

# REELDANCE RETROSPECTIVE

## BIG CITY LIGHTS\*

Curatorial Essay

By Erin Brannigan

### Dancescreen

This program of dancefilms represents a certain and specific period of work in this field in Sydney 2000-2008 when, as elsewhere in Australia and the rest of the world, a new genre of short films called dancescreen appeared. Such films were being commissioned by broadcasters, supported by arts funding bodies, self-funded by choreographers and directors, and filled bespoke events and festivals that formed an international touring platform for the work. This new form was important in raising the visibility of dance and dance artists, but was also understood as a new intermedial art form that encompassed documentaries and referenced video art as it had emerged since mid-twentieth-century, as well as other screen forms such as music video. Academic books and articles were written, a journal set-up, media reviewed festivals such as Australia's ReelDance International dance Screen Festival, and other national programs such as the exhibition [24 Frames Per Second](#) at Carriageworks in 2015 kept the art form visible.

Dance screen has appeared in programs at Performance Space and Dancehouse since the 1990s; Steps 1 1994, Next Steps 1995, Intersteps 1996 and Antistatic 1997 at Performance Space, and Dance Lumiere 1997, 1998, 1999, Bodyworks on Screen 2000 at Dancehouse, (the latter 2 in partnership with Cinemedia). These programs involved curators Mathew Bergan, Tracie Mitchell, Leisa Shelton, Michelle Mahrer and myself (I curated my first dance screen program for Performance Space in 1997 and Dancehouse in 1998). It is hard to imagine the ReelDance films presented here existing without the cultural context of Performance Space and the excellent coverage of RealTime that provided a discursive container for the works.

Throughout the early 2000s, the shift to installation work followed live dance into the gallery and museum, but things went a little quiet internationally until a revival in the early 2020s driven, to a large extent, by the hyper-visibility of dance online throughout and following the Covid-19 pandemic. Recent programs include the primarily online Dance Cinema programming, [Flow](#) in Adelaide 2022, and RealReel at the Substation in Melbourne in 2022. Dance (Lens) at Dancehouse in Melbourne has been programming events since 2020 and throughout the pandemic and has become a hub for local makers with its workshops and industry events as well as a connection to the international scene through

partnerships. Dance (Lens) began when Dancehouse's director, Joshua Wright, sought ways to help dance artists stay in relation with audiences during the first year of pandemic lockdowns.

## ReelDance

ReelDance ran from 2000-2012, and over its 12 years it encouraged and supported a rich field of practice at the dance-screen interface. Screen dance can often give an indication of the direction in which live dance can be heading in a local scene due to its relative ease of production; a general sense of what's relevant, what's needed and where we are as a broad community. The films chosen here include a range of dance forms with influences from Butoh, Bodyweather, Hip Hop, physical theatre, Indigenous dance forms, yoga, and many other styles and training systems that have shaped Sydney dance practice. The filmmakers, choreographers and dancers in the films represent a cross-section of those involved in the Sydney independent dance scene in and around Performance Space during this time. They also demonstrate an attention to cinematic languages and traditions, a self-consciously avant-garde approaches, and some assumptions and challenges regarding what constitutes 'dance' or 'choreography,' perhaps more tied to techniques of the body or filmmaking here than in more recent work.

ReelDance played an important role in defining the field both nationally and internationally. It was an international festival and installation program (in alternating years) that partnered with organisations across Australia and New Zealand and toured to 12 cities at its peak. International partners included Videodanza in Barcelona, Napolidanza in Naples, Cinedans in Amsterdam, Monaco Dance Forum, Tempo in Christchurch, and dança em foco in Brazil. Funded by the Australia Council for the Arts, Create NSW, NSWFTO and Screen Australia, it supported new work through commissions and workshops, and hosted mentors such as Miriam King, Pascal Magnin, Wim Vandekeybus, Margie Medlin, Miranda Pennell, Thierry de Mey, Katrina McPherson, Simon Fildes and David Hinton. It's [collection](#) is archived at UNSW Library.

The invitation from Liveworks 2023 co-curator Rosie Dennis to revisit ReelDance in the context of the 40th anniversary of Performance Space emerged from a web of relationships and histories. Rosie's rationale was a desire to honour the history of Sydney-based dance screen work in the context of the local dance community, the role of ReelDance therein, and its relationship with Performance Space. For this reason, I chose the curatorial frame of Sydney-based artists whose work was screened in [ReelDance 2000-2008](#) during my time as director.

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# REELDANCE BIOS

## **Sunrise at Midnight (2001)**

Sunrise at Midnight is both a documentary portrait of Yumi Umiumare, a contemporary Japanese/Australian butoh dancer, and a Japanese Ghost story set in the Australian Desert. The film is inspired by an historic photograph of a troupe of Japanese female performers who toured outback towns at the turn of the century, and the tale of one such performer, Noriko, who wandered into the desert and never came back.

### **Credits**

Writer/Director: Sean O'Brien

Choreography and Dance: Yumi Umiumare, Tony Yap

Producer: Sophie Jackson and Sean O'Brien

Camera: Simon Von Wolkenstein, Sean O'Brien

Editor: Nick Meyers

Set Design: Robert Herbert

Music: Satsuki Odamura and Anne Norman Electronic

Soundscape: Kazumichi Grime

### **Lead Artist Bios**

**Sean O'Brien:** Sean O'Brien has been making films, producing radio documentaries, recording oral history interviews, and creating visual art, for many years. Key works include short films *The Sapphire Room* and *Sunrise at Midnight*; film documentary *Two Thirds Sky – Artists in Desert Country*; radio features *Red Dust Travellers*, *Asia Overland* and *Do That Dance!*; plus conducting numerous oral history interviews with key Australian creatives, and presenting exhibitions of his drawing and painting works.

**Yumi Umiumare:** Born in Hyogo, Japan, Yumi Umiumare is the only Butoh Dancer in Australia and the creator of original Butoh Cabaret works. Originally a member of the seminal Butoh Company *DaiRakudakan* in Tokyo, she came to Australia to perform at the Melbourne International Festival in 1991. Yumi has been creating and teaching her distinctive style of works for nearly 30 years, receiving critical acclaim and garnering her and her collaborators several Green Room Awards

**Tony Yap:** Born in Melaka, Malaysia, Tony Yap is an accomplished dancer and multidisciplinary artist who explores and creates an individual dance-theatre language informed by psychophysical research, Asian shamanistic trance dance, butoh and 'psycho-vocal' experimentations.

## **Catching and Killing (2006)**

Inspired by the films of Swedish artists Gunilla Heilborn and Mårten Nilsson, this night escapade by a group of friends is punctured by dancing that is at once trancelike, then possessed.

## **Credits**

Director: Squareyed Films (Sean Gilligan and Sarah-Jane Woulahan)

Music Artist: Youth Group

Choreographer: Jane McKernan

Performers: Lizzie Thomson, Brian Fuata, Hannah Gee-Claugh, Jacob Livermore and Chafia Brooks.

DOP: Tim McGahan ACS

Art Direction: Michelle Sotheren

Make-Up: Emma Louise

Hair: Chris Stewart

Label: EMI Music Australia

## **Lead Artist Bios**

**Sean Gilligan:** Sean has directed over 40 music videos for many of Australia's (and a few of NZ's) most acclaimed and iconic musicians including Missy Higgins, Silverchair, The Birds of Tokyo, Gin Wigmore, The Sleepy Jackson, The Living End, Kasey Chambers and Tim Finn. His music videos have racked up over 17 million views on YouTube. Sean's films have won accolades and screened widely. His latest as writer/director, *The Baby Whisperer*, premiered at *Screamfest LA* in 2017 and *Flickerfest* in 2018 before hitting the festival circuit and screening internationally. His feature documentary *Fantome Island*, premiered at *The Brisbane International Film Festival* and won *Best Australian Film* at the *Human Rights, Arts and Film Festival*. It screens regularly on NITV and is frequently streamable via SBS On Demand.

**Sarah-Jane Woulahan:** Sarah-Jane Woulahan is a Melbourne-based writer and director whose work spans fiction, documentary, art and VR. Her shorts have screened at festivals internationally including *SxSW* and her Screen Australia funded sci-fi short *A Terrible Beauty* premiered at *MIFF 2016*, its feature incarnation *Love is a Dream* receiving development funding from *Screen Australia Gender Matters* initiative. Her most recent short drama, *Objects of My Disaffection* premiered at *MIFF 2020*, screening at numerous festivals and winning awards such as *Best Film* and *Best on screen performance*. Often working in the realm of dance and music film, she directed the half-hour fiction dance work *Ward of State*, directed music videos for Australian's most well known artists and created a feature length video art piece, *Seven Stories*, for *VIVID Sydney*. She's represented for commercial work by *Monster & Bear* where she specialises in progressive content tackling political and social issues such as feminism, disability and mental health.

**Jane McKernan:** Jane is a choreographer and performer who lives and works on Gadigal land Sydney. She is a member of the collaborative dance trio *The Fondue Set*, with whom she has co-created six evening length works, including the *Green Room* Award winning, *No Success Like Failure (2008)*. *The Fondue Set* presented work at *Dance Massive*, *Sydney Festival*, *Melbourne International Festival*, *Sydney Opera House* and *Carriageworks* among others. They have created work in collaboration with *Wendy Houston (UK)*, *Miguel Gutierrez (US)*, and *Rosalind Crisp (AUS)*. Her own choreographic work includes *Mass Movement (2014)*, *Opening* and

Closing Ceremony (2012); One Thing Follows Another (2014), Double Act (2011) and Teacher Training (2019). Jane has worked with Wendy Houstoun, Gail Priest, Rosalind Crisp, Lizzie Thomson, Paul Gazzola and Agatha Gothe-Snape. From 2016-19, Jane was lecturer at the Northern School of Contemporary Dance in Leeds. She is currently the Creative Producer at ReadyMade Works.

### **Nun's Night Out (2004/5)**

An absurdist dance fantasy shot on Super 8, Nun's Night Out follows a flock of nuns 'landed in the landscape' in and around the historic village of Hill End. At the close of the day they make their way to the Royal Hall for a curious vaudeville show. Through surreal vignettes the veil of propriety is slowly removed to reveal dark currents of sensuality, ribaldry and untameable desire.

#### **Credits**

Director: Samuel James and Julie-Anne Long

Choreographer: Julie-Anne Long

Composer: Drew Crawford

Performers: Kathy Cogill, Martin del Amo, Julie-Anne Long, Rakini Devi, Michael Whaites, Bernadette Walong, Narelle Benjamin

Photographer: Heidrun Lohr

#### **Lead Artist Bios**

**Samuel James:** Samuel James is a filmmaker and projection designer living on Gundungarra and Dharug land, Blue Mountains. Since 1994 he has collaborated on more than 250 works with contemporary performance companies. His projection work is often seen in Australian Festivals, being born from developments with independent dancers and experimental companies. He has worked internationally in Europe, Canada and South Korea and regularly participates in international residencies (Norway, Czech Republic, Iceland, Finland, The Banff Centre, Calcutta, Berlin). He has an expanding animated archive and develops and presents this work mapped onto theatrical, urban and natural spaces. He completed an MFA on Digital Animism. In his video drawings, the act of mark making superimposed in virtual space is an unconscious response to spirit of place.

**Julie-Anne Long:** Julie-Anne Long is an award-winning dance artist based in Sydney. She works in a variety of dance contexts as dancer, choreographer, director, producer, mentor, dramaturg, curator and teacher. Julie-Anne has a significant solo practice, as well as a more communal, collaborative way of working with other like-minded artists, within the diversity of Australian contemporary performance. Julie-Anne is currently a Senior Lecturer in Creative Arts at Macquarie University.

### **Keep Walking (2007)**

This video is in the tradition of the juxtaposed images that have been a hallmark of music videos since their inception. Local B-boys B\*boy Red and B\*boy Hideboo perform alongside children, animals, skipping athletes, tacky music producers and the director himself.

## **Credits**

Director: Justin Kurzel

Music: Mess Hall  
Choreographer and performers: B\*boy Red and B\*boy Hideboo

Label: EMI Music Australia

## **Lead Artist Bio**

Justin Kurzel: Justin's background as one of Australia's best theatrical designers informs his strong visual storytelling as a director. Justin's first feature film SNOWTOWN premiered at Adelaide Film Festival in 2011, winning the Audience Award. Justin was awarded Best Director at the AACTA Awards and the film screened at numerous international festivals including Toronto in 2011 and International Critics Week Cannes in 2012, where it was awarded Special Distinction of the President.

Justin's other films include MACBETH starring Michael Fassbender and Marion Cotillard for See-Saw Films which premiered In Competition at Cannes Film Festival in 2015; an adaptation of Peter Carey's novel THE TRUE HISTORY OF THE KELLY GANG produced by Daybreak Pictures and Porchlight Films, starring George McKay, Russell Crowe and Essie Davis which premiered in Gala Section Toronto International Film Festival in 2019.

## **River Woman (2005)**

River Woman is an evocative dance film devised for television inspired by the rainbow serpent mythology, featuring a unique collaboration between Australian choreographer Bernadette Walong and award winning dance film-maker Michelle Mahrer. Bernadette Walong personifies the spirit of the serpent who emerges from primordial nothingness birthing life. Textured images of the Australian landscape are layered with the choreography using contemporary digital compositing techniques to create an evocative mythical world, visually capturing the living interconnection of land, spirit, body and myth. Walong's organic forms interwoven with Australian landscape images captures the beauty and sensuality of the human form in movement.

## **Credits**

Director: Michelle Mahrer

Cinematographer: Cordelia Beresford and Michelle Mahrer

Performers: Bernadette Walong, Narelle Benjamin, Brett Daffy and Kristina Chan

## **Lead Artist Bios**

Michelle Mahrer: Michelle Mahrer is a 5Rhythms dance teacher, Dance Movement Therapist and award winning film maker based in Sydney. She is a pioneer of Conscious Dance in Australia and facilitates classes and workshops that work with dance as a tool for healing and transformation. She has had an extensive international career creating numerous award winning documentaries and short films about dance working with several leading Australia choreographers including Stephen Page, Meryl Tankard & Gideon Obarzanek. Her most well known films include "Urban Clan" a portrait of the Bangarra Dance Theatre, and the cult classic

“Dances of Ecstasy” a sensory journey into the world of trance and ecstasy experienced through dance and rhythm. [www.michellemahrer.com](http://www.michellemahrer.com) Bernadette Walong: Bernadette was a former Assistant Artistic Director (1994), Choreographer, and Dance Artist with Bangarra Dance Theatre where she co-created the highly acclaimed, seminal work Ochres (1995). Bernadette has decades of experience as a Performer, Choreographer, Educator and Consultant in remote, regional and urban Australia, as well as in Europe, Israel, the United States, South America, Asia, the Pacific, and West Africa. Beyond dance she’s worked in theatre, education, commercials and film, and lectured in Performance at University of Western Sydney from 1999-2007.

### **Potsdamer (2000)**

A single take performance in a Berlin U-Bahn underpass by Martin del Amo inspired by the ongoing construction work at Potsdamer Platz. Choreographically, del Amo experimented with a strategy he calls ‘physical fragmentation’ – the body is divided into separate body zones, each of which is choreographed individually, independently from each other.

### **Credits**

Video: Samuel James

Choreography and performance: Martin del Amo

### **Lead Artist Bios**

**Samuel James:** Samuel James is a filmmaker and projection designer living on Gundungarra and Dharug land, Blue Mountains. Since 1994 he has collaborated on more than 250 works with contemporary performance companies. His projection work is often seen in Australian Festivals, being born from developments with independent dancers and experimental companies. He has worked internationally in Europe, Canada and South Korea and regularly participates in international residencies (Norway, Czech Republic, Iceland, Finland, The Banff Centre, Calcutta, Berlin). He has an expanding animated archive and develops and presents this work mapped onto theatrical, urban and natural spaces. He completed an MFA on Digital Animism. In his video drawings, the act of mark making superimposed in virtual space is an unconscious response to spirit of place.

**Martin del Amo:** Martin is a Sydney-based choreographer and dancer with more than 25 years of professional experience. He started out as solo artist, acclaimed for his full-length solos fusing idiosyncratic movement and intimate storytelling. Over the last decade, Martin has also built a strong reputation as creator of group works and solos for others. Programmed by all major presenters in NSW, including Sydney Opera House and Carriageworks, his work has toured nationally in Australia and internationally to the UK, Japan and Brazil. Martin regularly teaches for a wide range of arts organisations and companies, and has extensively worked as mentor, dramaturg, movement consultant and dance writer. His contributions to the Australian arts sector have been recognised with the prestigious Sidney Myer Creative Fellowship (2015) and the Australian Dance Award for Outstanding Achievement in Independent Dance (2018).

## **Arachne (2002)**

The story of an idyllic love affair interrupted in the most disturbing way.

'The spider teaches you to maintain a balance - between the past and the future, physical and spiritual, male and female. The spider is the guardian of the ancient languages and alphabets.'

### **Credits**

Director: Matthew Bergan and Narelle Benjamin

Choreographer: Narelle Benjamin and Brett Daffy

Composer: Huey Benjamin

Performers: Narelle Benjamin, Brett Daffy, Russell Page

Sound designer: Huey Benjamin

### **Lead Artist Bios**

Matthew Bergan: Mathew Bergan has a background in contemporary dance and performance. He brought his dance skills to film in the 1990's choreographing and directing dance on screen including, Resonance, Body Corporate, Nice Feet, The Father Is Sleeping. Today Mathew is a writer and producer working on a dance documentary about the British artist Lindsay Kemp. He is also an embodied councillor and presently completing a post grad in Gestalt psychotherapy.

Narelle Benjamin: Narelle Benjamin has danced and choreographed with many Australian companies and independent artists over the years. Narelle received the Australia Council Dance Fellowship for 2014-2015. Her full length works, In Glass, Hiding In Plain Sight, and Cella were awarded Australian Dance Awards, as well as Best Female dancer in Cella.

## **The Fondue Set Presents the Lorraie Desmond Show (2006)**

The Fondue Set presents 'The Lorraie Desmond Show' is based on the footage of the original show seen on ABC TV. This work was commissioned by the Campbelltown Arts Centre as part of the ABC Television's 50th Anniversary Project. Our aim was to recreate and treat the exact movements performed by Lorraie Desmond in the original by giving them a slight distortion and twist, with a nod to the nuances and play surrounding the medium of "live television" during that special time in television history.

### **Credits**

Director: Shane Carn

Choreographers and performers: Elizabeth Ryan, Jane McKernan, Emma Saunders

Cinematographer and editor: Shane Carn

Producers: Elizabeth Ryan, Jane McKernan, Emma Saunders

Composer: Al Franks and Nan Whitcomb

### **Lead Artist Bio**

The Fondue Set: The Fondue Set (Elizabeth Ryan, Emma Saunders and Jane McKernan) are legends of the Sydney performance scene, making work together as a collective since their first show at the Hopetoun Hotel in 2001. Over the last 20 years, they have made works that consistently push the boundaries of dance as a genre, utilising humour; engagement with the audience; and highlighting the mistakes and the in-betweens of movement, while developing a distinct dance language towards an 'awkward'; body (a language that is in dialogue with the presented, refined body of much contemporary dance). The Fondue Set have performed their work at the Melbourne International Arts Festival, Sydney Festival First Night, The Sydney Opera House, Dance Massive, Carriageworks, Performance Space, Artshouse, Dancehouse, Campbelltown Arts Centre among others and have toured to Europe and Japan. They have worked with choreographers Miguel Gutierrez (US), Wendy Houston (UK), Paul Gazzola and Rosalind Crisp. Their work, No Success Like Failure, won a Green Room award in 2009.

### **Shadow Play (2007)**

When the magical play world of a young girl is interrupted by her parents' conflict, she tries to pull them back together. Told through dance, Shadow Play is a film about the moment when we see our parents as humans. Shadowplay was adapted from an original dance performance choreographed by Rowan Marchingo and premiered at the Belvoir Downstairs Theatre.

#### **Credits**

Director: Madeleine Hetherington

Choreographer: Rowan Marchingo

Producer: Linda Micsko

Composer: Caitlin Yeo

Performers: Rinniya Johnson-Page, Kirk Page and Alexandra Harrison

#### **Lead Artist Bios**

Rowan Marchingo: Rowan Marchingo was a member of Australian physical theatre company Legs On The Wall from 1999-2009, performing in many of their landmark productions including Homeland, Clearance, Runner's Up, Eora Crossing, Flying Blind, Four on the Floor, On the Case, and the Melbourne 2006 Commonwealth Games Opening Ceremony. His other credits during that time include movement direction for award-winning productions Snow On Mars (Theatre of Image) and When the Rain Stops Falling (Brink Productions), Assistant Director for Baghdad Wedding (Company B Belvoir), plus numerous other theatre, film, festival and commercial projects. From 2010-2015 he worked as a programmer and director of public events across Australia. Highlights include directing Sydney New Year's Eve 2015 at the Sydney Opera House and directing the Australia Day 2010 Evening Spectacular in Darling Harbour. In 2016, Rowan switched his focus to working as a director and creative producer of brand experiences. He is currently Head of Content for GPJ Australia, where he leads a creative team of video, film, broadcast, digital, social and live experience specialists across a wide variety of regional and global content-driven campaigns.

Linda Mickso: Linda Micsko is an AACTA Award winning producer. She produced series two of the critically acclaimed comedy series *The Letdown* for ABC and Netflix, the Matchbox Pictures / ABC comedy series *Maximum Choppage*, the ABC comedy series *Laid*, and the ABC 'Fresh Blood' TV Pilot *The Record*. Linda's accolades include winning the Crystal Bear for Best Short Film at the 2010 Berlin International Film Festival. Linda's feature film project *The Sound of Light* was one of nine international projects selected worldwide for the 2019 Venice International Film Festival's Biennale College Cinema program. During her nine years at Porchlight Films, Linda worked on films such as *Lore*, *Animal Kingdom*, *Dead Europe*, *The Hunter*, *Prime Mover*, *The Home Song Stories*, *Jewboy* and *Little Fish* in roles varying from Associate or Co-Producer, to Executive in Charge of Production. Linda is currently producing *The Office for Bunya* / BBC / Amazon.

Madeleine Hetheron-Miau: Madeleine Hetheron-Miau is a multi-awarded director and producer. Inspired by the adage 'truth is stranger than fiction' her documentary filmmaking has taken her from diamond diving in Africa to wildlife trafficking in Burma and through the remote Australian outback. In 2012 she co- founded the independent production company Media Stockade with Rebecca Barry. She is a key creative on films and programs that captivate and surprise audiences the world over, screening on National Geographic, Netflix, ABC, BBC, Discovery, Hulu, Al Jazeera and more. Recent work includes the award-winning 8-part series 'The Surgery Ship' for National Geographic Channel, the true crime series 'Debi Marshall Investigates: The Family Court Murders' for ABC and 'Back to Nature'. She is currently directing the feature documentary 'Mozart's Sister' for Sky Arts UK and PBS and Australian theatrical release in 2024. [www.mediastockade.com](http://www.mediastockade.com) Full credits at IMDB.

## **Niche (2002)**

A dance-film that inhabits an intimate place – the edge, surface and the space in between.

### **Credits**

Creator: Sue Healey

Composer: Darrin Verhagen

Performer: Shona Erskine

Director of Photography: Mark Pugh

Super 8 film projections: Louise Curham

Editor: Sam James

### **Lead Artist Bio**

Sue Healey: Sue Healey is a Sydney-based choreographer, educator, filmmaker and installation artist. She was awarded the prestigious Australia Council Award for Dance in 2021. Her film *Eileen* won the prestigious Opus Klassik in Berlin (Best Music Video) in 2023. Sue was a 2021 and 2019 Fishers Ghost Award Finalist, 65th Blake prize finalist 2018, Digital Portrait Award, National Portrait Gallery Australia 2017 finalist (portrait of Eileen Kramer). She created 2 major public art commissions in 2017; *En Route* for Wyncscreen and *City as Portrait* Gallery exhibited at the Customshouse, Sydney. She has won 6 Australian Dance Awards for Dance

on Film/New Media and for Independent Dance and 2 Hong Kong Dance Awards for On View: Hong Kong (Best Visual Design 2017) and On View: Panoramic Suite 2021.

### **I Dream of Augustine (2005)**

A woman keeps performing for an imaginary audience, her body displaying increasing distress while her mind is elsewhere. A screen-dance work that explores themes of voyeurism and control through the male gaze, inspired by photographs of the 'hysterical' patient Augustine taken at the Salpetriere hospital, Paris in the 1880s.

#### **Credits**

Devised and Directed by: Cordelia Beresford,  
Choreographer and performer: Narelle Benjamin  
Camera: Cordelia Beresford  
Editor: Sally Fryer  
Costume designer: Justine Seymour  
Sound: Andrew Plain  
Music: Hugh Benjamin  
Producers: Cordelia Beresford, Joe Weatherstone

#### **Lead Artist Bios**

**Cordelia Beresford:** Cordelia Beresford is a photo-media artist whose work explores female introspection, psychological disturbance and representations of women on camera. She devises experimental narrative techniques using choreographed movement and cinematic aesthetics, and has collaborated with celebrated contemporary dance artists in Australia and the UK. She has extensive experience as a cinematographer shooting on film & digital video across drama and documentary. Her screen-based artwork has exhibited at the ACMI, Performance Space, Carriageworks, Flowers Gallery UK, & at numerous international festivals. Her work has won: 2 Dendy Awards at Sydney Film festival; nominations for the AFI Awards; Best Film or TV work at the Australian National Dance Awards (twice); & First Prize at ReelDance Festival of Australian & New Zealand Dance- Screen works and ACS Awards. The work has been supported by the Australia Council for the Arts, Screen Australia, the NSW Film & TV Fund, UK Arts Council, City of Sydney Museums, and screened on ABC Australia, SBS, and Channel 4 UK. Cordelia is currently teaching at Sydney College of the Arts.

**Narelle Benjamin:** Narelle has been a modern dancer since 1985. Her company credits include Dark Swan, One Extra Dance Company, Chrissie Parrot Dance Collective, Chunky Move, Bangarra Dance Theatre, Australian Dance Theatre. and has also worked with various other Australian and international choreographers. She has won The Age Best Dance Performer of the Year 1994, and has been nominated for three Green Room Awards, a Mo Award, and an Australian Dance Award: all for Dance Performer of the year. Narelle choreographed and performed in Cordelia Beresford's award winning short film Restoration (Dendy Short Film Prize, Sydney Film Festival 2000, Best Film Australian Dance Awards in 2000.) She then went on to choreograph, perform in and co direct Arachne (second prize Reel Dance Awards)

in 2002. *On a Wing and a Prayer* is Narelle's latest film which she directed, choreographed and performed. *On A Wing And A Prayer* has screened as part of the 2003 Melbourne International Arts Festival, and was nominated for best film at the 2003 Australian Dance Awards.

### **Girls Like That (1999)**

Students from Newtown Performing Arts High School feature in this deceptively simple video staged in an inner-west laneway with low-fi visual highlights such as balloons, sparklers and lowrider bicycle, topped off with a choreographed chorus.

#### **Credits**

Directors: Andrew Lancaster & David McCormack

Music: Custard

Choreographer: Lisa Ffrench

Dancers: Newtown Performing Arts High School students

Producer: Vincent Sheehan

Cinematographer: Max Davis

Editor: Roland Gallois

#### **Lead Artist Bio**

Andrew Lancaster:

Andrew Lancaster is an award-winning Australian director and composer. He combines cinematic vision and natural performances with music, sound, choreography and rhythm. His first film, *Accidents Happen*, starred Geena Davis and premiered at the Tribeca Film Festival in 2009. It won awards at festivals in Giffoni, Stiges and the Netherlands. He also directed *The Lost Aviator*, a film about his great uncle, a pioneering aviator who disappeared mysteriously. The film was screened at the BFI London Film Festival and the Miami IFF. He directed *Joud*, a cinematic journey through Arabia with a live score by the London Contemporary Orchestra. His film scores include *The Hunter* and recently *Inshallah a Boy*, which premiered at Cannes Film Festival this year. He also won the Aria Award for Best Australian Music Video in 1999 for *Girls Like That*.