About the DANCE MOViES Commission

The DANCE MOViES Commission is open to artists based in North and South America who are making works of dance for the screen. Up to four commissions are awarded each year. Artists may apply to create works in conjunction with the Artist-in-Residence program, taking advantage of EMPAC's spaces and technology, such as large-scale immersive studio environments or computer-controlled rigging.

In 2007, its inaugural year, EMPAC's DANCE MOViES Commission received more than 150 applications from dance-filmmakers in North and South America. As the first major US-based commissioning program available to dance-film artists in the Americas, it represents an important opportunity for those working at the intersection of the moving body and the moving image.

Backed by the Jaffe Fund for Experimental Media and Performing Arts, the DANCE MOViES Commission supports works for the screen including film, video, installation and other audio-visual formats. The works may be narrative in nature or abstract; they may range in length (up to 20 minutes); they certainly vary in style, technique and expressive intent.

For more information, including full guidelines, upcoming deadlines, and descriptions of completed or in-progress commissions, visit **www.empac.rpi.edu.**

About EMPAC

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) opened its doors in 2008 and was hailed by the New York Times as a "technological pleasure dome for the mind and senses…dedicated to the marriage of art and science as it has never been done before."

Founded by Rensselaer Polytechnic Institute, EMPAC offers artists, scholars, researchers, engineers, designers, and audiences opportunities for creative exploration that are available nowhere else under a single roof. EMPAC operates nationally and internationally, attracting creative individuals from around the world and sending new artworks and innovative ideas onto the global stage.

SUNSCREEN SERENADE (USA)

directed and choreographed by Kriota Wellberg
sound by Carmen Borgia
illustration and design by R. Sikoryak
5 minutes

EYES NOSE MOUTH (USA)

choreographed and conceived by Noémie Lafrance
directed in collaboration with Patrick Daughters
music by Brooks Williams
10 minutes

LOOKING FORWARD (Argentina)

directed by Roberta Marques
choreography by Michael Schumacher, Pim Boonprakob and Ederson Rodrigues Xavier
performed by Michael Schumacher and Pim Boonprakob
10 minutes

BODY/TRACES (USA/Zimbabwe/UK)

created and co-directed by Sophie Kahn and Lisa Parra
choreography by Lisa Parra
music by Sawako Kato
performance by Lisa Parra and Tina Vasquez
3D scanning/animation by Sophie Kahn

INTRODUCTION

The four videos collected here premiered as part of EMPAC's opening on October 4, 2008 and represent the first commissions created through the DANCE MOViES Commission program. These new works give us a sense of the breadth and variety in the genre of dance for the screen, encompassing an intimate, voyeuristic view of a Russian dancer; a testament to the invisible costs borne by veterans of the ongoing conflict in Iraq; an abstract play of movement and architecture in Argentina; and a poetic, autobiographical film shot entirely in Southern Africa by an international team.

The DANCE MOViES Commission is a program launched by EMPAC to support the creation of new works in which dance meets the technologies of the moving image. These are experimental works for the screen which vary widely in content and form, yet are united by the fact that they are crafted by a choreographer or movement-based artist. They can be videos, films, video installation projects, or any other work made for any type of screen.

EMPAC first presented films and videos of this kind on the Rensselaer campus through its DANCE MOViES series over the course of 2005-2007. These curated programs were hour-long screenings which introduced the community to works rarely seen outside of the international dance film festival circuit.

As the first major commissioning program for dance film established in the US, the DANCE MOViES Commission is having a significant national and international impact, making the creation of new works possible, and inspiring artists in the field to form new collaborations. The second round of projects is underway and will premier in the fall of 2009.

The DANCE MOViES Commission is made possible by the Jaffe Fund for Experimental Media and Performing Arts, a fund dedicated to the creation of new art works and performances through EMPAC commissions and artist residencies.

As curator, artist and committed dance advocate, I am convinced that in depth, quality and sheer beauty, these first commissions substantially add to the growing field of dance for the screen. I also hope that these works speak to you as viewers through their energy and the unique world each one of them creates.

–Hélène Lesterlin
Curator, Dance
EMPAC October 2008

In homage to Busby Berkeley's flamboyant kaleidoscopic style of the 1930s, scantily-clad finger puppets tackle the contemporary issue of ozone depletion. Cheerfully dancing in formation, the diminutive dancers deliver a gentle reminder that environmental and political trends come and go, much like the drift of our culture through movie fads.

directed and choreographed by Kriota Wellberg
sound by Carmen Borgia
illustration and design by R. Sikoryak

DIRECTOR'S NOTES

The ozone layer is so over. The government doesn't talk about it anymore. Everybody knows we solved that problem. But do they know that the successful implementation of the Montreal Protocol for reduction of chemical emissions that destroy the ozone layer means that ozone levels in the stratosphere will not return to pre-1980's levels until 2050? And do they know that some replacement chemicals less harmful to the ozone layer may be contributing to global warming? Although pop culture has moved on to the next pressing issue (greenhouse gases), our past ecological "victories" are questionable and linger, continuing to impact our health, our environment, and our economy.

Busby Berkeley used the female figure, sex, and spectacle for entertainment and political statement. This homage film uses Berkeley's tools to expose the nonchalance and exploitative nature of Hollywood-style political activation.

Berkeley's penchant for objectification of the female body, phallic imagery, dynamically choreographed camera movements, and hallucinatory transitions were staple devices that shaped his work throughout his career. Early works such as Golddiggers of 1933's *Remember My Forgotten Man*, or Footlight Parade's *Shanghai Lil* used sex, dance, and spectacle to bring awareness to the careless attitude of the American Government to the economic difficulties experienced by the veterans of WWI, and sexual relationships between soldiers and the women of occupied countries, respectively. Later in his career, Berkeley created colorful trite entertainment pieces with armies of women, sometimes even wielding giant bananas as in "The Lady In The Tutti-Frutti Hat" number from *The Gang's All Here*.

With *Sunscreen Serenade*, I interpret Berkeley's transition from resonant (Hollywood-style) political activation to entertaining complacency as a metaphor regarding the danger of transforming initial awareness into a blissful disregard of the necessity for sustained vigilance over industry's impact on world ecology.

Political activism has evolved to embrace diverse groups that use media as: antagonistic confrontation; moral and scientific argument; or as an appeal to join a movement because it is fun, popular, and easy to do. Environmental concerns have also become an arena of profit for big business, which may argue against change until it is inevitable (due to government regulation, or because there is an opportunity to commodify an ideology in order to sell product.) Has this softer, more persuasive political style made ecological agendas as vapid as Berkeley's later

film work? Probably not. There is merit in trying to preserve the environment with cultural behavior modification through reward, rather than sacrifice. However it is also important not to fall into a false sense of accomplishment when the job of environmental protection is less than half done.

Sunscreen Serenade uses sex, dance, music, and small screen spectacle to create a public service entertainment with a message: that although we have created a dangerous environment requiring cultural behavior modification, "it seems a shame to make a fuss." We buy chemical products that protect us from past mistakes, we educate and entertain, we go to the beach, we are politically active without inconvenience. We are smug in our successes.

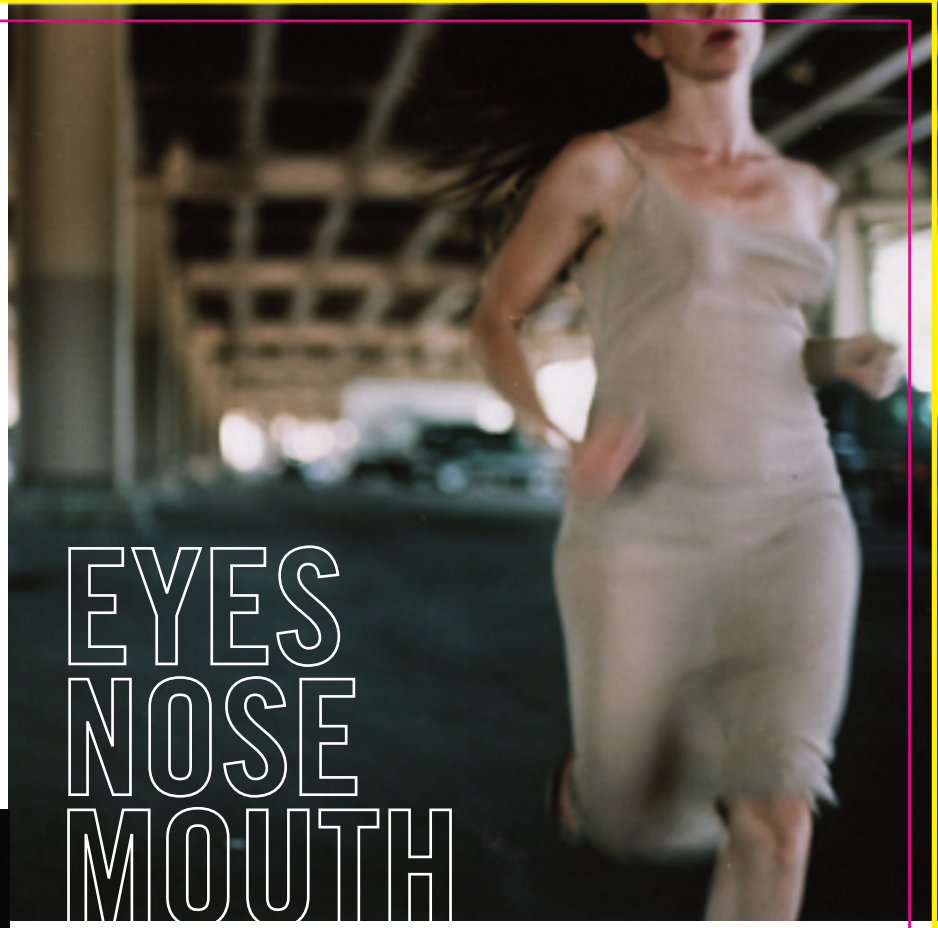
– Kriota Wellberg

BIOS

KRIOTA WILLBERG explores her interest in history, dance, and the body sciences through film, performance, and curation. Willberg's films include a dance mockumentary, *The Bentfootes* (2007, co-directed with Todd Alcott), and the Busby Berkeley parody, *Sunscreen Serenade* (2009). Additional film choreography includes *Grasshopper* (dir. Todd Alcott), *Dreamgirl* (dir. Robbie Busch), *On The Road With Judas* (dir. JJ Lask). She is co-creator (with Anna Brady Nuse and Marta Renzi) of UMove, the online dance film festival. A blogger about film and medicine (thecinematologist.blogspot.com), Willberg has written about dance and stage combat for *The Fightmaster*, and occasionally lectures on dance film. Her projects have received support from the The American Antiquarian Society, the Brooklyn Arts Exchange (BAX), Dixon Place Theater, the Experimental Media and Performing Arts Center (EMPAC), the Franklin Furnace Fund for Performance, the Manhattan Community Arts Fund (MCAF), and The Puffin Foundation.

R. SIKORYAK has adapted the classics into comic strips, for anthologies such as *Drawn & Quarterly*, *Raw*, and *Hotwire*. His cartoons and illustrations have appeared on the cover of T*he New Yorker*, in *Nickelodeon*, *Fortune*, *Esquire*, and other magazines; on various episodes of *The Daily Show with Jon Stewart*; and in *The Daily Show Presents America (The Book*) and *Our Dumb World: The Onion's Atlas of the Planet Earth*. Sikoryak is the co-author, with Michael Smith, of *The Seduction of Mike* (Fantagraphics), a comic book funded by the National Endowment for the Arts. He was awarded Artists Fellowships from The New York Foundation for the Arts and the American Antiquarian Society for his comics adaptations of the classics. *Masterpiece Comics (Drawn And Quarterly)*, Sikoryak's latest book, is available in bookstores.

CARMEN BORGIA has composed music and created sound designs for numerous theatrical and dance productions, much of it at the Western Stage in Salinas, California. Premieres include *East of Eden* and *Something Wicked This Way Comes*. He has sound designed and/or mixed many film and video projects, from the ragged DIY sonics of DV documentaries to some very cool indy film projects. His mixes have played at the Sundance, Toronto, Tribeca and Berlin film festivals as well as the Sundance Channel, the Independent Film Channel and PBS. In his day job he is the chief mixer at DuArt Film & Video in NYC where he crafts sound designs for independent film producers of all stripes.



EYES NOSE MOUTH

Inspired by our physical, emotional and psychological relationships to spaces that are public versus private, *Eyes Nose Mouth* follows a character's body in motion through a series of changing landscapes. Site-specific choreography evolves as a voyage through the architecture of urban and natural environments, evoking the different emotional states of the character and creating a narrative thread.

choreographed and conceived by Noémie Lafrance
directed in collaboration with Patrick Daughters
music by Brooks Williams

DIRECTOR / CHOREOGRAPHER'S NOTES

This is my first site-specific work made specifically for the camera. I have developed many choreographic works for the screen both artistic and commercial projects and I have shot and developed "filmed" versions of all my larger pieces. Alongside, I have always envisioned my site-specific choreography as "live films," as they happen on location and are set in a "real" setting. I also make reference to "entering the film" when describing my work, because it creates a frame by which the audience is viewing the performance. The critics have defined my work as esthetically "cinematic", speaking of both its unique visual quality and its function.

With this film I intend to further explore the body's relations to space, which is a crucial theme in my work. Because I already work in "real" settings this visual esthetic of the "real world" is not new to me. It is not such a big leap for me to jump from the stage to the screen; I work in multiple angles and make 360 degree performances where the viewer is moving all around the performance. However to marry dance to the language of film becomes interesting to me if I can create a succession of images that could not occur in our physical space-time reality but that has physical resonance. With *Eyes Nose Mouth* I am exploring a succession of events that is continuous in the physical flow but that brings you from place to place in a way that would not be physically possible.

I have been contemplating the challenges of making dance films for a very long time before making one. My primary artistic language is the production of live dance performances and I am very aware of why that is; I have a strong belief in the power of dance residing in the physical realm. I also believe in the importance of bringing people together to meet physically in a specific place and time to participate in the ritual of performance. The most important thing to me is that the piece transmits a physical experience to the viewer. It must be as close as possible to what I believe to be the essence of dance, which relies largely on a kinesthetic quality and the true continuity of movement. This is why I want to explore with making a "one take" piece; to preserve a closer connection to the viewer's sensations of the live experience, where the eyes never close to change the angle or the location but just keep moving around. The places will tell the story and the body will be the connecting thread. The atmosphere generated by these places will affect the viewer's senses, memory, or psychological references and will allow the brain to connect to the abstract narrative of dance, which is lodged in our own body.

– Noémie Lafrance

BIOS

NOÉMIE LAFRANCE is known for her engaging site-specific work that transforms urban architecture into charged performance spaces. Blending visual and performing arts, she creates intimate performance experiences that integrate the environment and the audience in an unpredictable voyage. Her visually stimulating choreographic language uses the public space to construct narratives that explore the movement of people in their real surroundings.

Noémie Lafrance is a Canadian choreographer living and working in New York City. She is the Artistic Director and Founder of Sens Production, a company that produces her site-specific choreography for urban architecture. Lafrance's work includes *Descent* (2001-2003) for the twelve story stairwell of the Criminal Court Clock Tower in New York and winner of two Bessie Awards, *Melt*, that was originally presented by the Black & White Gallery (2003) and has toured internationally (2008), *Noir* (2004) performed in a parking garage as part of the Whitney Biennial, *Unseen: Landscapes* (2005) commissioned by the Neuberger Museum of Art, Migrations (2005) commissioned by the Whitney Museum at Altria, Agora (2005) & Agora II (2006) which reopened the abandoned McCarren Park Pool in Brooklyn and Rapture (2008), performed on the undulating rooftops of the Frank Gehry-designed Fisher Center for the Performing Arts at Bard College, New York. Noémie Lafrance has made choreography for film and television including the Grammy Award nominated, Feist music video *1, 2, 3, 4*, Video Artist Doug Aitken's *Sleepwalkers* at MoMA and has also created choreography for recording artist David Byrne's world tour.

PATRICK DAUGHTERS is a filmmaker. He was born in Berkeley, CA. In 2001, he began writing and directing short films as a student in New York. His student films won awards and played at festivals around the world. In 2003, his debut music video for Yeah Yeah Yeahs' *Maps* received 4 MTV Award nominations. Since, he has directed videos for artists including Beck, Interpol, The Shins, and most recently Feist, whose video for *1,2,3,4* won several international awards and a Grammy nomination in 2008. He has 5 nominations at the upcoming MVPA Awards, including Director of the Year. Daughters began directing television commercials in 2007. He won Best Director at the First Boards Awards and his work received an AICP award and a D&AD nomination in 2008. He is currently working on his first feature film, based on a short story by T.C. Boyle. He lives in New York.

LOOKING FORWARD

This film is a love letter from a man to his wife at the end of their long lives, and simultaneously a portrait of a younger couple at the beach, where both the waves and time run backwards in opposition to the drift of fate. The second film in a trilogy that plays with the reversal of movement and time in video and dance to create mind-binding illusions. With excerpts from the poignant *Lettre à D.* by the social philosopher and writer André Gorz.

directed by Roberta Marques
choreography by Michael Schumacher, Pim Boonprakob and Ederson Rodrigues Xavier
performed by Michael Schumacher and Pim Boonprakob

DIRECTOR'S NOTES

Looking Forward–Man and Woman is the second film of a trilogy that investigates the reversing of movement and time. An experiment that influences the way we can experience the notion of backwards and forward / past and future.

Looking Forward, the first film in the trilogy, pictures a man walking forward, while the whole world is going backwards. That was possible when combining unusual and yet very simple body motion with manipulated motion picture.

My interest as a filmmaker collaborating with dancers for more or less 2 decades, was always to research new possibilities to create film and choreography, something that could bring freshness and depth to the encounter of the two media: dance and film.

In Looking Forward–Man and Woman, the goal was to keep on exploring the same principle as in part 1 of the trilogy: the manipulation of time in the crossing of motion picture and body motion. The original intention in *LFMW* was to bring two new elements: the mental time (exploring storytelling) and the continuous change and combination of direction—forward, backwards and pause (future, past and present?).

While researching, creating, rehearsing and shooting *LFMW*, I was constantly being confronted with the difficulty to think time backwards and to give directions and order to both action and camera movement. It became clear that there is a big limitation in the sequence of actions and/or thoughts we can put together while thinking and/or moving backwards. For those who practice yoga, that could be compared with the confusion between right and left once we are upside down. I was lucky though, because to try my invention, I had a phenomenal dancer: Michael Schumacher. I am impressed how intelligent his body is. Michael brought a high level of performance to this film, both in moving and acting backwards.

During the time of rehearsals of *LFMW* I went back to my inspiration for this trilogy, the work of Eadweard Muybridge. I read Motion Studies by Rebecca Solnit where she writes about Time, Space and Eadweard Muybridge. The first chapter of this book, ‚The Annihilation of Time and Space, was for me very inspiring and touching: not only in imagery but also in ideas around time and technology, time and progress, time and history, time and space.

From André Gorz, *Lettre à D.* Histoire d'un amour, I could pick another layer of time: the mental time, memories of the past and hopes for the future, the mind traveling in time. I realized that just as I went further in the dance aspects in this part of the

trilogy, it was also important to bring another film element in *Looking Forward–Man and Woman*: storytelling.

The 3 days of shooting were magical. These were moments when the real crossing of film and performance would happen in front of our eyes. The acting, the dance, the performance had to happen here and now in front of the camera and crew. We had time to start and to end, and it had to be perfect! The focus of Michael, Pim, Popy (the cinematographer) and mine, were in the performance and in the capturing of it. Most of the time we would shoot master shots where the whole choreography had to be capture at once, without cuts. In one of the scenes, where Michael and Pim dance among ,the people on the beach, it became a live performance on the beach. The whole crew (the audience) was delighted by it. The interesting thing is that we all knew that what we were seeing in front of our eyes was going to be reversed. In this sense, the audience, was witnessing a live performance at the same time they were invited to imagine it reversed. The general comment among the crew after shooting a sequence would be: that moment when reversed is going to look so interesting!

I think I still do not have the proper distance to analyze *LFMW*. To share it with an audience will certainly help me to do so. At the same time, it will support me to start researching the third part of the trilogy.

–Roberta Marques

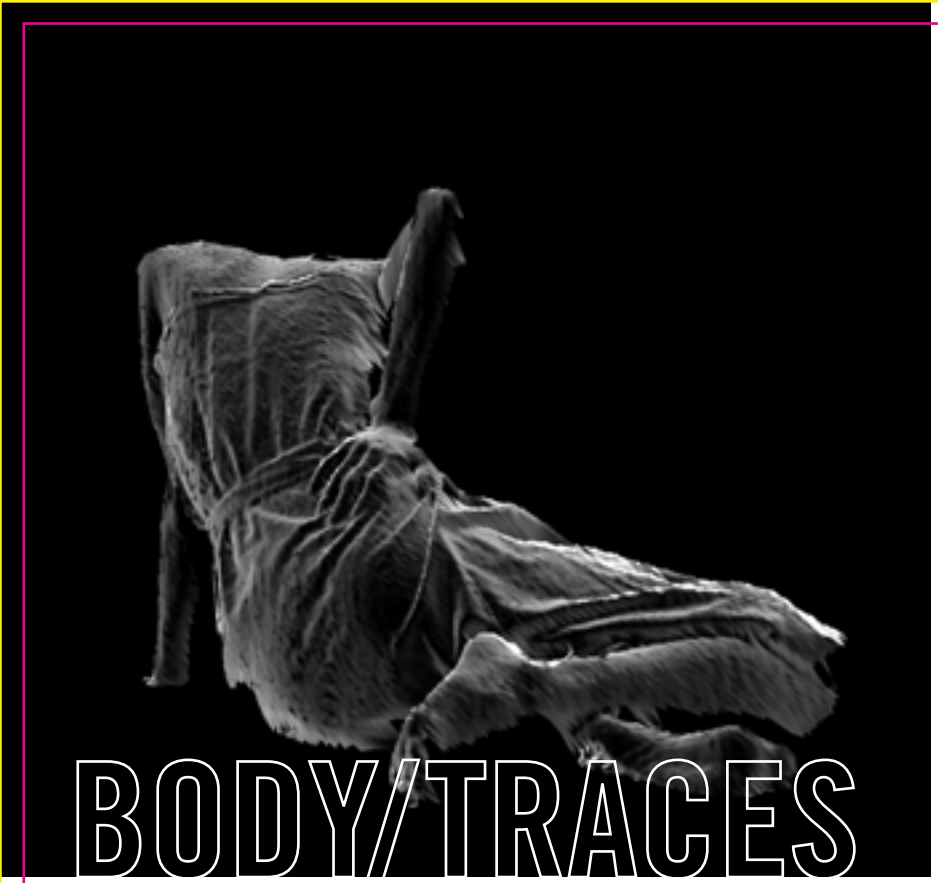
BIOS

ROBERTA MARQUES has been researching and developing projects based on the encounter of the body and visual media, over the past decade. Her work (fiction films, documentary, performances and installations) has been exhibited at the International Film Festival Rotterdam, World Wide Video Festival, Nederlands Film Festival, Rio International Film Festival, Nes Theaters, PS 122 (NYC), Melkweg Amsterdam, Centro Cultural Banco do Brasil, Centro Dragão do Mar de Arte e Cultura (Brazil), a.o. Roberta Marques has studied at the University of Sorbonne, Gerrit Rietveld Academy, Cuban Film School and DasArts Amsterdam. She lives in Fortaleza (Brazil) and Amsterdam (Holland). Roberta is currently on pre-production to shoot her first feature film *RÂNIA* (working title), a story about a 16 years old girl leaving in the slums of Fortaleza, Brazil, who dreams to become a dancer. Dance is for her a way to transform her life and the reality where she lives in.

MICHAEL SCHUMACHER is a performing artist with roots in classical and modern dance. He has been a member of several groundbreaking companies, including Ballet Frankfurt, Twyla Tharp Dance, the Feld Ballet, and the Pretty Ugly Dance Company. As a soloist, he has been featured in productions of Cora Bos-Kroese, Dana Caspersen, Anouk van Dijk, Mark Haim, Chico Katsube, and Paul Selwyn Norton. A collaborative figure in the productions of Peter Sellars, Schumacher has appeared in *Bible Pieces*, *Peony Pavilion*, *El Niño*, *Bach Cantatas*, and *La Passion de Simone*. Michael Schumacher began dancing in musical theater productions in his hometown of Lewiston, Idaho. After moving to New York he received a B.F.A. in dance from the Juilliard School. He currently resides in Amsterdam and Seattle. In 2008, Michael Schumacher was named the Golden Swan of Holland Dance at Nederlandse Dansdagen, in Maastricht, where he was presented with two awards.

PIM BOONPRAKOB was born in Berlin and moved to The Netherlands to continue her dance studies. For the last twenty years, Pim has been working internationally in the dance field. She lived in Thailand, Europe, Canada and Israel. Pim has studied at Tatjana Sofcie (Germany), Heinz Bosel Foundation (Germany), Rotterdam Dance Academy (Holland) and Merce Cunningham Institute (New York). As a professional dancer, Pim has danced at The Rotterdam Dance Company, La la la Human Steps (Canada) and Batsheva Dance Company (Israel). In Rio de Janeiro, she has been working with Marcia Milhazes, Companhia Lia Rodrigues, Café Cultural and Companhia João Saldanha. Currently, she lives in Rio de Janeiro where she develops her own work.

TIAN ROTTEVEEL is a young Amsterdam based composer, his work roots itself strongly into performance and media-arts. He is interested in how bodies and space can live in music. He therefore collaborates mostly with dance artist such as David Hernandez, Michael Schumacher, Roberta Marques, Igor Dobricic, and Nik Haffner. Tian composes electro-acoustic music, what offers a highly experimental playground and he is working towards integrating it into dance practices. The dialogue between dance and music is an infinite ground for Tian's work. Tian studied 6 years of composition and music technology at the Utrecht School of Arts, and The Royal Conservatoire of The Hague. He currently focuses on existential issues of music listening and music making with a small group of colleagues.



BODY/TRACES

Using a DIY 3D laser scanner and stop-motion 3D digital animation to track a dancer's movement through space and time, *Body/Traces* is a single-channel video projected at life-size. Illuminating the physical presence and disappearance of the body, this work addresses the questions: What happens to the body in motion when it becomes a still image? And what becomes of that image when it is returned to the moving body whence it came?

created and co-directed by Sophie Kahn and Lisa Parra
choreography by Lisa Parra
music by Sawako Kato
performance by Lisa Parra and Tina Vasquez
3D scanning/animation by Sophie Kahn

DIRECTORS / CHOREOGRAPHERS' NOTES

Our process was unique in that most of the work was created independently and at a distance. From Madrid, Spain, Lisa created movement sequences by filming herself weekly over a 7-month period. In addition to this self documentation, a series of still images were taken of a dancer, Roze Van Berkel, repeating a short movement theme as Lisa photographed her in various stages of the sequence. This material became the storyboard for the work prior to full production and scanning. Excerpts of the video were sent weekly to Sophie and to dancer Tina Vasquez, both based in New York. Lisa and Tina selected movement sequences from the video footage, and Tina broke them down into .2 second increments. Sophie then scanned Tina in 3D as she performed the movements in stop-motion. To do this, she used a DIY laser scanner, built by engineer David Barrett-Kahn. The device projects a moving laser line over a form, recording the change in the line's contours with a USB webcam, and the DAVID laser-scanning software analyzes the laser's movements to create a 3D model. Sophie rendered these 3D models in 3D Studio Max, generating 1000 3D laser scans and 7000 jpegs still images that resembled an Eadward Muybridge series. These images where then given to Lisa, who reconstructed the 'choreography' to create the animation using Final Cut Pro resulting in a 6 minute, 40 second animated video. Sawako Kato, sound composer, created the sound for this work by capturing structural field sounds from the building space at EMPAC and body sounds from the movement sequences. The final audio is a collage that weaves industrial spatial sounds with body moving sounds, which were then added to the video to create a complete single channel video installation.
In the end, the final work was completed during a month-long residency at EMPAC, where the team was able to come together to create scans, movement material and sound. We would like to thank Hélène Lesterlin and the EMPAC staff for all their support in making this project possible.

–Sophie Kahn & Lisa Parra

BIOS

LISA PARRA is a New York/Madrid based choreographer and performer. She received a Bachelors degree in Dance from the University of California at Irvine, Masters degree in Dance/Movement Therapy from the University of California at Los Angeles, and a Certification in Movement Analysis from the Laban Institute in New York City. Her work has been presented nationally and internationally: at New York's Dixon Place, the Oasis Festival at Chashama, the Williamsburg Art Nexus, the D.U.M.B.O and the Cool New York Dance Festival; in San Francisco at the West Wave Dance Festival; in Spain at the Marató Festival in Barcelona, and more recently at Performática Dance Festival in Puebla, Mexico. She has also performed and collaborated in works by Claire Porter/Portables. Lisa currently lives in Madrid, Spain.

SOPHIE KAHN was born in London in 1980. She studied at Goldsmiths College, University of London, graduating in 2001 with a BA in Fine Art and Art History, and completed a Graduate Certificate in Spatial Information Architecture at RMIT in 2003. Her work explores the role of the image and representation in the expanded field of post-photographic imaging. Current projects include sculptural portraits created with a handmade 3d scanner, and a series exploring 3d fetal ultrasound data. Sophie has presented individual exhibitions at artist-run, public and commercial spaces in Melbourne, Sydney, Seoul, Tokyo, Paris, Washington DC and London. Her work is held in private collections in Australia, Europe and the United States. Sophie lives and works in New York City.

ADDITIONAL CREDITS

EYES NOSE MOUTH

Director / Choreographer: Noémie Lafrance
Creative Consultant: Patrick Daughters
DOP: Vinit Borrison
Composer: Brooks Williams
Producer: Natalie Galazka
Dancers: Mare Hieronimus, Ori Lenkinski, Jeffery Lyon, Peter Jacobs
Editor: Ayelen Liberona

LOOKING FORWARD

Writer and Director: Roberta Marques
Choreography and performance: Michael Schumacher, Pim Boonprakob and Ederson Rodrigues Xavier.
Composer: Tian Rotteveel
Cinematographer: Popy Ribeiro
Editing: Luisa Marques and Roberta Marques
Still: Delfina Rocha e Haroldo Sabóia
Director of Production: Waléria Américo
Assistant production: Tiago Fontoura
Co-produced by Latitude Sul and Da.Visuals

SELECTION PANEL

The DANCE MOViES Commissions are awarded through a competitive open proposal process. The international selection panel met in May 2008 to award the commissions to four winning proposals. The panel consisted of Leonel Brum (Brasil), Lynette Kessler (US), Christina Molander(Sweden), Laura Taler (Canada), Hélène Lesterlin, the dance curator at EMPAC, and Johannes Goebel, director of EMPAC.

PANELIST BIOS

LEONEL BRUM (Brasil) artistic director and founder of the festivals dança em foco – 2003 to 2007 (www.dancaemfoco.com.br) and Dança Criança–2005 to 2006 (Dance for Children–www.dancacrianca.com.br) as well as the former artistic director of Dança Brasil (Centro Cultural Banco do Brasil–Rio de Janeiro and Brasília: 1987 to 2004). He is one of the founding members of the Mercosul Videodance Circuit, a joint venture videodance festivals from Brazil, Argentina and Uruguay. In 2006 he was a member of the juries: UNESCO Digital Arts Award, Monaco Dance Forum Digital Dance Awards and Rumos Dança / Videodança (Itau Cultural/São Paulo). Brum has a Master's degree in Communication and Semiotic from PUC/SP. Mr Brum has taught in the Advanced Studies in Contemporary Dance: Coreography and Research at the postgraduate course of UniverCidade and undergraduate course of Dance at the Federal University of Rio de Janeiro (UFRJ). He is a collaborator for the video area of the idanca and Red Sudamericana de Danza websites and the Brazilian dance newspaper *Dança Arte & Ação*. He is author of biographies and has works published in several books and websites.

LYNETTE KESSLER (US) In founding Dance Camera West in 2001, and serving as Artistic and Executive director, Lynette Kessler launched a film festival that has become a vital part of Los Angeles' evolving cultural landscape to the extent that DCW has received Best of Los Angeles from the LA Times in both 2006 and 2007. An accomplished dancer, choreographer, and media artist with a MFA in dance from the University of Michigan and a BFA in dance from York University in Toronto, her innovative collaborations and dances for the screen have been shown in film festivals worldwide. She has received numerous awards including an Alden B. Dow Creativity Fellowship and an artist residency at the prestigious Headlands Center for the Arts. Lynette was a founding member of the Media & Dance International (MAD). Throughout the year, Lynette is a guest-lecturer at many fine institutions including UCLA, UC Irvine, and Cal Arts. She recently joined the Board of Directors of the Buckminster Fuller Institute. www.dancecamerawest.com

CHRISTINA MOLANDER (Sweden) Artistic and General Director of Moderna Dansteatern, Stockholm, Sweden www.modernadansteatern.se Molander has been working for 30 years as an art manager, producer, marketing director, and arranger within music, art, theatre, film and dance. She is also involved in many educational projects and training programs at the university and professional levels. She started SHOOT - Dance for Screen, the Swedish dance for screen festival which celebrates its fifth anniversary this year with festivals in 4 cities in Sweden.

LAURA TALER (Canada) Romanian-born director Laura Taler began her career as a choreographer. Her exploration of the effect of movement in different media and in unusual places led to performances intertwined with photography, text, and film footage: in a cemetery, a bar-room, on the stage, and on the screen. In 1995 she made her directorial debut with the award-winning dancefilm "the village trilogy". Since then Taler has created over a dozen films that have been broadcast on the CBC (Canada), Bravo! (Canada), W (Canada), TfO (Ontario), ARTV (Quebec), Bravo (U.S.), Channel 4 (U.K.), NPS (The Netherlands), Kunstkanaal (The Netherlands), ABC (Australia), IBA (Israel), SVT (Sweden) and in numerous festivals and special screenings internationally. Taler also conducts dancefilm workshops around the world.

About Rensselaer

Rensselaer Polytechnic Institute, founded in 1824, is the nation's oldest technological university. The school offers degrees in engineering, the sciences, information technology, architecture, management, and the humanities and social sciences. Institute programs serve undergraduates, graduate students, and working professionals around the world. Rensselaer faculty are known for pre-eminence in research conducted in a wide range of research centers that are characterized by strong industry partnerships. The Institute is especially well known for its success in the transfer of technology from the laboratory to the marketplace so that new discoveries and inventions benefit human life, protect the environment, and strengthen economic development.

DVD Production
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