

Frame Lines: 11 Choreographies for Camera

Curated by Christopher Rohde

This program of Canadian short dance films and videos displays the creativity and diversity to be found in screen-based choreography. Going beyond merely photographing the act of dancing, these films fuse the camera and cinematic language with dance to create a distinct hybrid form. From documentary to animation to experimentation, Frame Lines showcases a wide variety of unique cinematic approaches to contemporary dance.

Traditional Healing, Raymond Caplin, 2014, 2 min.

Moving Gaze, Timothy I. Smith, 2015, 3 min.

Figs in Motion, Trevor Anderson, 2010, 8 min.

Patsy, Izabel Barsive, 2011, 13 min.

Birth of the Alseides, Erin Buelow, 2011, 7 min.

POX, Freya Björg Olafson, 2007, 7 min.

Inheritor Recordings, Brian Johnson, 2015, 6 min.

Is It My Turn, Shelagh Carter, 2012, 6 min.

Healing Scars, Darian Smith & Kristina Decontie, 2014, 5 min.

The Light in our Lizard Bellies, Sarah Abbott, 1999, 8 min.

Painted, Duncan McDowall, 2011, 5 min.

Total = 70 min.

Traditional Healing, Raymond Caplin, 2014, 2 min.

A young woman dances in a devastated forest. Then a miracle occurs.

Raymond Caplin is an illustrator and animator who loves creating animated films. He enjoys exploring various artistic media and wants to pursue a career as an animator. His first film, In Your Heart, was named best experimental film at the Winnipeg Aboriginal Film Festival and best animated film at the Arlington International Film Festival.

Moving Gaze, Timothy I. Smith, 2015, 3 min.

Moving Gaze explores the many facets of movement in regards to time-based images. A contemporary dance performance by Marilou Lépine is shown via a unique process of image production that combines camera movement, video and stop motion long exposure photography, paired with the experimental sounds of Mika Posen to create a unique and surreal environment.

Timothy I. Smith is a photographic artist who is interested in the relationship between photography, video and how they are viewed in a digital form. He has been exhibiting his work since 2006 and has been part of group exhibitions at the Nottingham Castle Museum & Art Gallery, Derby Museum & Art Gallery and was a UK representative at the Biennial of Young Artists in Skopje, Macedonia, 2009. He studied Fine Art at the University of Brighton, UK and Photography at Nottingham Trent University, UK.

Figs in Motion, Trevor Anderson, 2010, 8 min.

Two men become six ballerinas and several horses in a bestial, impromptu corps de ballet. A riff on the imagery of Edgar Degas and the photography of Eadweard Muybridge. Since 2005, Trevor Anderson has written and directed ten short films. His most recent film, *The Little Deputy*, premiered at the 2015 Sundance Film Festival. Previous films include: *The Man That Got Away*, which won the prestigious D.A.A.D. Short Film Prize at the 2012 Berlin International Film Festival; *The High Level Bridge*, which was included in the 2012 Sundance Shorts touring package, and which Roger Ebert proclaimed was, "better, minute for minute, than most of the features at your multiplex"; and *Rock Pockets*, which won the inaugural Lindalee Tracey Award at Hot Docs 2007, presented to "an emerging Canadian filmmaker working with passion, humour, a strong sense of social justice, and a personal point of view."

Patsy, Izabel Barsive, 2011, 13 min.

Patsy is a choreographic metaphor of a troubled woman in her forties drowning her demons in red wine. But today, in a moment of lucidity, alcohol loses its appeal. In a last attempt, she searches to find an answer, a solution, an absolution.

Izabel Barsive is an independent producer, filmmaker, visual artist, camera person and video editor. Her company Barsive Productions is based in Ottawa. Among other things, she specializes in dance projects (screendance / documentation). As a director and reporter, she received several nominations and awards and she has participated in juries for arts organizations such as Ontario Arts Council, Manitoba Arts Council, City of Ottawa and SAW Video among others. She was on the board of directors of Cinéfranco, a French film festival based in Toronto. She is also a part-time professor at the University of Ottawa, St-Paul University and an art educator in schools, the community and for overseas projects. As a trained occupational therapist, she also gives media arts workshops to people with special needs.

Birth of the Alseides, Erin Buelow, 2011, 7 min.

Rendered in grainy, black and white images, the *Alseides* explore their hazy surroundings through dance, bringing to life an environment composed of stylized but lush greenery.

Erin Buelow is a multimedia artist and filmmaker. He holds a BFA in Film Production from York University (Toronto). In 2011 he collaborated with Nova Dance Collective, creating a film to accompany their performances at the Fringe Festival. The film has since screened at the Pleasure Dome (Toronto), WNDX (Winnipeg), and Cinédanse (Montreal). He has collaborated on numerous occasions with Faye Green, a performance artist based in Newcastle upon Tyne (England). Their 2013 film *Not To Discourage You* has screened as part of the Neu/Now Festival in Glasgow, at the KW Institute for Contemporary Art in Berlin, and as part of the 2016 London Feminist Film Festival. In 2014, Erin created a video piece that was projected during a New Music Festival event at the Millennium Centre. He is currently developing his first feature film.

POX, Freya Björg Olafson, 2007, 7 min.

In POX, the artist draws parallels between the cross-cultural experiences of her 19th century ancestors and her own present-day identity. In the creation of this work Olafson references the Icelandic River Saga, written by Manitoba genealogist Nelson Gerrard, chronicling the history of the settlement of New Iceland north of Winnipeg. POX is part of the New Icelander series, in which the artist figuratively resurrects her ancestors and in the process discovers and creates her own mythology.

Freya Björg Olafson is an intermedia artist who works with video, audio, painting and performance. Her creations have been presented and exhibited internationally. Freya's solo performance AVATAR received the 'Buddies In Bad Times Vanguard Award' at the Summerworks Theatre Festival in Toronto and toured across 7 provinces in Canada, 4 states in the USA, and three cities in Ecuador. As performer and creator, Freya blends 6 years of classical training in the Professional Program of the Royal Winnipeg Ballet with the contemporary facility achieved through her completion of the Bachelor of Arts Honors degree in dance from Winnipeg's School of Contemporary Dancers in affiliation with the University of Winnipeg. She combines her finesse in movement with the directness of her performance art, video and theory studies from the University of Manitoba School of Art and her subsequent completion of a Master of Fine Arts Degree in New Media from the Transart Institute / Donau Universität in Krems, Austria.

Inheritor Recordings, Brian Johnson, 2015, 6 min.

Inheritor Recordings is a reimagined adaptation of an excerpt from 605 Collective's original stage work, Inheritor Album. Filmed at the historic BC Sugar Refinery (Rogers Sugar) in Vancouver, BC, and featuring 16 dancers, Inheritor Recordings warps time and place to augment and expand 605's raw physicality.

Director, cinematographer and visual artist Brian Johnson's work spans many genres and disciplines. He is an avid and enthusiastic collaborator as well as an independent artist creating works that tend to operate within the continuum of cinema. Brian's cinematography credits include The Killing for Netflix and AMC and You Me Her for DirectTV and E-one. His most recent film, Inheritor Recordings, has been receiving recognition and awards at film festivals such as the San Francisco Dance Film Festival. He has exhibited at festivals such as TIFF and the Clairmont-Ferrand International Short Film Festival. He has won two Golden Sheaf awards, two Leos and has been nominated for a Gemini for his work on such feature films as On the Corner and Camera Shy. In his own practice, Brian's work challenges the traditional parameters of filmmaking by inviting immediacy and improvisation into the cinematic experience.

Is It My Turn, Shelagh Carter, 2012, 6 min.

Filmed in digital 3D and based on Deborah Schnitzer's poem Spellbinding (winner of the Margaret Laurence Award), Is It My Turn is a black and white expression of the hope of the feminine, expressed through dance. Shelagh Carter is a lifetime member of The Actors Studio as an actress and director, a professor of theatre and film at the University of Winnipeg and a graduate of the Canadian Film Centre's Directors Lab. As a director, Shelagh has created work for 10 years. Night Travellers, her third short film, was produced through the NSI Drama Prize in 2007. Her award-winning 35mm short, One Night, filmed as part of the Canadian Film Centre's Short Dramatic Film 2009 series, screened at several

international film festivals. Shelagh's first feature film *Passionflower* is the story of Sarah, an 11-year-old girl, forcing her family to come to terms with her mother's increasing mental instability. She is a recipient of the Women In the Director's Chair Career Advancement Module 2010, in collaboration with Women in Film Festival Vancouver.

Healing Scars, Darian Smith & Kristina Decontie, 2014, 5 min.

Healing Scars is about the teachings behind the jingle dress and its healing properties. After an open-heart surgery, Deedee picks up the jingle-dress dance. The film follows young women as they receive teachings about the healing dance.

Darian Smith was born in 1994 in Kitigan Zibi. She likes everything that is outdoors, like horseback riding, camping, fishing and hunting. This is the second film that she has directed after *Young Women Hunting*. She is finishing school this year and hopes to become a doctor in the future. Kritsina Decontie is a mother of two sweet boys. Her hobbies are hunting, fishing, trapping, and camping with her family. Her goal in life is to go to cooking school and become a chef one day.

The Light in our Lizard Bellies, Sarah Abbott, 1999, 8 min.

Through choreography and performance by Susanna Hood, and editing and effects in exposure caused by hand-processing, *The Light in Our Lizard Bellies* reflects the intensities that discombobulate us as we go through change and face parts of ourselves previously denied or unknown.

Sarah Abbott is a Vanier scholar, Canadian filmmaker and artist whose work engages issues of being, human rights, ethics and the environment. She works in a variety of genres and mediums, with an aim to push boundaries of expression and stimulate viewer involvement. The scope of her projects ranges from personal meditations to collaborations to directing cast and crew. Sarah's film and video work has received numerous grants, awards and international festival selections. For *Out In The Cold* (2008), Sarah received the City of Regina's 2009 Mayor's Arts and Business Award for Innovation in the Arts in recognition of the film's connection to a wide range of community sectors through its educational process, community outreach and social awareness. For her innovative teaching methods, filmmaking endeavours, ability to bridge cultures, commitment to empowering people, and passion for communicating hard-hitting issues, Sarah received the 2012 Saskatchewan Lieutenant Governor's Arts Award for Arts and Learning.

Painted, Duncan McDowall, 2011, 5 min.

The exploration of a building's decay is conveyed through choreography and an original score that are both in decrescendo illustrating the building's gradual retreat from the physical world, and nature's advance on it.

After growing up a little all over the world, Duncan now calls Montreal home. After studying history, his first work experience was as a writer in documentary film and television. In 2010, he turned to fiction and his first screenplay won the Grand Prix at the 2010 Cours écrire ton court short film scriptwriting contest. He went on to present the film as part of Telefilm Canada's Not Short on Talent delegation at the 65th Cannes Film Festival, and right around

the same time Painted was nominated for three awards, and received Best Dance Film at the Fastnet Festival in Ireland.