

#workshop Ekaterinburg, Russia – Sarah Möller

Film-choreographic Arrangements

Movement seems to be the crucial common point between choreography and cinematography. But how can physical movements and cinematic movements be arranged, composed and crossed with each other to produce a dance-like quality of the film itself?

By close-watching selected dance films and a close reading of texts we will discover together the endless possibilities and variety of the connection between dance and film. By observing and analysing the genesis, processes and methods used in our examples we will learn more about what I'm calling *film-choreographic arrangements*.

The workshop is divided in four sessions, each accompanied by a selection of films and texts, that we will dedicate our attention. The aim is to support the participants to develop and enhance their own concepts and ideas for dance films.

Session 1 – Filmchoreography - Arranging Body, Space and Time in Film

If we define choreography as the organisation of bodies in time and space, we can ask ourselves which choreographic possibilities open up when bodies, time and space themselves become moveable objects in a cinematic world. In the first session we will have a deeper look into theory and will collect general ideas and basic knowledge about dance film. We will also learn about the history and traces of the art form. This knowledge will provide us tools to deeper analyse the films that we will watch in the following sessions.

Session 2 – Maya Deren

This session is dedicated to the work of Maya Deren who was not only an exceptional filmmaker, but has also written highly interesting texts on the connection between dance and film, as well as on independent filmmaking, low budget productions and self distribution. Together we will discover her work and her approach on „filmdance“.

Session 3 – American Avantgarde

In the third session we will have a look into the filmchoreographic experiments of the New York avant-garde movements of the 60s and 70s. In the early 1960s the Judson Dance Theater broke the rules of ballet and modern dance while interlacing with the experimental New York Underground Cinema. Material for movement and pictures originates of everyday life – fragmentarily, unpretentiously or playfully assembled in collages. We will watch a selection of these films together, accompanied by a reading of poems of filmmakers and will enlarge in this way our understanding of dance and film.

Session 4 – Contemporary Dance Film

In the last session has a focus on exceptional contemporary dance films, considering the possibilities of digital filmmaking. Besides I will provide some resources and practical advice, where to find dance films and dance film festivals. Moreover this session will be open to discuss own thoughts and project ideas.