

DANCE FILM PROJECT 2009



a festival of dance for the camera

Friday, December 11
Saturday, December 12

7 PM Program: Evolution
9 PM Program: Confines

7 PM Program: EVOLUTION (11 films, 77 min. total)

- 1) Meer Wende – Katy Becker and Keith Langsdorf (3min 53sec)
- 2) Close Up – Nathan Gilbert and Ned Sturgis (7min 44sec)
- 3) Today as We Know It – Debra Jinza Thayer and Jeff Henneman (7min 40sec)
- 4) Haven – Vanessa Voskuil and Ryan Philippi (7min)
- 5) Dancing the Violent Body of Sound – Diyah Larasati and Dag Yngvesson (12 min)
- 6) Between (Zhong) – Alexander Roth and Julia Gilmore (6min 27sec)
- 7) A Study in Prescience – Galen Treuer and Julia Kouneski (3min 30sec)
- 8) Polymeres – Matt Gorrie and Stephanie Narlock (4min 32sec)
- 9) SuperGroup Builds a Shelf – SuperGroup (7min 11sec)
- 10) Oh, Wow! – Tammara Melloy (10 min)
- 11) Station – Jaime Carrera and Tyler Jensen (6min 59sec)

9 PM Program: CONFINES (12 films, 101 min. total)

Parental Advisory: Program Contains Adult Content

- 1) Goblin Market – Garrett D. Tiedemann & Katie Ritchey (10min)
- 2) Alley Cats – Taja Will & Steve Hogan (7min 55)
- 3) Breach – Cathy Wright & Matt Zawislak (5min 30sec)
- 4) Over Land and Water – Katherine Lung & Alexander Brown (10min 39sec)
- 5) Utility – Kelly Radermacher (6min 45sec)
- 6) Flicker** – Tomahawk Tassels & Jeff Henneman (10min 54sec)
- 7) Glass Chapel Dance (for Les Noces)- Rachel Perlmeter (10min 20sec)
- 8) Fabled – Todd Wardrope & we dance (8min 41sec)
- 9) Haptic Deviation – Susanna Hostetter & John Branden (4min 13sec)
- 10) Headlight** – April Sellers & Jeff Henneman (13min 47sec)
- 11) Slap!- Laura Holway & Ben McGinley (6min 12sec)
- 12) Flying Lesson – Rosane Chamecki, Phil Harder & Andrea Lerner (5min 29sec)

**Adult Content

“He starts to be an artist at the moment when, in his mind or even on film, his own distinctive system of images starts to take shape—his own pattern of thoughts about the external world—and the audience are invited to judge it, to share with the director in his most precious and secret dreams. Only when his personal viewpoint is brought in, when he becomes a kind of philosopher, does he emerge as an artist, and cinema—as an art.”

Andrei Tarkovsky, filmmaker (1932–1986)

What is the Dance Film Project?

DANCE FILM PROJECT is an annual event initiated in 2008 by Cinema Revolution Society executive director and independent filmmaker John Koch, and is a festival of dance made especially for the camera. The festival values creativity, experimentation and cross-discipline dialogue among artists and aims to explore choreography through a cinematic language. The festival’s intent is to be an outlet for dancemakers and filmmakers to collaborate and create original short works for the camera with a guaranteed presentation.

Dance Film Project features new work by a variety of emerging and established Minnesota-based artists. Twenty-two distinct collaborations and solo directed projects have formed and are presenting their work for the 2009 festival.

Tell Us What You Think!

Visit the link below to leave feedback for the artists on the films and the festival. Your comments are appreciated.

<http://minnesotaplaylist.com/performance/audience/dance-film-project-festival-dance-camera>

Dance Film Project Team

Program Director: Vanessa Voskuil, Cinema Revolution Society
Executive Director: John Koch, Cinema Revolution Society
Box Office: Beth Erickson, Becca Peterson
For Intermedia Arts: Diana Domínguez, Kim Arleth, Theresa Sweetland
Special thanks to Jim Brunzell III and Peter Schilling for help with promo.

About the Films: 7 PM Program

“Between (Zhong)” by Alexander Roth and Julia Gilmore. Water, sky, light, the sound of a bell, the falling of snow, our own echo. The fog lifting over a field in China is remarkably familiar. We take our own place with us, rubbing it against what we find, creating an irritating itch of displacement. We take the familiar with us, moving to its rhythm which we carry lightly in a suitcase or in buckets tied over our shoulders, opening or pouring them out to create our feeling of “being at home”.

“Close Up” by Nathan Gilbert and Ned Sturgis. Through the use of the close-up, the viewer is confronted with the face of the dancer—a neglected apparatus of the body in dance, yet one of the more intimate portions of the body. “Close Up” introduces both an impossible perspective of dance, and isolates a piece of the body, the face, drawing attention to the intricate movements of each piece of the dancer’s body as a whole.

“Dancing the Violent Body of Sound” by Diyah Larasati and Dag Yngvesson. A film documenting and participating in the process of a collaboration between Rachmi Diyah Larasati, choreographer and cultural theorist and Guerino Mazzola, free-jazz pianist/composer and mathematician to create an experimental dance work which combines and manipulates concepts of sound, history, and time in a unique way. With movements selected and adapted from Indonesian folk dance forms in order to “demonstrate” the Fourier theory of sound, the piece incorporates wireless circuit boards and sensors attached to the bodies of six dancers, whose spinning, rotational movements are transmitted and subsequently translated into numerical values which modify a series of sounds emitting from a system of speakers.

“Haven” by Vanessa Voskuil and Ryan Philippi. A viscerally surreal, however, intimate portrayal of fearlessness. Set within the wide-open skies above a metropolitan city, divinely driven acts of courage are set against stark expressions of uncertainty.

“Meer wende” by Katy Becker and Keith Langsdorf. “Meer wende” is a meditation on the abstract representation of color and the life/death/life cycle.

“Oh, Wow!” by Tammara Melloy. A young paperboy yearns to be a great dancer. He is encouraged by family, friends and a mentor to follow his dreams. He daydreams that his daily activities are a dance. His dream to dance professionally comes true when he gets the opportunity to audition for a dance company.

“Polymeres” by Matt Gorrie and Stephanie Narlock. “Polymeres” fuses dance, stop-motion photography, and musical composition in a dance made for film. The collaboration experiments with the dichotomy of organic vs. synthetic, exploring how the human body moves naturally while confined by an artificial environment.

“Station” by Jaime Carrera and Tyler Jensen. By incorporating pedestrian tasks from everyday life and a movement piece simultaneously performed by several characters, “Station,” attempts to deconstruct the notion of stagnation and longing within the confines of desire. The visual language employed in the filmmaking process hopes to further convey the proximity of ever-lasting human connection. The film -which is loosely influenced by everything from Mexican soap operas to Tanztheater to Fritz Lang- features the wonderfully kinetic and effervescent Kristin Van Loon (of dance duo Hijack), as well as presenting two new performers; chef extraordinaire, Ranon Raygor and painter/illustrator & tattoo artist, Doug Forbes.

“A Study in Prescience” by Galen Treuer and Julia Kouneski. Music: Edward Schneider. Technical Mastery: Amy Waksmonski.

“SuperGroup Builds a Shelf” by SuperGroup. In an effort to create a space to store books, collectibles, and other miscellanea, SuperGroup builds a shelf.

“Today as We Know It” by Debra Jinza Thayer and Jeff Henneman. A cross-discipline production fusing movement, dance, film and sound into a modern day collage; with consideration to our future, and past, as a civilization. Primitive in its complexity, “Today As We Know It,” is a dense desire to understand the evolution of the primitive animal that we desperately try to outrun. A Mister FatCat Film in collaboration with Deborah Jinza Thayer, Movement Architecture. Shooting and cutting – Mister FatCat. Choreography – Deborah Jinza Thayer. Dance/movement – Rosy Simas, Deborah Jinza Thayer. Music/sound – Matthew Smith. Narrative construction – Jeff Henneman.

About the Films: 9 PM Program

“Alley Cats” by Taja Will and Steve Hogan. Three women encounter how the character of a place has the ability to move and change them. “Alley Cats” adventures into the unknowns of various Minneapolis’s alleyways where old meets new, real and fantasy collide. Alley, an odd character, is always changing, used, abandoned, wild, and urban, seemingly appearing around every corner differently.

“Breach” by Cathy Wright and Matt Zawislak. “Breach” is based off of a character from Wright’s solo work, 1-self, which had critics cry “More, please,” and revisited for the camera within a landscape of trees in the deep, dark woods.

“Fabled” by Todd Wardrope and we dance. A tapestry that connects four mythical women who are estranged from their natural elements. The we dance collective collaborated with filmmaker Todd Wardrope to create a film which explores moments that spring from the industrial space of old Minneapolis, the dream emblems of childhood wonderment, and the interior spaces of each of these women.

“Flicker” by Tomahawk Tassels and Jeff Henneman. A classic Burlesque dance seen through the lens of 8mm projection. Featuring—Tomahawk Tassels, Jeff Henneman, Liberty Powers, Cadillac Kolstad, Johann Swenson, The Next Door Sisters, Jamison on the Rocks, Charlie Beekman, Tina Schauer. Story, direction, cutting – Mister FatCat. Choreography – Tomahawk Tassels. Music – Cadillac Kolstad w/Johann Swenson.

“Glass Chapel Dance (for Les Noces)” by Rachel Perlmeter. Inspired by Bronislava Nijinska’s ballet Les Noces and Stravinsky’s score, with a debt to Marcel Duchamp, the Ballets Russes, and early Russian cinema. Les Noces is a stylized and highly fragmented rendering of a Russian village wedding- its choreography, design, and score experiment with modernist abstractions of folk imagery, ritual lamentation, and prayer. In this film, the figure of the Bride from the ballet is fragmented into three guises, three moments in time... Duchamp’s Large Glass and its Bride inspired further fissures in the film, as well as the figure of the Oculist Witness. Created in collaboration with Ernesto Capello, Lauren Fichtel, Thalia Kostman, Vera Mariner, and Peytie McCandless. Filmed on location at the Weyerhaeuser Memorial Chapel at Macalester College. Our deepest thanks extends to the College.

“Goblin Market” by Garrett D. Tiedemann and Katie Ritchey. Upon peering into a camera lens, one woman finds herself in a liminal world of film and theater. Through the celluloid her journey becomes a gray area loosely based on Christina Rossetti’s, “Goblin Market,” where goblins cry, “Come buy! Come buy!” Yet, what is bought and what is sold, dancing between the thresholds, with goblins hovering one step behind?

“Haptic Deviation” by Susanna Hostetter and John Branden. Taking its inspiration from an Adabella Radici quote, “stifling an urge to dance is bad for your health – it rusts your spirit and your hips,” “Haptic Deviation” explores the spectator and performer relationship and asks how dance might be a means of gentle social transgression in public settings.

“HeadLight” by April Sellers and Jeff Henneman. “HeadLight” is a fast-paced, free-wheeling, foul-mouthed, dark comedy ride through the streets of insanity. Dance performance on a Saturday night, caught in the Headlights of a group of cruisers and their unwitting captive, reaches a frenzied misunderstanding for all concerned. Driving the night streets like a ghost ship, avoiding port at all costs, “Headlight,” reaches no conclusions, it’s the ride that’s of concern. A Mister FatCat Film in collaboration with April Sellers Dance Collective. Mutt O’Matic – Mr. Wonderful, Melvin Veach – The Guy, Charlie Beekman – Rocco, Tina Schauer – Phyllis, Jeff Henneman – Unsuspecting Victim #1. 1st Dance: Choreographer – Emily Gastineau, Dancers – John Munger, Emily Gastineau, Elizabeth June Bergman, Drums – Greg Schutte. 2nd Dance: Choreographer – April Sellers, Dancers – Elizabeth June Bergman, Ashley Pistohtl, Composer – Michael O’Brien. 3rd Dance: Choreographer – April Sellers, Dancers – Erin Regan, Amanda Coy Chouinard, Composer – Michael O’Brien, Vocalist – Katie Gearty. Chromacolor Dream – performed by Planet Melvin. Story, direction, cutting – Mister FatCat.

“Over Land and Water” by Katherine Lung and Alexander Brown. “Over Land and Water” explores the identity and relationships of Third Culture Kids in a continuously morphing environment.

“Slap!” by Laura Holway and Ben McGinley. A story about stories, and the need to communicate our intangible experiences. What if somehow we were physically present for one another’s most profound memories? Would this connect us all with greater ease? “Slap!” is about a connection between two people, their relationship with each other and their memories, and their need to connect within the confines of a couch. This connection is punctuated by the sound of the child-like desire to physically exclaim when words aren’t enough.

“Utility” by Kelly Radermacher. “Utility” finds parallels between the consumption and production of energy in our bodies that both can create health and disease, and the consumption and production of energy of the world at large. Encapsulated often inside the confines of a dim and dank utility room of an urban apartment building, the female character of “Utility” seeks to connect the movement and function of the energy she uses, to the movement and function of chemical and light energy on a molecular and cellular level in her body, and the bodies of life around her.

Selected Artists' Presentation: “Flying Lesson” by Rosane Chamecki, Phil Harder & Andrea Lerner. Two women bat their wings, preparing to take off. They practice the dream of flight. Performed by Rosane Chamecki & Andrea Lerner. Produced by Pano Pra Manga, 2007. New York, USA. “Flying Lesson” features the talents of Minnesota’s own renowned filmmaker Phil Harder and has screened internationally at Dance On Camera, Belfast La Fila, Cinedans, Dance Camera West, Dance LOIKKA, and the Brooklyn International Film Festival.

About the Cinema Revolution Society

The Cinema Revolution Society is a Minnesota 317A Nonprofit Corporation, incorporated in August 2009.

The mission of the Cinema Revolution Society is to invigorate film culture in Minnesota. The Society presents curated public screenings of some of the best local, domestic and international films. The organization also offers open forums on film theory and history through its Cinema Salon film discussion series, and supports local filmmakers through its commissioning programs Dance Film Project and Revolution Reel.

History:

Cinema Revolution DVD Rental, the organization's for-profit predecessor, began in 2003 as a locally owned and independent video store which quickly became sought out for its selection of hard to find films, recognized by City Pages for "Best DVD Rental" in 2004, 2005, 2006 and "Best Place to Rent Foreign Films" in 2007. Throughout its years of operation the store was active in the community, holding events such as monthly Cinema des Artistes screenings at the Varsity Theater, two Anniversary parties featuring local film and music, the originally commissioned Fortune Cookie Film Project, Wednesday Night Film School and the Film Discussion series.

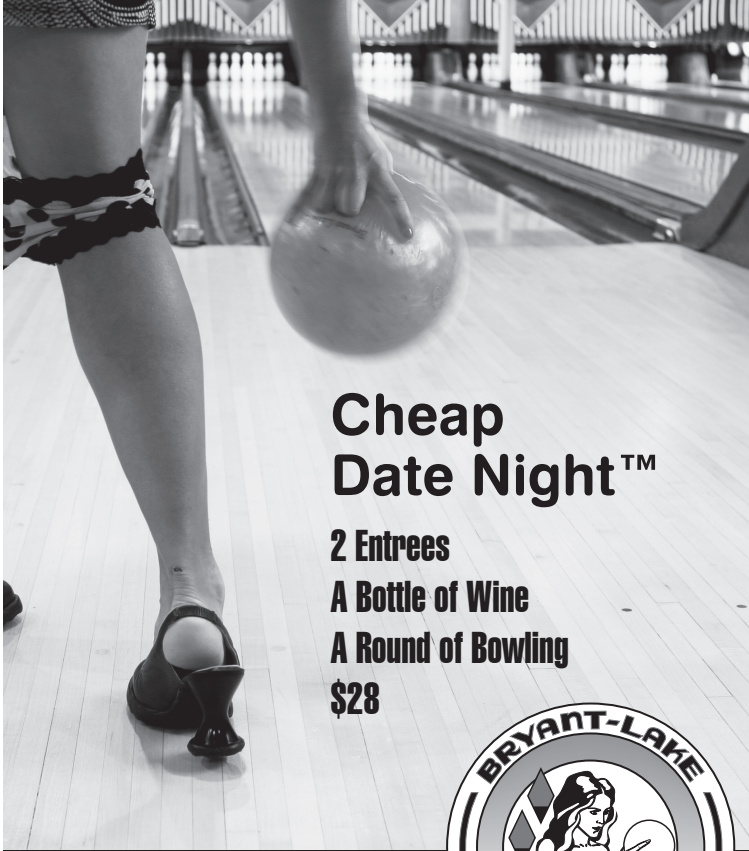
The store closed in April 2009, but its ideals and dedication to film live on in this new organization. The Society seeks to carry on the spirit that drove the old video store, and to continue to promote and share a love of cinema with the community in new and innovative ways.

Join our mailing list at <http://www.cinemarevolution.org>

Donations:


Help ensure the future vitality of our organization by making a tax-deductible donation in any amount. Make checks payable to "Cinema Revolution Society" and mail to:

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