but not Forgotten have been exploring the simple device of the white sheet as a signifier for 'ghost' or 'spirit'. 'Cwm Cych' is the first in a new series of films which place a sheeted figure in significant locations in the Welsh landscape.

Absent But Not Forgotten is an ongoing, experimental art project formed in 2010 by west Wales artists, **Kathryn Campbell Dodd** and **Jacob Whittaker**.

"We use video and sound experiments, textiles, furniture, technical objects and most recently, food to create installations and experiences which explore and allude to ideas of the paranormal, ghost hunting and the propensity for human beings to search for supernatural explanations to unexpected and unexplained phenomena. We are particularly interested in the associations, clichés and influences of TV and films on these issues."

<http://absentbutnotforgotten.wordpress.com/>