due giorni su danza e schermo
16 e 17 April 2018
Università Iuav di Venezia

An event curated by the cultural association VeNe & the international collective futuremellon/not yet art
9.30 welcome - aula gradoni-cotonificio

10 > 10.30 introduction by Annalisa Sacchi, Enrico Pitozzi, Stefano Tomassini, VeNe, futuremellon/not yet art

10.30 > 11.15 Heike Salzer
Talk I
Screendance as Embodied Research Practice
In an academic environment that often prioritises communication of research via traditional outcomes of the ‘written word’, there is significance in developing approaches that speak to our humanity in different ways, acknowledging that embodied ways of thinking, such as phenomenological, somatic and kinaesthetic experiences are valid methods of gaining and communicating knowledge. Screendance, as an audio-visual medium offers the ‘ideal means of exploring the sensory and aesthetic universe’ (Caffe C & Hikiji, 2012) and as such makes an innovative contribution to research (Kramer, 2012). Speaking from the perspective of an artist-practitioner, this presentation will reflect on a series of screendances (2010-2017) which have been developed under the name of Salts and WECreat as part of the artist's nomadic practice. By considering the different stages of the making, journey-dance-camera-edit-presentation, it is explored how the body can be utilized in mapping and reading geographical sites, and communicate investigations in human geography, philosophy and spatial practice.

11.30 > 12.15 Enrico Pitozzi
Talk II
Le forme dell’immaginario: documentare-restituire i processi di creazione
L’intervento mira a discutere le pratiche innovative che investono la tecnologia digitale come forme di documentazione-restituzione del patrimonio immateriale, in un ambito legato alle arti performative e installative. Si tratta, in altri termini, di invertire il senso del documento video come fino ad oggi pensato: ciò che è necessario sviluppare è dunque una «fenomelogia dei processi di creazione», non tanto delle opere, che ne sono invece il risultato, la superficie visibile di un processo invisibile che, normalmente, rimane celato. Tra queste pratiche possiamo annoverare i lavori di Elisabeth Coronel, di Edouard Lock, di Carlioni e Franceschetti, Giulio Boato o Cosimo Terlizzi, tra gli altri. Si tratta qui di creatori capaci di sviluppare una sorta di «etnologia delle forme dell’immaginario», che osservano il proprio processo di lavoro – o quello di un altro artista – da un’altra angolazione. Agire in questo senso significa, inoltre, ripensare i modi e le forme della didattica, elaborando strumenti analitici che – oltre a pensare le opere sceniche come entità «finite» consegnate alla percezione – permettono di rovesciare il punto di vista, così da accedere all’immaginario e ai processi creativi che ne sono alla base.

pausa pranzo / lunch break

13.30 > 15.30 Cosimo Terlizzi
Workshop Lo sguardo emotivo
Realizzo i miei documentari come se stessi vivendo davvero la scena che registro. Non sono un corpo astratto, uno strumento invisibile. Ma un corpo che osserva e partecipa. Il mio sguardo è l’obiettivo della camera da presa. Cerco di seguire quei gesti o quelle tracce che mi parlano e che mi portano dentro una strada. Seguo la strada con tutte le sue diramazioni. Ci sono vicoli senza uscita o sentieri meravigliosi. La registrazione, che è movimento, diventa la scrittura di una nuova esperienza.

15.45 > 16.45 Landscape I
Aurora, Un Percorso di Creazione (2015) by Cosimo Terlizzi (IT/CH)

17 > 17.30 Stefano Tomassini & Cosimo Terlizzi
Discussion I Le parole del buio. Incontro con Cosimo Terlizzi su Aurora, Un Percorso di Creazione (2015)
Aurora (2015) di Alessandro Sciarroni è una performance che mette in campo un incontro di goalball, disciplina sportiva per non vedenti e ipoventi. Cosimo Terlizzi, artista audiovisivo, ha documentato in un video l’intero processo creativo: «un film in cui i singoli atleti e le prove dello spettacolo diventano strumenti espressivi di nuovi
paesaggi». Cosa significa? Sarà allora importante interrogare il regista su questa doppia possibilità di ricezione di una performance, al bivio tra l'inevitabile complicità di chi partecipa all'esperienza e la necessaria autonomia di chi pretende di documentarla, tra le scivolose esigenze dell'archivio e l'imprendibilità del vivente.

17.45 > 18.15 **Landscape II**  

18.30 > 19 **Final Discussion**  
with Gaby Agis and Stefano Tomassini
9.30 welcome - aula gradoni-cotonificio

10.00 > 10.40 Marisa Zanotti
Talk III
Looking around/looking across: 360º video, silent film and quantum physics
This presentation will explore my experience of an evolving screendance practice over 22 years across platforms and languages, borders and disciplines. The paper begins to examine concepts of repositioning in the culture of screen choreographies through a reflection on two recent projects. The first is ‘We are all made of stars’ (2017: Zanotti, Whiteside, Bone) a mixed reality (MR) 360º video and sound installation that presents opportunities for critiquing ideas of ‘immersion’ (Machon: 2013). 360º technology is in its infancy and there are clear opportunities for screendance artists to create specific paradigms for making and participating in 360º work through engaging with embodied knowledge. The second project is ‘Entangled’ (2018: Zanotti, Whiteside) a large scale silent film made for screening with composer Matthew Whiteside’s string quartet, commissioned by the Institute of Physics and contextualised in The Northern Ireland Science Festival’s annual John Bell lecture.

10.40 > 11 Ariadne Mikou
Talk IV
Screen Site and Body (R)evolution
Screendance is an integrated and hybrid audio-visual form where movement as representation and as a mode of production and reproduction – as related to capturing and editing processes –, are so dependent to each other that any of these components cannot exist separately from the other. As an umbrella term, screendance embraces both videodance and cinedance eschewing to focus on the medium from which the inscription originates (video and film respectively). Instead, it focuses on the screen as the material that the viewer encounters. In this audio-visual form, the site of the screen offers new perspectives for re-imagining or ‘recorporealising’ the body. ‘Recorporealization’, is a term invented by screendance scholar Douglas Rosenberg and it refers to ‘the literal re-construction of the dancing body via screen techniques; at times a construction of an impossible body’ (2012: 55). In the space of the screen, the body is fragmented or liberated from gravity and other time restrictions. How screendance artists challenge the corporeal perception of the body; its materiality, physicality and organic form? What kind of techniques do screendance artists invent for revolutionizing the body against its physical limits? What does ‘recorporealization’ reveal about current trends in society?

11.15 > 12.15 Marisa C. Hayes & Franck Boulegue
Talk V
The Multiverse: Expanding Histories of Screendance
In attempting to outline a history of screendance, one quickly discovers that there is no one single lineage in screendance, but rather a constellation of multiple histories: collisions, parallels, crossovers, and departures. Screendance was not born within a vacuum, but rather within the cultures of multiple technologies, economies, art movements, and more. This presentation seeks to present a variety of narratives, genres, styles and movements that helped shape the present-day culture of screendance. Rather than imagining a linear history, we propose a multi-dimensional cosmos that not only allows us to identify distinct and divergent threads in screendance’s past, but to imagine its future as well. Taking inspiration from cosmology that states that we are only familiar with 5% of the content of the universe, the rest being constituted of dark matter and energy (the unknown), we will attempt nonetheless to account for the wide net of stars that have shaped screendance thus far, engaging historical methods across disciplines (economy, aesthetics, politics, technology, etc.) to better understand the scope of this art form, all the while questioning the very mechanisms and philosophies of how we envision history(ies).

12.15 > 12.30
curated by Danza Archivio ViSi & VeNe
Landscape III
Works from the past
Video animation special from Russia dolcemente | Enzo Cosimi (IT) | (1989), 4’ 09’’
**EXP interactive dance performance | Ariella Vidach & Claudio Prati | (IT) | (1997) 3’40”**

12.30 > 13 Katja Vaghi

**Talk VI**

*How screendance was invented while we were busy claiming it wasn’t*

While reading about screendance one cannot but notice a constant preoccupation. Most authors deplore the marginalized state of the practice and its lack of a solid scholarly discourse. I find this a little preposterous considering the dedicated journal, the several edited collections, and the many monographs in different languages, together with the numerous specialized and/or interdisciplinary conferences. As the practice goes, calls for participation to festivals are omnipresent as these pop up like mushrooms, as stand-alone or part of dance festivals. To top this, in January, a curriculum dedicated exclusively to screendance has been announced.

If until recently working with screendance had the feeling of discovering an uncharted territory, is this still the case? In my provocation, I will lead you to consider the following questions: is it still legitimate to claim that screendance is yet to be invented? Is the field doing well? Are we so far to see a professionalization of screendance?

13 > 13.30 *curated by VeNe & futuremellon/ not yet art*

**Landscape IV**

*Women behind and on the screen*

In mainstream narrative film, the male gaze usually dominates the woman as erotic object. How female screen artists challenge the male gaze and how they choose to represent the woman as a protagonist on the screen? In *Women Behind and On the screen*, we turn our attention to emerging female screen(dance) artists in the role of creators. The female artists in the position of power and authority – women as directors, producers and choreographers – become ‘mothers’ in a broad sense who incubate the filmic process and deliver the filmic product. All of them are concerned with the perception and experience of time as duration, beginning and ending. How is time represented on the screen through their eyes and how do they direct our gaze into the spatio-temporal dimension of the screen?

Mot/her kc 21 | Anna Wantuch & Filip Wantuch (PL) | (2017) 2’37”
Walk | Direction/Choreography Anna MacDonald (UK) | (2016) 1'58”
Marmo | Direction Nancy Allison (USA) | Choreography Laura Boato (IT) | (2016) 7’ 26”
Pitch | Direction/Choreography Charlie Morrissey and Malaika Sarco-Thomas (UK/MT) | (2017) 9’55”
Cipher | Direction Aliki Chiotaki | Choreography Xenia Kyriakopoulou | (GR) | 1’17”

*pausa pranzo / lunch break*

**transition to S.a.L.E Docks >>>**

15 > 17.30 *roundtable*

**Screendance & Curation. International and National Perspectives.**

Co-ordinated by Heike Salzer and introduced by Blas Payri with his paper “A Study on 248 Screendance Festivals. Goals, Organization, Geographic and Temporal Distribution”.

Guests: Nancy Allison (Independent Artist & Producer, USA), Fabio Poggi and Marco Longo (Augenblick), Aliki Chiotaki (Independent Artist, Greece), Simona Lisi (Cinematica), Roberto Berti (Flat), Viviana Carlet and Francesca Poglie (Lago Film Festival), Marisa C. Hayes and Franck Boulegue (International Videodance Festival of Burgundy, FR), Valentina Moar (Dance on Screen), Michele Manzini (Independent Artist).

The conversation will also include a short presentation of Athens Video Dance Project.

17.30 > 17.45 *Launching a call*

with Elisa Dal Corso, Elisa Frasson, Ariadne Mikou, Katja Vaghi.

18.30 > 22 *curated by Dance on Screen (AT/IT)*

**Landscape V**
"Beautiful images are easy to film but the difficulty lies in mixing them with a message and making a magical spell" said Charles Atlas (who was in the 70s the video artist of both Cunningham and Karole Armitage in the first explorations into dance made for video). As curator of Dance On Screen, I always bear in mind that valuable sentence when I have to choose the films for the festival.

Nowadays screendance is made up of a wide range of short films that celebrate the immediacy of dance combined with the intimacy of the camera's eyes: Dance on screen wants to show this variety, looking for short-dance-films that manifest their own artistic aesthetics and are engaged in that breadth of strategy of creating choreography. All the works I selected for this short program show a strong narrative character: they want to tell a story, real or evoking.

The story is made through the choreography; but the same concept of choreography becomes much wider in videodance: choreography is generated by filmed dance movements, but also by the movement of the camera, by the cutting, by the rhythm of the images, or by the colors or the landscapes; landscapes that becomes sometimes an integral part of the choreography.

Crushing weight | Direction Vinicius Cardoso | Choreography Irupe Sarmiento | (BRA) | 3’38"
Echo | Direction/Choreography Nicola Hepp (NL) | 1’21”
Dance me – reinigheus | Direction/Choreography Valentina Moar (AT/IT) | 6’
Liquid path | Direction/Choreography Filomena Rusciano (IT) | 4’
Whispers and wishes | Direction/Choreography Stella Fotiadi (GR) | 3’17”
Sur ton dos | Direction/Choreography Justine Berthillot & Frederi Vernier (FR) | 5’ 07”

Lago Film Fest (IT)
Sensibili al movimento
Moving bodies films and performances
"La danza scompare nel momento stesso della sua manifestazione" (Crystal Pyte).
Un settore in pieno sviluppo, quello della video danza, vede coinvolti e impegnati artisti di diverso background che collaborano insieme per creare immagini in movimento, sembra che si possa rendere indelebile un'arte, che di per se, scompare nel momento stesso della sua manifestazione, si vanifica nel momento stesso del suo compimento, tentando di renderla immortale.

Oggi le produzione di dance screening rispondono alla domanda sempre più pressante di sperimentazione continua, dell'uso di nuove tecnologie, di contaminazione fra settori diversi delle arti. Pensare che cinema, danza e musica si fondano in una sola grande opera, si lascino sedurre e trasformare una dall'altra crea un vanco per trovare nuovi percorsi e nuove risposte in un periodo storico sicuramente di incertezza, di bulimia comunicativa di solitudine tecnologica ma nello stesso tempo di immense possibilità.

Moving Bodies è creata per essere il completamento della sezione performing art del Festival internazionale di cortometraggi Lago Film Fest e vede la presenza di accurate selezioni provenite da tre Festival di dance screening e una propria selezione.

Exit | Direction Mohanad Yaqubi (PS) | Choreography Jean Gaudin (FR) | (2009) 10’ 00”
Sensibili al movimento | Direction Nicola Lunardelli & Andrea Cadorin (IT) | (2017) 5’ 00”
and more

International Videodance Festival of Burgundy (FR)
Landscape VI
Exponential movements: screendance & animation
This short curated program draws on our work as artists active in both screendance creation and curation by combining two short films we have created using animation techniques alongside films created by other artists engaged in diverse animation practices within their own screendance work. From Kathy Rose’s use of Adobe After Effects to create what she calls “digital puppetry” to the timeless appeal of historic technology like stop-motion, this program looks at the dialogues created through artist-led curation and the global appeal that animation holds for numerous artists of movement, creating multiple layers of movement with exponential compositional paths.
In the ever-changing world of new media, the need to explore different forms of communication is constantly intensifying, since the creators are looking for new expressive ways to tell their stories. During the last years, new media and modern technology have invaded the artistic scene, by introducing new possibilities, creating multilevel means of expression and solid braces for innovative ideas. Screendance was and still is a way out. Filming the motion and choreographing or dancing for the camera is an immersive challenge for the artists of 21st Century. A screendance production develops transmedia ways of creative thinking across the multiple forms and delivers a new experience in art making. Dancers create, accumulate and carry knowledge related to the motion, emotion, rhythm, time, space, body and memory, while filmmakers and visual artists merge real and virtual worlds to produce new environments where physical and digital co-exist and interact on screen.

With this special screening edition, AVDP Team highlights the synergies between different disciplines of artistic expression, attempts to stretch out the boundaries of this complex art form, creates a space for encounters and encourage the artists to investigate how the use of camera and new technologies, as alternative expressive tools, could challenge and expand their creative visions.

To follow up: Dj set by Nina dB
BIOS

INDIVIDUALS

Gaby Agis is a choreographer, teacher and dancer living in London, UK. She has been making performances for the past thirty years – both nationally and internationally – collaborating with artists from a diversity of fields: from architecture to opera to sculpture to film. She has created many site-specific works: for hospitals, train stations, museums, art galleries, and theatres. Gaby has taught the Skinner Releasing Technique (SRT) throughout the UK, USA, and Europe. This technique has been intrinsic to her creative practice. She has sat on the boards of several dance organisations, acted as a director of her own company and worked curatorially within dance.

Nancy Allison is a New York-based performer, choreographer and filmmaker. Inspired by natural and architectural environments and how the body moves within them, she creates performance projects and films that reveal personal, yet timeless, human experiences. Her films have screened as Official Selections at festivals throughout the world including the Toronto Short Film Festival (2018), Venice International Film Festival (2017), International Festival of Films on Art in Montréal (2016) and Film Society of Lincoln Center's Dance on Camera Festival (2015). They have won Awards of Merit at IndieFEST in LaJolla, CA (2015, 2017), Best Hawaii Film at the Honolulu Film Awards (2015) and 1st Prize for Videoarte at the Videoconcorso Francesco Passinetti in Venice (2017). (filmfreeway.com/nancyallison).

Roberto Berti è presidente dell’associazione Veneto Factory che dal 2012 promuove l’arte auto-prodotta in Veneto attraverso l’omonimo portale. Da sempre ha coltivato una forte passione verso il mondo delle arti performative che lo ha portato ad esibirsi, tra gli altri, con la compagnia teatrale Anagoor di Castelfranco Veneto. Nel 2016/17 ha collaborato alla rassegna incentrata sulla videodanza ideata dall’associazione V.e.N.e. e in qualità di socio dell’associazione Flat di Mestre. Flat è un’associazione che ha lo scopo di qualificare il territorio dedicando uno spazio ad eventi culturali ricercati, ma anche a corsi di formazione e sale prova.

Franck Boulegue is co-director of the Festival International de Vidéo Danse de Bourgogne in France, as well as a filmmaker, curator, and film critic. His short works of screendance have been exhibited internationally, including Gaffe, a film co-created with Marisa C. Hayes that won the Susan Braun Award at the New York Dance Films Association. As a critic, his writing has been published in Les Cahiers du Cinéma, Positif, La Septième Obsession, among others. In 2015, he co-edited the book Art in Motion: Current Research in Screendance (Cambridge Scholars). His most recent book, Twin Peaks: Unwrapping the Plastic, was published by Intellect Press (UK) in 2017. Aliki Chiotaki is an interdisciplinary artist who explores body motion rhythms and forms in space through videography and movement observation. She holds a BA(hons) in Dance with Visual Practice from Brighton University (UK) and PGdiploma in Labananalysis and Somatic studies from Surrey University (UK). She is certified Laban Movement Analyst and Graphic designer. Her work has been shown in Europe and US extensively. Currently she holds the position of the artistic curator of the Video Dance selection at the 8th festival Dance Days Chania. She lives and works in Chania Crete.

Elisa Dal Corso è una danzatrice, coreografa e docente di danza; nel 2009 ha fondato l’associazione V.e.N.e. da un progetto finanziato dalla Regione Veneto, per promuovere e supportare arti e cultura. Inoltre è una cuoca vegana professionista.

Elisa Frasson is a dance scholar and movement educator. With MA in Performing Arts (Ca’ Foscari University, Venice), she is a PhD candidate (Roehampton University, London). She is a Somatic Movement Educator (BMC®) and Pilates instructor. She has been teaching Dance History at Liceo Coreutico-Musicale Bonporti (Trento, Italy) and at IUAV University (Venice). She has coordinated dance workshops and events in collaboration with Ca’ Foscari University and Centro Teatrale di Ricerca, hosting artists such as Simone Forti. Recently she is involved in organi-
zing screendance events within a team of international partners. With Elisa Dal Corso, she co-directs the cultural association VeNe.

Marisa C. Hayes, co-director of the Festival International de Vidéo Danse de Bourgogne (France), is a multidisciplinary artist and curator, as well as editor in chief of France's dance research journal Repères, cahier de danse at the National Choreographic Development Center. She directs, choreographs and performs in works of screendance (Eye Vanish – Pentacle Movement Media’s “Public or private?” video dance prize), in collaboration with Franck Boulègue. Her writing on screendance has been published in The Oxford Handbook of Screendance Studies (Oxford University Press, 2016), The International Journal of Screendance and LOÏE: Revista de danza, performance y nuevos medios, among others.

Simona Lisi danzatrice, attrice, coreografa, autrice e ricercatrice di estetica della corporeità. Laureata in Filosofia, è stata allieva di Giorgio Agamben, specializzata in Antropologia Filosofica, Post laurea in Coreografia alla London Contemporary Dance School. Ha una formazione multidisciplinare che le ha permesso di collaborare con alcuni dei più importanti autori contemporanei come Paolo Sorrentino, Marco Bellochio, Mario Martone, Cristina Comencini, Pippo Del Bono, Fabrizio Crisafulli, Francesco Saponaro, Doug Liman, e con i coreografi Micha Van Hoecke, Adriana Borriello, Giovanna Summo, Nicoletta Cabassi, Chiara Reggiani, Simone Sandroni (Deja Donnè). Autrice di suoi spettacoli, video e performance intermediali dove lavora sulla commistione tra danza, musica, parola e immagine. Da un punto di vista estetico la sua ricerca, dalla tesi alle successive pubblicazioni, si occupa della danza come linguaggio e del corpo come generatore e trasformatore di senso. Insegna in istituzioni pubbliche e private danza contemporanea, movimento somatico e training attoriale. Ha ideato embodyphilosophy® una tecnica di movimento che combina danza e filosofia. E’ direttrice artistica dei festival “A piedi nudi nel parco” (Napoli-V edizioni) e “Cinematica” (IV edizioni-Ancona) dove organizza il Convegno Nazionale “Corpo-reità e nuovi media” in collaborazione con la Società Filosofica Italiana e l’Università Politecnica delle Marche.


Ariadne Mikou is an interdisciplinary artist-researcher, performer and emergent dance scholar. Her works have been presented in several countries and diverse contexts, and she has also performed internationally. She has taught as Visiting Lecturer in institutions such as the University of Roehampton (UK) and Trinity Laban Conservatoire of Music and Dance (UK). Since 2011, she is co-founder of the collective futuremellon/not yet art and currently she is co-curator of [SET. me free] Dance & Movement on Screen. She earned her M.F.A in Dance from The Ohio State University (USA) supported by IKY (State Scholarship Foundation of Greece) and a Diploma in Architecture from Aristotle University of Thessaloniki (GR). In 2017, she completed her PhD thesis as part of her fully-funded practice-as-research PhD at the University of Roehampton (UK). Her articles have been published in peer-reviewed journals and she has contributed to the book ‘Performing Process: Sharing Dance and Choreographic Practice’ (Blades & Meehan, 2017).
organizes the International Meeting on Videodance and Videoperformance (EIVV, Valencia). His research includes music and audiovisual perception, and film music and screendance analysis.


**Heike Salzer** (GER/UK) is a performer/choreographer/screendancemaker, lecturer/researcher and curator based at the University of Roehampton (UK). Her interdisciplinary practice comprises screendances, installations and live performance. Under the name of Salts she collaborates with international artists and her work has been invited to numerous venues and festivals. Together with Ana Baer she founded the screendance company WECreate in 2014, producing collaboratively site-specific screendances inspired by their travels. Since 2018 Heike co-directs the Sans Souci Festival of Dance Cinema, Boulder, CO (US) and she produced Tees Dance Film Fest (UK) including tours to Mexico and United States.

www.salts.nl || vimeo.com/salts || FB: @saltsart || Twitter: @SaltsArt

**Cosimo Terlizzi** (1973, Bitonto) is an italian artist. From the mid-nineties, in Bologna, he develops his art works through the use of different media, from photography to performance and art video. He also realized short films and feature documentaries that were presented in many international film festivals.

"Cosimo Terlizzi questions the reality through the unusual and unexplored aspects of the daily life, into which he looks for the beauty of common situations. His predilect subjects are the people, caught inside their context and transformed in generational icons. In this direction, the portrait has become his favourite object of investigation."

His artworks have been exhibited in museums and galleries such as the Centre Pompidou in Paris, the Mambo in Bologna, the Centre for Contemporary Art in Warsaw, Fondazione Merz in Turin, Galleria Civica d’Arte Contemporanea of Trento, the Macro in Rome, the National Museum of Wroclaw in Poland, Galerie C in Neuchâtel and Traffic Gallery of Bergamo.

His films have been shown in festivals such as Rotterdam Int. Film Festival, Festival d’Automne in Paris, Kunstenaarfeesarts in Brussels, Dance Biennial in Venice, Turin Film Festival, Festival Internacional de Cine de Mar del Plata, London Int. Documentary Festival, Int. Film Festival of Rome and Homo Novus festival in Riga. In 2017, he has directed his first feature length film produced by Buena Onda (produccion company of Valeria Golino, Riccardo Scamarcio and Viola Prestieri): Gods.

danza, i corpi sfocati e il viaggio.

**Katja Vaghi** is a Swiss dancer, choreographer, somatic technique teacher and dance researcher, who alternates theoretical reflections in written form to practical musing in the rehearsal space. She holds a PhD in dance philosophy from the University of Roehampton and is guest lecturer at the Rambert School for Ballet and Contemporary Dance. An enthusiast improviser and site-specific performer, she is also a Gyrotonic®, Gyrokinesis® and yoga teacher. She likes to cross and challenge boundaries, exploring the relationship between theory and performance. Her other interest is the comic in dance. Her time is spent between Berlin, Switzerland and the UK.

**Marisa Zanotti** is an award winning filmmaker who has been exploring ideas around bodies, screens and perception through analogue and digital technologies since the 1990s in different kinds of projects. Her work is informed by her background in performance, choreography, theatre and installation practices. Her doctoral research argued for screendance adaptation as a way of revealing unique thinking by choreographers. Recent projects include The Pan's People Papers (2016) a transmedia project with choreographer Lea Anderson and We are all made of stars, (2017) a mixed reality installation with Matthew Whiteside commissioned by the theatre company Magnetic North. She is a Reader in Choreography and Digital Technologies at University of Chichester.

www.madeofstars.space || www.marisazanotti.net || www.panspeoplepaper.com || @Dr_MarisaZ

**ASSOCIATIONS / COLLECTIVES / FESTIVALS**

**Augenblick** is a video dance and performance collective, formed in 2014 by Alessandra Elettra Badoino (Albenga 1980, performer, Danzeducatore®, set designer), Marina Giardina (Genova 1970, dancer, performer), Fabio Poggi (Santa Margherita Ligure 1972, PhD in Urban Studies, performer) and Marco Longo (Genova, 1986, filmmaker). Since 2015 it has been a cultural association based in Genoa, Italy. Since 2016 Augenblick has curated Stories We Dance, an international video dance contest linked to FuoriFormato festival in Genoa.

**Athens video dance project - International Dance Festival** was founded in 2010, with the purpose of exploring the bridge between video practices and world dance tradition, attempting to bring to the force the art of screen-dance in Greece. However, year after year, Athens video dance project has been evolved into a creative platform that runs artistic, community and educational programs in an annual bases.

As AVDP Team, our vision is that dance and cinema can acquire a joint platform of fruitful transaction. We consider screendance as a new hybrid expressive tool that could also be powerful means of exploring and developing social and cultural identity. Therefore, we develop a space for discoveries and promote new trends, stimulating the artistic community and supporting the freedom of creative expression and tolerance through the fusion of diverse artistic tools. Our field of activity involves educational and artistic programs, workshops and master classes, curation, screenings and collaborative project/productions in a local and international level.

**AVDP Team:** co-Artistic Directors & Production Managers: Chrysanthi Badeka & Giannis Karounis; Project Developer: Elisavet Plakostathi; Production Assistant: Nicole Koimtzi; Film Traffic Coordinator: Ilona Binenbaum. For more info: www.avdp.gr

**Cinematica** è l’unico festival italiano che si occupa specificatamente della relazione immagine-movimento nelle arti visive, filmiche e performative. Si ispira al concetto di image-mouvement del filosofo francese Gilles Deleuze per indagare nelle diverse forme d’arte la “messa in movimento” dell’immagine e quindi dell’immaginazione e percezione dello spettatore. Si svolge da cinque anni nella città di Ancona scegliendo come centro nevralgico la Mole Vanvitelliana per poi espandersi in diversi luoghi del capoluogo di Regione.

Il festival, insieme alla programmazione che prevede proiezioni video e cinematografiche, spettacoli, esposizioni, installazioni e laboratori, vuole convogliare nuove tendenze della sperimentazione audiovisiva e performativa, con una forte attenzione alla radice corporea e percettiva. Per questo grande attenzione viene posta su processi di embodiment e questioni di somatica e neuroscienze, trasmettendo codici visivi e informatici ai bambini e ai grandi nel rispetto dell’umanità e degli spazi/tempi corporei.

Negli anni sono quindi intervenuti registi come Peter Greenaway, Marco Bellocchio, Daniele Ciprì, Silvio Soldini,
Pappi Corsicato, Emanuele Crialese, il grande coreografo Jiri Kylian, Teho Teardo, Ariella Vidach, Dehors/Audela, Tommaso Monza, Collettivo 7/8 chili, Derrick De Keerchove, Carlo Infante, Nicoletta Cabassi, i danzatori dell’Ater-balletto, Antonello Matarazzo, Silvia De Gennaro, Kyli Sparre e tantissimi altri ospiti.

Dal I anno il festival propone la videodanza come genere filmico sperimentale di grande attualità e sorprendenti visioni, i primi tre anni lavorando sulla divulgazione e conoscenza (anche storica) del genere mentre dallo scorso anno è partito il concorso internazionale di videodanza che è passato subito dai 100 ai 400 iscritti.

L’incontro con iKylian ha prodotto un grandissimo primo risultato produttivo, con la cura e co-produzione da parte del Festival di Scalamare un corto di videodanza interamente girato ad Ancona, ora in programmazione nei maggiori festival di videodanza.

Dance on screen is a very young festival, its first edition was in 2016 and it is happening yearly in Graz, in Austria.

It was founded by the choreographer and dancer Valentina Moar, who started to shoot two films regarding the relation between dance and environment. Instead to present only her works, she had the wish to create an evening of screendance, presenting also other international artists. The following edition was already a two days festival presenting films from 12 lands selected through an international call, with the goal to show the big spectrum of the genre “Screendance in the 21st century”. It had a jury and delivered a “best film prize” and a “special mention” and had two special guests, the American director Marta Renzi and the Norwegian artist Hallgrim Hansegård. Dance on screen presented works from artists like Fenia Kotsopoulou (UK), Natalia Sardi (B), Alikí Chiotaki (GR), Galen Bremer (USA), Emanuele Sciannamea (IT), Shawna M. Tawsky (MEX), John T. Williams (USA).

Third edition will be in summer 2018.

Danza archivio ViSi (materiali dall’800 ad oggi) è composto principalmente da circa 3000 libri (Danza / teatro-Danza - ricchi di immagini), oltre 1000 programmi di sala (400 dell’800), fotografie, autografi, manifesti, locandine, foulard, calendari, scrapbook, cartoline, DVD e molta oggettistica.

Arricchirlo di materiali e renderlo aperto, fruibile, condiviso è lo scopo che ci impegna da oltre 20 anni. Alcuni buoni amici li abbiamo incontrati lungo il cammino e TU?

Festival international de video danse de Bourgogne. Founded by Franck Boulègue and Marisa C. Hayes in 2009 as a platform to celebrate diverse works of audiovisual movement and to provide a meeting space for artists, scholars, activists and the public at large, the Festival International de Vidéo Danse de Bourgogne has since produced numerous screenings, conferences, publications, and other avenues of exploration in screendance in both traditional and non-traditional venues. The festival curates and produces a screendance channel online at Numéridoanse’s videotheque webpage (numeridanse.tv) in collaboration with the Centre national de la danse and the Maison de la danse. The festival also maintains a bilingual blog (French/English) to promote research in screendance, Screendance Studies. The festival regularly collaborates with other festivals, institutions and non-profits. As of 2013, the festival embarked on collective filmmaking projects that have since become one of its signatures (works of screendance created by multiple artists in new forms of collaboration). In 2017, the festival signed a three-year partnership with La Briqueterie, Centre de Développement chorégraphique national du Val-de-Varne in greater Paris to curate screendance programs and provide a screendance production residency to artists.

Futuremellon/not yet art is an art-research collaboration that started in 2011 between dance artist-researcher Ariadne Mikou (GR) and independent arts & culture producer Andrea Bonadio (IT). Their projects are developed in time nurturing artistic processes and creating performative or screen-based events that are constantly questioned, expanded and developed in the future. This evolutionary and research-based approach is what they prefer to indicate as NOT YET ART. Futuremellon/not yet art attempt to engage local communities with international networks through art and participatory activities. For more info, please visit: www.futuremellon.com

Lago film fest-sensibili al movimento è un progetto sviluppato all’interno di Lago Film Fest e dedicato alla performing art, in cui la danza si unisce al cinema, alla grafica, all’illustrazione ed alla musica per diventare un unico grande progetto site specific nella splendidina cornice di Lago.

Per tutti i nove giorni di Festival si presentano al pubblico performance di artisti italiani ed internazionali. Alcuni ospiti delle scorse edizioni: Emanuele Soavi Incompany (DE-IT), MM Contemporary Dance Company (IT), Contrast
Dal 2016 il progetto si è arricchito con Moving Bodies, sezione dedicata al dance screening. Si compone di una selezione di corti legati alla danza scelti da LFF e da collaborazioni con alcuni dei più importanti Festival di danza in video europei quali: Festival Fiver di Logrono, Coorpi Torino con la “Danza in 1 minuto” e Moovy Tanzfilmfestival di Colonia.

V.e.N.e. è un’associazione culturale nata per sostenere e promuovere attività legate alla danza e alle arti performative nel territorio di Venezia/Mestre. Dal 2016 ha cominciato a promuovere nello specifico eventi legati alla screendance o danza per lo schermo tra cui l’anteprima regionale del docu-film Mr. Gaga (2015), e la open call [SET.me free] assieme ai partner futuremellon/not yet art (IT/GR) e International Video Dance Festival of Burgundy (FR). Nel 2017 ha curato la rassegna *Movimenti di Macchina* dedicata alla videodanza internazionale in collaborazione con Flat, e un doppio appuntamento in autunno tra Venezia e Londra: *ventiquattrosettembre | twentyeighthseptember*. Inoltre a fine ottobre 2017 ha co-curato con futuremellon/not yet art la sezione italiana di Festival *Tran(s)mit: Movement in Film* presso University of East London (UK).

Tra i suoi partner, oltre a future mellon/not yet art e International Video Dance Festival of Burgundy, ci sono Project Trans(m)it, Lago Film Fest, University of Roehampton, Metricubi, Flat e Iuav.

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