

**Text on practice:**

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# THE FUSION AND OF FILM DANCE

A blurred background image of a man in a white shirt and tie performing a dance move. He is captured in a dynamic pose, with one leg raised and arms extended, suggesting a fusion of formal attire and dance.

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## *Text on practice: The fusion of film and dance.*

*I have been working on further developing my embodied artistic practice into new ways of moving image making within my practice. I have been taking the next step in combining dance/movement and film in the work I make. I want to evolve as artist to someone that really works from within the body. An artist that uses this embodied artistic research to make work that embodies dance / movement / choreografie as a whole and becomes it. In structure, time, space, flow, physicality etc. To dive deeper into this fusion of dance and film. The question I ask is; how to make film dance? And how do I not only show dance and movement, but let the whole work feel like or embody movement/dance-choreography?*

My previous work has been more of a performative/video registration format. Letting the choreography guide the story line and the camera being the fourth wall. A new working method I have been developing to create more fusion between film and dance, is linking the viewpoints method (Bogart and Landau, 2005) to elements of filmmaking. 'Viewpoints is a set of names given to certain principles of movement through time and space; these names constitute a language for talking about what happens on stage. There are 9 viewpoints, within time and space. Tempo, duration, kinesthetic response, repetition, shape, gesture, architecture, spatial relationship, topography.' This allows me to have a vocabulary from my background in dance that I can translate to structuring a moving image work. And provides me with a new skill of approaching it through a different lens. Expanding the possibilities of presenting movements. Within these works of dance and film the interest in change is always present. I find this an interesting and inspirational element of nature and life. Changing qualities, shapes, personal changes, shifting, evolving, transforming and growing. Change and will continue to be present in future works.

To unpack my research question I have been working on a work called Falling, Floating, Being. I wanted to focus on the physical sensation and versatility within one movement. The movement I worked with we call in dutch 'the candle'. In my work it's performed without using the support of arms and hands. The question I asked was; How to create a physical landscape with only one movement? And within this landscape show the complexity and contrast of this movement, creating a physical sensation.



I found some answers in using the method of the viewpoint shape. The shape is 'the candle' movement. But how do I capture this movement? I'm fascinated by the complexity of the movement, the contradiction of needing strength, control but at the same time being soft, relaxed and letting it happen. With a camera on body movement I find it interesting to go into the details and have a close up look to capture the physicality. Being a dancer my background is in modern dance theater. This interest couldn't be shared or explored with the audience as they are sitting far away from the dancers in the stand. I started exploring the body through filming. Which part touches the ground, what is shaking, where is it tense and where soft. Different angles of the position. During the editing process I really got interested by creating the question from the viewer perspective 'what am I looking at?', what is it that is see? I like this extra layer of not knowing how many bodies you're looking at and whose body it is. This because I like to play with how we look at bodies, interpret and read them. Because of the fact that we in our subconsciousness constantly judge if someone is male or female and adjust our expectations accordingly. (Levi, 2020) I want to delay or confuse this moment. I'm working on creating my practice in a network where I can work with performers that represent gender fluidity, queer community and representation of a range of bodies. I'm interested in the story of the body. The physical expression, body languages, the spine, body hair, skin marks, muscles and everything else. To emphasize the physical sensation I used sound of the body. This is a new element in my work, I used to always work with music or soundscape. I played with tempo and rhythm to create the intensity of the movement.



I'm drawn to the theoretical material of Legacy Russell in the book *Glitch Feminism* (Russell, 2020). The way they see the body and gender I resonate with. And it gives me new perspectives on how I want to present the body in my work. Other artist I relate to are Sharan Bala and Marleen Hendrickx. Their work surround intersex people. I don't have an intersex body, but the subject has influence on all of us. How would my relationship with my body be different if I grew up with the knowledge of the existence of the non binary body?



A new project I want to work on expands on these questions. I have an interest in this idea of the range of self. We are stripped of the right to feel, to transform, to express a range of self (Russell, 2020). This is related to how we perform gender and the limitations of how we see the body. I also read a story (Wiemeijer, 2023) in which the person talks about how you are a different person with different people. And she asks the question how are you able to know yourself. Another quote I find interesting is 'a self with multiple selves part of them selves'. How do these changes look like? Are they dynamic? Or do they have a long duration? How do these ranges of selves merge in shape? Nothing is just one thing, how do you show versatility?

While this ongoing research is moving forward and the fascination for the body and gender expression grows. I feel the urge to make a work about my grandmothers house. Both my grandmothers died this year very close after each other. One house is very quickly sold the other one they are still cleaning out. I find it interesting how this place that gathered people, saw various periods of time, shaped by all its objects and now where will they go? What does it mean to undergo this change? I asked myself the question how is this relevant to my practice, due to the fact that there is no direct connection to the body and movement. The key factor in this work is change. As I mentioned before I make work that is close to me and it has a sense of identity. I find this very interesting to challenge myself in questioning how can I make a work that doesn't have a relation to movement still embody the feeling of a dance choreography? I see this taking shape in editing, but I'm also intrigued by the use of camera movement shown in *Descent* (2023) by Syd Farrington. I saw this work at IFFR I was really captivated by how it felt like a dance. The work was about the urbanization of London. With camera movement it created this image of buildings falling down, new ones building up, changing, reshaping and adapting. A fluid choreography that created an abstracted scenery and took you into the feel of this evolving city.

I'm thinking of approaching the house as a body. I mean this more as a plan of action, a method of working. For example capturing the details in close ups like I did in *Falling, Floating, Being*. Related to the body there are also questions to be asked. What is the experience of being in this space? What is the relation between the space and the body? How do you move through this space? Do we need to know the relation with the body? For now the house is the protagonist. I'm interested in the changes it encounters. How does it feel when it's empty. Where do all the items go? How does their new home feel? Questioning how these changes translate in movement? And how to create a moving image work that talks about change by embodying dance choreografie, but with a protagonist that doesn't move in it self? I'm motivated by the challenge. And excited to push my work into a new direction in this way.



## Reference

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