



Screen
Dance | Festival



**STOCKHOLM
SWEDEN
2020**



Dansmuseet

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

1 st - 6th September 2020 in collaboration with Dansmuseet

Venues:

Dansmuseet, Drottninggatan 17, Stockholm, www.dansmuseet.se

CURATORS, INTERNATIONAL/ 1-MINUTE / GIF_DANCE SELECTION



Thomas Brennan

Post Production
Supervisor and
Colorist at Stockholms
Dramatiska Högskola.



Cyntia Botello

Freelance dancer,
choreographer and
filmmaker.

JURY MEMBERS, SWEDISH SELECTION



Klara Berggren

Dansmuseet, museum
educator, program
producer and film
editor.



Linda Skjevik

Filmmaker, director
and editor



Nicola Hepp

Filmmaker, director
and editor.



Cyntia Botello

Freelance dancer,
choreographer and
filmmaker.

WELCOME TO THE 7TH EDITION OF SCREENDANCE FESTIVAL!

In an effort to ensure safety of our audience during the COVID-19 pandemic this year's ScreenDance Festival scheduled for April had to be postponed to September. We are now incredibly grateful that the festival can be back for the 7th time! The festival will take place between the 1st and 6th of September at Dansmuseet in Stockholm.

Due to the postponement of the festival we redesigned the festival by screening our 1-Minute selection online between 28th of April until 1st of May. We are very proud to present 60 contemporary films and submissions. Beautiful, exciting, different, amusing and truly inspiring works from all around the world. On Thursday 3rd of September we will screen all the Swedish films and on Friday 4th of September we will present the top three and ScreenDance Festival Award Ceremony as well as the two winners (1st and the 2nd place). Thanks to our partners, Jönköpings kommun and Studieförbundet, the prize for the awarded filmmakers is a two weeks long artistic residency, one in Jönköping and the other one in Stockholm, Sweden. During the festival we also invite you to the screening of Mr.Gaga in collaboration with Dansmuseet and IIDance on the Friday 4th of September at Dansmuseet. Mr. Gaga is a documentary about one of contemporary dance's most controversial and acclaimed foreground figures. With bold artistic visions, Ohad Naharin's choreography makes every performance a dazzling adventure.

Ohad Naharin, artistic director of the Batsheva Dance Company, is regarded as one of the most important choreographers in the world. Meeting him at a critical turning point in his personal life, this spirited and insightful documentary will introduce you to a man with great artistic integrity and an extraordinary vision. Filmed over a period of eight years, director Tomer Heymann mixes intimate rehearsal footage with an extensive unseen archive and breathtaking dance sequences.

We would like to express our gratitude towards everyone who supports ScreenDance Festival. Thank you for yet another great year with us!

Welcome and enjoy,

CYNTIA BOTELLO

Founder and Director ScreenDance Festival

1-MINUTE SELECTION ONLINE

TUESDAY 28th APRIL UNTIL FRIDAY 1 ST MAY



SILVIA

Director: Erica Shires/

Performer: Silvia Morandi

Music: NIN from Ghost I-IV

USA - 1'

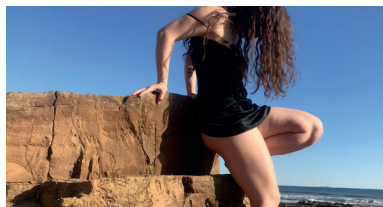


MOTUS

Director: Sascha Svane &

Line Skyttegaard Pedersen

Denmark - 1'



EXILE FROM THE MOON

Director: Robin Bisio

Producer & Performer: Anna Rose

USA - 1'



AFTER THE RAIN: CONFUSION

Director: Jennifer Scully-Thurston

Performer: Sharon Carelock

Music: Christopher Scully-Thurston

USA - 1'



WHO'S ALLOWED TO DANCE

Director: Martin Kemner

Choreographer & Performer

Claudia Hanfgarn

Germany - 1'



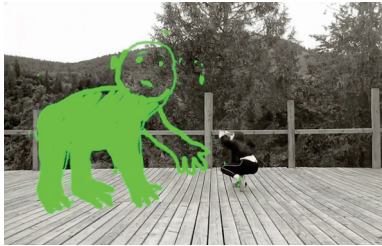
SNAG

Director: Steve Woods

Producer: Cel' Diviso

Performer: Jack Lynch

Ireland - 1'



NEZI AND MAVPA-

Director: Serhiy Savchenko

Performer: Nezihe Karakaya

Ukraine - 1'



EVEN BRIEFER

Director: Alfredo Miralles

Spain - 1'



DANCING IN THE RAIN

Director: Alfredo Miralles /

Performers: Irene Gómez, Sergio

Santiago, Rosa Fernández Tobarra y

María Rodríguez Manrique,

Víctor Acebes Cortés, Sara Cid

Terrón, Paula Solís Burgos, Diego

Valverde Sancho, Izotz Barandica

Gascón, Sheyla Lopelo Echuaca,

María Jiménez Matas, Diego Herrera

Álvarez, Sara Moreno Romero,

Cristian Rodríguez Rivero, Marta

Menéndez Martín, Paula Montero

Gil, Nerea Martín Martínez, Victoria

Vegas López, Miguel Bermejo Rey

Spain - 1'



SURVEILLANCE

Director: Jen Guy Metcalf /
Choreographer & Performer: Renay
Aumiller / Composer: Osvaldo Golijov
USA - 1'



SENSE OF CENTRE

Director: Simon Fildes /
Performer: Jack Webb
UK - 1'



THE TIME IS NOW

Director: Jocelyne Moreau /
Performer: Milou Nuyens /
Music: David Julyan
Netherlands - 1'



LOVE IN 60 SECONDS

Director: Hanna Ojala
Finland - 1'



ONE MINUTE FLOWERS

Director: Hanna Ojala
Finland - 1'



DANCE THROUGH

Director: Hanna Ojala

Finland - 1'



GO!

Director: Katariina Rätty & Mia Jaatinen

Performers: Maria Autio,
Sanni Kriikku, Hanna Ollikainen

Finland - 1'



"TXALAPARTA" DANCING

Director: Ioar Labat Berrio

Spain - 1'



UNTITLED

Director: Robert Uehlin /

Choreographer & Performer:

Faith Morrison

USA - 1'



TURBULENCE

Director: Ana Baer & Michelle
Bernier / Performer: Ondine
Geary & Kim Olson /
Music: Russel Podgorsek

USA - 1'



MODERN PERSON

Director: Tero Peltoniemi /
Performer: Marika Styrylska-Palka

Finland - 1'



CHANGES BLINDNESS

Director: Lilian Graça /
Performers: Bernardo Oliveira
& Renan Bozelli

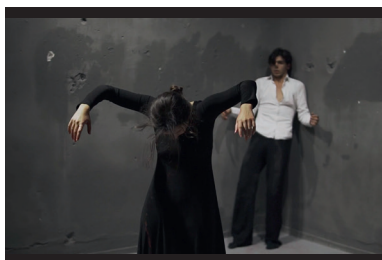
Brasil - 1'



EXPERIMENT #1M

Director: Christian Schneider /
Choreographer & Performer:
Letícia Paranhos

Brasil - 1'



MONOTONOUS WOMAN

Director: Emrullah Özcan /
Performers: Yağmur Savaşkan
& Mert Bozkurt

Turkey - 1'



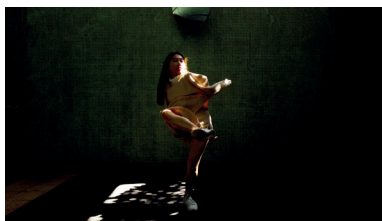
INTERNATIONAL SELECTION: SHORTS 2

TUESDAY 1st TO WEDNESDAY 2nd 11.00 – 17.00 (NONSTOP)



INAKA

Director: Alma Llerena /
Choreographer: Inés Vieites /
Music: Isaac Herrera
Spain – 4'34



"GOD LIMBS"

Director: Blue Ka Wing
Hong Kong – 1'42



AT THE LIMIT OF FEELINGS

Director: Liudmila Komrakova
Russian Federation – 10'



BLUE MONDAY

Director: Andrew Margetson /
Performers: Agnés Sales Martín
& Héctor Plaza Hernando
Spain – 5'40



THE MAKING OF GEN 20:20

Director: Alice Underwood /
Producers: Crying Out Loud /
Performers: Botis Seva, Victoria Shulungu,
Ezra Owen, Joshua Nash, Naïma Souhaïr,
Shangomola Edunjobi, Jinyoung Park,
Hanchul Sung, Hosik Yang, Bora Yeon,
Lee Griffiths, Torben Lars Sylvest &
Antony Hateley
UK – 9'15



MINGLE & NETWORKING

THURSDAY 3rd and FRIDAY 4th 17.00 - 22.00
at Bistro Rolf de Maré

The Bistro Rolf de Maré will be open during the festival hours. We invite you to mingle and network with screendance filmmakers in a safety way. The festival is meant to be an inspirational days there you meet local and international filmmakers as well as Dansmuseet and ScreenDance Festival crew. Come and enjoy the evening with us!

ROLF
de MARÉ

BISTRO & WINE BAR ROLF DE MARÉ

is right next door to the Dansmuseet.
The restaurant offers French
and Scandinavian classics, lighter
meals and pastries.

INTERNATIONAL SELECTION: SHORTS 3

THURSDAY 3rd TO FRIDAY 4th 11.00 – 17.00 (NONSTOP)



UMBRELLA DANCE FOR HONG KONG

Director: Wong King Fai / Performer: Mui Chuek Yin / Cinematographer: Yuen Chi Him & Issac Ma / Music: Wong Hin Yan
Hong Kong – 15'



HUMAN HABITAT

Director: Flavia Devonas Hoffmann / Producers: Rein Film/Aleksander Olai Korsnes / Performer: Marthe Engdal / Cinematographer: Ken Are Bongo / Music: Tapani Rinne
Norway – 8' 27



BEN

Directors: Teresa Sala, Ilaria Vergani Bassi, Gabriel Beddoes & Mattia Parisotto / Producer: COORPI / Performers: Aldo Rendina & Doriana Crema
Italy – 8' 22



INTERNATIONAL SELECTION: SHORTS 1

THURSDAY 3rd 19.00 - 20.30



MINOTAUR

Directors: Sergio Jaraiz & Georgia Ark /

Performer: Sergio Jaraiz

Spain - 5' 30



BUNNY

Director: James Copeman /

Choreographer: Sophia Melvin /

Performers: Ella Graves & Abigail Bloomfield

UK - 1' 59



ORANGE MAGPIES

Director: Evann Siebens /

Choreographer & Performer:

James Gnam & Vanessa Goodman /

Music: 'Good Morning Mrs Magpie' by Radiohead, remixed by modeselector

Canada - 5' 55



WE ARE ALL ON THE SAME BUS

Director: Nuno Serrão / Producers:

Andreia Azevedo & Nuno Barcelos/

Performer: Luis Daio/Music: Lonnie Holley

Portugal - 2'



GLORIA!

Director: Roswitha Cheshier /

Producers: Roswitha Cheshier,

Chenube-Ruth Bailey & Greenwich

Dance / Performers: Sarah Blanc,

Levantes Dance & 30 other performers

UK - 10'

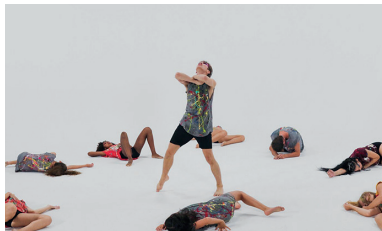


CLAIM

Director: Keely Song /

Cinematographer: Angela Rosalis Challis

USA - 5' 31



REUNIFICATION

Director: Jeff Dimitriou / Producer: JDX
Creative

Canada - 5' 30



ALTA

Director: Antti Ahokoivu /
Choreographers: Guillermo Sarduy &
Minttu Pietilä / Performers: Guillermo
Sarduy, Minttu Pietilä / Music: Juho
Luukkainen / Costum design: Marja-
Liisa Ahokoivu

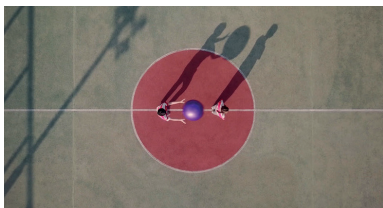
Finland - 3' 42



BEING

Directors: Pablo Destito & Agustina Videla
/ Producers: Ramon de Oliveira Cezar.
Lee Blaugrund, Agustina Videla and Pablo
Destito / Performer: Victoria Scolari

Argentina 2018 - 7'14



“9”

Director: Hon Leung Wong
Hong Kong - 2'



THE WAIT ROOM

Director: Austin Forbord /
 Producers: Austin Forbord & Jo Kreiter
USA - 15'



THE WINDOW KIND OF OPENS BY ITSELF

Directors: Anya Cloud & Rebecca Salzer / Performers: Ishmael Houston-Jones, Sara Shelton Mann, Taisha Paggett & Kristianne Salcines
USA - 11' 27



SECRET LOVE

Director: Katie Sadler / Producers: Max Rothman, Du'Bois A'Keen & J.Y. Chun / Choreographer: Performer: Kingsley Ibeneche / Cinematographer: Carissa Henderson Music: Molly Joyce / Voiceover: Carol Hendrickson
USA - 5' 52



TOPORZEŁ

Director: Iwona Pasińska / Producer: Polski Teatr Tańca / Choreographer: Performers: Kacper Bożek, Jerzy Kaźmierczak, Zbigniew Kocięba, Dominik Kupka, Paweł Malicki, Michał Przybyła & Adrian Radwański / Cinematographer: Marek Grabowski / Composer: Henryk Mikołaj Górecki
POLAND - 9' 20

SCREENDANCE FESTIVAL, DANSMUSEET AND IIDANCE PRESENTS: **MR. GAGA FRIDAY 4th 19.30 – 21.30**

"This film is intoxicating. All you want when it ends is to see more of it. And before you know it, you start moving..." - Wim Wenders



A documentary film about one of contemporary dance's most controversial and acclaimed foreground figures. With bold artistic visions, Ohad Naharin's choreography makes every performance a dazzling adventure. Friend and filmmaker Tomer Heymann has followed his path from the first dance steps on the lawn, through his time with Martha

Graham in New York to the position of artistic director of the Batsheva Dance Company. Mr. Gaga is a multi-faceted portrait of a controversial artist full of pathos, power and integrity.

Director: Tomer Heymann (2015).

Languages: English and Hebrew with Swedish subtitles.

Length: 100 min. Price: 60 SEK.

ABOUT OHAD NAHARIN



Naharin was appointed Artistic Director of Batsheva Dance Company in 1990 and has served in this role except for the 2003-4 season, when he held the title of House Choreographer.

During his tenure with the company, Naharin has choreographed close to 30 works for Batsheva and its junior division, Batsheva – The Young Ensemble.

Naharin's compelling choreographic craft and inventive, supremely textured movement vocabulary

have made him a favorite guest artist in dance companies around the world. His works have been performed by prominent companies and garnered him many awards and honours for his rich contributions to the eld of dance:

Chevalier de l'Ordre des Arts et des Lettres from the French government (1998), New York Dance and Performance (Bessie) Award for "Naharin's Virus" (2002), New York Dance and Performance (Bessie) Award for "Anaphaza" (2004), a Doctor of Philosophy honoris causa by the Weizmann Institute of Science (2004), the Israel Prize for dance (2005), a Doctor of Philosophy honoris causa by the Hebrew University (2008), the EMET Prize in the category of Arts and Culture (together



with Yair Vardi, 2009), the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement (2009), Dance Magazine Award (2009), an honorary Doctor of Fine Arts degree from the Juilliard School in New York (2013), Honorary Fellowship by the Tel Aviv Museum (2014) and an Honorary Fellowship by the Rupin Academic Center (2015).

In addition to his work for the stage, Naharin has pioneered Gaga, an innovative movement language. Gaga, which emphasizes the exploration of sensation and availability for movement, is now the primary training method for Batsheva's dancers. Gaga has also attracted a wide following among dancers around the world and appealed to the general public in Israel, USA, Europe and Australia, where open classes are offered regularly.

SWEDISH SELECTION AND SCREENDANCE FESTIVAL 2020 AWARDS

THURSDAY 3th 17.30 – 18.30 WITH TOP 10 FILMS &

FRIDAY 4th 18.00 – 19.00 WITH TOP 3 & THE AWARD CEREMONY



MÖRHOLMEN REVISITED

Director: Peter Uhr /

Performer: Sarah Vella

Sweden 2018 – 8'



JOBS FOR EVERYONE

Director: Clara Olausson /

Performers: Disa Östrand, Signe Barfoed & Carl-Marcus Wickström

Sweden 2018 – 7'05



HAPPY END

Director: Engeli Broberg /

Producers: Ingrid Tranum Velásquez

Sweden 2019 – 15'



ADJACENT MOVEMENT

Director: Simon Carlgren /

Writers: Peter Svenzon, Adam Nilsson & Håkan Lidbo / Performers: Zacharias Blad, Ulrika Fernqvist & Joakim Envik Karlsson

Sweden – 5'45



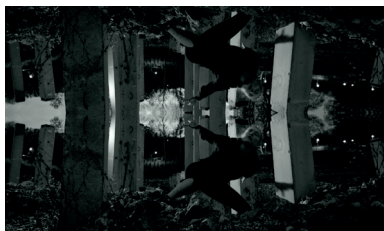
28 BEANIES

Director: Astrid Askberger /

Producers: AMOK Film /

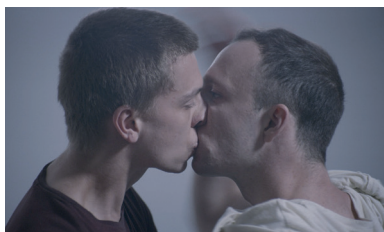
Writers: Astrid Askberger & Stine Marcinkowski Pettersson / Performer: Stine Marcinkowski Pettersson

Sweden – 8'



ARIADNE'S RETURN

Director: John Paul Bichard /
Performer: Isabelle Ragnarsson
Sweden - 3'03



DON'T, KISS.MOV

Directors: Carl Olsson & Fabio Liberti
/ Producers: Norrdans / Performers:
Alberto Cissello & David Forsberg
Sweden - 8'06



SWARMING SYMPHONY

Directors: Elle Frankenberg &
August Florén
Sweden - 4'06



ON ANIMALS AND CLEANING

Director: Zafire Vrba / Performers:
Timothy McKeon, Joshua Lerner, Björn,
Mike, Sir Gay Ilaa, Father Louis & Kiki
Nicole / Cinematographer: Dan Dansen
Sweden - 7'

BLÅNAGLA

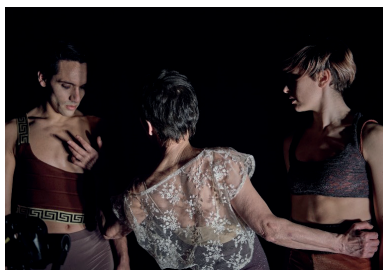
Directors: Helena Byström, Jenny Vinterqvist & Anna Källblad /
Choreographer: Anna Källblad / Performers: Conny Jansson, Peter Lagergren, Eivor Augustsson, Lars-Ola Augustsson, Gertrud Edlund, Steffan Edstrand, Sture Forsberg, Olle Ingman, Anita Jonson, Göran Lundberg, Elsy Strömgren / Cinematographer: Jenny Vinterqvist /
Music: Lisa Ullén / Researcher: Ann-Sofie Ingman

Sweden – 9'52



INTERNATIONAL SELECTION: SHORTS 4

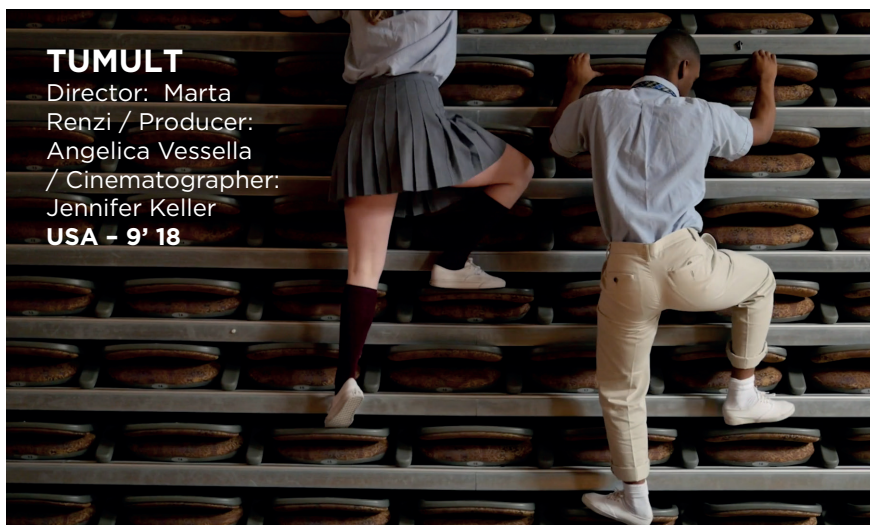
SATURDAY 6th TO SUNDAY 7th 12.00 - 16.00 (NONSTOP)



TOUCH THE BEAST

Director: Dora Frankel, Andy Wood & Kevin Wong /
Performers: Dora Frankel,
Giacomo Pini & Livia Massarelli /
Composer: Roma Yagnik

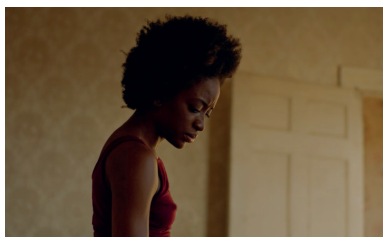
UK - 8' 07



TUMULT

Director: Marta Renzi / Producer:
Angelica Vessella / Cinematographer:
Jennifer Keller

USA - 9' 18



BRETON AFTERNOON

Director: Katie Sadler / Producers:
Max Rothman, Du'Bois A'Keen &
J.Y. Chun / Performer: Tamisha
Guy / Cinematographer: Carissa
Henderson / Music: Andrew
Cooke

USA - 6' 46

SVENSKA FILMSKAPARNA OM PROCESSEN BAKOM SINA DANSFILMER.

1. Vilket tema undersöker du/ni i er film?
2. Varför fick du/ni idén i filmen?
3. Vad genererade rörelsematerialet i filmen?
4. Vad vill du/ni att vi ska bära med oss när vi sett din/er dansfilm?

Clara Olausson (*Jobs for everyone*)

Krocken mellan arbetare och individ. Livet hör liksom inte hemma på en arbetsplats. Där ska man bara jobba. Det är en lite bisarr företeelse. Det är en så stor del av livet samtidigt som man önskar att det inte vore en del av livet. Vi är som kugghjul i en maskin.

Idéen Jag hörde politiker prata mycket om att alla måste ut i arbetslivet. Det verkade inte spela någon roll vilket arbete man utför, bara man arbetar. Jag inspirerades av mina egna gamla jobb, bland annat en kort sväng på ett kontor. Där förstod jag aldrig fullt ut vad det var jag gjorde, allt var väldigt abstrakt (siffror, förkortningar och mjukvaror som fungerade halvbra) och det gjorde mig snurrig. För att stå ut skuttade och dansade jag fram och tillbaka till faxen (!). Sedan fick jag möjlighet att åka till Riga på en kurs i Psychological cinema med läraren Helena Jonsdottir som var jätteinspirerande. Där upptäckte jag genren för första gången och visste att jag ville försöka göra en egen dansfilm.

Jag Dansen blir ett uttryck för det tysta jaget. Därför ville jag inte heller lägga på musik när karaktärerna dansar. Det var viktigt med det personliga uttrycket i dansen. Jag ville arbeta med folk som inte är dansare och upphöja deras dans. Jag jobbade med koreografen Fredrika Byman Moberg för att lyfta fram skådespelarnas egna uttryck i kroppen. Det var ett väldigt roligt arbete och jag kände att mina skådespelare växte av att bli uppmuntrade i deras egna danser.

Min vision var att dansen skulle hjälpa till att göra karaktärerna mer komplexa. Kanske kan dansen hjälpa till att få fram en undertext.

Jag vill få folk att dansa i den stora maskinen, när de får feeling. Ibland skulle jag önska att man kunde få dansa på något APT då och då istället för att prata.

Engeli Broberg (*Happy end*)

Rörelse i en åldrande kropp.

Ingrid Tranum Velásquez som är konstnärlig-ledare för konstprojektet Happy End ville ha processen dokumenterad. Jag har i tidigare projekt undersökt ålderdom ur professionella dansares perspektiv, men aldrig med amatör-dansare, det var det som lockade mig. Måste vi verkligen sluta dansa för att vi blir äldre och kroppen inte riktigt betar sig som den gjorde i vår ungdom?

Begränsningarna i en äldre kropp men också möjligheterna i att tänka annorlunda kring vad som är dans och rörelse.
Att låta dansen fortsätta livet ut.

Astrid Askberg & Stine Marcinkowski (*Mössor och Mens // 28 Beanies*)

Vi undersöker menscykeln och de fyra faserna som vi kvinnor går igenom under vår cykel.

Stine: Jag har varit intresserad av menscykelarbete sedan 2017. I samma vecka samlade jag på mej en massa upphittade mössor från gatan. Efter vintern hade jag plötsligt 28 mössor, lika många som den genomsnittliga menscykeln och tänkte att det skulle vara kul att gestalta den genom mössorna.

Astrid: Jag har tidigare jobbat med olika teman kring menscykeln, t.ex. genom ett ljudverk som jämför Ingmar Bergmans raseriutbrott och magont med kvinnors upplevelser av PMS och mens. Jag producerade även vetevärmare under en period med texten "Min mens" tryckt på, ett kreativt projekt som hävdade att vi alla lider av mental mens lite till mans. Utifrån våra olika ingångar uppstod ett samarbete.

Våra intervjuer med kvinnor och deras berättelser var inspiration till rörelsematerialet samt Stines nya kunskap om menscykelns faser.

Astrid: Att vi ska våga prata om hur hormoner kan påverka människors liv. Vi behöver sudda ut tabun genom att öppna upp samtalet. För mej bär filmen också en längtan att inte vara slav under sina hormoner.

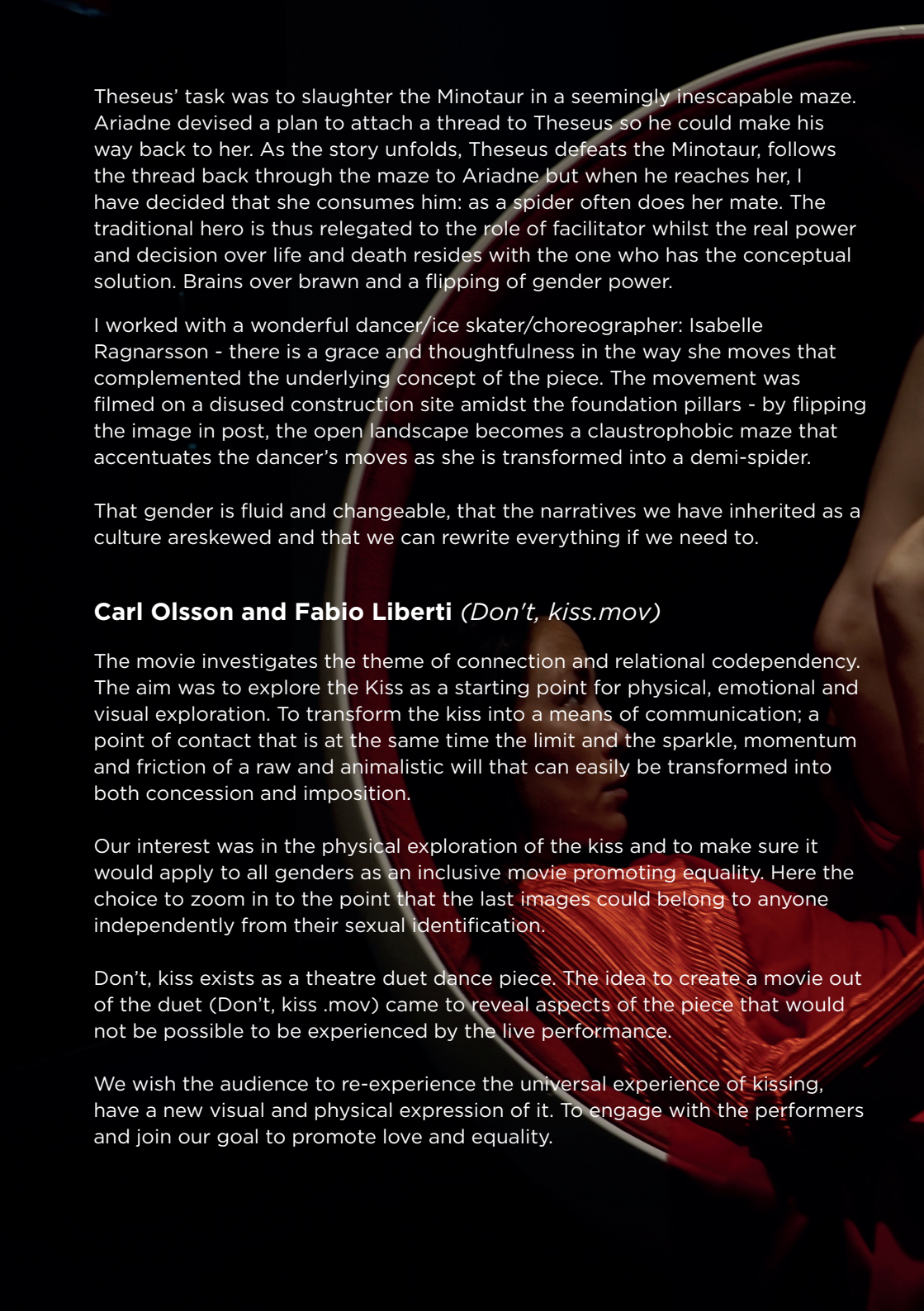
Stine: För mej är filmen en också en hyllning till vår menscykeln. Filmen lyfter, genom en lekfull inramning och med humor och allvar, olika kvinnors upplevelser av cykeln och tar oss med på en visuell resa.

John-Paul Bichard (*Ariadne's Return*)

I am exploring ways of unpicking narrative from a gender perspective. We have inherited a core of narrative structures, dynamics and aesthetics that do not always fit with our evolving needs in a society where inclusion, fluidity and intersectionality are important factors in the ways we create and consume culture. My investigations are based around ahybridised visual/kinetic/poetic vocabulary within the conceptual framework of Physical

Cinema that I was introduced to by Helena Jonsdottir.

I enjoy the greek myths but intensely dislike they way they are gendered so I took the myth of the Minotaur, the maze, Theseus and Ariadne and flipped it.



Theseus' task was to slaughter the Minotaur in a seemingly inescapable maze. Ariadne devised a plan to attach a thread to Theseus so he could make his way back to her. As the story unfolds, Theseus defeats the Minotaur, follows the thread back through the maze to Ariadne but when he reaches her, I have decided that she consumes him: as a spider often does her mate. The traditional hero is thus relegated to the role of facilitator whilst the real power and decision over life and death resides with the one who has the conceptual solution. Brains over brawn and a flipping of gender power.

I worked with a wonderful dancer/ice skater/choreographer: Isabelle Ragnarsson - there is a grace and thoughtfulness in the way she moves that complemented the underlying concept of the piece. The movement was filmed on a disused construction site amidst the foundation pillars - by flipping the image in post, the open landscape becomes a claustrophobic maze that accentuates the dancer's moves as she is transformed into a demi-spider.

That gender is fluid and changeable, that the narratives we have inherited as a culture are skewed and that we can rewrite everything if we need to.

Carl Olsson and Fabio Liberti (*Don't, kiss.mov*)

The movie investigates the theme of connection and relational codependency. The aim was to explore the Kiss as a starting point for physical, emotional and visual exploration. To transform the kiss into a means of communication; a point of contact that is at the same time the limit and the sparkle, momentum and friction of a raw and animalistic will that can easily be transformed into both concession and imposition.

Our interest was in the physical exploration of the kiss and to make sure it would apply to all genders as an inclusive movie promoting equality. Here the choice to zoom in to the point that the last images could belong to anyone independently from their sexual identification.

Don't, kiss exists as a theatre duet dance piece. The idea to create a movie out of the duet (*Don't, kiss .mov*) came to reveal aspects of the piece that would not be possible to be experienced by the live performance.

We wish the audience to re-experience the universal experience of kissing, have a new visual and physical expression of it. To engage with the performers and join our goal to promote love and equality.

Elle Frankenberg & August Florén (*Swarming Symphony*)

Kärlek, gemenskap, hopp och mod.

Filmen föddes utifrån tre specifika premisser: tekniken skulle vara stop motion-animation, musiken klassisk och temat postapokalyps. Vi ville leka med kontraster och upptäcka vad som händer i mötet mellan det fula och det fina, det ljusa och det mörka.

Vi tog kontakt med mimskådespelaren och dansaren Lucas Carlsson, som hjälpte oss att utforma våra karaktärsers (kackerlackornas) koreografi och undersöka de funderingar vi hade. Hur rör sig en kackerlacka som just har insett att den kan stå på två ben? Vilka begränsningar har den? Vilka möjligheter? Hur förhåller den sig till sin danspartner? Och vad kan gå fel när dansen blir för vild?

Värme!

Zafire Vrba (*On animals and Cleaning*)

Jag undersöker hur rasbiologi och fascism används i nationsbygget Sverige. En del kanske tror att dessa byggstenar tillhör historien men de används fortfarande idag. Idéerna

Detta är första gången jag själv inte är med i mina dansverk. Djuren som spelar i filmen fick sina egna liv och det var helt fantastiskt att se dem växa och ta form. Jag jobbar oftast med performance och steget till film är inte så långt. Materialet till filmen började som så ofta i ett performance inför publik. Jag filmade när publiken gått ut och sen ta jag till en ljudvärld och min egen berättarröst.

Varje djur symboliserar en dödssynd och har ett städredskap till sitt förfogande. Jag har gett minimalt med regi och koreografi, dansarna har fått kanalisera både sina bilder av djuren, dödssynderna och den tvångsmässiga städningen som genomförs med redskapen. Allt är filmat vid ett tillfälle och föregicks av bara ett par minuters repetition.

Jag önskar att nationalstaten Sverige går i graven tillsammans med alla andra nationalstater. Jag önskar också att människor blir bättre på att ta ansvar och slutar skylla ifrån sina fel på andra.

SCREENDANCE FESTIVAL PRESENTS: A SKEWED CONVERSATION FRIDAY 4th 17.30 – 17.45

Skewed Conversation is a 15 min dance film. An attempt to communicate with the city, asking are we integrated within it or do we disappear into it.



The film try to explore it and reconnect with it from a different point of view. Also exploring if we connect with the surrounding space? With people? Do we realize our body present in the spaces?

Director: Ahmed Hamed och Eman Hussein

Choreography & dance: Eman Hussein.

ABOUT AHMED HAMED



Ahmed Hamed is an Egyptian film director and producer. His debut short film is *Necessity Has No law* (2016) his second film is *Faces Burn* (2019) His third is *Skewed Conversation* 2019. Ahmed gained a BA in Theatre Science (acting & directing) from Helwan University in Egypt in 2015. After his studies, he completed a course in cinematography at the Institute of Cinema in Egypt in 2016. In 2017 he attended a course in documentary film directing at the Stockholm Academy of Dramatic Arts in Sweden just before his internship with the FID Festival International De Cinema Marseille, France. He received six awards and his

films have been shown at film festivals all over the world.

Recently involving a screening at the BBC Arabic Festival in London 2018 and aired on the BBC Arabic channel 2018. And at the launch of Sharjah Film Platform 2019, And ALFILM - Arab Film Festival Berlin 2019.



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