



Screen
Dance | Festival



**STOCKHOLM
SWEDEN
2023**



ScreenDance Festival is screening independent dance films from around the world.

27th, 28th & 29th 2023 in collaboration with Dansmuseet.

Venue: Dansmuseet

INTERNATIONAL SELECTION

Nonstop Programs

International Selection 1 April 27th from 11-17. **Price 160/100 kr***

International Selection 2 April 28th from 11-17. **Price 160/100 kr***

International Selection 3 April 29th from 11-17. **Price 160/100 kr***

**The ticket price includes admission to the entire Dance Museum.*

FESTIVAL NIGHT

1-Minute Selection, Swedish Selection & Award Ceremony

April 28 at 18.00. **Price: 100 kr.**

Pre-purchase a ticket here:

<https://billetto.se/e/screendance-festival-2023-biljetter-805662>
or Dansmuseet box office. Limited number of seats.



CURATORS, INTERNATIONAL/ 1-MINUTE / GIF_DANCE SELECTION



JURY MEMBERS, SWEDISH SELECTION

Klara Berggren

Klara Berggren has many years of experience as a dance teacher for both children and adults, mainly in West African dance. She works as a program producer and museum educator at Dansmuseet in Stockholm. And she has also worked as freelance photographer for many years and is a trained media producer. Together with Cyntia Botello, Klara is one of the permanent jury members of selecting the Swedish category and winners. ScreenDance Festival and Dansmuseet started to collaborate in 2015.



Mona Namér

Choreographer, dancer & creative director based in Stockholm. She works directing, teaching in different art projects. Mona merges her experience and breadth of knowledge and uses them to create a repertoire of new expressive narratives in movement and visual art. She is active in different fields such as dance and film productions, theatre, directing, teaching, commercial work, photography and various projects. Her practice mainly explores identity, behaviours, surrealism and rituals. Mona is ScreenDance Festival winner with her film 'A BATH IN MY MOTHER'S WOMB'.



Ami Skånberg

Swedish performer, choreographer, filmmaker and writer. She has a PhD in Dance from University of Roehampton. She is the current Head of M.A.D.E. - Master Dance Education at the Stockholm University of the Arts, and also works at University of Gothenburg. Her debut film won an honorary mention at VidéoDanseGrandPrix in Paris 1995. Her fiction film The Dancer - a fairy-tale (1999) was nominated for the Golden Hat Award at Gothenburg Film Festival.



Cyntia Botello

Cyntia Botello is a dancer, choreographer and filmmaker. She is the artistic director of ScreenDance Festival in Stockholm since 2014. She has a master degree in didactics from the Stockholm University of the Arts. Cyntia has been, during the past years, working with community dance projects. She create projects to engage participation among youngsters and adults. She works with choreography within cinematic.



WELCOME TO THE 10TH EDITION OF SCREENDANCE FESTIVAL!

We are so excited to be celebrating our 10th year! It's been an incredible journey and we are so proud of all that we have accomplished during this years. We want also thank all of our partners and collaborators for their support.

We appreciate filmmakers willingness to share their work with our audiences. Their films are a valuable contribution to our dance film festival and the art form. The innovative and engaging works explore the relationship between dance and film and are both visually stunning and emotionally powerful.

We are also grateful for the support of our audiences. The enthusiasm and dedication to our screenings. Without audiences, our festival would not be possible. Thank you for being part of our journey! ScreenDance Festival 2023 will be held at Dansmuseet with live screenings. The 27th, 28th and 29th of April we present the International Selection nonstop during the open hours of the museum with one different block each day. The 1-Minute & Swedish Selection will be screen the 28th of April at Dansmuseet in Stockholm. The top three and winners will be announced at the awards ceremony.

This year we are very proud to present 40 contemporary films and submissions. Beautiful, exciting, different, amusing and truly inspiring works from all around the world.

Thank you for supporting the festival! Our goal is to continue to push the boundaries of dance film that inspire and move audiences. We appreciate your enthusiasm and support for the art form and ensure that dance films continue to be made and shared with the world. Thank you very much to every one that has been making ScreenDance Festival bigger. Enjoy!

CYNTIA BOTELLO

Founder and Director ScreenDance Festival

INTERNATIONAL SELECTION 1: SPACES

THURSDAY 27th Nonstop 11.00-17.00 at DANSMUSEET



OÍCHE

Director: David Anthony Curley/
Choreographer & writer: Zoë Ashe-Browne/
Producer: Jonathan Van Hemelrijck/
Dancer: James Vu Anh Pham
Ireland 10'



GHOSTLY LABOR: A DANCE FILM

Director: John Jota Leaños & Vanessa
Sanchez/Producer: Harry Gregory
USA 13'12

YOU ARE ENOUGH

Director: Lisa Magnan/Director of photography: Manon Pichon/Dancers: Elda Gallo,
Cindy Villemin, Luan de Lima & Thales Weillinger/Music: Thibaut Cohade
France 9'18



THE OCCURRENCE OF COLOURS BY NIGHT

Director: Sophie Lenglachner/Producers: Lydia
Flössel & Sophie Lenglachner/Dancer: Jan
Kollenbach/Camera: Alexander Fricke/Editor:
Solenne Dréchsler/Music: Johanna Schlömicher
Germany 5'07





"CHILDHOOD/ADULTHOOD"

Director: Jagoda Turlik/Producer: JaTu Film Jagoda Turlik/Choreographer,
Dancers: Julia Domagalska & Szymon Pacholec/Music: Mieczysław Karłowicz
"Serenade for strings" op. 2 part. 1 - Erdődy Chamber Orchestra & Jean Sibelius
"The Spruce from The Trees" op. 75 - piano Marek Mizera

Poland 6'29

SOMATIC SONGLINES

Director & Cinematographer: Althaf Hussain/

Producer: Attakkalari Centre for Movement

Arts/Comission: The Royal Norwegian

Embassy, New Delhi/

Choreographer: Jayachandran Palazhy/

Dancers: M D Pallavi, Hemabharathy

Palani, Meghna Nambiar, Nihal Pasha,

Shivaranjan, Raaga Alappat, Shyamala

Surendran, Sigyn Åsa Sætereng &

Sara Enger Larsen

India 7'37



SHELF LIFE

Director & Animator: Peter Litwinowicz/Dancer: Sarah Cecilia Bukowski,

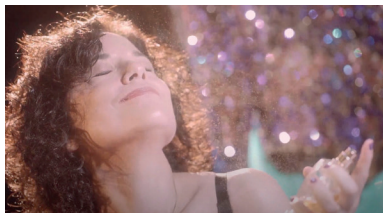
Brandon "Private" Freeman, Danielle Fu, Liang Fu & James Gilmer/

Music: Garrick Ohlsson

USA 3'51

INTERNATIONAL SELECTION 2

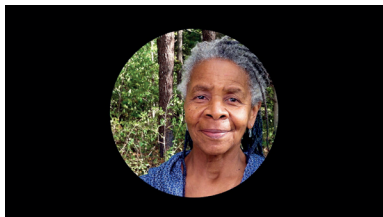
FRIDAY 28th Nonstop 11.00-17.00 AT DANSMUSEET



DOLORES, A TRIPTYCH

Director: Gina Ann Margillo/Dancer: Rosie Herrera/Cinematographer: Luis Eligio/
Editor: Ricardo Trevino

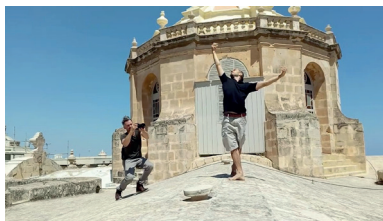
USA 7'17



BLUE STUDY

Director: Mitchell Rose/
Choreographer: Bebe Miller

USA 2'



SELAH

Director: Mathew Zachary Beckett &
Jose Agudo/Producer: Kenneth Scicluna/
Dancers: Florinda Camilleri, Martina Zammit,
Danae Desponia Dimitriadi, Keith Micallef
& João Paulo de Castro Franca

United Kingdom 13'22

SHATTERED RIPPLES

Director, Choreographer & Dancer:
Siye Tao/Producers: Qing-wen Yan
& Siye Tao/Sound: Bin Tan (T.BB)

China 6'08





YURODIVY

Director: Ryan Renshaw/Producer: Sara Taghaode/Choreographer: Kyle Page/
Dancers: Marlo Benjamin, Maddi Campbell,
Damian Meredith, Niharika Senapati, Felix
Sampson, Michael Smith & Glenn Thomas/
Photography: Liam Edward Brennan/
Music: Alisdair Macindoe & Brian Ritchie
Australia 3'51



MONUMENTAL GESTURES

Director: Douglas Rosenberg
USA 8'

HERBARIUM

Director & writer: Iwona Pasińska Atocha/Producer: Polish Dance Theatre/Dancers: Evelyn Blue, Kacper Bożek, Julia Hałka, Paulina Jaksim, Patryk Jarczok, Jerzy Kaźmierczak, Zbigniew Kocięba, Katarzyna Kulmińska, Dominik Kupka, Daniel Michna, JinWoo Namkung, Pau Perez-Pique, Katarzyna Rzetelska, Zofia Tomczyk, Sandra Szatan & Amily Wong-Andryńczyk/Music: Edward Grieg
Poland 13'



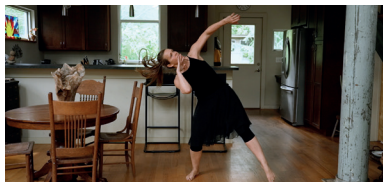
INTERNATIONAL SELECTION 3

SATURDAY 29th Nonstop 11.00-17.00 AT DANSMUSEET



SHADOWLAND

Director: Alexander Kayiambakis & Kari Hoaas/
Choreographer: Kari Hoaas/Dancer: Ida Haugen
Norway 6'38



TOGETHER

Director: Sue Schroeder, Adam Larsen & Judd Greenstein/Dancers: Walter Apps, Juana Farfan, Laith Stevenson, Lori Teague, Shawny Humlao Evens, Nadya Zeitlin & Dana Lupton/
Music: Judd Greenstein
USA 14'



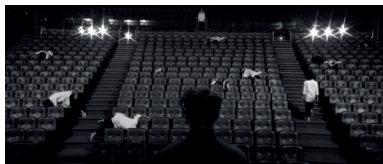
PRISON OF THE SUN

Director: Kaveh Nabatian/
Dancer: Axelle Munezero
Canada 7'25



TIDAL

Director: Chloe Van Landschoot & Niamh Wilson/Dancer: Chloe Van Landschoot
Canada 9'48

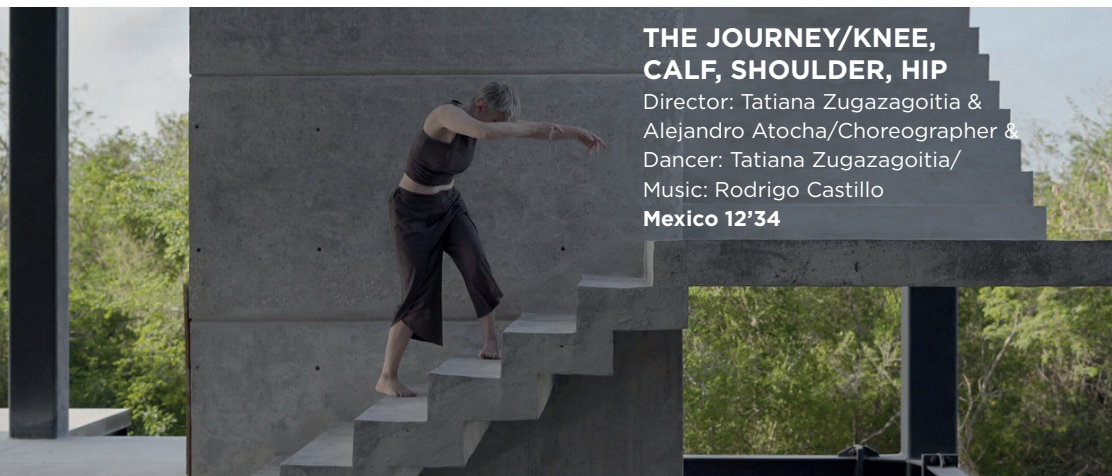


HEART OF GLASS

Director: Clara Vieira Silveira/Choreographer: Bolívar Alencastro/Dancers: Ricardo Teztner & Clara Vieira Silveira/Cinematographer: Bolívar Alencastro
Brazil 5'

THE JOURNEY/KNEE, CALF, SHOULDER, HIP

Director: Tatiana Zugazagoitia & Alejandro Atocha/Choreographer & Dancer: Tatiana Zugazagoitia/
Music: Rodrigo Castillo
Mexico 12'34



1-MINUTE SELECTION

FRIDAY 28th 18.00 AT DANSMUSEET



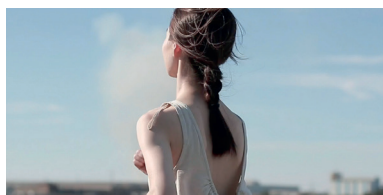
JUST A WALK

Director: Masoud Moein Eslam/Producer:
4rah Videos/Dancer: Asal Skandari/Music:
Wesley Devine
Islam Republic of Iran



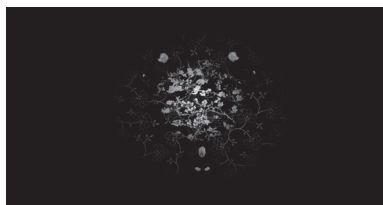
DANCES FOR MY DAUGHTER

Director: Rosely Conz
USA



GAP

Director: Choreographer: Dancer:
Musik/Sound:: Ziyi Luo
China



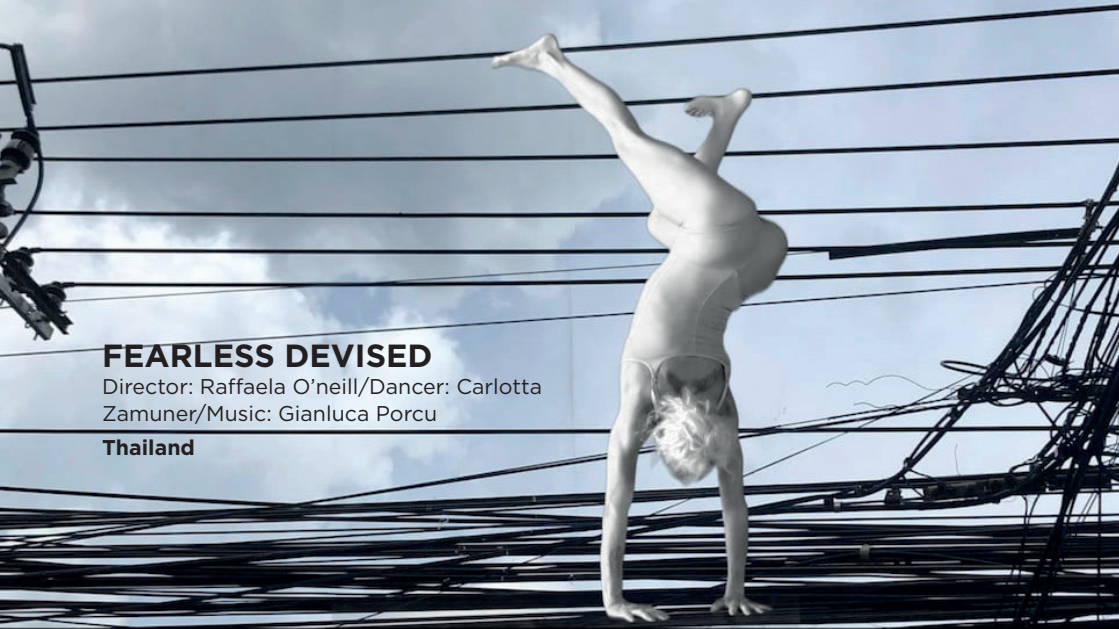
TRI

Director: Natalie Leenders/
(invitation letter)
Belgium

LIGHT IN DARKNESS

Director: Jean Chretien/Producer
& writer: Adelard Mugabe/
Dancer: Adelard Mugabe
Rwanda

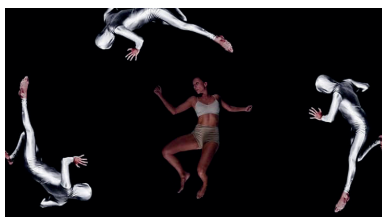




FEARLESS DEvised

Director: Raffaella O'Neill/Dancer: Carlotta Zamuner/Music: Gianluca Porcu

Thailand



SUBJUGATE

Director: Evgenia Taneva
Choreographer: Dancers: Stefania Stoianova & Viliyan Geshev/Cinematographer: Plamena Mircheva/Music: Asen Vaptsarov

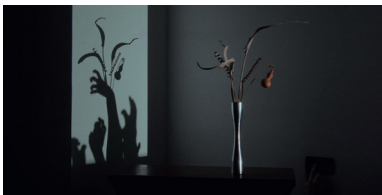
Bulgaria



PECULIAR CONTACT

Director: Luis Enrique Pacheco Arias/
Dancers: Ernesto Peralta Torrecilla & Sonia Uribe Restrepo

Chile



ABSENT PRESENCE

Director: Giorgia Ponticello/Cinematographer: Jody Hinterleitner/Sound designer: Simone Meneghelli

Italy



FOOTLESS BIRD

Director: 晓叶子 盛 & 维佳 谭/Dancers: 晓叶子 盛, 昊冬 陈, 海澄 张, 川豫 王, 佳豪 罗 & 英奇 黄

China

SWEDEN SELECTION

FRIDAY 28th 18.15 AT DANSMUSEET



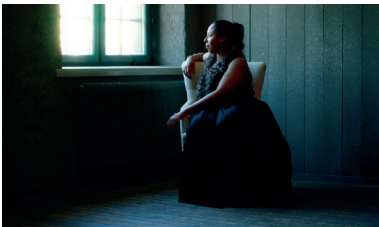
THE SKY HAS NOT FALLEN, YET

Directors: Lydia Xourafi & Kanella Petropoulou/
Dancers: Ioanna Zerva, Efthymia Liagka, Anny Pasai, Evie Steliou & Lydia Xourafi
Sweden/Greece 6'23



THE CITIES INSIDE US

Directors: Klara Kristoffersson, Emi Stahl/
Dancers: Rodrigo Vilharino, Annu Ronkainen, Simon Deschamps, Tiina Lehtimäki, Anton Lejon & Alex Nagy (React Public Performances)/
Cinematographer: Mattias Silva fsf/Music: David Åhrström
Sweden 9'52



ELEMENTS: BEAUTIFUL UNTRUE THINGS

Director: Amelia Finngård/Writer,
Producer & Dancer: Alyssa Chloe
Sweden 7'49

PEEK-A-BOO!

Directors: Maria Josefsson & Maja Josefsson
Sweden 6'22





ARROGANCE

Director: NavaraK/Dancers: Tarika Wahlberg
& Emelie Enlund/Cinematographer:
Daniel Gustavsson/Editors: Johan Selin &
Johan Eriksson/Music: Nikki Pryke (Lioness)
Sweden 6'34



JUNCTION OF DEADWOOD

Directors: Camilla Johannna,
Charlotte Klemming, Therese Marie
Louise & Lind Bjellder
Sweden - 2'25



SWAN 2.0

Director: Jan Palmblad/Dancers: Anais Touret
& Alex Cuadros Joglar/Cinematographers:
Michael Skärström & Jan Palmblad
Sweden 5'37

LÄNGDDYKET

Directors: Ulrika Liljedahl, Daniel Andersson & Felix
Björklund/Dancer: Ulrika Liljedahl/Film & editing:
Daniel Andersson/Music: Felix Björklund
Sweden 11'





CAPTURED MOMENTS

Directors: Palle Lindqvist, Joakim Stephenson
& Mima Pastor Choreographer: Joakim
Stephenson/Dancers: Arina Trostyanetskaya &
Brittanie Brown/Music: Jonas Bohlin

Sweden 7'25



REALI-TEA

Directors: Lava Markusson & Diego
Monsiváis/Dancers: Michael Tang, Daniel
Jeremiah Persson & Lotta Sandborgh

Sweden 1'49



SVENSKA FILMSKAPARNA OM PROCESSEN BAKOM SINA DANSFILMER

Swedish filmmakers on the process behind their dance films.

1. Vilket tema undersöker du/ni i er film?

What theme do you explore in your film?

2. Varför fick du/ni idén i filmen?

Why did you get the idea in the film?

3. Vad genererade rörelsematerialet i filmen?

What generated the movement material in the film?

4. Vad vill du/ni att vi ska bära med oss när vi sett din/er dansfilm?

What do you want us to carry with us when we have seen your dance film?

REACT Public Performance (The cities inside us)

1. With “The Cities Inside Us”, React wants to reflect on the private and collective memories of certain places of a town and how they relate to our inner feelings. The pedestrian street with local cafes, the connection to the sea by the harbor, the industrial museum, the forest where you can escape from the city. All these different spaces change over time and shape the town and its life.
2. As it is our first film, it’s an experiment on how to create specifically for a camera. We wanted to frame how we perceive public spaces and play with what they represent, how they move us.
It is inspired by the Swedish town of Norrtälje, where React was Kommun Koreograf in 2020. We spent time there, moving through different surroundings, collecting and creating memories for us and its inhabitants.
3. The physical and social spaces we explored is what generated the movement material. What we created for the camera was an interpretation of these spaces, as the pedestrians movements set in the choreography, the mechanical quality of the machines and the reconnection to the wild nature.
Making a film opened new poetics and readings that we were not used to in the live performances. We wanted to mix the common with the uncommon, the concrete with the abstract.
4. Two questions we asked ourselves while making the film, we wish the audience to find their own answer after watching it. For us, it is a trace we leave of our time in Norrtälje, a virtual-visual memory that comes alive every time the film is played.
These spaces can relate to any other town or forest as it relates to our “inner” feelings as well, making it more universal for the spectator to relate to.



The sky has not fallen, yet

Lydia Xourafi (The sky has not fallen, yet)

1. We wanted to make a movie for everyone who has made adjustments these two years of pandemic. We wanted to make a movie for our audience that we couldn't meet and reach due to the circumstances. To all of us that were struggling and making adjustments all the time. But also, a reminder that there is hope and that we are stronger than we think. The video explores the interaction between feminine subjectivities in a semi-natural environment, a public space. It aims to create deromanticization narratives related to the initiation of a new dramaturgy based on the renegotiation of hegemonic narratives about nature and the female body within various cultural contexts. Nature, machines, humans and animals are important in a fiction through reality storytelling.
2. The theories of Donna Haraway and her concepts such as cyborg, tentacularity, Chthulucene were central for the development of the particular idea. Moreover, the particular space - a small grove with a small river near to the urban fabric - made us think about it as a space in between - between urban and natural. Finally, the young people who are part of the landscape inspired us by giving the sense of a coherent, powerful group.
3. In order to explore the interaction of body and site we investigated the physical space by using on-site movement improvisations and. Moreover, we used some images related to the young people who are

usually occupying this public space. The basic question was how a group of femininities can visualize and transcribe the concept of cyborg by using those images and create a new space narrative or a story. The goal of the artistic research was the co-creation of a choreographic video performance based on a meta-landscape of reinterpreted physicality.

4. Femininities are real, as nature is, as machines are. They can be strong, powerful, rough angry but also smooth, festive, sensual and sensitive. When they are together they can run this world.

Ulrika Liljedahl (Längddyket - "The Long Dive")

1. The dance film is about preparing for Längddyket ("The Long Dive") – a swimming test that involves swimming a longer distance underwater. Physical and psychological memories from a specific place and activity are linked between past and present. What kind of memories do photos and a place create? Are memories stored in the body? Through the sweet smell of the lake, the sound of water lapping against the jetty, the changing room's cold cement floor and the jetty's sun-warmed wooden boards? Memories of each year's badge taking. Memories of long sunny days, water play and ice cream but also memories that chafe. That worry. That required a performance.
2. I was back at my childhood's well-visited place. Just this late afternoon in May. Only me and my daughter were at the swimming spot. The water, the jetties, the changing room. The memories knocked me out. Maybe I was also influenced by the fact that I had recently found photos of my father when he was a swimming teacher and arranged the pompous swimming finals, which I was part of. A father with great commitment, stubbornness and creativity. All this went into the film which also became a tribute to him.
3. I improvised movements and expressions by exploring the different swimming tests that are included in the master's badge. The film is based on three parts; preparation – mental warm-up – execution. Something that fascinates me is to watch different warm-up's and rituals that athletes often perform before a performance and which I used as inspiration for my movement material. Dramatically, I wanted to recreate the emotional inner tension, the shifts between hesitation and courage as I remember it on the day when the long dive was to perform. Where the experience of swimming underwater was an eternity in time and space.
4. Besides a beautiful place that can evoke memories of summers at some bathing place, maybe also a personal memory of an event or just something that one took for granted during one's upbringing and as an adult now and then flashes by one's consciousness. To maybe take time to capture this memory. To allow oneself to make a longer dive.



Jan Palmblad (The Swan 2.0)

1. In my filming and photography, I do not investigate anything; I document but have neither the ability nor interest in learning anything new for myself or others. I am completely emotionally driven and have long since given up hope of being able to intellectualize my works.
2. I am fascinated by Anna Pavlova's famous Dying Swan, perhaps the most famous dance piece in history, but so tired of women being so often portrayed as victims. The swan is a metaphor for dying, but I want the swan to live and defeat death.
3. I knew what I wanted and I knew what environments I needed to use. Both "my" dancers Anais and Alex work in the Oslo Opera's dance company and are incredibly talented, I am so grateful that I get to work with them. So I told them: "Do what you want!" And they did.
4. A subconscious feeling that death can only be defeated by art.

Bobbi Lo produktion (Reali-tea)

1. Reali-tea takes its audience on a journey away from reality into a world full of surrealism and events beyond logic. We will meet characters who challenge our perception of identity, what's right or wrong and the idea of what is real or not. Who is living in a fantasy world and who is not..? With inspiration from Alice in Wonderland and surrealism Reali- tea invites the audience into an alternative reality, one that can take unexpected twists and turns...
2. Filmen var en del av ett större projekt och ett site specifikt verk på Galleri CC i Malmö. Idén kom från ett intresse för surrealism och hur danskonst på film kan skapa en värld bortom logiken, samt en nyfikenhet på hur man kan använda rekvisita som en stor del av skapandet.
3. Vi arbetade med improvisationer utifrån satta ramar och uppgifter med inspiration från Alice i Underlandet och surrealism.
4. En känsla av att fantasi och surrealism kan vara en del av ens vardag om man väljer att se världen från en annan sida.



Captured Moments

Palle Lindqvist & Joakim Stephenson (Captured Moments)

1. The film delves into themes such as identity, migration, and the historical layers that are inherent in places, fabrics, and movements.
2. This project began with a question from Sara Sandström Nilsson (executive director at Prinsessan Estelles Kulturstiftelse); Would you be interested in making a film that interprets a dance, which in turns interprets a sculpture by Yinka Shonibare? Of course I said yes, what an interesting way to work!
3. The choreography originated as a performance at Moderna Museet in Stockholm. And then I had to rework it for the film which was interesting and fun. To find new ways to work with the movements in a new space for another context. I love that. For the piece I got inspiration from the collaboration with the British / Nigerian artist Yinka Shonibare's thoughts around identity, migration and his sculpture "Wind Sculpture in Bronze".
4. Both a feeling of hope and a recognition of the intercultural layers upon which our society and community are constructed.

NavaraK (Arrogance)

1. Vi undersöker konflikten inom oss när det kommer koll klimat krisen. Vilket ansvar bär du? Spelar det någon roll vad du gör?

2. Idén föddes efter att jag besökt Malin Bobeck utställning Emerging Sensation <https://tadaa.se/portfolio/emerging-sensation/>
3. Dansen är interaktiv, intim och improviserad framför kameran.
4. Hur ser din relation ut till naturen? Vilken värld vill du leva i?

Maria Josefsson & Maja Josefsson (Titt ut!/Peek-a-boo!)

1. The main theme of the film is the child's exploration and wonder of their own body and its functions.
2. We found a pair of childrens play tunnels (such as those commonly used in preschools) for our children at a flea market. We began to play with them and discovered that we could clearly, simply, and funnily isolate and focus on different parts of the body. We could also extend, distort, and let our imagination run wild...
3. We started by working in a workshop format. Children of relevant age were invited, and we tried both our and the children's ideas through play and improvisation. From this, we have worked on the script, choreography, and music.
4. Children's encounters with music and movement at an early age often involve the typical nursery rhymes, songs, and screen time of our era. We want to introduce and broaden the concepts of dance and music for the youngest and at the same time provide them with a visual experience that inspires imagination and creativity. We also want to show, in contrast to our consumer society, what can be done with few, simple means and how curiosity and playfulness can generate a magical world.

Amelia Finngård & Alyssa Chloe

(Elements: Beautiful Untrue Things)

1. Elements är ett utforskande av dans/rörelse, venusian bilder, och elementen jord, eld, vatten och luft.
2. Jag vill smälta elementen med konstformer Punking/Whacking med venusian teman
3. Rörelsematerialet kommer från residens i Göteborg genom improvisation, filmer, och bilderna. Dessutom använder musiker inspirerade från natur.
4. De olika sätten som kvinnor eller det "divine feminine" uppträder inom vardagliga liv och de olika egenskaper som vi anammar för att uttrycka våra venusiska egenskaper. Detta firar styrkan hos kvinnor.

Detta är tillägnat min mamma.

Smart



WWW.SCREENDANCEFESTIVAL.COM

INFO@SCREENDANCEFESTIVAL.COM