

Within my interdisciplinary movement practice, I seek to investigate 'alliances across disciplines' (Kappenberg, 2009, p. 24) such as the relationship between choreography and the screen. Through a variety of roles such as performer, choreographer, camera operator and editor, I have collaborated on, and created internationally screened and awarded screendance films. 'Dance [is] the ideal go-between for electronic and real bodies' (Vaccarino 1997, cited in Kappenberg, 2009, p. 5), however, challenges are often presented in this process. With this research, I aim to understand my various roles within screendance, by reflecting on the existing divide between my choreography, camera operation and editing in this area.

In this research I use the term 'screendance' various times. To briefly describe screendance, Rosenberg (2012) states that the representation of movement is changed by the screen and its space limitations thereby offering a new meaning to movement (cited in Lewis-Smith, 2018, p. 18). It is important to keep this description in mind when I refer to screendance as there are various terms concerning the intersection of dance and film, all implying different meanings.

At the start of my screendance journey, I worked as a choreographer/performer for other filmmakers. When watching the edited films, I felt a certain frustration, as my choreography was not best represented. I recall in one of these projects, footage of us performers marking the sequence made it to the final cut. The first self-realisation that this research brought to my attention is that, from screen practices over the last few years, I began to distance myself due to the 'constant power of negotiation [and the] need to decide who has the ultimate power' (Tan and Tan, 2021, p. 21), especially between the choreographer and editor. Interestingly, I now recognise this as the reason why I began to experiment with camera operation, which allowed me to not only choreograph for the screen but also the camera itself, where similar to Lewis-Smith (2018, p.14), 'not only were the dancers performing but I was too [while] moving in response to the choreography within the viewfinder'. This method allows my original choreography to be portrayed on the screen the way that I envision it, and through this research, I am now able to recognise that choreographer/camera operators 'close the

divide [between] performer, camera, and spectator [and] can be regarded as a pas de trois' (Lewis-Smith, 2018, p.12). This supports the idea that 'any aspects of a film's process [should] be choreographed by its maker' (Heighway, 2014, p.51), since 'lighting, editing, camera distance, and movement are equally potent performers' (Brannigan 2011, cited in Heighway, 2014, p.51).

As I question the potential shared skills of a choreographer and a filmmaker to 'investigate micro-choreographies on screen' (Nikolai, 2016, p.139), kinesthetic approaches link both roles, since filmmakers are constantly questioning 'what [they] want [the viewer] to feel' (Murch 2001, cited in Matthews, 2018, p. 14) and 'dancing operators [have] camera consciousness that enhances compositional openings as a form of camera dramaturgy' (Nikolai, 2016, p.131). Film allows 'the effect of kinesthetic empathy [meaning that] the visual act of watching a dance can elicit a sensation within the body of the viewer' (Matthews, 2018, p. 12), allowing them to 'become involved in the experience of [movement], even without moving' (Reason and Reynolds 2010, cited in Matthews, 2018, p. 11).

Reflecting on my kinesthetic awareness, initiated through my dance training, I find that further development of such awareness would enrich my filmmaking methods. For the first time, due to this research, I reflect on the connection of the body to its surroundings as a method to achieve more meaningful work. The embodiment of the landscape could allow natural choreographic impulses and material, for all filmmaking aspects, as a way to enhance the 'dialogue between the (animal) body and the (breathing) landscape it inhabits' (Vitaglione, 2016, p. 107). Ultimately, the question 'what do we [filmmakers] take from [the land], but especially [bring] to it?' (Vitaglione, 2016, p. 107), allows me to identify kinesthetic awareness as the next step towards the development of my practice in the choreographer/filmmaker relationship.

Furthermore, in the editing process, positionality friction can ensue, as the editor can often be seen to 'dominate, possibly removing the choreographer's prime authorial voice' (Tan and Tan, 2021, p. 20) as 'movement phrases get tossed around' (Salzer and Baer, 2015, p. 103). This issue led me to find an interesting perspective regarding the

importance of editing being conducted by the choreographer's instinct. Salze in an interview with dancer/filmmaker Bae asks: 'how do you approach post-production? [You] already mentioned that you are becoming a choreographer again' (Salzer and Baer, 2015, p. 107). I was never aware of this interesting perspective; of carrying on choreographing the screen, in post-production through 'rhythmic and repetitive editing techniques [which] create[s] a dance-like sequence' (Preston, 2006, p. 83).

An interesting example is *Birds* (2000). Without a dance background or human bodies, British filmmaker Hinton adopts a choreographic-like editing style that nuances dance, challenging 'traditional notions of dance and film [through] unconventional approaches to choreography' (Preston, 2006, p. 76). Incredibly, this then allows me to question my own editing process, where 'the creator of the movement material is [not] only the initial choreographer; [but can also be] the final choreographer [as] the editor' (Reddy, 2022, p.19).

In conclusion, understanding that, in a non-interdisciplinary screendance, the editor can have a louder voice and bigger 'opportunity to control' (Matthews, 2018, p. 14) and that 'the choreographer [surrenders] some of [their] power' (Tan and Tan, 2021, p. 20), allows me to recognise a deeper desire for control in post-production. However, more importantly, realising that working as a choreographer, camera operator and editor amplifies my understanding of authorship, has validated a certain self-permission to deeply re-involve myself with interdisciplinary film practices. 'Making a film and making a dance are a very similar kind of activity; they're both about giving structure to action' (Hinton 2006, cited in Heighway, 2014, p.51), and due to my corporeally-centered dance-informed eyes, I feel confident again to make decisions through the internal experience of dance and choreography, which supports 'the orchestration [of] timing, quality, and spatial progression of camera movement as choreographic tools' (Heighway, 2014, p.54). Through this research, I have also concluded, that a developed somatic relationship with the location and the camera linked with a choreographic-like editing process, could support me further to 'explore more natural [and] more liberated screendance paradigm in which the "dance" in screendance need not be "dance" movement, nor human motion, but anything kinetically driven' (Heighway, 2014, p. 44).

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