



2ND ANNUAL

SCREENDANCE FESTIVAL GALA CONCERT A

APRIL 2, 2022

Livestream Event

APRIL 3-10, 2022

View On Demand

ADJUDICATORS:

Rosely Conz

Ben Estabrook

Clare Schweitzer

Admission **2**

Institution: University of Maryland

CACHE **2**

Institution: Smith College

Evocation **3**

Institution: University of North Carolina at Greensboro

Sweet Sense **4**

Institution: N/A (ACDA Individual Member)

I am Nobody **4**

Institution: University of Iowa

WAKE **5**

Institution: Ohio State University

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Institution: Utah Valley University

Dream State **6**

Institution: University of Alabama

Weight of the Moon **7**

Institution: University of California, Irvine

recode part 3 **8**

Institution: Western Michigan University

Admission

Institution: University of Maryland

Director: Rebecca Hill (Student)

First Time Film Maker: Yes

Choreographer: Rebecca Hill

Sound: Bruna Lucchesi

Editor: Rebecca Hill

Costume Designer: Rebecca Hill

Camera Operator: Suzanne Creedon

Additional Design Elements: Lighting Designer: Michael Winston; Mask Maker: Tara Carisao

Cast: Bruna Lucchesi, Rebecca Hill, Suzanne Creedon, Michael Winston, Tara Carisao, Roxy King, Edima Essien, Amber Daniels, Elly Baker, Elta Goldstein

Synopsis: Admission is an excerpt from "Veiled" a dance for camera piece co-directed by Amber Daniels & Rebecca Hill as part of University of Maryland's School of Theatre Dance & Performance Studies Experimental Series. This work was created using vernacular dance vocabulary and envisioning what a Vaudeville style dance work is in the midst of a pandemic, protests, and a precarious political divide.

Director's Bio: Becky Hill is a percussive dancer, choreographer and square dance caller. She is a current MFA Candidate in dance at University of Maryland, was a 2018 OneBeat Fellow for U.S. State Department, a 2021 Strathmore Artist-in-Residence, and is a 2022 Artist-in-Residence at the John C. Campbell Folk School. She performs with the T-Mart Rounders, calls square dances and teaches dance throughout the country.

CACHE

Institution: Smith College

Director: Chrissy Martin (Student)

First Time Film Maker: Yes

Choreographer: Chrissy Martin

Sound: Vocal score derived in part from Who is in My Temple (Paramhansa Yogananda)

Editor: Chrissy Martin and Chien An-Yuan

Costume Designer: Chrissy Martin

Camera Operator: Chien An-Yuan

Cast: Chrissy Martin

Synopsis: CACHE is a truncated version of a longer work, T E M P L E, which emerged from a three-month site-specific practice of performing in isolation during the first summer of the COVID-19 epidemic. The inside of an old grain silo provides a clandestine performance location and a beautiful acoustic space to be filled with sound. What is hidden in the memories of the space reveals itself through the vessel of the performing body and the voice that reverberates through the column of crumbling concrete. CACHE is about discovering the sacredness of an empty chamber and finding

peace in isolation. Traces in the space remind us we are never truly alone, that we speak for entities around us that do not always express their presence. This film was produced on Anishinabewaki, Mississauga, Potawatami, Peoria, and Fox Indigenous land in Ann Arbor Township, MI.

Director's Bio: Chrissy Martin is an interdisciplinary performance artist and movement educator with roots in contemporary dance forms, postmodern experimental music, and physical theater. Chrissy blends contemporary dance and language/voice to rigorously examine her intersecting queer and neurodivergent identities. She graduated with a bachelor's degree in music with a focus on social praxis from New College of Florida in 2010, and is currently pursuing her Master's in choreography and performance at Smith College in Northampton, MA. She has performed with Sarasota Contemporary Dance, Muscle Memory Dance Theatre, Danielle Georgiou Dance Group, Dead White Zombies, Megan Rhyme Dance, BodyCompass Dance Projects, and Ayako Kato/Art Union Humanscape. Somatic practices such as Pilates, Gyrotonic® Expansion System, Body Mind Centering and Laban/Bartenieff Fundamentals inform Chrissy's integrated movement style, and she is a certified Pilates and Gyrotonic® instructor. Martin is an avid member of the global contact improvisation community and has studied with Nancy Stark Smith, KJ Holmes, Nita Little, Scott Wells and Kirstie Simpson. She has been a facilitator and leader of the Chicago Contact Improvisation Jam.

Evocation

Institution: University of North Carolina at Greensboro

Director: Emmalee Bradley (Student)

First Time Film Maker: Yes

Choreographer: Emmalee Bradley

Sound: Juliana Barwick

Editor: Emmalee Bradley

Costume Designer: Emmalee Bradley

Camera Operator: Emmalee Bradley

Cast: Chloe Seigel, Emily Dumonceaux, Jordan Hume, Hailey Harvey, Grace Gustafson, Taylor Cormier, Tiameng Nie

Synopsis: This film is in response to Refik Anadol's Melting Memories—which evolves visualizing the moment of remembering. This film acknowledges the ideas that Refik presents through his data sculptures: Memories are not static recollections, but ever-changing interpretations of past events; memories not as disappearing, but as melting or changing shape.

Director's Bio: Emmalee Bradley is an MFA student and a Graduate Assistant in the School of Dance at the University of North Carolina Greensboro. She is a native of South Carolina and a graduate of Winthrop University, where she received a BA in Dance with a Certification in K-12 education. Her current research interests include multidisciplinary work between dance and other art forms, and the concept of the mediated body.

Sweet Sense

Institution: N/A

Director: Jennifer Keller (ACDA Individual Member)

First Time Film Maker: No

Choreographer: Kari Hogleund

Sound: Emily Holden

Editor: Kari Hogleund

Costume Designer: Mary Margaret Stewart

Camera Operator: Jennifer Keller

Cast: Kari Hogleund

Synopsis: A woman escapes to a secret space to delight in her senses and curiosity. An ode to Nancy Stark Smith.

Director's Bio: Jennifer Keller is an educator, choreographer, and performer. Her work is inspired by collaborative practices, improvisation, contemporary partnering, and interactive technology. Keller has screened films in Brazil, Canada, France, Greece, Ireland, Italy, Malaysia, Sweden, as well as across the US. Keller teaches at Slippery Rock University, where she chairs the Department of Dance and previously served as Assistant to the Dean and as Interim Dean. Her professional credits include the Dance Alloy (Pittsburgh), Mark Taylor & Friends (NYC), Locktime Performance (San Diego, NYC) and Pennsylvania Dance Theatre (State College). She has received a Pittsburgh Foundation Award, Harry Schwalb Excellence in the Arts Award, SRU President's Award for Creative Achievement and Zuzak Teaching Artist/Scholar Award. Keller earned a BA from Connecticut College and a MFA from Arizona State University. Beginning her training of Contact Improvisation in 1986, she developed her practice with many influential teachers, including Nancy Stark Smith, Nina Martin, and Karen Nelson, among others. In 1997, she served as a co-curator for CI25 at Oberlin College. She is currently researching and curating video archives of Contact Improvisation for Oberlin's Critical Mass: Contact Improvisation @ 50 (July 2022) to provide context for past, present, and future visions of the form.

I am Nobody

Institution: University of Iowa

Director: Katie Phelan (Student)

First Time Film Maker: No

Choreographer: Katie Phelan

Sound: Music by Fjodor; Voice Over by Liat Graf; Poem "I am Nobody" by Haifa Abu Al-Nadi

Editor: Katie Phelan

Writer: Haifa Abu Al-Nadi

Costume Designer: N/A

Camera Operator: Katie Phelan

Other Credits: Animation: Katie Phelan

Cast: Animated dancers created from the embodied movement of Katie Phelan

Synopsis: As a contribution to the University of Iowa Art and Social Justice series, this project was made during the longstanding collaboration between the International Writing Program and the UI Department of Dance. As we strive toward ideals of justice and equity, diversity, and radical inclusion, we find ourselves in a precarious moment, pulled simultaneously by hope and trepidation, seeking possibility while recognizing the threats that stand in our way. Within this collaborative process, the poem served as inspiration for embodied movement, execution of choreography, and animation of dancers on screen. Rooted in research of kinesthetic empathy, the virtualized body on screen offers the spectator an understanding of what it is to perform an outline of one's self.

Director's Bio: Katie Phelan is a Midwest-based screendance creator, researcher, choreographer, and educator pursuing her MFA in dance at the University of Iowa. She holds a BFA in dance, a minor in journalism, and a minor in advertising from Oakland University. Katie is the founder of 16:9 Dance: a ScreenDance Collective. Katie has worked with Eisenhower Dance, Gregory Hancock Dance Theatre, Motus Dance Theatre, Phoenix Rising Dance Company, AscenDance Chicago, and J. Lindsay Brown Dance. Katie's choreographic works have been seen in NewDANCEFest by Eisenhower Dance, Cultivate by Motus Dance Theatre, and Hope by AscenDance Chicago. Her films have been shown in Festival of the Arts, Beijing Dance Academy's Dance Forum, American Dance Festival Association, FilmFest by Rogue Dancer, and Frostbite International Indie Fest.

WAKE

Institution: Ohio State University

Director: Mollie Wolf (Student)

First Time Film Maker: No

Choreographer: Mollie Wolf

Sound: Michael Wall "An Agreement", "Spiral", "Unisons" and natural sounds.

Editor: Mollie Wolf

Costume Designer: Mollie Wolf

Camera Operator: Mollie Wolf

Cast: Tom Tsai

Synopsis: Memory and premonition blend, as a lone traveller reckons with loss. Filmed in the ancestral lands of the Tongya, Kizh, Yuhaaviatam, Serrano & Vanyume.

Director's Bio: *no information submitted*

Double Double

Institution: Utah Valley University

Director: Hannah Fischer (Faculty)

First Time Film Maker: No

Choreographer: Brian Gerke in collaboration with with Kristi Bingham, Rachel Miller, Day Marcuz, Kaylan Hansen, Samantha Gomm, Ashlie Carlile, Raven Paraso, Miranda Reeves, Abbigail Lee, Sarah Hancock, Holly Ward, Lexie Johnson, Rebecca Lee, Natalie Cox, and Melissa Younkens

Sound: Sound by Hannah Fischer, Soundglobe, and Michael Wall

Editor: Hannah Fischer

Producer: Brian Gerke

Costume Designer: Melissa Younkens

Camera Operator: Utah Valley University Production Crew

Additional Design Elements: Lighting Design by William Peterson

Cast: *no information submitted*

Synopsis: *no information submitted*

Director's Bio: *no information submitted*

Dream State

Institution: University of Alabama

Director: Katy Weske (Student)

First Time Film Maker: Yes

Choreographer: Choreographer: Katy Weske

Sound: Original score by Colin Kemper, with lyrics by Sammi Bryan

Editor: Katy Weske and Tristan Hallman

Costume Designer: Katy Weske

Camera Operator: Tristan Hallman

Other Credits: Director of Photography: Tristan Hallman

Cast: Olivia Philips, Hannah Mixon, Amelia Paul, Bailey Smith, Brelyn Reece, Caitlyn Savage, Skylar Thompson, Caroline McGrath, Draven Arnold, Emma Dean, Emma O'Brien, Sydney Pogue

Synopsis: *no information submitted*

Director's Bio: Katy Weske grew up in Memphis, Tennessee, with a background in competitive gymnastics until she began dancing at the age of 17. Katy graduated high school in 2019 and joined The University of Alabama in the fall as a double major in Dance and Creative Media. She has been a performer in Dance Alabama and Alabama Repertory Dance Theatre. In 2020/2021 she was awarded the "Outstanding Freshman" and the "Dance Alabama" award respectively by the UA dance faculty. Katy began her photography journey her junior year of high school, and specializes in sports, lifestyle, and stage photography. She has had the opportunity to continually assist with videography and photography for Dance Alabama, The Alabama Festival of Ballet, and Alabama Repertory Dance Theatre, and owns her own photography business as well. Katy was recently given the opportunity to become the Creative Director for Alabama gymnastics fall of 2021. She has also continued to serve as a historian on the Dance Alabama Board this year. She plans to continue her creative careers her senior year at

the university, and she plans to continue teaching, photographing, and choreographing after she graduates.

Weight of the Moon

Institution: University of California, Irvine

Director: Lindsay Erin Gilmour (Faculty)

First Time Film Maker: Yes

Choreographer: Lindsay Gilmour

Sound: Sound Designer: Nathan Whitmont; Original Compositions: Chris Seeds

Editor: Nathan Whitmont

Costume Designer: Nathan Whitmont

Camera Operator: Nathan Whitmont

Cast: Aliya Kerimujiang

Synopsis: This screendance explores the interconnected and reciprocal relationship between body and ocean through the Discipline of Authentic Movement. I question: How is it different if I witness the whole of the ocean or focus on the singular wet body of a sea anemone? What can I learn from tracking the experience in my own body as I witness the slow changing of the tide or the swift crash of waves? And if I am witnessing the ocean and non-human animals, aren't they witnessing me? Inspired by David Abram's work and phenomenology's concepts of intersubjectivity and the life world, this screendance explores the reciprocal relationship between mover and ocean. I invite sensing instead of making sense, encouraging direct experience with the natural world without conceptualizing. The camera and dancer are in dialogue with the ocean and non-human animals. The sand, seaweed, and sagebrush cease to be inert objects of perception with dancer at the center, but rather animate entities with which the dancer and camera are in conversation. There are many ways to engage, disrupt, shift and heal our communities, selves, and environment. This film is a quiet revolution of deep presence encouraging listening and conversation where we experience ourselves not as the center, but as a thread in a larger fabric of being. It is a call to action—to pay attention, to be present and to be awake to the world around and within us.

Director's Bio: Lindsay Gilmour is a performer, choreographer, filmmaker, and educator. Her work explores presence, ritual, and rebellion--fusing text, voice, and the moving body. She combines the mystical, political, and absurd, both honoring and poking fun at the human condition. Her most recent works delve into embodying local landscapes and our need for wild untamed spaces. She is the recipient of a Nehru Fulbright Award for Academic and Professional Excellence (2018) and a Hellman Fellowship (2020-2021) in support of her research exploring the preservation, adaptation, and innovation of Ritual Dance in Vajrayana Buddhist Nunneries and Monasteries in India. She is deeply interested in embodied knowledge and exploring what ancient dances might share with contemporary somatic movement practices. She is an Assistant Professor of Dance at University of California Irvine.

recode part 3

Institution: Western Michigan University

Director: Kelsey Paschich, Kevin Abbott (Faculty)

First Time Film Maker: No

Choreographer: Kelsey Paschich

Sound: Sound Composition Michael Wall

Editor: Kevin Abbott

Costume Designer: Kelsey Paschich & Kevin Abbott

Camera Operator: John Mackenzie

Additional Design Elements: Concept & Direction: Kelsey Paschich, Kevin Abbott;

Virtual Design & Animation: Kevin Abbott; Staging: Kelsey Paschich

Cast: Claire Binguet, Noelle Dewees, Kiera Brown, Quetzie Jacob, Chloe Gunkel, Lauren Janney, Mariya Calhoun, Mary Grace Geise, Evie Mourtos

Project Statement: Can technology create a space that deepens our understanding of the human experience? Kelsey Paschich uses dance and technology as a language that makes transparent the space between dream + reality with spontaneity, juxtaposition, the element of surprise and challenges the preconceived understanding of real versus surreal. Her work often utilizes multi-media elements inspired by surrealism as the theoretical + conceptual framework. She views dance as a medium that can embolden change for a better world and can be shared across many mediums.

Synopsis: Recode explores dualistic identities existing during the COVID-19 Pandemic. Through film and motion capture, this work utilizes dance to explore how information can be lost, glitched, or broken down through the current modes of communication, therefore transforming how humans are interacting with each other and themselves. Concept Kelsey Paschich + Kevin Abbott Direction Kevin Abbott + Kelsey Paschich Choreographer Kelsey Paschich Virtual Movement Composer Kevin Abbott Visual Design, Animation, Lighting and Digital Cinematography Kevin Abbott Video Cinematography John MacKenzie Editing Kevin Abbott + John MacKenzie Dancers Claire Binguet + Noelle Dewees + Kiera Brown + Quetzie Jacobs + Chloe Gunkel + Lauren Janney + Mariya Calhoun + Mary Grace Geise + Evie Mourtos Music Michael Wall Premiered at Western Michigan University's Dance Department Virtual Winter Gala 2021 *Recipient of the Creative Living for Dancers Award "The Creative Living for Dancers" A project by STU Arts & Briana Ashley Stuart.

Directors' Bios: Kelsey Paschich is a dancer, choreographer, educator, interdisciplinary artist. She is an Assistant Professor of Dance at Western Michigan University. Paschich holds an MFA in Dance from the University of New Mexico and she holds a BFA in Dance from Point Park University. She is 1 of 36 Countertechnique® Certified Teachers globally and also teaches ballet, pointe, modern, jazz, improvisation, choreography and theory. Her international performance career spans 20 years and multiple genres. Paschich has performed extensively with: The Moscow State Classical Ballet, DCDC2, Thodos Dance Chicago, River North Chicago Dance Company, the Chicago Symphony Orchestra, the Interdansa Dance Festival, Keshet Dance Company, ARCOS Dance, the Edinburgh Fringe Festival, and the Hannibal Project in Solden,

Austria. She is the Founder and Artistic Director of project whitewall where she experiments and creates live + digital work that explores humanness, the moving body, and its relationship to technology. She views dance as a language that can be shared across many mediums. Her work often utilizes multi-media elements inspired by surrealism as the theoretical and conceptual framework. Her current digital work has been screened in Germany, Portugal, Turkey, and throughout the United States. Paschich is the recipient of Distant Digital Dance Maker commission for Tanz mit dem Tiger 2021(Ulm, Germany), Creative Living for Dancers Award 2021 (Brussels, Belgium), the Dancing Lab Residency at the National Center for Choreography at the University of Akron (NCCAkron) 2021, she was also an invited presenter at the Society of Korean Dance Studies International Symposium 2021 (Seoul, Korea), and was the recipient of the National Dizzy Feet Foundation Gene Kelly Legacy Scholarship in 2016. Pichincha's choreographic and performative experience continues to inform her pedagogical methodology in providing a progressive and holistic education that cultivates the next generation of artists.

Kevin Abbott, Director of the Center for Advancing Art and Research at Western Michigan University, has been combining media technology with the arts for over 20 years. An accomplished designer and artist, Kevin's work has focused primarily on the integration of digital media with live performance, collaborating on over 30 theatre, dance and music performances. Kevin has worked with a wide variety of media technologies, animation, stereoscopic projections, motion capture, and video games. His current interests include the blending of video, dance, animation and real time rendering.

Admission **2**

Institution: University of Maryland

CACHE **2**

Institution: Smith College

Evocation **3**

Institution: University of North Carolina at Greensboro

Sweet Sense **4**

Institution: N/A (ACDA Individual Member)

I am Nobody **4**

Institution: University of Iowa

WAKE **5**

Institution: Ohio State University

Double Double **5**

Institution: Utah Valley University

Dream State **6**

Institution: University of Alabama

Weight of the Moon **7**

Institution: University of California, Irvine

recode part 3 **8**

Institution: Western Michigan University

Admission

Institution: University of Maryland

Director: Rebecca Hill (Student)

First Time Film Maker: Yes

Choreographer: Rebecca Hill

Sound: Bruna Lucchesi

Editor: Rebecca Hill

Costume Designer: Rebecca Hill

Camera Operator: Suzanne Creedon

Additional Design Elements: Lighting Designer: Michael Winston; Mask Maker: Tara Carisao

Cast: Bruna Lucchesi, Rebecca Hill, Suzanne Creedon, Michael Winston, Tara Carisao, Roxy King, Edima Essien, Amber Daniels, Elly Baker, Elta Goldstein

Synopsis: Admission is an excerpt from "Veiled" a dance for camera piece co-directed by Amber Daniels & Rebecca Hill as part of University of Maryland's School of Theatre Dance & Performance Studies Experimental Series. This work was created using vernacular dance vocabulary and envisioning what a Vaudeville style dance work is in the midst of a pandemic, protests, and a precarious political divide.

Director's Bio: Becky Hill is a percussive dancer, choreographer and square dance caller. She is a current MFA Candidate in dance at University of Maryland, was a 2018 OneBeat Fellow for U.S. State Department, a 2021 Strathmore Artist-in-Residence, and is a 2022 Artist-in-Residence at the John C. Campbell Folk School. She performs with the T-Mart Rounders, calls square dances and teaches dance throughout the country.

CACHE

Institution: Smith College

Director: Chrissy Martin (Student)

First Time Film Maker: Yes

Choreographer: Chrissy Martin

Sound: Vocal score derived in part from Who is in My Temple (Paramhansa Yogananda)

Editor: Chrissy Martin and Chien An-Yuan

Costume Designer: Chrissy Martin

Camera Operator: Chien An-Yuan

Cast: Chrissy Martin

Synopsis: CACHE is a truncated version of a longer work, T E M P L E, which emerged from a three-month site-specific practice of performing in isolation during the first summer of the COVID-19 epidemic. The inside of an old grain silo provides a clandestine performance location and a beautiful acoustic space to be filled with sound. What is hidden in the memories of the space reveals itself through the vessel of the performing body and the voice that reverberates through the column of crumbling concrete. CACHE is about discovering the sacredness of an empty chamber and finding

peace in isolation. Traces in the space remind us we are never truly alone, that we speak for entities around us that do not always express their presence. This film was produced on Anishinabewaki, Mississauga, Potawatami, Peoria, and Fox Indigenous land in Ann Arbor Township, MI.

Director's Bio: Chrissy Martin is an interdisciplinary performance artist and movement educator with roots in contemporary dance forms, postmodern experimental music, and physical theater. Chrissy blends contemporary dance and language/voice to rigorously examine her intersecting queer and neurodivergent identities. She graduated with a bachelor's degree in music with a focus on social praxis from New College of Florida in 2010, and is currently pursuing her Master's in choreography and performance at Smith College in Northampton, MA. She has performed with Sarasota Contemporary Dance, Muscle Memory Dance Theatre, Danielle Georgiou Dance Group, Dead White Zombies, Megan Rhyme Dance, BodyCompass Dance Projects, and Ayako Kato/Art Union Humanscape. Somatic practices such as Pilates, Gyrotonic® Expansion System, Body Mind Centering and Laban/Bartenieff Fundamentals inform Chrissy's integrated movement style, and she is a certified Pilates and Gyrotonic® instructor. Martin is an avid member of the global contact improvisation community and has studied with Nancy Stark Smith, KJ Holmes, Nita Little, Scott Wells and Kirstie Simpson. She has been a facilitator and leader of the Chicago Contact Improvisation Jam.

Evocation

Institution: University of North Carolina at Greensboro

Director: Emmalee Bradley (Student)

First Time Film Maker: Yes

Choreographer: Emmalee Bradley

Sound: Juliana Barwick

Editor: Emmalee Bradley

Costume Designer: Emmalee Bradley

Camera Operator: Emmalee Bradley

Cast: Chloe Seigel, Emily Dumonceaux, Jordan Hume, Hailey Harvey, Grace Gustafson, Taylor Cormier, Tiameng Nie

Synopsis: This film is in response to Refik Anadol's Melting Memories—which evolves visualizing the moment of remembering. This film acknowledges the ideas that Refik presents through his data sculptures: Memories are not static recollections, but ever-changing interpretations of past events; memories not as disappearing, but as melting or changing shape.

Director's Bio: Emmalee Bradley is an MFA student and a Graduate Assistant in the School of Dance at the University of North Carolina Greensboro. She is a native of South Carolina and a graduate of Winthrop University, where she received a BA in Dance with a Certification in K-12 education. Her current research interests include multidisciplinary work between dance and other art forms, and the concept of the mediated body.

Sweet Sense

Institution: N/A

Director: Jennifer Keller (ACDA Individual Member)

First Time Film Maker: No

Choreographer: Kari Hogleund

Sound: Emily Holden

Editor: Kari Hogleund

Costume Designer: Mary Margaret Stewart

Camera Operator: Jennifer Keller

Cast: Kari Hogleund

Synopsis: A woman escapes to a secret space to delight in her senses and curiosity. An ode to Nancy Stark Smith.

Director's Bio: Jennifer Keller is an educator, choreographer, and performer. Her work is inspired by collaborative practices, improvisation, contemporary partnering, and interactive technology. Keller has screened films in Brazil, Canada, France, Greece, Ireland, Italy, Malaysia, Sweden, as well as across the US. Keller teaches at Slippery Rock University, where she chairs the Department of Dance and previously served as Assistant to the Dean and as Interim Dean. Her professional credits include the Dance Alloy (Pittsburgh), Mark Taylor & Friends (NYC), Locktime Performance (San Diego, NYC) and Pennsylvania Dance Theatre (State College). She has received a Pittsburgh Foundation Award, Harry Schwalb Excellence in the Arts Award, SRU President's Award for Creative Achievement and Zuzak Teaching Artist/Scholar Award. Keller earned a BA from Connecticut College and a MFA from Arizona State University. Beginning her training of Contact Improvisation in 1986, she developed her practice with many influential teachers, including Nancy Stark Smith, Nina Martin, and Karen Nelson, among others. In 1997, she served as a co-curator for CI25 at Oberlin College. She is currently researching and curating video archives of Contact Improvisation for Oberlin's Critical Mass: Contact Improvisation @ 50 (July 2022) to provide context for past, present, and future visions of the form.

I am Nobody

Institution: University of Iowa

Director: Katie Phelan (Student)

First Time Film Maker: No

Choreographer: Katie Phelan

Sound: Music by Fjodor; Voice Over by Liat Graf; Poem "I am Nobody" by Haifa Abu Al-Nadi

Editor: Katie Phelan

Writer: Haifa Abu Al-Nadi

Costume Designer: N/A

Camera Operator: Katie Phelan

Other Credits: Animation: Katie Phelan

Cast: Animated dancers created from the embodied movement of Katie Phelan

Synopsis: As a contribution to the University of Iowa Art and Social Justice series, this project was made during the longstanding collaboration between the International Writing Program and the UI Department of Dance. As we strive toward ideals of justice and equity, diversity, and radical inclusion, we find ourselves in a precarious moment, pulled simultaneously by hope and trepidation, seeking possibility while recognizing the threats that stand in our way. Within this collaborative process, the poem served as inspiration for embodied movement, execution of choreography, and animation of dancers on screen. Rooted in research of kinesthetic empathy, the virtualized body on screen offers the spectator an understanding of what it is to perform an outline of one's self.

Director's Bio: Katie Phelan is a Midwest-based screendance creator, researcher, choreographer, and educator pursuing her MFA in dance at the University of Iowa. She holds a BFA in dance, a minor in journalism, and a minor in advertising from Oakland University. Katie is the founder of 16:9 Dance: a ScreenDance Collective. Katie has worked with Eisenhower Dance, Gregory Hancock Dance Theatre, Motus Dance Theatre, Phoenix Rising Dance Company, AscenDance Chicago, and J. Lindsay Brown Dance. Katie's choreographic works have been seen in NewDANCEFest by Eisenhower Dance, Cultivate by Motus Dance Theatre, and Hope by AscenDance Chicago. Her films have been shown in Festival of the Arts, Beijing Dance Academy's Dance Forum, American Dance Festival Association, FilmFest by Rogue Dancer, and Frostbite International Indie Fest.

WAKE

Institution: Ohio State University

Director: Mollie Wolf (Student)

First Time Film Maker: No

Choreographer: Mollie Wolf

Sound: Michael Wall "An Agreement", "Spiral", "Unisons" and natural sounds.

Editor: Mollie Wolf

Costume Designer: Mollie Wolf

Camera Operator: Mollie Wolf

Cast: Tom Tsai

Synopsis: Memory and premonition blend, as a lone traveller reckons with loss. Filmed in the ancestral lands of the Tongya, Kizh, Yuhaaviatam, Serrano & Vanyume.

Director's Bio: *no information submitted*

Double Double

Institution: Utah Valley University

Director: Hannah Fischer (Faculty)

First Time Film Maker: No

Choreographer: Brian Gerke in collaboration with with Kristi Bingham, Rachel Miller, Day Marcuz, Kaylan Hansen, Samantha Gomm, Ashlie Carlile, Raven Paraso, Miranda Reeves, Abbigail Lee, Sarah Hancock, Holly Ward, Lexie Johnson, Rebecca Lee, Natalie Cox, and Melissa Younkens

Sound: Sound by Hannah Fischer, Soundglobe, and Michael Wall

Editor: Hannah Fischer

Producer: Brian Gerke

Costume Designer: Melissa Younkens

Camera Operator: Utah Valley University Production Crew

Additional Design Elements: Lighting Design by William Peterson

Cast: *no information submitted*

Synopsis: *no information submitted*

Director's Bio: *no information submitted*

Dream State

Institution: University of Alabama

Director: Katy Weske (Student)

First Time Film Maker: Yes

Choreographer: Choreographer: Katy Weske

Sound: Original score by Colin Kemper, with lyrics by Sammi Bryan

Editor: Katy Weske and Tristan Hallman

Costume Designer: Katy Weske

Camera Operator: Tristan Hallman

Other Credits: Director of Photography: Tristan Hallman

Cast: Olivia Philips, Hannah Mixon, Amelia Paul, Bailey Smith, Brelyn Reece, Caitlyn Savage, Skylar Thompson, Caroline McGrath, Draven Arnold, Emma Dean, Emma O'Brien, Sydney Pogue

Synopsis: *no information submitted*

Director's Bio: Katy Weske grew up in Memphis, Tennessee, with a background in competitive gymnastics until she began dancing at the age of 17. Katy graduated high school in 2019 and joined The University of Alabama in the fall as a double major in Dance and Creative Media. She has been a performer in Dance Alabama and Alabama Repertory Dance Theatre. In 2020/2021 she was awarded the "Outstanding Freshman" and the "Dance Alabama" award respectively by the UA dance faculty. Katy began her photography journey her junior year of high school, and specializes in sports, lifestyle, and stage photography. She has had the opportunity to continually assist with videography and photography for Dance Alabama, The Alabama Festival of Ballet, and Alabama Repertory Dance Theatre, and owns her own photography business as well. Katy was recently given the opportunity to become the Creative Director for Alabama gymnastics fall of 2021. She has also continued to serve as a historian on the Dance Alabama Board this year. She plans to continue her creative careers her senior year at

the university, and she plans to continue teaching, photographing, and choreographing after she graduates.

Weight of the Moon

Institution: University of California, Irvine

Director: Lindsay Erin Gilmour (Faculty)

First Time Film Maker: Yes

Choreographer: Lindsay Gilmour

Sound: Sound Designer: Nathan Whitmont; Original Compositions: Chris Seeds

Editor: Nathan Whitmont

Costume Designer: Nathan Whitmont

Camera Operator: Nathan Whitmont

Cast: Aliya Kerimujiang

Synopsis: This screendance explores the interconnected and reciprocal relationship between body and ocean through the Discipline of Authentic Movement. I question: How is it different if I witness the whole of the ocean or focus on the singular wet body of a sea anemone? What can I learn from tracking the experience in my own body as I witness the slow changing of the tide or the swift crash of waves? And if I am witnessing the ocean and non-human animals, aren't they witnessing me? Inspired by David Abram's work and phenomenology's concepts of intersubjectivity and the life world, this screendance explores the reciprocal relationship between mover and ocean. I invite sensing instead of making sense, encouraging direct experience with the natural world without conceptualizing. The camera and dancer are in dialogue with the ocean and non-human animals. The sand, seaweed, and sagebrush cease to be inert objects of perception with dancer at the center, but rather animate entities with which the dancer and camera are in conversation. There are many ways to engage, disrupt, shift and heal our communities, selves, and environment. This film is a quiet revolution of deep presence encouraging listening and conversation where we experience ourselves not as the center, but as a thread in a larger fabric of being. It is a call to action—to pay attention, to be present and to be awake to the world around and within us.

Director's Bio: Lindsay Gilmour is a performer, choreographer, filmmaker, and educator. Her work explores presence, ritual, and rebellion--fusing text, voice, and the moving body. She combines the mystical, political, and absurd, both honoring and poking fun at the human condition. Her most recent works delve into embodying local landscapes and our need for wild untamed spaces. She is the recipient of a Nehru Fulbright Award for Academic and Professional Excellence (2018) and a Hellman Fellowship (2020-2021) in support of her research exploring the preservation, adaptation, and innovation of Ritual Dance in Vajrayana Buddhist Nunneries and Monasteries in India. She is deeply interested in embodied knowledge and exploring what ancient dances might share with contemporary somatic movement practices. She is an Assistant Professor of Dance at University of California Irvine.

recode part 3

Institution: Western Michigan University

Director: Kelsey Paschich, Kevin Abbott (Faculty)

First Time Film Maker: No

Choreographer: Kelsey Paschich

Sound: Sound Composition Michael Wall

Editor: Kevin Abbott

Costume Designer: Kelsey Paschich & Kevin Abbott

Camera Operator: John Mackenzie

Additional Design Elements: Concept & Direction: Kelsey Paschich, Kevin Abbott;

Virtual Design & Animation: Kevin Abbott; Staging: Kelsey Paschich

Cast: Claire Binguet, Noelle Dewees, Kiera Brown, Quetzie Jacob, Chloe Gunkel,

Lauren Janney, Mariya Calhoun, Mary Grace Geise, Evie Mourtos

Project Statement: Can technology create a space that deepens our understanding of the human experience? Kelsey Paschich uses dance and technology as a language that makes transparent the space between dream + reality with spontaneity, juxtaposition, the element of surprise and challenges the preconceived understanding of real versus surreal. Her work often utilizes multi-media elements inspired by surrealism as the theoretical + conceptual framework. She views dance as a medium that can embolden change for a better world and can be shared across many mediums.

Synopsis: Recode explores dualistic identities existing during the COVID-19 Pandemic. Through film and motion capture, this work utilizes dance to explore how information can be lost, glitched, or broken down through the current modes of communication, therefore transforming how humans are interacting with each other and themselves. Concept Kelsey Paschich + Kevin Abbott Direction Kevin Abbott + Kelsey Paschich Choreographer Kelsey Paschich Virtual Movement Composer Kevin Abbott Visual Design, Animation, Lighting and Digital Cinematography Kevin Abbott Video Cinematography John MacKenzie Editing Kevin Abbott + John MacKenzie Dancers Claire Binguet + Noelle Dewees + Kiera Brown + Quetzie Jacobs + Chloe Gunkel + Lauren Janney + Mariya Calhoun + Mary Grace Geise + Evie Mourtos Music Michael Wall Premiered at Western Michigan University's Dance Department Virtual Winter Gala 2021 *Recipient of the Creative Living for Dancers Award "The Creative Living for Dancers" A project by STU Arts & Briana Ashley Stuart.

Directors' Bios: Kelsey Paschich is a dancer, choreographer, educator, interdisciplinary artist. She is an Assistant Professor of Dance at Western Michigan University. Paschich holds an MFA in Dance from the University of New Mexico and she holds a BFA in Dance from Point Park University. She is 1 of 36 Countertechnique® Certified Teachers globally and also teaches ballet, pointe, modern, jazz, improvisation, choreography and theory. Her international performance career spans 20 years and multiple genres. Paschich has performed extensively with: The Moscow State Classical Ballet, DCDC2, Thodos Dance Chicago, River North Chicago Dance Company, the Chicago Symphony Orchestra, the Interdansa Dance Festival, Keshet Dance Company, ARCOS Dance, the Edinburgh Fringe Festival, and the Hannibal Project in Solden,

Austria. She is the Founder and Artistic Director of project whitewall where she experiments and creates live + digital work that explores humanness, the moving body, and its relationship to technology. She views dance as a language that can be shared across many mediums. Her work often utilizes multi-media elements inspired by surrealism as the theoretical and conceptual framework. Her current digital work has been screened in Germany, Portugal, Turkey, and throughout the United States. Paschich is the recipient of Distant Digital Dance Maker commission for Tanz mit dem Tiger 2021(Ulm, Germany), Creative Living for Dancers Award 2021 (Brussels, Belgium), the Dancing Lab Residency at the National Center for Choreography at the University of Akron (NCCAkron) 2021, she was also an invited presenter at the Society of Korean Dance Studies International Symposium 2021 (Seoul, Korea), and was the recipient of the National Dizzy Feet Foundation Gene Kelly Legacy Scholarship in 2016. Pichincha's choreographic and performative experience continues to inform her pedagogical methodology in providing a progressive and holistic education that cultivates the next generation of artists.

Kevin Abbott, Director of the Center for Advancing Art and Research at Western Michigan University, has been combining media technology with the arts for over 20 years. An accomplished designer and artist, Kevin's work has focused primarily on the integration of digital media with live performance, collaborating on over 30 theatre, dance and music performances. Kevin has worked with a wide variety of media technologies, animation, stereoscopic projections, motion capture, and video games. His current interests include the blending of video, dance, animation and real time rendering.

The American College Dance Association gratefully acknowledges the following people for making the 2022 Screendance Festival a success:

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