The Art of Screendance: revealing a location led methodology

Mapping the landscape of screendance, reframing it as a site based art form and identifying place as a source of active collaboration with dancer and filmmaker.

Lizzie Sykes
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Lizzie Sykes

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Abstract

This practice-based PhD by publication explores the parameters of screendance and extends it, redefining this ever morphing form into the realm of contemporary visual arts and focusses on location as an intentional source of response. This submission comprises five moving image projects made between 2005 and 2015, plus this 41,000 word synthesis. Together, they demonstrate an enduring emphasis on and connection between conceptual, contemporary visual art and screendance, and reveal site as an intimate and dynamic source for creativity in screendance: as inspiration, realisation and reception.

Scoping out and naming screendance as an art form shapes a new paradigm set, within which is a striking and significant group of rebellious, innovative, experimental, courageous, sensuous and sensitive makers. To contextualise this proposition, this PhD considers screendance from a historical perspective, explores dance in contemporary video art and draws together screendance practitioners and land artists. The artists I have selected have a profound influence on my own practice, and I connect them through the lens of my own unique practice and process. I explore how landscape, location, and space have a central, deliberate role in the collaborative nature of screendance art practice: not just filmmaker and dancer, but filmmaker, dancer and location. In the light of this triad, I reframe screendance as a site based art form. In creating a form specific taxonomy around camera and dancer on site, I demonstrate how, by introducing conceptual artistic choices to production on location, the process of making on site becomes a varied, playful, subverted and far less predictable happening, breathing new life and breadth into the form. I unpack my organic 'site pulse' location led process of discovery and response and describe how I continue to recycle and reconceptualise the works in response to the site of reception. Citing practitioners including Fuller, Wearing and Long, and theorists such as Rosenberg, Kappenberg and Tufnell, I connect screen dance with land art, demonstrating that place is pivotal.

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Accompanying Material

All works can be viewed on Vimeo, at <u>vimeo.com/lizziesykes</u>, (a link to each individual film is listed in the appendix and in the references) and all submitted works are easily accessed together, located in the Vimeo showcase entitled PhD by Publication accessible here <u>https://vimeo.com/showcase/10036492</u>.

Acknowledgements

Introduction

In this synthesis I will contextualise my work in relation to screendance, contemporary video art and contemporary land art, through writers such as Brannigan, Kappenberg, Rosenberg and Tufnell, and practitioners such as Fuller, Wearing, Emin and Long. Considering this is a PhD by publication, this work is a retrospective analysis of my practice. It is an intellectual excavation: a recounting of process and a reflective enquiry. It is an examination of the enduring threads that bind together my practice, enabling me to locate and position that practice, and unearth a unique process. This journey has revealed a clarity. A deeper, broader, yet more specific and oftentimes delightful series of insights and mini revelations about why I consistently connect with particular site and/or movement related practitioners who have influenced me, and how they, in turn, connect to each other in unexpected ways.

At the core of this PhD by publication are five submitted films: 'Unfairground Ride: Tiago's Sequence' (2005), 'Buoy' (2011), 'Note' (2010), 'Are You There' (2014-5) and 'The Greeting' (2014-5). These are screendance art films that feature a collaboration with the site in which they were shot. I have chosen two strands of enduring research central to these works. The first is a framing of screendance through the lens of a film artist, or screendance art, as I am naming it, in recognition of the arts/artist led content within this form. The second strand relates to site and how dance, site, and film combine through my lens of filmic arts practice. In the final third of this PhD I reconnect these two sections, through revealing a methodology that is a carefully refined process rooted in site and where development continues in response to the site of the various outcomes produced. To this end, I pose two research questions. My first research question relates to positioning the form and asks: "By revealing a connectedness between contemporary visual arts and screendance, how does this interpretation and enquiry reconfigure our understanding of screendance as an art form?" I explore and debate this nuanced, lively and synergetic relationship between dance and film, and fuse contemporary arts practice within it.

My work is driven and anchored to notions of location: of site as a source of somatic digital response, including a sense of temporality derived from site. In this synthesis I locate my work in relation to site and explore the impact and importance of site on screendance. To this end, my second research question asks: "How does exploring screendance from the perspective of site enhance our understanding of the

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processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?"

Through this exegesis I explore these research questions, and offer the reader a three propositions: a new definition of, what I am naming *screendance art*, a medium specific taxonomy that categorises site specificity drivers and processes, named *Site as Source/Site as Set,* and I share my unique S*ite Pulse* methodology. The new screendance art definition identifies, acknowledges and expands the connection between dance in contemporary arts works with screendance, particularly in relation to site. This happens through analysing works of Loie Fuller, Gillian Wearing and Tracey Emin. I also connect site responsivity in screendance with British land artists through the cornerstones of both disciplines. The Site as Source/Site as Set taxonomy provokes new debate and thought through disseminating drivers in screendance pieces in terms of a cinematic and somatic specificity to site, and by breaking down and categorising medium specific site specificity in this way, asks questions about process and outcomes in screendance, as well as working as a useful thinking tool for research-practitioners to analyse and reflect on their own and others' work. Lastly I unpack five film submissions through the prism of my location-led Site Pulse methodology, sharing the process that led to the realisation of these pieces.

I am approaching this PhD as a film artist whose medium is screendance. I work closely with dancers on site, not as a trained dancer, but as an artist filmmaker working with site, collaborating with dancers. This perspective has considerable import and at once marks out and shapes my practice as significantly different from that of a dance artist. As I will go on to discuss, my own approach, experience, perspective, language, and the outcomes I am reaching for create interplay between land art and screendance, forming an exploration of creative responses to site, dynamic relationships and a poetic connectedness to landscape through motion.

This PhD is submitted at a time of prolific, rich and insightful discourse around screendance and more specifically, screendance and site. There is an overlap, an interplay, between this particular film art led intervention into screendance and site and that of other recent notable PhD's that emanate from a dance centred perspective. This PhD is an offering about ways in which I am attempting, through artistic practice, to visually decipher and interpret an environment through the most remarkable motion based forms I know - dance and film. It is heartwarming to be in such inspiring company as Heike Salzer, awarded her PhD by Published Works:

Wanderlust in Screendance, the body in landscapes in 2020, Melanie Kloetzel's 2018 Dancing sites: ethics, agency and the choreographic act and Anna Macdonald's Acts of Holding: dance, time and loss, awarded in 2019. These esteemed, established artist-theorists' writing combine the poetic and personal with practice and theoretical research to contribute to this recent, highly creative yet grounded area of research.

Chapter One: Literature Review

Cornerstones and debate: screendance as an art form

Figure 1: Still 'Are You There' (2014-5) installed in 'Allusion' (2016)
(personal collection)

Scoping Screendance

Introduction to Screendance

Screendance is an interdisciplinary form, merging cinematic and choreographic concepts and techniques. It is a hybrid duet that combines both disciplines' particular understanding of space, motion and time. From a theoretical standpoint, Claudia Kappenberg and Doug Rosenberg, in their preface to the first issue of *The International Journal of Screendance* wrote that screendance is a "form of research" that:

> "examines the interrelationships of composition, choreographic language, and meanings of body, movement, space, and time; this is done in the context of contemporary cultural debates about artistic agency, practice as theory, and interdisciplinarity" (2010, p.1).

I will explore these cornerstones of screendance, scoping out beginnings, parameters, definitions, and in particular an enduring connection to the visual arts by suggesting my own arts-based definition of screendance. I will also look at the impact of screendance's collaboration with site, including its perceived temporality.

Included in this synthesis is a section exploring site and screendance, plus a discussion excavating the overlaps between screendance, land art and site specificity. Both forms are about how artists experience and relate to site *on site.* Through writers including Ben Tufnell, Robert Irwin, Claudia Kappenberg and Annette Arlander, and artists including Gillian Wearing, Tracey Emin and Richard Long, I will navigate the enduring issues around connecting art to site, introducing my own taxonomy that demonstrates how respective processes of movement and film function together on site.

The link between film and dance is fascinating. It stretches back to the dawn of cinema and fast forwards to Tiktok and beyond in a blur of mutual influences through stage, broadcast and art, embracing emerging dance styles and technologies. Film, dance and indeed site are all intrinsically time-based. The term 'time-based media' or 'time-based arts' emphasises duration and time driven concepts. David Hall, a founding father, pioneer and innovator of British Video Art, coined this phrase in the early 1970's. David Hall was interviewed by Joanna Heatwole, Assistant Professor of Time-based Media at Roberts Wesleyan College in Rochester, New York in 2008

(MutualArt). Like many arts related definitions, this phrase has been interpreted in different ways over the fifty years since it has been in use, latterly focussing on media arts conservation, and at other times shifting towards the use of particular technologies. Hall, however, clarified this term as follows,

> "Time-based" is the significant element, and "media" is a suffix simply indicating a variety of mediums of expression, here used by artists. Video and (cine) film works are recognised as the obvious examples, and are of course technology dependent, but my use of the term was intended to encompass any work structured specifically as a durational experience. Performance works are time-based and often have no essential dependence on technology. I considered these included under the terms umbrella."

Following this logic, dance can seamlessly be included within time-based art forms. Responding to Hall's quote above, the body is the medium, and a dance performance draws on timing, pace, duration and rhythm. Indeed, dance and film both function through and actively play with time and relate, connect, navigate or dialogue with the space in which the form takes place through time. The following section, 'The affinity between screen and dance', further explores this complex interplay.

The affinity between screen and dance

This section provides a foundational context that sets the scene for a deeper discussion around definition and history. Here, an enduring creative relationship is outlined, where ideas and processes are exchanged and developed, and confluences around the use of space, time and place are established, paving the way for collaboration, resulting in a distinct form.

The relative disciplines of producing a piece of film and a piece of dance involve different primary materialities, namely, the camera and the body. These disciplines employ established forms of processes that also differ, ie choreography for dance, and directing for film. In turn, outcomes differ, for example, a stage based piece of dance or a moving image artefact for broadcast. Dance is predominantly (but not always) a live experience whereas film is predominantly (but not always) a recorded one. However, both employ a physicality. They differ markedly in their lexicon, training and embodiment, but interrelate around the creative, physical use of space and place. Both forms are, after all, flexible, agile, endlessly adaptable and able to produce, on screen and stage energy and interest in seemingly limitless combinations.

Acknowledging the wider, contextual relationship between dance and film is important. It is multifaceted, wide reaching and historical. Influences, as Rosenberg points out, are two way: "Contemporary dance is influenced, in part, by filmic processes, for example, the jump cut" (2000). Erin Brannigan has written extensively about how film, particularly the jump cut and the close-up influenced the development of contemporary dance. She writes:

> "The nature of dance performance has been irrevocably altered by cinema. There are many examples of choreographic practice that that have resulted from contact with the cinematic process" (2011, p.3).

The unpredictability, sometime disjointedness in stage based contemporary dance, or a style of dance that appears deliberately to be disrupted, featuring rhythms and loops that are established then interrupted is a particular deliberate choreographic approach directly influenced by film. Rosenberg describes the relationship thus: "dance and media absorb something of the landscape and culture of each" (2010, p.63). The film dance relationship is also in flux in terms of reception. Screendance has influenced how dance is experienced. Melissa Blanco Borrelli writes:

"media have become so pervasive that for many the screen substitutes the stage as a first encounter with dance" (cited by Vaghi 2014, p.129).

A richly varied, agile, and exciting proliferation of dance on screen is now available, innovating apace with technological developments. Easily accessible works that feature dance encompass live streamed flashmobs,   pop promos on YouTube and bite sized, DIY TikToks. Terrestrial channels screen feature length dance documentaries including 'Alvin Ailey: A Legend of American Dance' (2022), and annual dance competitions, such as 'BBC Young Dancer 2022' (2022), featured within the BBC's 'Dazzling Dance' (2022) website.   Sumptuously produced as-live full length contemporary dance performances are streamed in cinemas, such as Matthew Bourne's 'Swan Lake' (2012), 'Romeo and Juliet' (2019) and 'The Red Shoes' (2020), titles which are also available via Amazon and Vimeo for home viewing (New Adventures 2022). Wim Wenders breathtaking feature length dance documentary 'Pina' (2011) was shot in 3D and nominated for an Oscar in 2012. Although these works are not necessarily screendance pieces, the definition of which is debated in depth later, they do paint a broad picture of the vibrant, adaptive, presence across platforms that dance has on our screens, big or small. It is easy to forget the current understanding that there is an audience for dance on screen, and that dance, particularly contemporary dance, was largely absent from our screens for many years.

One enduring facet of this combination lies in the way filmmakers and dancers both use three dimensional space, whether a studio, stage or location in unusual, inventive and creative ways.   Filmmakers have over a century of experience and understanding about how to create an illusion of depth so that, when the image reaches its two dimensional screen based or projected reception, the images appear to extend back into the screen as if the image itself were three dimensional. Filmmakers use doorways, windows, objects in the fore and background, focus and placement of characters as well as light to draw the eye. Dancers use their own bodies in motion through choreography and set design, to shape and reshape the perceived environment surrounding them on the stage.

Dancers and filmmakers also use time to draw the audience into and through their respective works. As explored in Rediscovering Time, a paper I coauthored with Dr Cathy Seago, we articulate this idea of temporal motion:

"The easy confluence of film and dance works in part because both forms are intrinsically dynamic. Together, they lean into time, revealing physical movement through space" (Seago and Sykes 2019, p.3).

Maya Deren's work is central to the development, influence and impact on screendance as an art form. Quoted in Dance Perspectives journal, she cements the importance of time,

"I feel strongly that film is related more closely to dance than to any other form because, like dance, it is conveyed in time." (1967, p.10)

This dance film partnership presents exciting possibilities for both disciplines in terms of use of site. Seago and I go on to write:

"These two time-based disciplines most happily extend each other's kinaesthetic and relational properties. For example, the technology of film and digital media frees the dancer from traditional performance proximities, enabling her to deny zoning boundaries of performance by 'keeping going' in space and time. At the same time, the dancer offers the filmmaker a way to slice the frame, to play and compose with the parameters of the camera with such force, energy and interest that the film maker isn't necessarily dependent on large intrusive or unwieldy grip equipment" (Seago and Sykes 2019, p.3).

Although the language that describes and constructs both are historically markedly different, the combination of dancer and director represents an opening up, a freeing from more traditional or conventional interpretations of making, bound by their respective terrain of stage or screen. This duel interpretation of space and depth on site can mean a shift can happen:

"the site itself can supersede linear progression of a motif, character, or narrative development. There is a lightness and a freedom to be found in this. Building upon our collective understanding of these fundamentals we choose to use dance and camera to create a dynamic sensory response to a given environment" (Seago and Sykes 2019, p.3).

This confluence creates a distinct aesthetic. Amy Greenfield's artists statement that screendance "may not 'look like a dance, but (..) has the kinaesthetic impact and meanings of dance" (in Kappenberg 2009, p.9), illuminates how motion in screendance is different to that of stage centred dance, in part, I would argue, because of the use of location and the ability of dancers to communicate a sense of

place. The camera allows for close up, gesture, texture and proximity changes that simply aren't possible on a stage. The terrain of surface, size, light, audience, expectation and duration are all exchanged on site, leading to a hybridised aesthetic that is informed, but not solely led by dance technique.

I will continue to outline the contours of screendance, from early film to contemporary screendance makers, exploring in greater depth how the body in motion, together with the camera imaginatively negotiate and collaborate with space, time and place.

The synergy between dance and film stretches back to early cinema.   Brannigan writes that the early twentieth century was, "a time of intense innovation and reinvigoration" both for cinematic technology and the birth of modern dance (2011, p.20).   Indeed, a large part of the attraction of cinema was to capture movement, and often that movement was created by dancers. Prior to the advent of 'talkies', physicality on film was foregrounded, due in part to the limitations of the medium at that time.   As Cara Hagan said at the 2020 Vision in Conversation conference, Choreography for the Screen, "in early cinema people used movement to create conversations" (online). In the absence of dialogue, movement, dance, tricks, fights, gesture and expression were ways for performers to communicate with each other and with the audience. Clearly there was a recognition of the symbiosis between mover and movement recorder from the outset. At the time of early cinematic technological development, dance was popular internationally, from ballet to folk dances, in vaudeville and music halls. Some of the earliest filmic experiments could be described as dancefilms. Dickson, Heise and Edison's 'Carmencita' (1894) (Library of Congress) was the first woman to appear in an Edison film (Musser 1998, p.34).   The film featured Carmen "Carmencita" Dauset Moreno, a well known vaudeville dancer who had been performing the Spanish inspired dance depicted in 'Carmencita' in New York since 1890.   From the earliest cinematic encounters, makers of cinema were aware of the captivating appeal of bodies in motion.

A dance that repeatedly caught the attention of early filmmakers including Edison and the Lumiere Brothers is the serpentine dance. This was a popular form of stage based dance derived from a combination of folk inspired dances, including the can-can and burlesque. The serpentine dance aesthetic became a significant inclusion to the Art Nouveau movement, featuring a combination of innovative flowing costumes and theatrical coloured lighting. It was a deliberate rebellion against more formal dances, such as ballet. Originally developed by Loïe Fuller in America and later in Paris, Fuller was integral to the stellar Parisian Art Nouveau scene at the time. She inspired Marllarmé, Toulouse-Lautrec painted her, she posed for Auguste Rodin, (Garelick 2009) and featured in the 1896 Lumiere Brothers film, 'Serpentine Dance' (Numeridanse).   Max Skladanowski created 'Serpentinen Tanz' in Berlin, alternatively entitled 'Die Serpentintänzerin', in 1895 (dailymotion 2009).   Edison produced his own version, also in 1895 (Internet Archive 2004). Fuller was "the most famous American in Europe throughout the late nineteenth and early twentieth

centuries" (Garelick).   As well as featuring in 'Serpentine Dance', Fuller was a dancer, inventor, writer and performed at the World Fair in Paris in 1900.

These innovative moving images have retained their ability to engage over time. The three dimensional nature of the serpentine dance appears fluid. A costume combining yards of silk with arms that appear extended through the use of integrated rods, creates a series of fleetingly visible arcs. This has the effect of highlighting movement, so that the curl and curve, twist and turn becomes something far more dramatic, expansive, visible and semi-solid.   The resultant flowing liquid shapes form a distinctive, specifically choreographed dynamic that is in itself filmic. Movement is amplified, animated. The shapes created increase the visibility of depth, so appearing three dimensional in a two dimensional form, a craft filmmakers have continued to hone for over a century. Fuller designed and patented theatrical variable coloured lighting for the   Serpentine Dance stage performance. This early special effect could not be used in black and white films but later the film cells were painted to replicate this striking colour change.

Both 'Serpentine Dance' (1896) and 'Carmencita' (1894) engage the audience, not solely because of the feat of recording a moving image, but also because the choreography, design and performances are   accomplished, immersive and intriguing. The onscreen performative presence is significant and of equal value to the cinematic technology, complete with its own technological innovation and design.   We engage with the film because we engage with these distinctive performances.   These proud, gutsy dancers are so often unnamed or less remembered in comparison to their filmmaker counterparts.   The camera is static, the movie is silent, has little context and no audience response but the content engages and endures. Without these remarkable performances that show clear choreographic intent, imagination, audience awareness and a departure from formality, these films would not be so enduringly impactful.

In these significant works, innovation exists not only in the technical cinematic realm, but also resides in the somatic sphere, of choreography, costume and adjusted performance. They are, in this sense, synergetic, multimodal, combining to create a piece of proto screendance.

The inclusion of the two films above are reflective of their influence and impact on my own practice.   There are other early dancer-choreographers whose pioneering

work has been subject of considerable debate and influence, and although the context and duration of this synthesis requires stern choices, Maya Deren's 1945 film 'A Study of Choreography For Camera' resonates with this exegesis in it's emphasis and response to site through an active partnership of dance and direction. Moving beyond the idea of proto screendance and returning to Brannigan, it is widely accepted that Deren began the screendance form that she initially named "dancefilm" (Brannigan, p.104).   Deren rejected dramatic, or, in her own terms 'horizontal' filmmaking, which is logical narrative progression or plot orientated film, and instead identified and embraced 'vertical' or 'poetic filmmaking' (p.104). An example of this vertical concept is 'A Study of Choreography For Camera' (1945), which depicts the dancer Tally Beaty somatically responding to interior and exterior environments including a wood and a museum. This site sympathetic piece can be framed using Deren's ideas around vertical film using Brannigan as follows, "vertical films or sequences follow the quality of moments, images, ideas and movements" (p.101). Indeed, each moment in this dreamy piece is deeply considered in terms of how motion of camera and dancer together "duet" (Deren, in Brannigan p.101), both in relation to and across locations, transitioning from one site to another using the dancing body.   Beaty's sensitive, balletic, slow moves perfectly complement the angles and subtle shapes of the trees he stands adjacent to, and the turning camera means it becomes impossible to separate him from this environment, so remarkably quickly we accept him and site and camera as one entity.

Fast forwarding fifty years from 'Carmencita' (1894) and 'The Serpentine Dance' (1896) to 'A Study of Choreography For The Camera' (1945), this short (2'13") piece raised new ideas   around site specificity and collaboration, and the entire idea of screendance or dance film itself, shifting the reader towards the next section, 'A Place For Art In Screendance', where the tangled history of screendance and it's wider cultural context begins to take shape.

A place for art in screendance

Loie Fuller's Serpentine Dance, described in the section above, connects screendance to the visual arts from the earliest years of the moving image. The discussion demonstrates that from the outset, screendance content wasn't produced in a vacuum, but through working with accomplished, successful and popular dances and dancers. The filmic content, therefore, was closely related to the wider cultural world.   Moreno, or Carmencita as she was known, performed on the Vaudeville stage, and Fuller was an integral part of the Art Nouveau era at the dawn of modernism.   These proto screendances were not purely about cinematic development, but are at the forefront of radical aesthetic challenges and changes in the late 1800's and early 1900's.   As per Brannigan's quote around innovation mentioned earlier, this era was a time of technological development but also the birth of the modern, of which dance was a part.   Fuller's role in the Art Nouveau movement was testament to that. These works are ahead of their time mechanically and artistically.

Loie Fuller operated at the heart of the Art Nouveau movement in Paris, but as Musser writes, "early films (albeit referring to those made in North America) were made by men, primarily for men" (p.78), which has contributed to this lack of legacy and contextualisation, overshadowed by the achievements of early filmmakers. 'Carmencita', for example, was made for a male audience. It was banned in some venues, seen as overtly sexual and unsuitable for mixed audiences because Moreno's legs became visible as she danced.   Other, more acceptable folk dance films were substituted, with mixed audiences in mind (Musser 1998 p.78). It is important to include this because, although these proto screendances were successful, they serve as a useful marker of the screendance collaborative debate and the external cultural and financial factors that influence decision making. It also poses questions of the pressures, or expectations, influencing what screendance was expected to look like, then and now.

Claudia Kappenberg addresses this question in her conference paper "Does screendance have to look like dance", in the following:

> "The attachment to familiar forms of live dance within screendance is due to a complex historical trajectory, which saw, on one hand, a critical stance toward the mediation of dance through technology, and, on the other, a legacy of primarily Hollywood cinema, when dance was indeed made for film and recognisably so" (2009, p.2).

If, then, live dance is one route to screendance, and film the other, a potential dichotomy is created: a tension and a restriction. History shows us that film makers were more dominant in these early pieces, and the artistry of Fuller less remembered. These two routes, or perspectives, effectively and unintentionally sidelined the visual arts from the dancefilm canon, despite Maya Deren calling for dancefilm to be recognised as an art film as early as 1960 (*in* Kappenberg 2009, p.1). Kappenberg writes that classification of screendance has "focussed on the modes of production and distribution which testifies to the dominance of the industry on the field" (2009, p.5). In other words, although artists such as Fuller were integral to screendance from the earliest films, commercialisation hampered screendance being recognised as an artform.

Additionally, the visual arts functions through a different model, often operating across modes of production, subverting them, appropriating, breaking open the forms themselves, deconstructing, disrupting, challenging, reflexing, flipping, destroying and reimagining outside of mainstream industry, (or any other) accepted practice. It could be proposed then, that visual artists are using dance and film in a consciously different way. Kappenberg is suggesting how we describe screendance, or to put it another way, how we name screendance, can limit its scope. The name does not use the word art. This is relevant because although screendance content is often experimental, edgy, artful and visually unusual, the form of the outcome is primarily short single screen pieces. This form inevitably restricts the way content is conceived and cut. If the inference was that the work being produced was, in fact, screen art *with* dance, video art *with* dance or screendance art, as I suggest later, the form the outcomes take may be far more varied, prompting an equality of experimentation with form and with content. Makers, more often than not, follow established arcs of conceptualising, building and completing that are cohesive with that single screen format, destined for short film festivals. Work made for cinema or the big screen in some setting, ie led by narrative, is structurally different to work

made for installation. Screendance does not require a narrative, or 'horizontal filmmaking', as per Deren,   in the same way that dramatic shorts do, yet screendance has adhered to this format that is reliant, or at least has the expectations of a progressive curve, a or rise and fall of some kind. These ideas around art, form and screendance funnel into the next section, where I discuss the malleable parameters of screendance itself.

The screendance debate

Interplay, form and flux

The animated, active discussion around the definition of screendance and indeed, the term screendance itself is a continuing debate, as the form is constantly reimagining itself, provoking a need to recontextualise, and to refocus on what is an elastic form. As Anna Heighway writes, "screendance making revels in the freedom of reconceptualisation and reinvention" (p.1). This willingness to reflect, propose and provoke demonstrates a reflexivity: a readiness to adapt perspective and refocus on this supple and ever morphing art form. Considering rapid developments in production and distribution platforms, plus the sometime experimental nature of content, mean there is a branching out in surprising and refreshing ways. To allow for this constant reinterpretation, there is a resistance to setting hard lines or codifications around a form that naturally stretches. Although this scholarly debate is relatively new, it is busy. As Katja Vaghi writes, "Screendance is one of the fastest growing fields in dance, both in practice and theory" (2019, p.1).

As Claudia Kappenberg and Doug Rosenberg state in the first issue of *The International Journal of Screendance* in 2010:

> "The journal supports scholarship intended to expand the parameters of what may currently be considered screendance and apply a choreographic lens to screen-based and digital works that may not have been conceived of as part of this field, but which might contribute in some form to its practice" (p.2).

Kappenberg and Rosenberg are looking forward, welcoming an open ended academic debate around how it is possible to frame this agile, evolving form. Through this review I will explore rich and diverse ongoing developmental cross discipline influences and reveal a space for an approach that allows for a visual arts route into screendance.

Form, style and genre

Although using the term 'form' is useful to separate artistic movements, to demarcate significant differences, newness, or to mark out a new form of art as knowingly diverging from those artists that came before, defining screendance hasn't been so simple. To define and refer to forms of content, despite the restrictions those terms may pose, particularly in the rapidly shifting and broadening sphere of media content is necessary as it provides us with a 'sense of place', gauging the current landscape of screendance. When a form is, since its inception, often experimental in its close link to contemporary dance, definition becomes even more problematic.

Demonstrating this rich and wildly contrasting field, a screendance example includes David Hinton's 'Birds' (2000). This film is a reimagining of 'found' footage of birds from the BBC's Natural History archive, and is a sublime piece of editing, full of movement and rhythm, and no dancers. A further example is Liz Aggiss and Joe Murray's 'Beach Party Animal' (2010). This is an exploration of the "zoomorphic qualities innate in human movement" shot over a 24-hour period on Brighton beach (University of Brighton).   Both non human and human motion featured in these works may not conform to what may initially be assumed to be included within the term screendance. Screendance is full of such surprises, where intentionality, an openness to new collaborations and access to production equipment create a potent, ongoing heady mix of new ideas.   Providing a working, useful categorisation for this divergent yet connected set of works is a challenge.

One way of describing form is a recognised paradigm set, evolved over time and set by convention. Ultimately though, there is flux: a forming and reforming. Video art, for example, morphed into digital, new media, or screen based art, and more recently reverting to film art, or, as in the case of Bill Viola, contemporary video art, or simply contemporary art. As technology develops and artists are busy embracing, subverting, stretching and expanding emergent technologies, reflecting and breathing new life into older formats, so the naming of practice alters alongside this new work.

With that in mind, it is useful to identify what screendance is, in general, not. Screendance is not a recording of a stage based pre existing dance performance. The work is not a screendance work if it merely contains a section, or dance sequence within a film. It is not a piece of film forming part of a live stage piece. To

illustrate an example of a non screendance film that features dance as a response to site I suggest using an example of my own. Because it is a recent piece I have made, I feel able to drill down into this question without preempting another practitioners intentionality. Bearing in mind the constant flux and flow of the Screendance form, this question is not an easy one.

In May 2022, I shot a film at The New Art Centre Sculpture Park and Gallery at Roche Court, with Surface Area Dance Theatre, a dance company who work with equality and diversity at the heart of their practice. In this case we worked with deaf and hearing dancers and deaf and hearing audiences. This Japanese informed and inspired piece was reimagined in response to on site Anthony Caro, Antony Gormley and Richard Long sculptures, encompassing several areas of the site and promenading between them. Although I produced a film of this performance that demonstrates the site specific nature of the work through dance and a score composed from sound found on site, the choreography is not conceived or adjusted for the lens. This piece was not originally designed for an audience to watch on screen, but to experience live. This means the interplay between camera and dancer is one sided. The camera operator responds to the dancers movement, rather than via a collaboration built from the inception of the project. The camera is creatively capturing. It is a collaboration in the sense that choreographer, dancers, director and production team are all present and working together and could be described then, as creative documentation. This isn't a marker of value or quality, indeed this piece described is exceptional in it's accomplished choreography, setting and realisation, but one of categorisation. However, this categorisation is not necessarily fixed. I could, for example, as per Hinton's 'Birds' mentioned above, go on to create a piece of screendance art from the footage in post. As it stands, however, I suggest this piece is closer to documentary than screendance (Surface Area 2022).

The example of Roche Court, in it's key elements of dance, camera and place, and it's nuanced complexity enfolding hybridity, intentionality and categorisation paves the way for the following sections, where I identify the screendance form, discuss definition and offer one of my own.

Dancefilm, dance for the camera, cinedance and screendance, are not names ascribed by the material advent of new technologies forcing new definitions, or by tangible variants of the form. They may have begun that way, as in cine dance, originally referring to dance shot on film as opposed to video. It is now not applied to the medium, but to the form. This jostling of nomenclature appears more a process of the form settling in to its identity in theory and practice, in a hybrid both partners are comfortable with. For example, Doug Rosenberg points out in his 2010 paper, Excavating Genres, that the term 'dance for camera' prioritises film rather than suggesting a collaborative partnership (p.2).

In an earlier essay entitled, Video Space as a Site for Choreography (2000), Rosenberg writes: "video space as a site for choreography is a malleable space for the exploration of dance as a subject" and goes on to say:

> "What we are seeing when we view a dance created for the camera is no longer simply a "dance". It is, rather, first and foremost, a film or videotape, the subject of which is dance."

However, in *Screendance: Inscribing The Ephemeral Image*, written two years later, Rosenberg refers to dancefilm as a duet, a hybrid, an interdisciplinary form (2012, p.1). He goes on to explain (p.3) that his choice of the term 'Screendance' although "not perfect", lends itself to a greater equality between the forms, reflecting its collaborative nature. This term seems to have stuck, particularly relevant in the naming of The International Journal of Screendance, begun in 2010. This debate around naming (there are other sub-genres, Heighway's Radical Screendance, Salzer's Somatic Landscape Screendance and Fildes' Hyperchoreography for example) is at once a recognition of the form as a form, and a need to focus, particularly in Rosenberg's writing, on the collaborative, interdisciplinary nature of screendance.

Claudia Kappenburg brings other issues into play, in her 2009 conference paper, 'Does screendance have to look like dance', where she wrote on naming and genre:

> "they have a certain usefulness and are often built on likeness, classifying work through a number of factors such as content, formal aspects and the materials used, by the traditions they draw on or by production and viewing context."

Hence the propensity here to identify Screendance via its materiality[1], so cine, screen and film, all referring to the moving image. The term is not about value, aspiration or intention but refers ultimately to the hybridity[2] of the form (Kappenberg 2009). Video art did something similar. It referred primarily to its format, or materiality, and by doing so marked itself clearly away from the television production industry and placed itself firmly in art territory by using the word 'art'. Once video or film formats became outdated or confusing such work defined itself in relation to the screen rather than the recording format, hence 'screen based art'. This medium specific choice is based on a medium of exhibition rather than one of recording. SD card and art, for example, 'SDcardart' feels bland, even unattractive. A spool of film only produced films or animation, but SD cards are used for a proliferation of digitally based formats and outcomes, so wouldn't signify a moving image media specificity. 'SDcardart' feels dull, lacking clarity and charm. Returning to screendance, there has not, so far, been a new single word for the form that explicitly incorporates art, so the focus remains on the means of production. No version of the form, such as Radical Screendance or Hyperchoreography, has introduced the word 'art' into the equation.

Kappenberg discusses that one way of naming a form, or artistic movement is to ask, "What are the key ingredients in a particular practice? What are the underlying principles of this or that approach?" (p.7), identifying specific "concerns and artistic intentions" (p.7). Thus far, screendance's priority in naming is to clarify and forefront equality in interdisciplinarity, alluding to its true collaborative nature.

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[1] Materiality refers to the physical properties within the work, for example the bark of a tree or the texture of a rusting piece of metal and also refers to the qualities of the medium itself, for example the quality of the film grade or video format that affects the aesthetic outcome of the work. The choice of materiality is a conscious one and forms an integral, fundamental part the meaning of the whole. Vitaglione, often referenced in this thesis, wrote about the importance of materiality in screendance. For Vitaglione, materiality forms the primary role in site led screendance works and writes, "through the use of natural elements these films articulate a version of site-specificity deeply connected to the materiality of each location rather than to its geography or history". (2016, p.94)

[2] Like other arts centric terminology, the term 'hybridity' is contested and referred to with a range of connotations. Screendance has used the word widely since research around the form began, not to infer any colonial or racial context, but in relation to its use regarding contemporary arts. Victoria Vesna, media artist and Professor at UCLA Department of Design and Media Arts describes hybrid art as follows, "(hybrid art) resides in between, around, above and below what is generally accepted as "culture" and usually is experimental and exploring new ideas that require collaboration with other disciplines" (2015). Specifically regarding screendance, Doug Rosenberg, in the first chapter of his book 'Screendance', named 'Inscribing Hybridity', uses the term to describe screendance thus, "This complicated and intricate duet takes place as the body in motion inscribes itself within the confines and the edges of the camera's frame: a collaborative, hybrid undertaking." (2012, p.1). Here, as elsewhere in screendance, the word 'hybrid' refers to the confluence of camera and dance.

Concerns of other artistic movements in naming, including a clarion call for revolution, a rallying against an out of touch, stagnant or oppressive precursor, or a desire to set itself apart from what has gone before, has not, as yet come to the fore.   To demonstrate Kappenberg's argument around naming, I will briefly return to Loie Fuller, the 'Serpentine Dance' and Art Nouveau. The name of the Art Nouveau movement marked a deliberate departure from academic art and historicism of the 19th century, coupled with a distinctive dynamism signalling the dawn of the modern. Its name prioritised distinguishing itself from what went before.   Its newness was further identifiable because it broke the traditional distinction between fine arts (painting and sculpture) and other applied, (often craft based) forms, of which dance was one, fostering new collaborations, in which Fuller played an active role. This openness of recognising interdisciplinarity within art, then, also connects to my debate around Screendance as an art form below, in that dance and the visual arts have a preexisting history of collaboration within an artistic movement. To this end, Sembach writes:

> "Art Nouveau, whose emergence at the same time as cinema was no mere coincidence, represents the most remarkable attempt to reconcile the demands of the technical with the undying wish for beauty and glorification —or to pit them against the other" (2002, intro).

Loie Fuller's 'Serpentine Dance' epitomises this statement, which remains relevant in fostering a debate around equality of collaboration, reflected in the naming of screendance.

A further example, mentioned here because their moving image work forms a discussion around screendance and site later in this PhD, are the YBA's, or Young British Artists. They were a group of artists primarily graduating from BA Fine Art at Goldsmiths in the 1980's and 90's, known for their startling, shocking works often using non traditional art materials. True to their time, this name was used, in part as a marketing tool: a brand that signalled a statement of the reawakening of British contemporary art, as America and Berlin had led the way up to this point. The term dancefilm, or dance on camera, was, in part, not a rebrand as such, but did mark a desire to broaden the audience base of contemporary dance beyond the stage to enable a less niche demographic to experience contemporary dance. Accessibility was an issue then, and a term that had a sense of clarity was important from the perspective of inviting new audiences, and in turn, new funding.

This debate aims to illustrate the complexities of naming this slippery, shifting form. Recent publications coupled with establishing The   International Journal of Screendance in 2010 provides a forum for ongoing discussion, whose contributors have embraced the nuanced, holistic, multi faceted history of a form whose roots are across the film industry,   theatre and   art.   Screendance research, also found in established publications including Body, Space and Technology, New Theatre Quarterly and   Emotion, Space and Society journals, and including   this PhD, demonstrate emergent responsive theory, intimately connected with current practice.   In the next section I offer a new definition of aestheticised motion that best defines my own art and site led screendance practice.

Towards a new definition

At this juncture, I consider the previous section that unpicked what is at stake in the naming of an emergent form, whilst exploring key markers and definitions by influential writer-practitioners, which together lean in and progress to a new definition of 'screendance art'.

Kappenburg and Rosenberg, in the inaugural issue of *The International Journal of Screendance* wrote,

> "Through this journal, we aim to reframe screendance as a form of research that examines the interrelationships of composition, choreographic language, and meanings of body, movement, space, and time; this is done in the context of contemporary cultural debates about artistic agency, practice as theory, and interdisciplinarity" (2010, p.1).

This description leaves space for discussion, creativity and further research. As Heighway pointed out in her 2014 paper, Radical ScreenDance, definitions such as these have resulted in a "refocusing of the dance in screendance away from the dancing figure and onto human motion." She defines screendance as being "kinaesthetically driven" (p.45).

In Kappenberg's 2009 paper, 'Dancefilm Does Not Have To Look Like Dance', she quotes Amy Greenfield: artist, poet, writer and one of the founders of screendance. In 1983 Amy Greenfield wrote, "screendance 'may not 'look like' a dance, but (..) has the kinaesthetic impact and meanings of dance".

The process of mediating dance, then, does impact and alter the choreographic nature of dance designed for the screen as well as perceptions of what dance on film is, because it offers a wealth of new artistic hybridised opportunities, as discussed earlier in the section 'The Affinity between Screen and Dance'. Definitions of screendance, then, demonstrate that the form is less about using film as an extension of the stage, and more a recognition of the inherent dual dynamic somatic-digital energy and intention: a true hybrid.

Wyn Pottraz, argues for a new definition in her Screendance Cannot Be Everything article in 2016. With Simon Fildes, she constructed a new definition for screendance:

> "Screendance is a moving image work, the content of which has choreographic compositional intention, combined with the technical and creative language of cinema" (p.182).

Perhaps this relatively recent, refreshing construction is a helpful definition to respond to. Reflecting on Kappenberg and Rosenberg's definition in the International Journal of Screendance in 2010, Pottraz' statement above and the preceding debate around screendance as art, in conjunction with Maya Deren's call for screendance to be a recognised art form in 1960 (*in* Kappenberg 2009, p.1), I offer my own definition, not for all screendance, but one that speaks to my own practice. I am a film artist whose medium is screendance, thereby suggesting an emphasis on the visual arts, opting for a conceptual route into dance film, therefore, I am making screendance art:

Screendance Art is a time based interdisciplinary form, merging somatic and cinematic intention. It is a hybrid, combining and conceptualising our relational disciplines and respective understandings of site, space, motion and time.

Not all screendance outcomes are consciously defined as art. However, unlike land art and the YBA's, and despite its often experimental content, it may be that the traditional delineation between fine art and applied arts, despite the interventions of the Art Nouveau movement mentioned earlier, has somehow prevented the word 'art' being foregrounded. In terms of the definition offered above, my own practice begins with me being an artist, who chooses to use camera and dance on site to express ideas about that site. Over time I have developed a distinctive artistic process, detailed in the Methodology section of this PhD. Outcomes of that practice have been recognised: works have been exhibited in galleries, mixed spaces, at conferences and festivals and form the core of this PhD (Appendices 1 - 5). Simply adding the word 'art' may, at first reading, appear subtle, or simplistic. This is, however, fundamental, as to mark this screendance work out as art, presents an opening up of the form. It invites a greater opportunity for new forms of expanded time based intervention, challenge, practice, research and debate. It encourages an acceptance of the screen as a site of experimentation as well as the recorded content, as new, emergent platforms and hardware present opportunities for variations of output.

This discussion around definitions is a signal of something that I've witnessed: a distinct art form developing over time. Not only a sharing of dance and cinematic disciplines, but forming something altogether new and distinct out of that supple collaboration. In the next section I discuss site in screendance, finding ways to consider the active role of site with screendance through an understanding of visual arts practice.

Site and Screendance

Figure 2: 'Buoy' (2011) production still (personal collection)

Site and Screendance

Drawing together Screendance and the visual arts through site

Holding the ideas discussed so far   that focus on the debate around the development and definition of screendance, I'm now adding to that mix a significant but less acknowledged link between screendance and the visual arts through site. By referring to theorists including Tufnell, Arlander, Vitaglione and Norman, clear links between screendance and site based visual art emerge from the literature. I will outline how and why site   acts as a catalyst for screendance, drawing moving image and dance together.

Site presents possibilities for both disciplines. Filmmakers and dancers use three dimensional space in inventive and dynamic ways.   Although the language that describes film and dance is historically different, the combination of choreographer/ dancer and director represents a freeing from conventional production process and outcomes, usually bound by their respective terrain of stage or screen.   This duel interpretation of time, space and depth on site means a shift can happen, described by Dr Cathy Seago and myself in our paper, Rediscovering Time:

> "In bringing the two forms together, the traditional rectangular viewing spaces of stage and screen no longer dominate. Equally, the site itself can supersede linear progression of a motif, character, or narrative development. There is a lightness and a freedom to be found in this" (Seago and Sykes 2019, p.13).

Removal of respective choreographic or dramatic arcs mean there is screen space and screen time to work with other concepts, including those that involve site. Projects are co-creational. They are collaborations not only between humans, but between land, dancer, filmmaker and time itself.

Using literature to distinguish how screendance makers utilise site maps out a continuum of responses, contributing to our understanding about the creative impact site has on the form. Kyra Norman in her 2010 paper, In and Out of Place, adopts anthropologist Tim Ingold's "Inhabiting and Occupying" theory. For her, 'occupying' is a film shoot utilising physical space to realise an idea, and 'inhabiting' is to engage and respond to a site through the body (2010, p.19).

In her paper, New Materials, Natural Elements and the Body in Screendance, Sylvia Vitaglione debates how "using choreographic and cinematic techniques connects the dancing body to the environment" (2016, p.13). She categorises this response to materiality on site in terms of "intervention *in* sites and integration *of* sites". Using a location as an aesthetically pleasing backdrop she defines as intervention, whereas drawing on the materiality of that location as a source of narrative for the screendance is, for her, integration.

These two sets of distinctions edge us closer to an understanding of how it is possible to define the terms of site specificity in relation to screendance. For Annette Arlander, natural elements, like the wind, sand dunes or trees are themselves "co-performers" (2018, p.17). For her there is an inevitable interplay, an encounter, between the dancer and their environment. Referring to her performance in her film 'Dune Dream' (2014), she writes how human activity affects all environments in both obvious, visible and not so obvious or visible ways. In the case of 'Dune Dream', microplastics and water shortages were cited. These issues were present, although not tangible through the frame. Considering these wider factors, it is impossible to not be interconnected with site (2018, p.17). In her 2019 paper Performing with Plants, appearing with Elms and Alder, Arlander describes a "sharing of time and space - a 'being with' or becoming with" (p.40). This poetic, holistic and environmental approach reframes this discussion. The dancer is now not the only performer in the shot. Site contains active performative elements, and dancers are intrinsically connected with the site in which they work. Kloetzel echoes this idea of site as an active participant when she writes that "slamming doors and blowing dust" creates "kinaesthetic impact" in Gabri Christa's 'Quarantine' (2007), where the location is mover as well as the dancer (2014, p.4). Incorporating and valuing site as "co-performer", such as the example that Kloetzel refers to, and considering the inevitable interconnectedness between site and dancer that Arlander so eloquently describes, the dynamic of site and dancer is pulled closer together. All work is then, to some degree, effected by the specific site in which it is filmed. Whether intentionally interacting with site or not, there is interplay and connectivity.

Moving one step further in terms of this site specificity discussion, there is an emerging, deep ecology and bioart debate around rethinking where the parameters of site and dancer begins and ends. At the recent international Art.Earth Sentient Performativities symposium in Dartington Hall, Lin Westmoreland presented a paper that proposed how

performers are indivisible from site (2022).   That we are ourselves a "biochemical ballet", "an ecology" that is connected at a microscopic level of unending interaction with the site in which we create. This idea is deserving of inclusion here because, like Arlander's discussion, it resonates with an awareness of connectivity and interactivity or interplay that occurs   on a multiplicity of scales simultaneously, from minute interactions to global environmental issues. We are not separate from site, we are, in fact, according to Westmoreland, a site too - one full of creative potential. They both suggest that 'nature' (so site) is not something distinct from us that we interact with but is completely intertwined with our own existence.   Ruth Allen directly addresses this question when she writes,

> "Nature is everything you are. Everything inside and outside. It is in and around you on every level, from your personal microbiome to the edges of the universe. It is the breath sending oxygen to your lungs and, over there, somewhere, a leopard is licking it's paw. It is tectonic plates moving, a planet dying, a fish nudging a pebble" (2021, p.17).

This debate provides us a with a useful, timely contextualisation prior to drilling into the categories of site specific taxonomies in the following section, where I discuss site specificity and refer to Robert Irwin's seminal site specificity taxonomy from Being and Circumstance (1985), Wilkie, Mapping the Terrain: a Survey of Site Specific Performance in Britain (2002) and suggesting my own taxonomy that I am naming Site As Source/Site As Set.   These taxonomies can thus be viewed within this larger landscape of current discourse and understanding, articulating interactivity with site, setting the scene to debate approaches to screendance and site.

Clarifying site, space and place

The following section looks at what we mean when mentioning terms commonly used in this PhD that refer to the a given location such as a 'place', 'space' 'site', 'location', 'environment', 'terrain', 'territories', 'landscape' and 'land' and why this has import and nuance in terms of screendance art. In the section above Norman, Vitaglione, Kloetzel, Arlander, Westmoreland and Allen together provide us with a rich landscape that describes our somatic-digital connectivity with location. This section attempts to deal with concepts and questions around the various sites at play in screendance, to delve more deeply into what a site is within this context and, indeed, where it is, prior to moving into describing site specificity and site related taxonomies in the sections that follow.

As ever with arts related terminology, usage alters over time, is oftentimes interchangeable, and meaning shifts. In the above section, screendances relationship with site is theorised, from the broad environmental considerations of Arlander's microplastics and pressures on water availability not seen in the image but part of the landscape featured nonetheless, to Westmoreland's interconnected 'biochemical ballet' where we are ourselves site and site includes us. This picture provides us with choices, of nuanced, delicate, entangled and complex layered meanings, providing further potential for understanding around how we regard our interactivity with a space as screendance makers.

Throughout this PhD the centrality of the site in which the work is made is pivotal. My submitted works focus on the body in motion in response to the 'pulse' of a chosen location and is underpinned by the principle I outlined with Cathy Seago and mentioned earlier in 'The affinity between screen and dance':

> "The site itself can supersede linear progression of a motif, character, or narrative development. There is a lightness and a freedom to be found in this. Building upon our collective understanding of these fundamentals we choose to use dance and camera to create a dynamic sensory response to a given environment." (Seago and Sykes 2019, p.3)

Seago and I are referring to the location *where* we are devising and shooting. However, Douglas Rosenberg in Screendance: Inscribing the Ephemeral Image, writes that site is a "moving target" (2012, p.17). A system of mediated sites across the scope of the production process from devising   and shooting, to the interior of the camera

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itself, to the edit suite, even file storage   (and lastly the place of exhibition). He suggests then, that this "layering" of sites mean each one has an impact on the outcome, and uses this as an argument against a generalising definition of screendance itself. He explains this multi layering of site that are drawn together in this interdisciplinary form,

> "The screen has clearly become a well-understood site for dance. However, it is always a site that is doubled: the initial layer is the built environment or landscape in which the body (dance) is located; the secondary layer is the media by which the performance is inscribed, bonded into one screenic image. In short, the visual culture of screen-based dance cannot be separated from the signifiers present within the frame itself and in the device by which that frame is created. Meaning flows from the entire image as well as its fragmented parts, often exposing the numerous tensions between the two and the competing desires of each." (2010, p.64)

For the purposes of this PhD, I am primarily referring to the location where the work was shot, ie, "the landscape in which the body (dance) is located" and also touch on the environment in which the work was exhibited, rather than other, more discreet processes of editing or storage.   That's not to say these are without impact, connectivity to screendance or motion orientated creativity. Walter Murch, for example, compares editing to dancing (2017). Murch edits standing up, and states,

> "Your kinaesthetic posture is more responsive to the flow of time when you're standing…Editing is a kind of dance that leaves a frozen impression on the finished film..you can think of editing in choreographic terms."

Simon Fildes described the editing space, as a site of "embodied practice, a felt practice, a dance". (interview, Simon Fildes 26 June 2019) He said,

> "At the end of a day, if I'm not exhausted by it (editing), then I'm probably not doing it properly. For me I've got to feel it in every moment. That's what's happening."

For Fildes, a highly respected and experienced broadcast editor as well as screendance maker, this is the part of the process where he comes into his own, and although his work often focusses on a place, such as a Scottish hillside or a village hall, for his own particular screendance style, the edit is the primary site of creativity. The edit can build rhythm and interruption, pace and repetition. It is movement making, a choreography in itself, confirming the site of filming is not the sole site of screendance

creation. Indeed, referring back to David Hinton, mentioned earlier in 'Form, Style and Genre', whose well known screendance work 'Birds' (2000) was entirely created in edit.

The body is a further site within Rosenbergs 'moving target' when he writes that the site of the body and the site of the location are no longer distinct and separate but overlap in screendance (2012, p.75). This idea of the relationship between the body as a site and the location in screendance is eloquently described by Kyra Norman in terms of internal space and exterior space,

> "When I prepare to dance, I prepare to see differently; to see space differently, shaped through an attention to how I experience this space physically. Exploring the role of the body in our perception of space leads us into rich areas of thought and action. " (2010 p.13)

And continues,

> "Our sense of space begins in our own body (..) simultaneously contextualising and enacting, framing and doing. Our perception of space—scale, symmetry, distance, texture, temperature— is informed directly by our own physicality. Through studio practice, dancers—and particularly those working with improvisation—draw on this experience to inform being in relation to space, allowing the space to invite action (or inaction)." (2010 p.13)

From this acknowledgement of how this honed, sensitive corporeal acute awareness of the dancer connects somatically to an exterior space, Rosenberg, in turn, writes about how, for him, the site of the body   ultimately conforms to the camera space   and screen site, where motion is altered to adhere, or adjust to the conventions and technical demands of the moving image medium ,

> "dance is mediated within the site specificity of camera space and further by the material cultures of film, video or digital technologies, it tends to assume the characteristics of that mediation." (2010, p.63)

Perhaps this points to a different approach to the production pipeline, as in contrast, my experience of making screendance, discussed in depth in the methodology chapter, it is not the camera that dominates, but the location itself.

So far then, in screendance the concept of site is a varied and rich encounter spanning entire geographical landscapes, carefully selected sites for location shooting, the dancing body, and the various technologies used to mediate motion.

Words chosen to describe locations and types of locations in this PhD oftentimes emanate from common usage in the visual arts and filmmaking. This paragraph seeks to add context and clarification around those choices. Words such as site, place and space often relate to specific locales, real or metaphorical and can include inference and or atmosphere, often adding a dimension that infers a relationship to a given site or its use. They can, then, infer the tangible and the intangible, the concrete and the symbolic. Place related words are sometimes used in respect of a large geographical '*location*' or its associated exterior physical '*landscape*' and can infer an ecological standpoint or an enfolding of such issues within a work, such as the word '*environment*'. Place related words can be used metaphorically, as in 'the *terrain* of new Screendance practice' for example.

'Site' and 'place' are often used interchangeably and can refer to interior or exterior locus. As per its conventional usage, the word 'site' tends to refer to a location that has a specific function with tangible parameters (an industrial site (Buoy), a site of historic interest, (Mottisfont), or a festival site). The word 'Place', on the other hand, has greater flexibility. It isn't necessarily connected to a particular use (but it can be) and often, but by no means always, hinges around a culturally significant value or weight that is meaningful or emotional, yet whose edges might not be so clearly defined, for example, a place of art (Mottisfont) , a nice place (a district or a home) there's no place like home, a place in my heart). A site then, infers clearer parameters in the space it takes up, as opposed to a place, which can be looser, more general.

Words such as place, site and space are used slightly differently in the arts. Site infers an intervention - a location where art is created or exhibited (but again, by no means always) away from a gallery base either temporarily or permanently. The term 'site specific', discussed in depth earlier, came into use in the 1960's when artists wanted to work away from established studio or gallery rubric. 'Site' can also refer to a more abstract locus of creativity, such as Rosenbergs 'moving target' described above.

Whether concrete, virtual or implied, these words are explored here within the context of screendance, and ultimately from my own particular perspective of a film artist interested in dynamic forms of expressing a site through working with screendance.

Because screendance is interdisciplinary by nature, it's important to remember that other perspectives around the concept of site, place and space in screendance, further contribute. Dr Tarryn-Tanille Prinsloo's Practice-based PhD entitled 'Perceiving screendance through a Laban Movement analysis lens' (2018), addresses the dancing body in space in screendance via the Kinesphere. That is to say, through applying Laban Movement Analysis taxonomy to screendance, Prinsloo is creating an "observational and analytical approach (that) facilitates an awareness regarding the specific spatial, temporal and energetic qualities attributed to movements, gestures and expressions." (2018) Together these diverse perspectives enrich our understanding.

The following section looks at a different, site-centric, rather than corporeal centred taxonomy that develops our ability to think through how this interdisciplinarity connects with the space in which it recording takes place.

Site and Screendance Taxonomy

Site as Source/Site as Set

The taxonomy I am presenting here provides a new way of describing, considering, imagining and reflecting on the intentionality, drivers, processes of the dynamic confluence of filmmaker, performer and site. This taxonomy helps to consider levels of site specificity in a film, prompting debate about the various approaches to making work on and with site, and the directorial and choreographic decisions therein, as well as considering how location led work is different from working on a stage or in a studio. This new systematic way of looking at the relationship between screendance and site will be useful for screendance practitioners and researchers, and more broadly for filmmakers, artists, dancers and film or art students working with performers and the moving image. Indeed, I have been invited to devise a pilot location teaching unit using this taxonomy for MA Directors at Bournemouth University, and plan to share this nationallyl.   This taxonomy is not a value judgement on the perceived quality or success of the work, neither is it about reception, installation or exhibition, but about the site of making where motion is recorded.   In chapter three, the methodology section, I use this taxonomy as a reflective tool to reveal my own process in terms of specificity.

What follows is a brief contextualisation, followed by a table that offers four categories of site specificity in terms of screendance, and an example of the taxonomy itself, which was built from the aforementioned categories.   I have chosen to select one example each from the work of artists Loie Fuller, Gillian Wearing and Tracey Emin, and use the Site as Source/Site as Set taxonomy, as I have named it, to suggest how film and human motion combine on site in these recorded works. I go on to use the taxonomy to consider screendance films by Paterson and Warrilow and Fildes and McPherson. These films are chosen with care: Loie Fuller furthers the aforementioned debate around 'Serpentine Dance' as a proto-screendance in terms of location. Selecting contemporary artists who use dance with site in video art links to the above debate around screendance as an art form and demonstrates how concept led work affects process.   Lastly I have chosen to look at particular screendance makers in terms of this taxonomy because it demonstrates   intentionality in their use of site to realise a distinctive idea. These makers have influenced my own practice, perhaps not directly, but definitely in terms of their filmic presence and treatment of the body in place, on screen.

To first position the Site as Source/Site as Set taxonomy, I will reference two site specific classifications. One is Robert Irwin's seminal taxonomy from Being and Circumstance - Notes Towards a Confidential Art (1985) and the other is Wilkie's model of site-specificity (2002, p.150). They are included because the Site as Source/Site as Set taxonomy builds on the principles set out in both. The Site as Source/Site as Set taxonomy is form-specific, referring to recorded screendance works, intended to encourage debate and thought around the relationship between the triad of camera, dancer and site.

Irwin, part of the Light and Space arts movement, "is renowned for his innovative site-conditioned artworks that explore the effects of light through interventions in space and architecture" (Pace Gallery). Consequently this series of categorisations are also transposed to refer to other contemporary forms, such as expanded cinema[3] or installation art, whereas Wilkie is referring to live, site specific performance. Both relate, in different ways that I will describe, to site-based screendance practice.

[3] There are differing definitions around what constitutes expanded cinema, differing timelines offered around when expanded cinema was initiated and established and, like screendance, expanded cinema has resisted setting rigid, exacting parameters. David Curtis provides a useful description, "The artists working with expanded cinema have tried to make the relationship between the screen and the audience active not passive. They are fighting the idea of the audience sitting and receiving work. They are saying you must engage with it. Sometimes it's making the mechanisms of cinema visible. Sometimes it's making you think about that whole relationship between the screen and yourself … connected to radical ideas of performance, space and feminism" (Tate 2009) Connecting the audience to the process and 'mechanisms of cinema', as Curtis states, is an element of expanded cinema that Chris Meigh-Andrews writes about in 'A History of Video Art', where he identifies the concept of the loop in expanded cinematic projection, creating a "repeated image sequence". (2013 p.89) He also discusses the alternative, often non gallery venues expanded cinema artists were drawn to exhibit at as an important contributing factor. William Raban, expanded cinema artist and Professor at University of the Arts London says, "Expanded Cinema is about breaking out of the constraints of the film frame, and including performative elements within the projection which could either be multiscreen.. or elements of live performance taking place within the projection.. It requires active spectatorship." (UAL 2019)

Site specific art describes an intervention where, to some degree, art and site are interdependent. The piece could be created with the direct influence of the history, politics, usage, architecture, people, terrain or sonic properties of the space, to the point that removing the piece to a different location may result in a loss of its meaning. Connotations and approaches to this term differ. According to the Tate:

> "The term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location".

Irwin's definition of site specific reads:

> "Here the "sculpture" is conceived with the site in mind: the site sets the parameters, and is, in part, the reason for the sculpture" (p.218).

To further contextualise, the term site specific came from the visual arts and although dancers were making site specific work since the 1960's, didn't name it as that until "the mid-late 1980's" (Wilkie 2002, p.141). Barbour and Hitchmough (2013) describe site specific dance as:

> "a relationship between site, performers and audiences in which the embodied, emotional and sensory experiences of those present are engaged with the design, organic and structural features, as well as the social and cultural histories of the site" (p.67).

An example of Irwin's sculpture orientated definition is Richard Long's 'Circle In The Andes' (1972), where the materials originate in the location and the form is directly influenced by the site (Tufnell 2007, p.14).

Figure 3: Circle In The Andes, Richard Long (1972)

An example of site specific dance, according to Barbour and Hitchmough's definition is Landance's 'Eggardon Hill' project in 2012. This project took place in West Dorset and included dancers, young emerging artists and schoolchildren, inspired by the environment and the people who know this landscape. (Landance)

Site specific locations can be exterior, such as parks, forests, work buildings, or beaches. They could be interior, including galleries and arts centres, church interiors or shopping centres (Wilkie 2002, p.144). Many of these are mixed use spaces, where the public, who are often integral to the work, encounter work they may not have experienced otherwise, if produced for a more rarefied space. Some works challenge or reflex the function or culture of their space.   Other sites are selected for their ecological relevance or inaccessibility, such as   Julian Charriere's 'The Blue Fossil Entropic Stories' (2013) where he is photographed in Iceland, apparently attempting to melt the iceberg he is standing on, drawing our attention to global warming and our relationship with our environment (Tufnell 2019 cover).

Figure 4: The Blue Fossil Entropic Stories, Julian Charriere (2013)

A further example of site specific making as a consideration of access is Guido van der Werve's 'Nummer Acht: Everything Is Going To Be Alright' (2007), where the artist is striding ten metres ahead of an icebreaker ship in a frozen sea. The Dutch film artist is on thin ice, dwarfed by the ship, that splits the ice just behind him.

Figure 5: Nummer Acht: Everything Is Going To Be Alright, Guido van der Werve (2007)

All the factors described impact and influence choices in site specific work, and these extend to and include site based screendance. Although not designed for screendance, Irwin's definition identifies the centrality of site in such work, while Wilkie's definition describes embodiment and the enfolding of pre-existng historical and cultural forces. The examples above demonstrate both, and both potentially apply to the realisation of site led screendance. Next, I will outline the two taxonomies of Irwin and Wilkie and describe why a form specific taxonomy for screendance and site encourages new debate and thinking around approaches to working with site.

Irwin's taxonomy divides site work into four categories as follows:

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site dominated	site adjusted	site specific	site conditioned/determined
No direct relation to surroundings or environment. Alludes to permanence/history/ value	Work is altered to contrast or fit in with a site	Artist responds directly to environment and recognisable as being work of the artist who created it	Work emerges from the space Could be grown, or use materials from the site

Figure 6: Site Specific taxonomy, Robert Irwin (1985)

Irwin's four categories are linear, moving from work-centric to site-centric. Site dominant refers to work that bears no relation to its surroundings, but alludes more to ideas of permanence, value or historical importance. Site adjusted is where a work is altered for a space, to either contrast or to fit in with it, for example adjusting scale. In site adjusted work, there is attention paid to the situation of the work in relation to its destined environment. Site specific is where an artist responds directly to the environment where the work will be positioned, but whose work is recognisable as being of the artist who created it. Lastly, site determined or conditioned is where the work emerges from the space. The work could be grown, or it could use materials from the place itself (1985, p.217 - 218).

Wilkie presented her linear model of site specificity of performance in Mapping the Terrain: a Survey of Site Specific Performance in Britain. This model considers five aspects of live performance settings from indoor theatre through to site specific performance where work is "generated for one selected site" (2002, p.150).

In theatre building	Outside theatre	Site-sympathetic	Site-generic	Site-specific
	e.g. Shakespeare in the park	existing performance text physicalized in a selected site	performance generated for a series of like sites (e.g. car parks, swimming pools)	performance specifically generated from/for one selected site
				layers of the site are revealed through reference to: • historical documentation • site usage (past and present) • found text, objects, actions, sounds, etc • anecdotal guidance • personal association • half-truths and lies • site morphology (physical and vocal explorations of site)

Figure 8: Mapping the Terrain: a Survey of Site Specific Performance in Britain, Wilkie (2002)

Both taxonomies categorise linear degrees of separation and connection with site. What follows are four selected examples that demonstrate these. The first is a content centred, site dominated example of 'Double Tent' (1987-1993) by Anthony Caro at The New Art Centre, Roche Court in 2022. Here, the artful curation results in a startling, contrasting and memorable impression. There is true interplay with the environment, nevertheless the term site dominant describes a work that is in an environment but bears no direct relationship with it by design, and, remarkable as it is, 'Double Tent' was not created for this particular environment.

Figure 8: Double Tent , Anthony Caro (1987 - 1993) at New Art Centre 2022.

An example of content-centred work in Wilkie's taxonomy within the 'in theatre building' categorisation is 'Othello', by William Shakespeare, to be performed at, in this example, The Lyttleton Theatre, in London. Again, It is not without interplay and an acute awareness of a theatrical space and audience, but ultimately, written in 1603, was not conceived with the 2022 performance at the Lyttleton Theatre,   part of the National Theatre, founded in 1963, in mind.

At the other end of the spectrum, a site centred example that falls across both of Irwin's site specific and site conditioned/site determined categorisations is Stephen Turner's floating studio project, 'The Exbury Egg' (2013-7). Turner's project is selected here because the egg aligns with Irwin's definition of site specific, and the work he created within and around it is, in Irwin's terms, site conditioned/determined. 'The Exbury Egg' was designed to be moored in wetland, canals and waterborne areas of ecological interest. Turner lived and worked in the egg in Exbury for an entire year, creating site determined works from the immediate environment. These works included paintings made from colours derived from plants in the vicinity, drawings, video, photographic works and participatory works. The Egg and Turner together toured the Super Slow Way in Burnley, Trinity Buoy Wharf in London, Grand Union Canal in Milton Keynes, Gunwharf Quays Portsmouth and the Jerwood Gallery, Hastings, continuing to create site determined work throughout (Turner 2016).

Finally, in regards to Wilkie's site generic and site specific categorisations is Dante or Die's 'Take on Me' (2016-8). Set in a 1980's swimming pool, 'Take on Me' explores relationships and personal stories about "life in the deep end" (Dante or Die). The work toured venues including Farnham, Poole, Norfolk, Kent, Salford, London and Reading from 2016 - 2018 (Guardian 2018). Within each venue the company worked with and included local people within the performance itself. This project is, in Wilkie's terms, site generic as it moves between venues of the same type, ie swimming pools, and is also site specific as it adjusts, depending on the input of   local participants who constitute part of the cast.

These examples demonstrate that Irwin's taxonomy focusses primarily on the art work that is in site whereas Wilkie focusses primarily on the type of site itself. There are other implicit differences between how the forms represented in these taxonomies make use of site and how screendance uses site that requires investigation. Both Irwin and Wilkie are useful for screendance, indeed, I have used Irwin's taxonomy myself for many years. There are, however, significant differences in approach that mean a new form specific taxonomy that builds on both is useful.

As form specificity and the interplay between disciplines is so central to the nature, and indeed name, of screendance, investigating these relationships encourages further debate. Although Irwin's taxonomy infers sculpture, or a sculptural intent, Irwin himself used many materials and forms in his interventions including neon, blocks of   flat colour, and translucent materials. He didn't attempt to tie in his site specificity to one single discipline or material. Equally, live performance can span many disciplines such as movement, music, costume, writing, projections, acting and set design.   This inevitable interdisciplinarity, performative nature and connection to the visual arts makes it easy to see how screendance can hover across both. These are inspiring, informative building blocks, but don't allow for an enquiry into how the two distinctive forms of dance and camera fuse on site. Including both distinctive elements allows for greater flexibility, providing space to think about how this hybrid plays out on site, as opposed to a purely linear progression. Digging deeper into this dynamic helps us understand what Kloetzel called, when discussing site as a collaborator in screendance, "the intimate and active connection between body and place" (2014, p.27).

The following table describes the four distinctions of the Site as Source/Site as Set taxonomy: Site as Set, Site Motivated, Site Active and Site as Source. Drawing on the work of Wilkie and Irwin, which formalises the terms of relation between site and work, I present the table below as a means of showing how site also relates to the dimensions of devising, process and outcome.

Site as Source/Site as Set Taxonomy categories

1 Site as Set	2 Site motivated	3 Site active	4 Site as collaborator/ Site as source
Site serves film: Film-centred	**Work adapted for site**	**Site centred/site specific elements**	**Film serves site: Site-centred**
DEVISING			
Devised off site	Devised off site and adjusted for site.	Devised on or part on site	Devised, improvised or set entirely on site
Choreography: minimal connection to surroundings	Choreography: adapted from stage/ previous project	Choreography a combination of site specific and pre-existing	Movement devised on site in response to site
Site: as extension of the stage. Location demonstrates dance.	Site initial inspiration. Movement derived from a concept found on a location	Site is significant inclusion of the piece	Site is source of content.
Collaboration: dancer/ director: separate and distinct processes	Collaboration is adjusted in response to site	Dialogue around site from outset.	Collaboration is co-creational. Possible participatory element
Time: production managed time across project.	Pace of project and content impacted by site	On site time drawn on and included	Time: Pulse of site & Place-time is discovered and responded to
PROCESS			
Conventional production processes	Process altered to maximise site on film	Site specific: Without this particular site the work would not exist	Experiential. Site dominates process
Does not respond to materiality of site. Site transformed, studio like	Adjusted to work with on site surface and material	Integration or response to some of the material present	Directly responds to materiality. Minimal alteration of site
OUTCOME			
Outcome planned and predetermined	Outcome adjusted to site	Outcome led by site and predetermined	Outcomes determined through on site enquiry
Shared as single screen film	Shared as single screen film	Single screen film perhaps shared on site	Variable outcomes: installation on or off site.
The loop is closed: work is edited, distributed. There is a clear end point	New iterations of single screen for particular scenarios eg presentations/ trailer	New iterations in response to a particular exhibition site	The loop is open. Outcomes organic. No fixed end point.

Table 1: Detailing the four categorisations of approaches to site and screendance

The four categorisations of the Site as Source/Site as Set taxonomy: site as set, site motivated, site activated and site as source/site as collaborator can be mapped relationally to each discipline against site thus, splitting the cinematic and dance drivers. We can observe, reflect and recognise the categorisation of dancer, or camera and their relationship to site. Using the literature identified in this thesis with this taxonomy prompts   discussion about approaches to screendance production in terms of site.

cinematic **site as source/ site as collaborator**			
cinematic **site active**			
cinematic **site motivated**			
cinematic **site as set**			
dance devised & conceived **off site**	dance adjusted to site. Site is a **motivating** factor	dance **active** on site. Site specific elements	dance devised and conceived **on site.** Site is collaborator
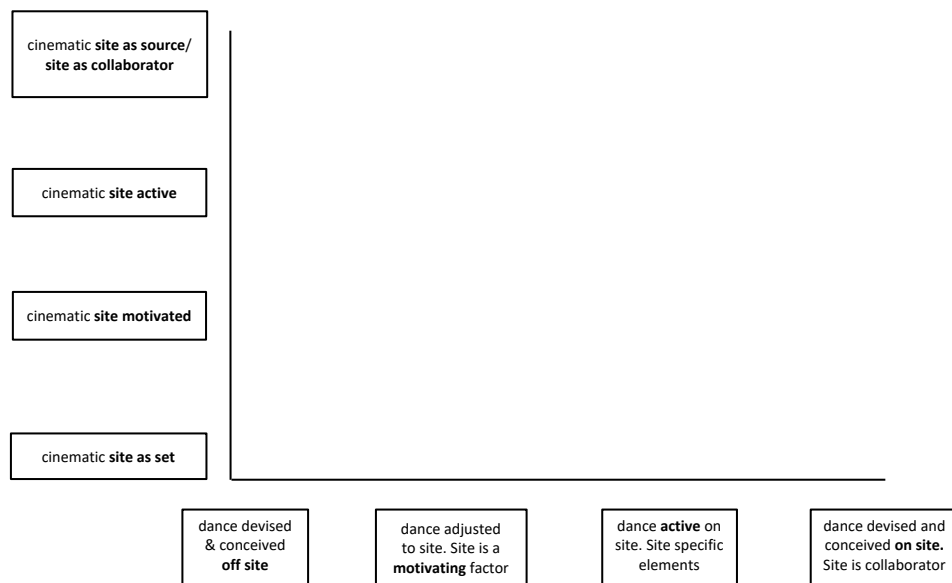
Table 2: Site as Source/Site as Set taxonomy

Mapping the Taxonomy: From stage to set

Firstly, I am going to begin by using the Site as Source/Site as Set taxonomy to describe how the processes of early cinema impacted on Loie Fuller's 'Serpentine Dance' (1896), described earlier in this thesis. This adaptation from stage to film set provides a useful working example, illustrating the dynamics at play, throwing up some interesting prompts for further debate.

cinematic **site as source/ site as collaborator**			
cinematic **site active**			
cinematic **site motivated**			
cinematic **site as set**			
dance devised & conceived **off site**	dance adjusted to site. Site is a **motivating** factor	dance **active** on site. Site specific elements	dance devised and conceived **on site.** Site is collaborator
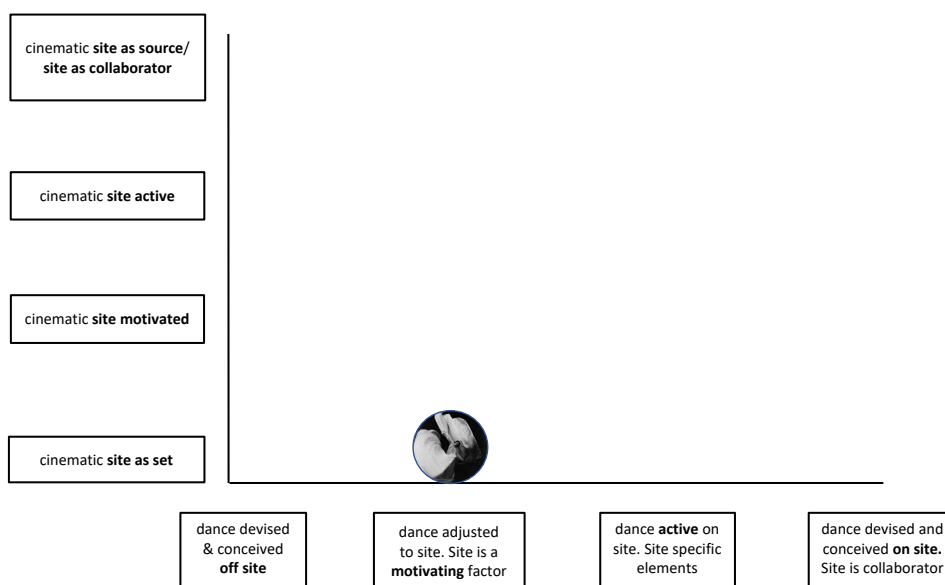
Table 3: Site as Source/Site as Set Taxonomy: 'Serpentine Dance' (1896)

The original Serpentine Dance was created and choreographed for the stage. As the dance axis of the taxonomy above shows, this piece would have had to be adjusted significantly to align with limitations of early cameras. Fuller would be unable to 'travel', whereas in a theatre she could make use of the proximities of the stage to engage a live audience. In relation to the cinematic axis, the newness of the technology at that time meant the technology dominated the process, prescribing physical parameters and duration. The site, therefore, is a studio set. (Some early works were made outdoors, for example, the Lumiere Brothers', 'Workers Leaving The Factory' (Mediafilmprofessor 1895) and Heise and Dickson, working for Edison, filming the tightrope walker Juan Caicedo outside their Maria studio (Musser 1994, p.78), however, the camera remained static.) Limitations of the size of the set, the absence of audience or sound, the lack of colour (the original stage version used

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variable coloured floor lighting) and the length of the reel, between twenty and forty seconds, all result in a recognisable but considerably adapted piece.

By mapping 'Serpentine Dance' (1896) onto the taxonomy, it is possible to see that from the outset of these early films, the process of mediating dance significantly impacts on and ultimately alters performance. This echoes Greenfield's statement that screendance ".. has the kinaesthetic *impact* and *meanings* of dance." (*in* Kappenberg 2009, p.9), creating a new aesthetic.

Heighway (2014) traces this necessary altering of choreographic approaches that resulted in a "refocusing of the dance in screendance away from the dancing figure and onto human motion" (p.44) back to works such as Eadweard Muybridge's Motion Studies (1879)', where the action featuring the motion of a racehorse galloping, was the focus for this enduring experiment. Muybridge's 'Horse in Motion' (1878) enabled an audience to closely observe a moving body in a new way.   Shot on the first triggering 'bullet time' rig, the horse is consistently recorded from the same angle in full view and side on, (as opposed to glimpsing a horse moving past at speed from a variety of angles), filling the frame, allowing us to view the intricacies of movement, grace, power, synergetic stretching and folding, reaching and returning, indeed the sheer wonder of a horse galloping. This revolutionary, captivating film connects to the Serpentine Dance temporally, and in the way both allow the audience to observe and engage with motion in a new way.

Via the prism of the Site as Source/Site as Set taxonomy, Greenfield and Heighway's observations have further implications. Fuller was deliberately rebelling against formal academic dances, and links her visual, deliberately informal approach with Greenfield's "Kinaesthetic impact" (*in* Kappenberg 2009, p.9). In other words, the mediated body in motion has it's own, engaging aesthetic, that can exist outside of   critically recognisable formal excellence or a dramatic emphasis to reinforce a narrative. Furthermore, and as per the earlier discussion in 'Early Cinema and Screendance' around the effect of the combination of movement, choreography and costume, it is possible to suggest the 'Serpentine Dance' is "Kinaesthetically driven" (Heighway 2014 p. 45). For me, this proto screendance piece, as Kappenberg writes, "doesn't have to look like dance". From the outset of screendance, this early piece   marks an exciting beginning, paving the way for further opportunities for interdisciplinarity.

Despite being such an early piece, mapping the 'Serpentine Dance' onto the taxonomy resonates with the majority of film productions featuring dance, which would appear in, or near the bottom left corner of this chart, fitting into the initial 'devised and conceived *off-site'* and 'cinematic site as set' category.   Most contemporary dance on film work would appear in the same position today.   As Kappenberg (2009) writes,

> "The legacy continues in a process frequently used in the making of screendance, by which the dancing is a process anterior to the film-making with a dance already made before the technology intervenes" (p.2).

'Serpentine Dance' (1896) was necessarily adapted to correlate with the available processes at the time.   However, those limitations have changed over time, inviting a plethora of new filming and relational opportunities.   Fuller was a prolific artist working across forms. Looking forward at the work of contemporary artists who use, amongst other media, film and video together with dance, a different, concept led approach emerges, mapped using the Site as Source/Site as Set taxonomy.

Plotting other examples from visual artists who use dance and film with site onto this taxonomy illustrates how conceptual arts practice cuts across more conventional tried and tested processes.   This thesis looks at the connection between screendance and contemporary art, which makes investigating these relationships particularly appropriate.   Observations mapping visual artists work onto the taxonomy relates to the first research question in this thesis which is "By revealing a connectedness between contemporary visual arts and screendance, how does this interpretation and enquiry reconfigure our understanding of screendance as an art form?" Exploring work first by Gillian Wearing and then Tracey Emin, whilst applying literature discussed in the first section of this thesis through the taxonomy, it's possible to explore the active connectivity between screendance and contemporary arts and introduce new ways to consider the definition of screendance.

cinematic **site as source/ site as collaborator**			
cinematic **site active**			
cinematic **site motivated**			
cinematic **site as set**			

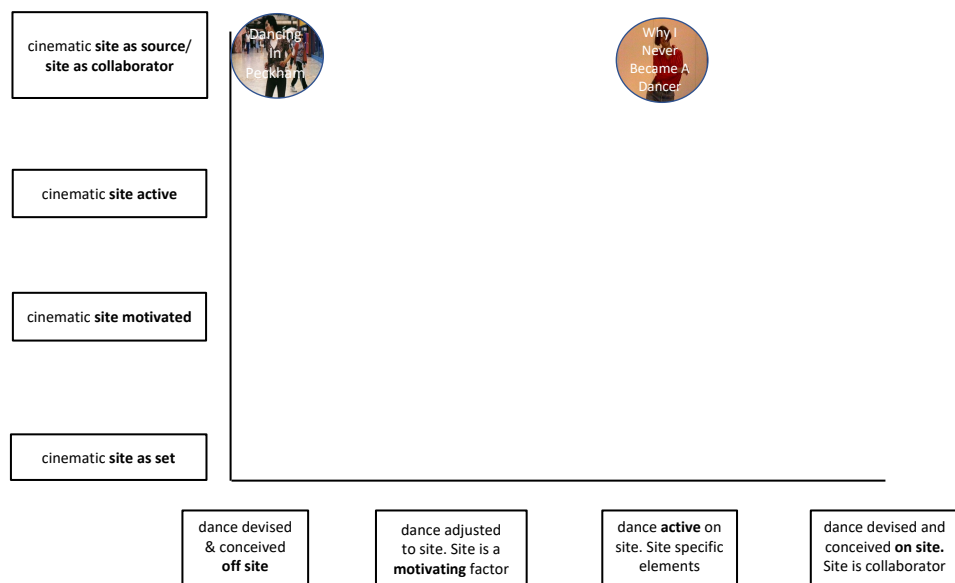| dance devised & conceived **off site** | dance adjusted to site. Site is a **motivating** factor | dance **active** on site. Site specific elements | dance devised and conceived **on site.** Site is collaborator |

Table 4: Site as Source/Site as Set taxonomy: 'Dancing in Peckham' (1994) and 'Why I Never Became A Dancer' (1995)

One hundred years after the 'Serpentine Dance', in 1994, YBA (Young British Artist) conceptual artist Gillian Wearing shot 'Dancing in Peckham'. The film depicts Wearing dancing in a shopping centre in the daytime, to music she is replaying in her mind. Shoppers move past her. Some are confused, bewildered, some simply ignore her as she dances wildly as if nobody else is there, or as if she isn't there. Wearing made this film in response to a woman unknowingly being mocked because she was dancing in an unrestrained, unfettered manner, out of time, in the Royal Festival Hall.

Plotting 'Dancing in Peckham' (1994) onto the Site as Source/Site as Set taxonomy is interesting. Taking the dance axis of the taxonomy first: Wearing is disco dancing and had practised beforehand (Southampton Cultural Services Learning 2020). She did not devise on site, or respond to the mall in terms of her movements, so is categorised as 'dance devised and conceived off site'. One intention of this film is, in fact, that she deliberately ignores her environment and the people in it. Like the woman who inspired the film in the Royal Festival Hall, Wearing dances like no-one is watching. Wearing has, of course, conceived and planned this film, so is aware that people will be watching both on site and once the work is shared.

Looking at the cinematic axis, the camera is static, and there is no interplay between dancer and camera. The role of the camera is to simply record a wide shot of Wearing dancing in the mall. The site is the source, though - a true collaborator. Remove the mall, replace it with a different choice of location, the realisation of the film and its connotations would have produced a significantly different outcome. As Arlander wrote, this site is a co-performer, and as per the reference to Kloetzel earlier, this is location as mover. Our eye's are drawn to this setting and the people who move through it. Although Wearing is choosing to disregard the location, her choice is one that rests on collaboration with site. An inverted site specificity. The mall and the passers by within it are vital to the piece: active, albeit unwittingly, working *for* her. The static, neutral camera amplifies this unusual scene and our response to it. It gives us, the watchers, time to take in this highly unusual sight in an ordinary place and resonate with the response of other watchers in the frame. If the camera were more active, we may well have focussed primarily on the performance and less of the situation presented. There is a dialogue between camera, maker and site that produces dissonance, an awkward separateness between dancer and site, rather than a harmonic or synchronous one.

Wearing and indeed Fuller are innovators of their time. Their films are both influential in my practice and researching these works in depth for this thesis explains why. Using the taxonomy highlights how both pieces relate to motion through the lens and on site. In both pieces the camera is a static full shot, despite technological developments in the latter and neither has a single edit.   Neither women is a formally trained dancer and would have been highly unlikely to have framed these works as screendance pieces. The term, as we know it now, did not exist. Like 'Serpentine Dance', Wearing's film at first glance may appear bemusing, eccentric or eclectic, but both are pioneering, visually challenging, rebellious, creative, daring, unafraid and innovative. Like Fuller, Wearing is an accomplished artist, a CBE, RA, and won the Turner Prize in 1997.   Although neither were knowingly making a screendance piece, that doesn't mean it isn't one. Both works are conceptually strong, whilst embracing the sheer joy of dancing, rather than foregrounding or demonstrating an idea of critical or academic movement excellence.

Like 'Serpentine Dance', this film is ahead of its time. On one hand Wearing has clearly, purposely placed herself in a public position of potential social ridicule. On the other, she's just dancing, which could be read as innocent, endearing. In terms of site, fast forward twenty five years and countless flashmobs, Youtubers and Tiktoks are located in similarly public places. Rewind, and endless musicals feature people dancing in street sets, so the act of dancing in public isn't in itself unusual. What is significant is how she uses site to create a push, rather than a pull, not attracting passers by but unsettling them.

'Dancing in Peckham' (1994) provides us with a rich seam of discussion, in part because of the significant changes in the art world and in technology since the time of making. Pre-internet, pre social media, this film is about a private moment in a public place. It asks questions about how we choose to present ourselves to the world, and what's at play here: identity, ego, criticism, judgement.   What are acceptable codes of behaviour, or should we care? As watchers, are we at once exhilarated, amused, awkward and uncomfortable? Do we worry about what people think on Wearing's behalf, putting ourselves in her position, concerned that shoppers might judge her. In an interview in *The Independent* (Bennett 1999), the artist Gillian Wearing said "A lot of my work is about inhibition and uninhibition - probably because I think I'm inhibited." On a personal level, when I watch this I am afraid Wearing is susceptible to somebody being unkind, to the idea of the artist encountering humiliation whilst making art. She is vulnerable because she is dancing and for me, dancing and vulnerability link on film, and site is a player in that

rubric. Such a public location highlights this exposure. This vulnerability translates to the screen and for me, adds to my understanding of why site and dance relate so effectively.

This tension of private versus public, of interior and exterior actions have been interpreted differently. David Curtis, in his book, A History of Artists Film and Video in Britain, wrote "she was making a spectacle of herself." (2007 p. 275) He writes that Wearing was listening through headphones, which she isn't. Her hearing songs in her head is important here because she is inhabiting her own interior musical world, 'playing' songs from beginning to end. Hers is an internal, personal experience in public. The site here, her sense of place - her locus, is as much interior as exterior. At this point it's useful to reintroduce Kyra Norman's acknowledgement of interior space, mentioned earlier,

> "Our sense of space begins in our own body (..) simultaneously contextualising and enacting, framing and doing. Our perception of space—scale, symmetry, distance, texture, temperature—is informed directly by our own physicality. Through studio practice, dancers—and particularly those working with improvisation—draw on this experience to inform being in relation to space, allowing the space to invite action (or inaction)" (2010, p.13).

Although Wearing is not a trained dancer, she did practise beforehand and is relating and contrasting her own presence and movement with the site and the movements of those within it. This film is included in this PhD because 'Dancing in Peckham' is simultaneously reliant on the location but performatively separated from it. It uses site and dance conceptually to reveal something about what is considered private and public and the feelings that altering those conventions provoke.   The site then, is fundamental here. Not exactly *what* is socially acceptable but *where* it is socially acceptable.

Wearing was not the only YBA to use dance and site with the moving image. Tracey Emin made 'Why I Never Became A Dancer' in 1995, and forms the next example, mapped above in Table 4.

Tracey Emin's 1995 film, 'Why I Never Became A Dancer', occupies a different position on the taxonomy to Wearing and Fuller's works.   Shot in Super8 and transferred onto video, this autobiographical first film exposes Emin's teenage years

in Margate. Emin's voiceover charts her unsettling early sexual history, discovering a passion for dance and her eventual humiliation at a heat of a national disco dance competition. Had she won, dance could have been Emin's way out of Margate. 'Why I Never Became A Dancer' ends triumphantly with Emin disco dancing in a spacious, opulent, airy, empty room that resembles a gallery space, a stark contrast to the shots of, what was then, tired, dated Margate. The locations mark Emin's transformation from lost, misused teenager to vital, confident artist.

The shots documenting where Emin grew up are deeply significant here. They describe the gaudy facades of arcades, hotels, souvenir shops, and fish and chip shops, the brightly coloured, shiny but seedy, lit up kiss me quick stuff of seaside towns. Emin includes sites that are meaningful to her own personal experiences as a young person: her school, the beach, streets and alleyways. The materiality of the Super8 adds to the nostalgic feel with an edge: fun and tacky, frayed, weather worn, dated and dangerous. Her experiences are mapped by these sites.   Shifting preferences from men to dancing, she recounts in her voiceover:

> "I thought with my body, but now it was different. Now it was me and dancing. That's where I got my real kick, on the dance floor. It felt like I could defy gravity, as though my soul were truly free".

Later in the film, the site where Emin is shown to have   overcome and found freedom is an urban creative space, one where she has the whole dance floor, an expression of her finding happiness away from Margate. 'Why I Never Became A Dancer' is about many things, including dance, place and the body, so is relevant to this thesis.

Mapping 'Why I Never Became A Dancer' (1995) onto the taxonomy throws up a range of options and debate.   For consistency, I am addressing the latter, dance section of the film rather than the earlier, documentarial one. In the second half, we see Emin dancing, as opposed to describing her experiences of dancing, which shapes the earlier section of the film.   Locations featured in this first confessional documentary phase, although reflecting Emin's experiences around discovering dance, are less, in my view, fulfilling a 'co-performing' screendance role as per Arlander, (2018, p.17) or are   location as mover, as per Kloetzel's observation described earlier (2014, p.4). Considering the later dancing scene then, one could argue the marker could be placed in a number of positions on the taxonomy.

Considering the cinematic site axis first, I have placed the marker on the 'site as source/site as collaborator' category. Accompanied by the celebratory disco classic, Sylvester's 'You Make Me Feel (Mighty Real)' (1978), site and soundtrack set the tone and is pivotal as a contrast, metaphor and   statement of Emin's journey. The site is, therefore, significant, demonstrating that Emin has successfully changed places. The empty but opulent location has high ceilings, wooden floors and tall windows overlooking a city,   signifying how Emin is now, quite literally, in a better place. For her it is a space for optimism, defiance, affirmation, and a mark of her having moved on from the limitations of a small town. The location is a mirror of the artist she has become. Returning to the taxonomy, without such a clear narrative, one could easily reposition the marker on the site axis onto other categories such as 'site as set', arguing that Emin is simply using the site as a blank canvas to dance in, or alternatively 'site motivated', where the site inspires a dance, but the dance is developed off site, which is partly the case. Because the site is a witness to her moving on, and our eyes are repeatedly drawn to the big, busy world outside each time she turns, place   is integral to the work, hence the 'site as source' categorisation.

This flex extends to Kyra Norman using Tim Ingold's theory of Occupying and Inhabiting (2010, p.19) mentioned earlier in 'Interplay, Form and Flux'. One could argue Emin is inhabiting the space, engaging and responding to a site somatically in terms of the narrative of the piece, rather than integrating directly with materiality on site. She is using her chosen environment, this large creative space, to declare that she has transcended and overcome her past.   This site shift where dancing happens, from small town nightclub to a spacious studio in a city, announces Emin has outgrown and outshone her past, a marker of how far Emin has progressed despite her earlier humiliation on the dance floor, and those failed plans to use dance to escape to London.   One could further argue this piece fits into both Norman's identifiers, because 'Why I Never Became A Dancer' (1995) is also occupying, ie solely utilising the space to realise an idea. However, taking the film as a whole into account, her use of this space is more than a backdrop, but a signifier, as this blank canvas is charged with creative potential and space for future art making.

This thought line leads to the dance axis of the taxonomy, where I have selected 'dance active on site'.   Emin is dancing directly for the camera and certainly communicating Greenfield's "kinaesthetic *impact* and *meanings* of dance." (*in* Kappenberg 2009, p.9), with passion and authenticity. She is disco dancing, so her movement is not entirely devised from the site itself and, as previously mentioned,

reflexes back to her earlier voiced recounting of degradation at a British Dance Championship heat. However, through the combination of Emin's spins moving together with the camera operator keeping her consistently facing the camera, they take in the room and the city beyond by turn, deliberately showing us the landscape in and beyond the space. This specificity means Emin isn't only disco dancing in a room but joyfully showing us her world, a better world than that of her earlier years, a point driven home by the 'this bird has flown' seagull featured in the final shot.

In same sense as the previous two films, this is not intentionally a screendance piece, and like Wearing, Emin's vulnerability brings us in closer to the artist. Through her dancing in location she tells us a story of her life. These female artists are rebellious, confrontational, dynamic feminists and their use of site with dance is diverse and concept driven. I have included these pieces because they readdress what screendance can be. To return to Kappenberg and Rosenberg in the first issue of *The International Journal of Screendance* in 2010,

> "The journal supports scholarship intended to expand the parameters of what may currently be considered screendance and apply a choreographic lens to screen-based and digital works that may not have been conceived of as part of this field, but which might contribute in some form to its practice" (p.2).

Using Emin and Wearing's works to contribute to a re-examination of what screendance can be, through the Site as Source/Set as Set taxonomy we can see that concept led approaches are varied in their process, and demonstrate a clear route in through contemporary art as well as via the stage or screen. Their use of dance with camera in relation to site challenges us to reconsider conventional production processes.

In the following section I will use the Site as Source/Set as Set taxonomy to look at the site related drivers of two screendance films.

Mapping the Taxonomy: Screendance films

In this section I have selected two screendance pieces to map onto the Site As Source/Site As Set Taxonomy, in order to apply the taxonomy and the literature included earlier to this screendance debate. This encourages further discussion around screendance from the perspective of site and the relational dynamics of camera and choreography with location and is cohesive with the second research question, "How does exploring screendance from the perspective of site enhance our understanding of the processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?" The two films are 'Floor Falls' (2020), directed by Jennifer Paterson and Abby Warrilow, and Simon Fildes and Katrina McPherson's 2010 film, 'There Is A Place'.

For clarification, the 'Site As Source/Site As Set' taxonomy focusses primarily on location as a site of production, ie the location where filming with dancers takes place, as opposed to the site of editing, or the site of reception. Ideas around the "moving target" (Rosenberg 2012, p.17) of such sites in screendance are described earlier.   It is, however,   important to mention this here because of the interrelationship between the planned outcome of a piece, for example, a short film, and it's planned site of exhibition, for example, a cinema setting in a film festival, that affects the process of how screendance works are structured and produced. This in turn can have an impact on the relational dynamics on somatic digital approaches of a screendance project. Access to audience and the ability to distribute or share work is a significant factor here. An experimental, multi screen installation piece is far more demanding to share than slotting in to the globally established short film screendance festival circuit either in a physical location or online.   These points are significant in understanding why contemporary arts and screendance are connected yet separate. The previous pieces of Wearing and Emin are more than likely exhibited in gallery, arts or installation related spaces, so serve as an example of this.   This is one area where opening up screendance to a broader, expanded mode of exhibition could positively influence range and content.

As described earlier, the screendance community has welcomed debate around definition and resisted concrete, or inflexible limitations on what is, or what is not screendance. Screendance films are, therefore, a wide variety of works, and to suggest that all films have a similar production approach, in other words, they would all fit into the lower left quadrant of the taxonomy, implying most are choreographed off site, and shot with limited reference to site would be mistaken. The aim of this

taxonomy, therefore, is as a thinking tool or, a deep mapping, to enable a sifting of drivers, and in doing so reveal a variety of approaches, process, and intentionality. The two examples I have chosen are particularly accomplished examples of screendance, where the use of location, or absence of it, has been a considered choice. The outcome of these pieces are single screen short films bound for the screendance festival circuit, for screening primarily in cinemas or cinematically orientated spaces.

| | dance devised & conceived **off site** | dance adjusted to site. Site is a **motivating** factor | dance **active** on site. Site specific elements | dance devised and conceived **on site.** Site is collaborator |

(axis labels, left side, top to bottom: cinematic **site as source/ site as collaborator**; cinematic **site active**; cinematic **site motivated**; cinematic **site as set**)
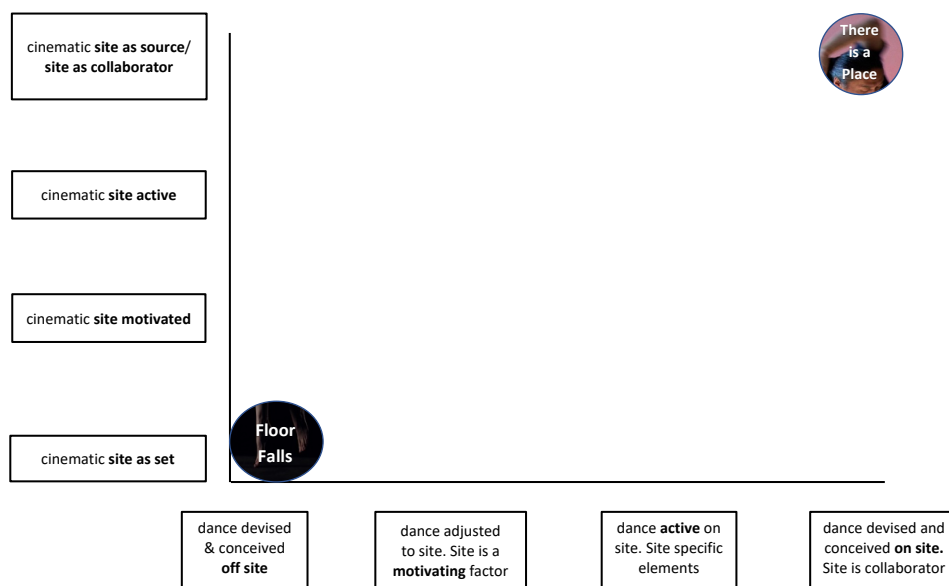
Table 5: Site as Source/Site as Set taxonomy: 'Floor Falls' (2020) and 'There Is A Place' (2010)

Above is my interpretation of how 'Floor Falls' (2020) and 'There is a Place' (2010) map on to the Site as Sources/Site as Set taxonomy.

Firstly, I will discuss the mapping of the 2020 film 'Floor Falls', directed by Jennifer Paterson and Abby Warrilow. The film depicts a sumptuous aerial piece where the dancer appears to be falling through space. The background is black, and shot in a studio. Aside from its velvety texture which is, in itself a powerful, dramatic aesthetic, the site is deliberately absent. This piece is an interpretation of the gravity defying feeling of dropping, made so effective, in part by the absence of any reference points in the background. The removal of site draws the eye,

uninterrupted, inexorably to the dancer and away from any form or suggestion of a narrative that could frame this 'deadly' action.

Beginning with the filmic axis, I have selected 'cinematic site as set', reflecting the use of a set or studio like environment. 'Floor Falls' was shot in a deliberately blacked out space where there is zero reference to site, negating any concept of site, making it impossible to ascertain which way up the dancer is. One could argue, though, that the site is active and indeed collaborating on a number of levels. The darkness of the backdrop and the resultant lack of visual interruption contrasts with the dancers white and cream costume. These decisions infer interplay. The lack of any tangible reference points, such as the ceiling or wall space, coupled with the near static, slow motion set ups shot with a variety of proximities means the floating, spinning and turning in space produces an etherial, gentle, spacious effect. A stilling of time itself. However, the success and indeed, mysteriousness of 'Floor Falls' lies in its lack of site specificty, which, given the clear concept, may well, if site were present have skewed or diluted the outcome.

Therefore, in 'Floor Falls', the dancer occupies a 'non-space'. When Kloetzel adopted the place and non-place anthropological theory of Marc Augé in her 2010 'The Sanitastics' film and 'Site Specific Dance in a Corporate Landscape' paper, she was referring to "the architectural realism of super modernity", as opposed to Augé's concept of place, "where where locals come together in a social network that defines and distinguishes the site" (2010 p.139). In a debate around screendance and site specificity, this feels like a relevant observation here. A studio, like the walkway system Kloetzel used for 'The Sanitastics', which enables commuters to get to work, are not places designed to linger or to forge human connections. They do a job that involves a transient connection to those who make use of it, based on efficient throughput, time awareness and technology. Many screendance works aim to connect, in some way, with their place and non-place surroundings, but for 'Floor Falls' to completely detach from the wider world intensifies this moment of falling, allowing the centrality of the dancer to be the sole focus in the frame.   This 'cinematic site as set' categorisation infers a lack of a 'social network', as per (but for reasons linked to the available technology of the time) Fuller's 'Serpentine Dance' discussed earlier. And like Fuller's piece, may well have been selected in part due to technological requirements, safety and grip demands of such as film, as well as aesthetic implications. This 'cinematic site as set' is a successful choice for the motion and aesthetic of the piece, it's visual simplicity and clarity creates a powerful imagery and painterly aesthetic.

Referring to the dance axis, I have selected 'dance devised and conceived off site'. This marker suggests the piece could have been devised in a different location. All elements of the production facilitate and focus attention onto the corporeal impact - the, extra-ordinariness of falling through space. We see the dancer appearing to hang, float and curl up in mid air, her costume billowing as if in the action of falling. This is a screendance piece, exhibited widely at screendance festivals, and performed by the dancer Freya Jeffs. But is she dancing? Again, like so many other pieces identified in this thesis, her motion is not   a recognisable dance in the traditional sense. It adopts a somatic digital approach to realise a concept, as per Greenfield's "kinaesthetic *impact* and *meanings* of dance" (*in* Kappenberg 2009, p.9), mentioned above.   In fact, she appears to barely move, but the subtle choreography of each shot describes the concept so clearly. If Jeffs were dancing in a more recognisable sense, the authenticity of the piece and realisation of the concept would drastically alter. Here also, the camera and choreographic design so neatly coalesces, producing a very particular aesthetic, at once intimate and isolating, that would not be possible without the other discipline.

Like Wearing and Emin's works, this screendance is a concept led piece and one which the taxonomy shows takes a different approach again to the relationship between camera, dancer and site.   Moving from considering a carefully executed screendance piece with an absence of location and specificity, I will now look at Fildes and McPherson's 'There is a Place' (2010) and, using the Site As Source/Site As Set taxonomy, will explore the cinematic and choreographic drivers that shape this direct response to a striking mountainous landscape.

In contrast to 'Floor Falls' (2020), Simon Fildes and Katrina McPherson's 2010 film 'There Is A Place', performed and choreographed by world renowned dancer Sang Jijia is a grounded, earthbound felt response to a mountainous land, shot in Glenferness and Dava in the Highlands of Scotland. Fildes had a deep and intimate knowledge of many aspects of this landscape, from the archeology, topography, and ecology to the culture and history of the area   (interview, Simon Fildes 26 June 2019). This Highland location resonated with Jijia, whose childhood home was in Tibet, so for him, his motivation was the *idea* and memory of a distant mountainous landscape as well as the Scottish surroundings that he responded to somatically.

This remarkable, if fleeting collaboration was created across one week, and comprised   of external hillside location shots and the interior of an unassuming

village hall.   This collaboration produced a piece of such power that 'There Is A Place' (2010) "had a life of its own for over ten years" (interview, Simon Fildes 26 June 2019). Fildes' connectedness to the location is evident when he says that for him,

"There's a romanticism about this landscape that doesn't exist in other places in the same way. .. It has a cultural context attached to it and a lot of that context is about Scottish history".

For Jijia, it was his first visit to Scotland. He drew on his memory of his early childhood home in Tibet as much as the landscape physically surrounding him. Such was their connection, these practitioners worked through present and recalled landscapes, at once personal and historical. The taxonomy demonstrates these cultural and temporal drivers.

Along the cinematic axis of the Site As Source/Site As Set taxonomy I have selected the 'site as source/site as collaborator' marker, and along the dance axis I have chosen 'dance devised and conceived on site, site is collaborator', as all three makers treated this area of the Highlands as their starting point, and continued to work with this chosen environment throughout. The result is an intense sense of place, realised through the acute responsive handheld camerawork of McPherson, through Jijia's sharp, angular embodied improvisation and Fildes' fierce editing. McPherson's characteristic camerawork is a combination of wide landscape shots and closer in, responsive shots of Jijja in the village hall.   The two appear to be moving together in a dual experience of the space. McPherson's camera is as much a part of the work as Jijia, her filming style akin to a piece of contact improvisation. I have the impression that McPherson, a trained, accomplished dancer herself, is hyper aware of his somatic experience and is in motion with him. Such a contained collaborative timeframe can force the site to the fore in screendance and leaves little room for regular processes of reworking in devising.   The selected taxonomy categorisations illustrate the site led nature of this film. The rawness and immediacy of the joint collaborative experience in response to place means the content transcends the screen with real commitment and force.

This collection of screendance works are not representative of the field. There is so much more scope in terms of style, scale and origin. The taxonomy illustrates the range of approaches between camera, motion and site. It is a way of envisioning somatic digital approaches and invites reflection on the import site has within the

field. Through these pieces, it's possible to see a connection between the use of site and film with dance in both contemporary arts and screendance. Next, I enfold the concepts introduced above into a thought line that connects land art and screendance and site in terms of the shared impact of the experience of site.

This final section of this second chapter is positioned here because it synthesises the enduring questions that form the backbone of this submission thus far. Linking screendance to British land artists through site synergises the screendance definition debate in chapter one, the site and screendance debate in chapter two and leans into the methodology chapter that follows, which describes my own screendance art practice and relationship to site through land art. Bringing land art and screendance together   through site responds directly to both research questions, which I will address throughout this section.

To recap: my first research question relates to positioning the form by asking: "By revealing a connectedness between contemporary visual arts and screendance, how does this interpretation and enquiry reconfigure our understanding of screendance as an art form?" Through literature by Tufnell, Greenfield, Heighway and others I explore the foundational, intimate connectedness of land art with screendance. Using the work of Richard Long and referring to Irwin, I demonstrate the sensitive and sensuous nature of British Land Art's relationship with site and its common ground with screendance,   I explore the second research question, "How does exploring screendance from the perspective of site enhance our understanding of the processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?"   I address this by picking up on the cornerstones of screendance (body, movement, space, and time), discussed in the earlier 'Introduction to Screendance' section and mapping them onto Richard Long's work. Because this section pulls these aforementioned enduring tropes together in one place, there is overlap between the questions, and as such I am approaching both research questions together.

Land artists including Richard Long primarily (but not always) work in location, and the work they produce is *of* location, in that the materials they use to create their work often originate from that same location.   Ben Tufnell, prominent land art theorist, defines the cornerstones of land art as "Time, place, relativity and experience" (2019). From the outset this definition is close to the screendance core fundamentals of Kappenberg and Rosenberg's: "body, movement, space, and time" cited in the inaugural International Journal of Screendance in 2010, (p.1) and discussed in the 'Introduction to Screendance' section in this document.   Taking these key sets of components together, both are concerned with the experience of

creative, connected presence in place and time. This implies a somatic, physical and sensory response in place, fundamental to both land art and screendance. As I will go on to explain, British land art by makers including Long, Goldsworthy and Jarman, (whose works were also often made internationally), produce an insightful thought-line of relational concepts around temporality, materiality and performativity that link to the screendance art form through site.   Looking into the work of conceptual British land artist Richard Long to flesh out this idea, I can map these screendance cornerstones and other central theoretical screendance concepts stated earlier in this thesis against Long's work, thereby demonstrating this affiliation. I have selected Long's work here because he has influenced my own practice over many years and has been the subject of considerable literature, including by Ben Tufnell.

Tufnell emphasises the diversity of work made in land art and marked differences in theoretical interpretations, rendering a tight definition problematic, describing land art as "indefinite and contested" and "productively open to (re) interpretation" (2018 p.1).   This is immediately similar to the various definitions offered in the screendance field, consistently accompanied with an understanding that this an evolving form where inflexible definitions could become restrictive or counterproductive.   It is worth reiterating this openness here, when Claudia Kappenberg and Doug Rosenberg state in the first issue of The International Journal of Screendance in 2010:

> "The journal supports scholarship intended to expand the parameters of what may currently be considered screendance and apply a choreographic lens to screen-based and digital works that may not have been conceived of as part of this field, but which might contribute in some form to its practice." (p.2)

Both Tufnell and   Rosenberg and Kappenberg celebrate the breadth of their respective fields and share an understanding that these forms are ever shifting. Notwithstanding substantial differences in land art works when considering culture, origin and geography (Alfrey, Sleeman, & Tufnell, 2013, p.107), as well as scale and process, Tufnell identifies a 'shared sensibility' between land artists and a desire to "find a shared engagement with the experience of landscape and nature and ways in which to make this experience accessible and tangible to an audience" (2018, p.2).   Dance makers share this motivation to find new audiences, swiftly adapting and adopting new platforms and emerging technologies, finding new ways to transmit and distribute, and successfully so, hence the reiteration of Melissa Blanco

Borrelli's insight, "for many the screen substitutes the stage as a first encounter with dance" (cited by Vaghi 2014, p.129).

From the outset, screendance and land art developed concurrently, from the 1960's onwards, and were part of a larger artistic shift away from traditional venues and ideas around making and producing artefacts towards a practice whereby art and artist move out of the studio and into an environment. Caroline Douglas, Head of Arts Council Collection at the time of writing the preface of Uncommon Ground (Alfrey, Sleeman & Tufnell 2013), writes of this change in practice,

> "Some artists in the 1960's and 70's moved decisively away from conventional forms of work that might be considered 'commodities' and instead, explored ways of making art that was cerebral, often ephemeral." (2013, p. 9)

Douglas' statement relates to screendance as well as to land art. This rise in site specific work, the definitions of which are described earlier in the 'Contextualising the Site as Source/Site as Set Taxonomy' section, produced a range of outcomes across art forms. Irwin's definition reads, "The "sculpture" is conceived with the site in mind: the site sets the parameters, and is, in part, the reason for the sculpture" (Irwin 1985, p.218). I could supplant Irwin's three dimensional orientated definition to my own practice as follows, 'The screendance is conceived with the site in mind: the site sets the parameters, and is, in part, the reason for the screendance'. Rosenberg addresses this idea of a growing awareness of the body and site in art at this time when he writes,

> "A great deal of art-making in the 1960's reframed the body via its relationship to landscape, to the point of considering the body as landscape, a landscape in which the body became a "site". (2012, p.75)

This sentence connects with Arlander, as she conveys the inevitable interplay of the dancing body in an environment on a meta and miniscule scale, in the earlier section 'Drawing together Screendance and the visual arts through site'. Arlander refers to environmental issues that, although they may not be visible in her finished screendance film, are still present in the chosen location, such as concerns around micro-plastics. She considers the indivisibility of the notion of the "body as landscape" in describing a "sharing of time and space - a 'being with' or becoming with" a location. (2018, p.40). Meanwhile, Rosenberg continues,

"One facet of the art world found a fascination with the body as the site of art practice (performance) and another found an equal fascination in siting works of art with the landscape." (2012, p.75)

Rosenberg describes how performance orientated and site orientated work merged in screendance.   Land artists share ideas around corporeality in location with screendance artist-makers, both finding new ways to practice outside of the studio and the stage.   For instance, Richard Long's sculpture-centred practice, that also includes maps, photography, 'textworks' and paintings with mud is centred around walking. When interviewed by Tufnell, Long states,

"Walking has enabled me to extend the boundaries of sculpture.. it could now be about place as well as material and form" (2007, p.39).

This statement is central to my research, as I have transposed this message into my screendance art practice. In the abstract of this thesis, I write, "landscape, location, and space have a central, deliberate role in the collaborative nature of screendance art practice: not just filmmaker and dancer, but filmmaker, dancer and location." Thus, screendance as an art form can then, "extend its boundaries to be about place" as well as dance and camera.   Approaching making in this 'site as source'   way, has produced a distinct aesthetic described in the following methodology chapter.   This idea of the affect of motion in site is highlighted in the earlier 'Towards a New Definition' section, when I cite Heighway's description of screendance being "kinaesthetically driven" (2014, p.45).   Richard Long's work is equally so. To demonstrate this movement-centred work and its relationship to concepts of screendance and site, I am choosing Long's early work, 'A Line Made By Walking' (1967).

Figure 9: A Line Made by Walking, Richard Long (1967)

This seminal, ephemeral, subtle work of a line leading the eye across a field was created by Long simply walking up and down until he had created a visible mark of his 'journey' and photographing it.   This is representative of many of Long's subsequent works in that they are created on, and are a result of walking. They are, as Irwin's taxonomy indicates, 'site determined', becoming from the environment, where, "The work could be grown, or it could use materials from the place itself" (1985, p.217 - 218). Indeed, with 'A Line Made By Walking' (1967), the work is almost indivisible from the site, using pre-existing material, minimally manipulated. Considering the 'Site As Source/Site As Set' taxonomy, this work would be positioned as 'site as source' on the cinematic axis and 'site as collaborator' on the dance axis, as the work pivots around Long's physical experience of his body moving at walking pace.   Like Irwin's Site Specific taxonomy, the categorisation is selected because the work originates from Long's collaboration with the site itself. In forming the line through his motion, Long is simultaneously maker, performer and recorder of the work, leaving a shadow of his presence, only preserved because he took this photograph.

By deliberately including the practice of walking into this piece, he is, albeit quietly, including himself, leaving us with a mark he made, a suggestion of his time based somatic experience, a place where he once was. He is alluding to his own physical presence, reflexing to his embodied process and experience of making, at once present and absent. When discussing his practice in the making of this work, Long states, "walking is art" (Tufnell 2007, p.39).   There is an implicit durational performativity here, present in many of his works.

'A Line Made By Walking' (1967) relates to time: the time it took to walk the line and how long it will remain visible, how that line resembles the minute hand on a clock, and in the preservation of that work over time in the form of a photograph. It is a temporary, fragile work, made permanent because Long recorded it. Long states, "I like to use the symmetry of patterns between time, places and time, between distance and time" (Tufnell 2007, p.15).   As mentioned earlier, Tufnell and Kappenberg and Rosenberg include time in their elemental cornerstones of land art and screendance respectively, "Time, place, relativity and experience" (2019) and "body, movement, space, and time" (2010).   This work also connects with my linking screendance to David Hall's definition of time-based arts quoted earlier in the introduction, as follows,

> "the term was intended to encompass any work structured specifically as a durational experience. Performance works are time-based and often have no essential dependence on technology. I considered these included under the term's umbrella." (MutualArt, 2008)

'A Line Made By Walking' can be considered time-based through its use of 'patterns of time': the slow paced somatic, performative realisation, the fleeting temporality and limited longevity. Following on from this idea of considering screendance as a time-based art in the introduction, I go on to write that,

> "the body is the medium, .. and draws on timing, pace, duration and rhythm. Indeed, dance and film both function through and actively play with time and relate, connect, navigate or dialogue with the space in which the form takes place through time."

This statement could be transposed to Longs work, so connecting with my own. Later, in the methodology chapter, I describe my own site-centred methodology,

which revolves around embodying a felt sense of 'patterns' of time passing in a particular location, or the Site Pulse methodology, as I name it. It is a visual realisation of the often cyclical rhythms of a site, reflecting its uses, materiality, nature, and history centred around a felt sense of the way that time passes in a particular location. This idea of time through materiality is present in both our works. Through Long we encounter ideas of permanence and impermanence through the the in situ materials he chooses such as stone, mud, or the grass in 'A Line Made By Walking' (1967). My own screendance art work embodies a time-based 'pulse' such as the tide and workers shift patterns in Buoy (2011), how centuries of time are managed in a National Trust property in 'Are You There' (2014-5) and ideas of ageing in 'The Greeting' (2014-5).

The following image, 'River Avon Mud Circles' (2004), although markedly different from 'A Line Made By Walking', demonstrates the contrasting, urgent tempo of muddy mark making and the deliberate splatters created by this quickened pace.

Figure 10: River Avon Mud Circles, Richard Long (2004)

Screendance elements of body, movement, space and time are present in both examples. They are formed through the experience of movement and interacting with material in response to location. In interior spaces such as the library in 'River Avon Mud Circles', Long uses material familiar to him and integral to his practice. Long grew up in Bristol and spent time as a child alongside the Avon Gorge, the towpath and the mudbanks and "used this experience in my art: like water, tides, mud" (Tufnell 2007, p.112). Returning to Irwin's Site Specific taxonomy, 'River Avon Mud Circles' connects to two stages of specificity. It is both 'adjusted', here in terms of scale, to work within the parameters of the location and 'site specific', as Long is "responding to the environment and it is recognisably the work of the artist who created it" (1985, p.217 - 218).

I suggest he is using these natural elements, as Arlander would argue, as "co-performers" (2018, p.17), as they are active and integral to the work. Kloetzel, included earlier in the 'Drawing together Screendance and the visual arts through site' section, considers "location is mover as well as dancer" (2018, p.4) when discussing Gabri Christa's 'Quarantine' (2007). These concepts can be transposed to River Avon Mud Circles, where, as per Arlander, the material (and Long), have 'danced' on the library wall. In turn, one could suggest 'location as mover as well as sculptor' rather than 'dancer'. His corporeal presence is as visible as a dancers. Long's movements are highlighted by his chosen material, made real, forcing us to foreground how he moves and how he made use of the mud, very much like Loie Fuller's 'Serpentine Dance' (1895) where the 'S' shapes of her choreography are made hyper visible, animate, by the use of her costume, specifically designed for this purpose. Both imagine new ways of seeing motion. This notion resonates my own motivation, described in the following methodology chapter, where, using the duel time-based arts of dance and the camera, I am representing a location.

Long transforms an ordinary, familiar and ubiquitous material like mud, into something mobile and extraordinary, charging it with a significance, energy, and shape through gesture, transcending time. Long writes, "I like common materials, whatever is to hand… I like common means given the simple twist of art" (Tufnell, 2007, p.13). This tactile, textural approach with this 'common material' reveal the close proximity of material and body. Long is scaling up, making a large, loud, bold, frenetic statement in a space that is generally quiet and has a careful, well behaved considered pace and thereby integrating, engaging, perhaps with the thoughts of the readers, their theories and discoveries.

Kyra Norman writes about approaches to site and screendance, discussed earlier in the section 'Drawing together screendance and the visual arts through site'. She uses Ingold's "Inhabiting and Occupying" theory (2010, p.19). Using this theory for these examples, it's clear Long is inhabiting, as he is engaging and responding to a site with his materiality and his body, as opposed to occupying, which for Norman is utilising a physical space to realise a pre-existing idea, without a desire to connect with the space beyond that purpose. In these examples Long uses his feet and his hands to connect with the materiality of site: his presence and contact, connection with and response through texture in a space is evident in these works. Addressing Amy Greenfield's statement discussed in the section, 'Affinity between screen and dance', Greenfield writes of screendance that it, "may not 'look like a dance, but (..) has the kinaesthetic impact and meanings of dance" (in Kappenberg 2009, p.9). Considering these examples of Long's work in these terms , these works might not look like sculpture, or a traditional idea of sculpture, but have the kinaesthetic impact and meanings of sculpture.

In the above section I have taken the key concepts discussed in the preceding two chapters and overlayed these screendance concepts onto Richard Long's land art, demonstrating the close proximity between the two art forms through site and linking it with my own practice. Similar to the earlier discussion with contemporary video artists who have used dance, site and camera, this debate brings us, again, closer into the fold of contemporary arts. In the following chapter, the methodology revealed will detail how I use an environment to inspire and respond to in terms of a site's perceived temporality, its materiality, and our physical, somatic experience of that space.

Chapter Three: Methodology

Revealing a site centred methodology

Figure 11: 'The Greeting' (2014-5) production still, Gina Dearden
(personal collection)

Methodology

Introduction

This methodology chapter will draw together the enduring threads of research detailed in the first two chapters of this thesis through five chosen examples of my published moving image arts practice. The previous debates and explorations of the landscape of screendance, where I located screendance as a form of contemporary art, and later considered screendance from the perspective of site will play out here through the prism of these five films. As such, I will touch on all elements of Kappenberg and Rosenberg's 2010 screendance manifesto of "body, movement, space and time" (p.1), and within them choose to primarily focus on the 'space' element, revealing how my work is driven by a profound engagement with site, from devising through to production and exhibition. This chapter will, then, through my own practice, continue to address both research questions: "By revealing a connectedness between contemporary visual arts and screendance, how does this interpretation and enquiry reconfigure our understanding of screendance as an art form?" and "How does exploring screendance from the perspective of site enhance our understanding of the processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?",.

In this section I discuss the following five films: 'Unfairground Ride: Tiago's Sequence' (2005), 'Note' (2010), 'Buoy' (2011), 'Are You There' (2014-5), and 'The Greeting' (2014-5). In relation to this synthesis, these selected films are significant because they directly mobilise both research questions.

Before exploring and revealing my methodology in depth, I will introduce and outline each work and its synergetic relationship with this thesis. Each film is situated within a location led project that may have a number of associated outcomes, which I will clarify. For more context, a further description and list of exhibitions is included in the appendices in this document. All works can be viewed on Vimeo, at <u>vimeo.com/ lizziesykes</u>, (a link to each individual film is listed in the appendix and in the reference list) and all submitted works are easily accessed together, located in the Vimeo showcase entitled 'PhD by Publication' accessible here <u>https://vimeo.com/ showcase/10036492</u>.

Firstly, 'Unfairground Ride' (2005) is a series of nine short films performed and co-choreographed with Tiago Gambogi and Maggi Swallow, shot on the Dorset coastline using a 'ballcam', a spherical camera I designed and patented (Intellectual Property Office, 2005). Each movement and transition was devised specifically for and with this unique camera. Until this project, I describe myself as a film artist working in landscape. 'Unfairground Ride' marks my first screendance project. It was a turning point, a springboard for future site led works and collaborations that built on ideas and processes that began here. In the 'Unfairground Ride' project I choose to feature one piece in particular, 'Tiago's Sequence'.

'The Greeting' (2014-5) and 'Are You There' (2014-5) are the most recent projects included. Both were made at Mottisfont in Hampshire, while I was artist in residence at this National Trust property. 'The Greeting' (2014-5) is a co-creational piece made with a group of older performers. It is included here as it is participatory in nature and therefore representative of many of my projects, and site is the source and force of both direction and choreography. Our aim was to produce a piece of participatory art using my own location-led methodology, made to the highest quality possible, clearly positioning it as contemporary art, or, more specifically, screendance art. As I will explain, making this work involved a particular co-creational evolution and adaptation of my 'Site Pulse' process that is both noteworthy and shareable within the context of this thesis. This film was a direct response to a circle of beech trees, where each dancer stands with a single tree. Moves were devised from the shapes, textures and movement of the trees, through considering concepts of visibility and camouflage, growth, age, longevity and life-force. 'The Greeting' (2014-5) is accompanied by 'The Greeting Dance Documentary' (2014-5), which explores this process of devising and location led experience through a series of interviews and actuality of movement work with participants.

By contrast, 'Are You There' (2014-5), co-choreographed and performed by Louise Tanoto, was devised and shot in the interior of the house at Mottisfont. This piece is a response to carefully selected sections and spaces, and speaks of a sensation of being stuck inside, ornamental and endlessly cyclical. The piece portrays private moments where the dancer is able to move unencumbered and unseen. Historically, Mottisfont was home to wealthy eccentrics who loved entertaining. At one point there was an eagle aviary in the grounds, and at another a fake collection of stuffed exotic birds were once displayed, that the owner falsely claimed to have caught and trapped. It was a place where large parties were thrown. Owners supported artists to make work on site and there was a substantial art collection

including work by Picasso.   Behind a private door that marked the areas open to the public, I used to walk under a stuffed tigers head. Now an immaculate, clipped and clean National Trust property, which of the stories of previous owners are foregrounded, and which are edited out?   Which stories were never archived or remembered? Which are hidden and which are celebrated? This management of time is ever present in film practice as it is at Mottisfont, where within the metre plus wide interior walls is the original abbey, encased, accessible by opening a cupboard door or entering the solarium.   Both 'The Greeting' (2014-5) and 'Are You There' (2014-5) connect directly to the creative history of the house and grounds: 'The Greeting' (2014-5) acknowledges Mottisfont as a meeting place from pre history to more recent art salons of the twentieth century, and 'Are You There' points to the liminal, unsettling layers of selected history. Accompanying 'Are You There' is a further exploration of this concept of experience and memory in 'Allusion' (2016), where I worked with   sculptor Rebecca Newnham, creating glass mosaic curved screens on which to project the footage.

'Buoy' (2011) and 'Note' (2010) were both co-choreographed and performed by Dr Catherine Seago in Poole: 'Buoy' at Poole Port and 'Note' at the former Study Gallery.   As per my taxonomy, both projects can be described as 'site as source' artworks. 'Buoy' was shot on the top of a large dry docked sea buoy, and 'Note' was filmed beneath a staircase in the Study Gallery. Through devising in such a large scale industrial location, 'Buoy' focusses on the synchronous motion and pulse of the site matched by the internal rhythms of the dancer, fusing together to create a visual of this location led felt place-time.   Elements including surface, texture, breath, movement of the water, of the body, and movement of large objects in the water, such as pontoons, were explored and somatically link location and dancer. In contrast, 'Note' took place inside, and responded to the silence of a gallery about to close down, and   is concerned with the idea of dancer as sound generator. Conceptually the dancer appears as notation on   sheet music.   The recorded moving images are then looped and played live with composers who improvise in response to her movement. This reverses regular dynamics of dance making, where the dancer works to or with music. Here, the dancer is the sound-specific source of a potential sonic response.   Both are included because they are developmental markers in the evolution of the process I developed, including their use of a 'micro space' within a large site, featuring a perceived tempo derived from 'pulse' of the site. Both continued to be further developed post shoot.

In this methodology chapter I will unpack the enduring threads that mark out this distinctive intermodal collaborative process. I will describe my practice-led evolution

of how I came to collaborate with site, and how working with dancers on site has shaped this distinctive process. I will outline the how my background as a filmmaker and film artist working with landscape evolved into a unique somatic-digital approach where a felt sense of temporality, or 'Site Pulse', is the result of perceiving the site as source, and will use my taxonomy to demonstrate this. I explore how, through an experiential process, I came to work with the body in location, drawing on atmosphere, materiality, texture and surface, i.e., site as source, to create responsive screendance performance pieces that detail an intimacy, a proximity that transcends the screen. I will touch on how intersecting with the footage of the body in motion in a recorded film and the human motion of an audience in the site of reception creates a further linking dimensionality. This, coupled with exploring the parameters and materiality in the chosen landscape and of the screen itself, extends themes of the work through to installation.

This methodology section then, unpacks how my screendance art pieces were realised and exposes the particular unique process of collaboration with site in each. As the descriptor of my Site as Source/Site as Set taxonomy shows, not all of the submitted works are 'site as source'. These selected works demonstrate a development, an evolution of my own process. Over time that process alters and is refined as my objectives crystallise. This is a result of devising in a variety of locations, from a working port to the interior of a stately home, while simultaneously learning more about movement through working with dancer-choreographers, as well as learning more about myself as an artist. Exploring methodology through the dual lenses of Kappenberg and Rosenberg's manifesto of "body, movement, space and time" with Tufnell's land art cornerstones of "time, place, relativity and experience" represents a rich artistic development where linking screendance and site is exposed - a practice that hovers neatly, and unusually, across screendance practice and visual arts practice. In the next sections I will define and describe how I developed my 'Site Pulse' site-centric methodology, and reveal the somatic and location-led drivers in my own work through the Site as source/Site as set taxonomy.

Describing and defining my practice

My projects are arts based moving image works that feature somatic responses to and with site, and a deconstruction or re-perception of time on site, the outcomes of which are not only short films but live pieces and installations reimagined for each space. These interdisciplinary time based projects combine lens-based and somatic approaches that work with notions of time in response to a chosen location. Outcomes are also led by an enquiry and interpretation of the site of exhibition: encompassing installation, liveness, online and single screen projections. Unlike most screendance pieces, I am often commissioned to work on site and exhibit on that same site as well as continuing to show the completed work in other venues. The location, then, is not merely a place to record, but also to exhibit, and can include an element of liveness or other art forms, such as photography or live musical composition, in combination with screendance recorded works.

To clarify and contextualise my practice and its relationship with the previous two chapters, I am defining myself as a contemporary artist who works with screendance and actively collaborates with site. With reference to the screendance and contemporary art debate in the literature review, I am naming myself a screendance artist. Unlike the majority of screendance pieces, this particular arts and film perspective means that, although motion is pivotal in these works, they are not led or dominated by choreographic technique, such as Latin or ballet, but are framed around my experiences of a chosen location.

In the first chapter of this thesis, the 'Screendance Debate', I scoped out and explored Screendance, proposing a definition around what I am naming screendance art, as the 'route in' is neither through stage or broadcast, but via contemporary art. To that end, I offered the following definition of screendance art:

Screendance Art is a time based interdisciplinary form, merging somatic and cinematic intention. It is a hybrid, combining and conceptualising our relational disciplines and respective experience of site, space, motion and time.

This definition points towards a contemporary visual arts dynamic coupled with motion in space. It closes the gap between the elemental cornerstones of land art according to Tufnell "Time, place, relativity and experience" (2019) and Kappenberg and

Rosenberg's "body, movement, space, and time" cited in the inaugural International Journal of Screendance in 2010, (p.1). In the following section I will describe how this concept of site responsive screendance art plays out in practice.

Activation: How it starts

The action of beginning a project is a significant, pivotal experience that shapes my creative relationship to site, hence its inclusion here.   These initial encounters have great import, as   the filmic outcomes of inhabiting and integrating, as per Norman (2010, p.19) and Vitaglione (2016, p.13) respectively,   are not fixed, but gradually reveal themselves.   My first encounter with site, I describe as 'hyperlooking'. This is characterised by an acute awareness of my own internal spatial responses. I am reflexing, focussing as much on my own physical responses as I am engaging with the space itself. I am purposefully scoping out spaces within a site, where there might be potential for movement, coupled with a filmmaker's sense of parameters and pragmatism. I'm responding to a quality of light or to a surface, and in my core, if I am drawn to move. I am Imagining how it would be to travel across, fall, slump, slide on, drop, lean, stretch, teeter on top of, motor, collide with, let go of, touch. I'm consciously placing my analytical consciousness to one side.   I have previously articulated this process in the following terms:

> "When I meet a space I am noticing my responses. How my eyes feel when they settle on something. My eyes know first. They lock onto something. My skin feels it next – a little wave of energy. My body knows it before my brain. My brain has to respond too – it is active because it is listening for these responses, and allowing me to act on them, settling into the backseat. The not knowing, the getting lost, fluttering about in a space between the material and the ethereal, between the very real and the possible. The movement is in there somewhere. We just have to allow it to appear. And we do that by doing." (Seago and Sykes 2019, p.313)

This initial moment of meeting is an indication of what I might share with an audience when it is their first encounter, weighing up how I can communicate my response, via the lens, to others. I am noticing and asking how time unfolds and folds up, assessing the intrinsic rhythm and pace of the site. I'm reading the specificity of site: it's history, culture, politics, uses, how it is populated, the air, nature, mood, atmosphere - I'm learning the intrinsic speed and texture of that site.

The following sections reflect on the methodology of the submitted pieces through the journey of my artistic practice and through the Site as Source/Site as taxonomy, to reveal an evolution of site based practice over time.

Predominantly devised and shot on site, my work is informed by a particular environment, without which, the piece would not exist.   This section explores the beginnings of this site-centric trajectory that, over time formed this practice.

This unique 'site pulse' methodology has been honed experientially, over years of working on site, a constant of which is how I embark on a project, described in the previous section. Prior to making 'Unfairground Ride' in 2005, my work took a different form, of pure landscape video art, completing projects including 'Slice' (2001), 'Outside Close' (1999), and, indeed, my undergraduate final project in 1993. These were landscape moving image pieces, both urban and rural, recorded on video and film. These works were exhibited nationally and internationally, as single screen and installation pieces, primarily in gallery spaces and at film festivals.

These early works post degree featured coastlines in Northumberland and Dorset. I wanted to find innovative ways of recording the constantly but imperceptibly changing edges and borders of the land and sea meeting. My aim was to develop recording processes that were as unencumbered as possible. I was exploring cinematography that had a lightness, a light touch in the landscape, one that allowed for accessibility and flexibility that enabled me to respond to and with the environment. It was my aim to create a recording process with no footprint, that could capture the unexpected, playful and unpredictable happenings within a chosen site. I designed systems that would shoot footage where the content wouldn't be entirely within my control, truly capturing surprises, not dissimilar to the concept of a trailcam or wildlifecam today.

'Slice' (2001), for example, is an abstracted road movie, shot along the roadsides and coastline of the coast road between Seahouses and Alnick in mid winter Northumberland, available here: https://vimeo.com/lizziesykes/slice. It was made with Arts Council England funding, which was awarded in part because I had won the prestigious ArtSway Open Exhibition with 'Outside Close' (1999), the prize of which was a solo exhibition at ArtSway.   Conceptually, 'Slice' is a moving multi-textural tapestry. Shot from a moving vehicle, and, after undertaking extensive experiments and tests, is created by setting up a specific combination of high shutter camera settings, vehicle speed, time of day and weather conditions to capture footage that, using the plants and structures along the roadside create an animated effect of constant natural

change. Although the system of capturing footage was highly specific, beyond the camera angle and quality of the image, the content of the captured footage was not in my control. This system 'sewed' footage together, producing endless weaves and textures made up of plants, discarded objects, patterns of light and shadow, and, as I shot 'Slice' in winter, the 'hidden' landscapes beyond the borders were exposed, all lit by a hard, cold silvery peach morning winter light. I captured textures and colours along tertiary spaces and structures, filming   objects caught in hedges, nests and views through thickets. 'Slice' was a poetic response to the tempo of how we are likely to experience landscape today, i.e., from a moving vehicle. I was concerned with a meditational expression from a passengers eye view about how we traverse land, particularly as passengers, and in particular through this coastal landscape of Northumberland.

'Slice' (2001) is worthy of inclusion in this thesis because it demonstrates an early, yet enduring desire to find new ways of experiencing a landscape using the moving image, that includes a carefully constructed cinematographic experimental practice, within which occidental, unplanned, unexpected visual events can occur or be found and discovered.   Ideas around a felt sense of experiencing time, texture, surface and materiality are also present here.   'Slice', then, is a precursor to my screendance artwork, and feeds in to it via this building of a time responsive, site led video arts practice, explaining my video art 'route in' to screendance.

Once this cinematographic system of parameters is enacted a series of outcomes are produced, some of which are out of my control. This technique is born from working on site, where there are always elements that are unexpected, unplanned and not easily controlled, as opposed to working in a studio, where all inclusions, or mise-en-scéne, are selected.   These systems, such as that developed for   'Slice', represent an opposition to such filmic practices, in that I embrace the notion of found, mistaken or surprising aspects of location shooting. Clearly, this system is inspired and driven by a particular location, as opposed to an occupation (Norman, 2010, p.19) or intervention (Vitaglione 2016, p.13), as discussed earlier in the section 'Site and Screendance, Drawing together Screendance and the visual arts through site'. This is fundamentally different to creating a narrative arc, for example, where, in preproduction from establishing shot through to a resolution, there is a plan, a shot list. I want to see what happens, what unforeseen outcomes can emerge that are new to me, from a particular triad of camera, site and now dancer that can produce footage I hadn't planned for or anticipated. The next section demonstrates how working with dancers enabled me to further evolve this site-centred methodology.

'Slice' demonstrates how I create a bespoke system from the ground up, chiming with Simon Fildes, "my work comes from the ground. So if you moved me ten metres in different direction the film would be completely different" (interview, Simon Fildes 26 June 2019). Considering this, my work would appear at the 'site as source' end of my Site as source/Site as set taxonomy. The following section addresses these drivers in the submitted films through the Site as source/Site as set taxonomy.

Exhibition: Repurposing and response

Through the Site as Source/Site as Set Taxonomy I will draw out, in chronological order, the evolution of a unique practice and its relationship with the particular site in which it was created. Prior to embarking on this unpacking of methodology it is important to include this section, regarding exhibition. Although the majority of this thesis focusses on the site of recording, the site of exhibition is a continuation of a response to place, connecting the two aforementioned sites together.

The distinctive 'site as source', 'site pulse' process is accompanied by a post shoot, exhibition making phase, which adds a significant and consistent element to my own production process. This is not central to this exegesis, but is worthy of acknowledgement here, because it affects the outcomes of each piece and is markedly different to screendance short film practice. Dr Cathy Seago and I name this part of the workflow, 'phase two', which. We articulate in the paper, Re-discovering Time (2019, p.4), as follows:

> "Phase two moves from our skin membrane (production) focus into a second, screen membrane focus. Here we digitally and physically repurpose, recycle and repackage the findings for a mobile audience. This involves editing and using a range of other technologies and materials, performers and installation. Phase two often happens more than once within a project; in different collaborations, exhibitions or online. For us, each phase evokes 'place-time'. Each is a continual response to a place. .. Each can include altering key concepts, recording and performance. Each phase is shaped by the nature of our exploration and play, freed by having unfixed outcomes. Each phase finds an outcome that can be performed, installed, recorded or projected.. to re-invent outcomes. "

The projects are, therefore, in flux. The loop isn't closed, the work isn't locked off, but for me, remains a pliable and reshapeable resource. The footage from each project, is often refined and reworked in response to a particular installation space. Through the process of this shape-shifting phase of production the concept of the piece is further clarified. Pieces are often requested and so resurface in a new form, perhaps with a new collaborator. 'Slice', for example, was reedited and performed with composer Karen Wimhurst for Bournemouth Emerging Arts Festival in 2019 and 'Are You There' was reedited for an online performance at Screen.Dance in Edinburgh in 2020. This remaking is a marker of the ongoing impact and felt time of the the point of reception, itself is an area of intense focus and creativity for me. For me, making is an organic, ongoing, open ended discovery where I am recycling, renewing and rethinking works

for new exhibition locations and audiences. I'm very clear that I'm making work, as both contemporary artist and filmmaker, my artistic practice continues in response to the site of   installation or exhibition.   A further, visual example of this reimagining, progression and deepening of the concepts in submitted works can be viewed here: https://vimeo.com/lizziesykes/allusion.   This is a 40" long excerpt of 'Allusion' (2016), (also described in the Appendix), and is an exploration of 'Are You There' (2014-5), a submitted work in this thesis, described in this chapter. 'Allusion' is a collaboration with sculptor Rebecca Newnham, who created a curved, 'pixilated' glass screen in response to the film.   This fluid use of footage is also discussed further in the 'Buoy' (2011) section of this methodology chapter.

Submitted works though Site as Source/Site as Set Taxonomy

Unfairground Ride: Tiago's Sequence (2005)

Moving image: 2'24". Available from: https://vimeo.com/lizziesykes/tiago

'Unfairground Ride' (2005), made at Hengistbury Head in Dorset, is the earliest piece submitted here, and the first piece I created with dancers in landscape.   This piece was shot on a 'ballcam', a spherical, handheld camera that I designed and built for this project.   This system of moving image capture functions along the same principles described earlier in 'Developing a land-centric screendance art methodology', where I used 'Slice' as an example.   'Unfairground Ride' is a further iteration of this distinctive site-centric process.   Using the ballcam I am creating a bespoke 'scaffolding system' within which moving image footage that is new to me, could be captured.   As per my previous 'Slice' system, I wanted the work to reflex to itself, in opposition to the norm of moving image capture which aims to render the recording device unnoticeable.   Here I wanted to refer and play with the presence of the camera, drawing attention to it as a tangible, pliable object.   Additionally, my aim was to create a distinctive approach that addressed ideas around proximity with dancer and landscape.

This taxonomy, considered together with the accompanying four below, one for each film, are vehicles that prompt debate, aid and clarify the progression and development of this site-centric process through these projects, directly addressing my research questions. I'm using them here to glean and communicate my art-dance-film journey.   I place 'Tiago's Sequence', the film I am choosing to focus on from the 'Unfairground Ride' films, performed and co-choreographed by Tiago Gambogi, on the Site as Source/Site as Set taxonomy as follows:
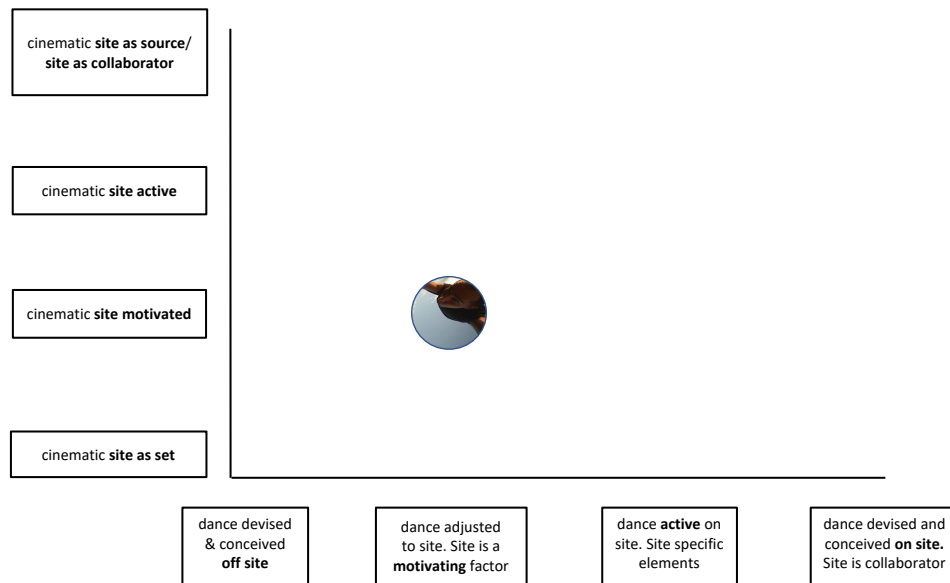
Table 6: Site as Source/Site as Set: 'Unfairground Ride' (2005)

In this taxonomy I position Tiago's Sequence in the lower left hand quadrant, on the cinematic 'site motivated' axis and the 'adjusted to site' marker on the dance axis. I will now discuss the work in terms of this position.

Firstly, I will address the cinematic axis, where I categorise 'Tiago's Sequence' as 'site motivated', which means site inspired the piece, was devised off site and adjusted for site (for detailed categorisation, refer to the table in the section 'Site as Source/Site as Set Taxonomy categories').   'Tiago's Sequence' is a continuation of my enduring enquiry into cinematically moving in and through the landscape. To that end I designed and built the 'ballcam'. With it, I could capture a complete system of bespoke moves in landscape that are distinctive to and designed for that camera. My aim was to create multi directional movement quickly and easily, bypassing heavy or expensive grip equipment and the pace of workflow such systems require. I wanted the camera to integrate with site, or respond directly to it, rather than dominate it. I wanted to be less reverent: to throw the camera about, twist and turn it in midair and have a light and unfettered, improvised, unpredictable presence. In essence, I wanted the camera to dance with the dancer. My emphasis here, therefore, is about using the camera and motion to produce a movement-centred expression of landscape.

The 'ballcam', then,   is an experiment in capturing motion in location, integrating location and human motion through the camera.   It is a spongey ball that houses a radio transmitter and ultra wide angle bullet camera, complete with fans, microphone, batteries and grab points. The image is sent, via an antennae, to a receiver box and battery pack that is connected to a camcorder which both records and monitors the image and sound. I successfully patented this design in the UK and won the Innovention Competition - a product design award. At its most basic, the user can pan by swiping the camera left to right or create a tilt with the wrist and the ergonomics of the arm and ballcam combined with securely holding onto a spongey surface means the shot is steady, despite the bullet camera being extremely small. Bear in mind that in terms of camera development, the ballcam's timeline is pre-drone, pre-GoPro, and pre-FaceTime.   If I were building this camera today, it would have a radically different design, and make use of these newer, smaller, lightweight and robustly housed cameras with inbuilt wifi or Bluetooth streaming technologies.

Whilst developing this camera I was interested in a sense of time passing through natural time based coastal rhythms such as the tide.   With 'Slice', the preceding project, I had been drawn to the intrinsic movement of a site and its inevitable changes over time, of borders, shorelines and tertiary, liminal spaces. Of tides, seasons, deterioration, erosion, growth, and changes that we don't necessarily perceive with the naked eye in realtime but happen gradually nonetheless.   I am also concerned with how human motion is affected by site and how we move in and through locations. This poses a problem with film, as many of the sites, trails and structures I became interested in were essentially static.   In representing a landscape, or a part of one, I wanted to alter the rubric of pan, tilt, close up, wide etc, which felt unsatisfying and inarticulate, lacked expression, and felt overbearing and bland in these semi wild settings. It was my aim to work energetically *with* the camera in landscape, to express my response to it. Connecting with the 'Unfairground Ride' site, I was interested in the playfulness and freedom of this particular wide open location and how our experiences of such large spaces effects how we move.

To address this, I refer back to the taxonomy, where 'Tiago's Sequence' on the dance in site axis is placed on the 'dance adjusted to site' marker.   Devising with Tiago Gambogi and Maggi Swallow, we embarked on an experimental learning journey around how to work with the ballcam somatically, in studio, producing a set of moves and transitions where the dancer is holding the camera.   The newness of the project demanded significant somatic and technical concentrated activity. Working in studio

allowed us to devise and focus without the inevitable issues of working in an exterior, public location.   We created a set of twists, jumps, bounces, curls, throws, twitches, and complex barrel jumps that enabled the dancer to alter their proximity to the lens simply by straightening or bending their arms and wrists.

Once on location we adjusted motion to site. Some devised moves that worked well in development were altered, due to the sandy ground, such as slides and twists. Conversely, working in location led to site discoveries. Using this ultra wide lens created a horizon flex - enabling me to be in a large landscape in a completely different way.   To alternate between very high and very low angles extremely quickly, with minimal movements produced 'whips', creating vastly different viewpoints easily and without cutting.   I found that it was possible to exaggerate an angle with minute movements, taking in an entire landscape in one second by tiny rolling movements, and focussing on an extreme close up of a dancer's face the next, all within one take. This experience represented newness in many ways, technologically and somatically, as well as in terms of breaking established hierarchies of screendance practice of director, dancer and camera operator, as, in these films, the dancer is in control of the image, holding the ballcam.

'Unfairground Ride' provided me with the beginnings of an understanding about how a dancer can express a felt concept of that environment. The act of dancing means the performer is quite literally connected and can respond to the surface texture of the ground and the materiality of the site, as well as its emotional or poetic inferences. It struck me as a remarkable way of representing, or embodying a site through motion. It is a symbiotic, reciprocal collaboration where the felt experience of place is made visual and visceral: an agitation and celebration of our connectedness to place.

Exploring 'Unfairground Ride' through this taxonomy demonstrates that although the piece was inspired by landscape, due to its technological demands and the sheer newness of the camera, it was not devised in landscape, but adjusted for it. Happily, I was able to achieve many of the objectives and ideas set out above at Hengistbury Head. With minimal equipment, 'Tiago's Sequence' conveys the playful feeling this wild seaside location   invites: the variety of swooping movements evoke bobbing unpredictably on waves, the gravity-less feeling of swimming, or flying, a seabird swooping through the air, spinning a small child around.   In terms of my own creative methodological development, this early piece could also be described as one that picks up on the pulse of a chosen location. The feel of how time unfolds through site, and transferring that felt sense of temporality into a screendance art film is evident here.

Here, the 'site pulse', described earlier in the section 'Linking screendance and British land artists through site', was derived from an experience and understanding around the pace of place, how it is used and who uses it was an active part of the devising and filming process.

Post 'Unfairground Ride' I focussed on devising movement directly with dancers on site, rather than in studio. This allowed for a greater sense of specificity, was less led by technology, and more by a desire to understand the implications and opportunities of embodiment with site .   The next film, 'Note' (2010) is a significant step on this creative learning journey.

To see further information about exhibitions, please see Appendix 1. 'Tiago's Sequence' can be viewed here: https://vimeo.com/lizziesykes/tiago.

Figure 12: Still 'Tiago's Sequence' (2005) (personal collection)

Note (2010)

Moving image 9'44". Excerpt available from: https://vimeo.com/lizziesykes/note 2'35"
Full length version available from: https://vimeo.com/lizziesykes/notefulllength

Building on the experience of the 'Unfairground Ride' series of films and subsequent smaller projects, international exhibitions and conferences, workshops and residencies, I began to actively co-choreograph and collaborate, with the aim of creating a lexicon of project specific moves and transitions that emanate directly from being creatively present in a chosen location. As with previous projects described earlier, for each project I develop a site-centric 'scaffold system' that fosters improvisation and site-somatic surprises, within a devised aesthetic, site specific framework based on a shared understanding of the tone and materiality of the site place itself. I also described and defined the concept of 'site pulse', where the perceived temporality of a site, drawn from how the site is used, its inherent pace, parametres and characteristics flow through into the work.

'Note' (2010) is the first screendance art piece that, in terms of the Site as source/Site as set taxonomy, was categorised as 'site as source', and so is a milestone in terms of the progression of my location-led methodology. The 'Note' project was also the initial collaboration with dancer-choreographer-researcher Dr Catherine Seago. It was devised and shot at the former Study Gallery in Poole. Seago and I began our enduring screendance collaboration when we became the first artists to be awarded a residency at this space, in April 2009, and again later in September of the same year. We created a series of live performances we named 'Looking Glass'. In this work we focussed on interrupting the relationship between looking, doing and thinking about sight and seeing, perception and participation. Central to this project is the ability to view a connected world, yet be separated from it by glass layers, which, in this case, included a viewfinder, a lens, a large monitor on live feed, glass spheres, a window and a conceptual fourth wall. We used both the interior and exterior of this glass, steel and stone purpose built gallery, through which movement was tracked and framed: reflexing central elements of film production that pivot around sight, seeing and glass. This work was performed with Cathy Seago and dancer Roz Nocturn as part of the 2009 'Second Salon' exhibition at the Study Gallery, which I curated. Building on the knowledge of working in this space while making 'Looking Glass', we decided to create a recorded screendance art piece, which became 'Note'.
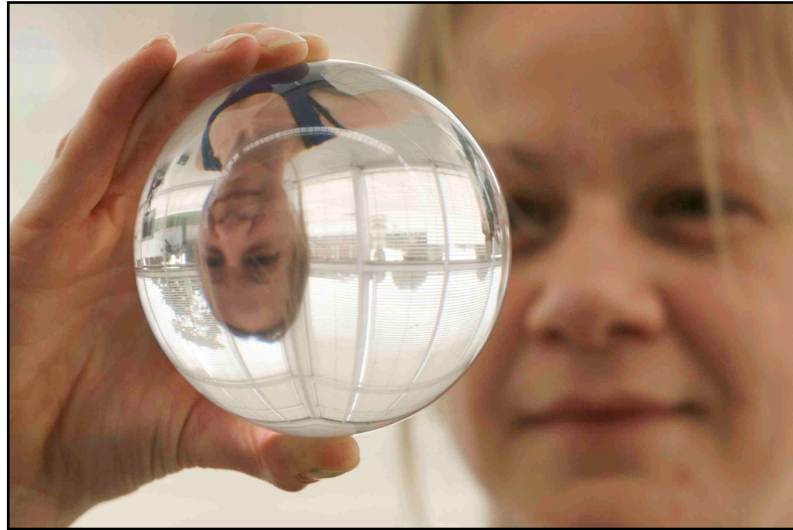
Figure 13: 'Looking Glass' (2009) production still (personal collection)

I place this project on the taxonomy of 'Note' as follows:

cinematic **site as source/ site as collaborator**					
cinematic **site active**					
cinematic **site motivated**					
cinematic **site as set**					
	dance devised & conceived **off site**	dance adjusted to site. Site is a **motivating** factor	dance **active** on site. Site specific elements	dance devised and conceived **on site.** Site is collaborator

Table 7: Site as Source/Site as Set taxonomy: 'Note' (2010)

I will first address the cinematic axis of the Site as source/Site as set taxonomy, where I have positioned 'Note' as 'site as source'. Unlike previous projects discussed thus far, 'Note' was filmed inside, beneath an open plan staircase situated in the centre of this three f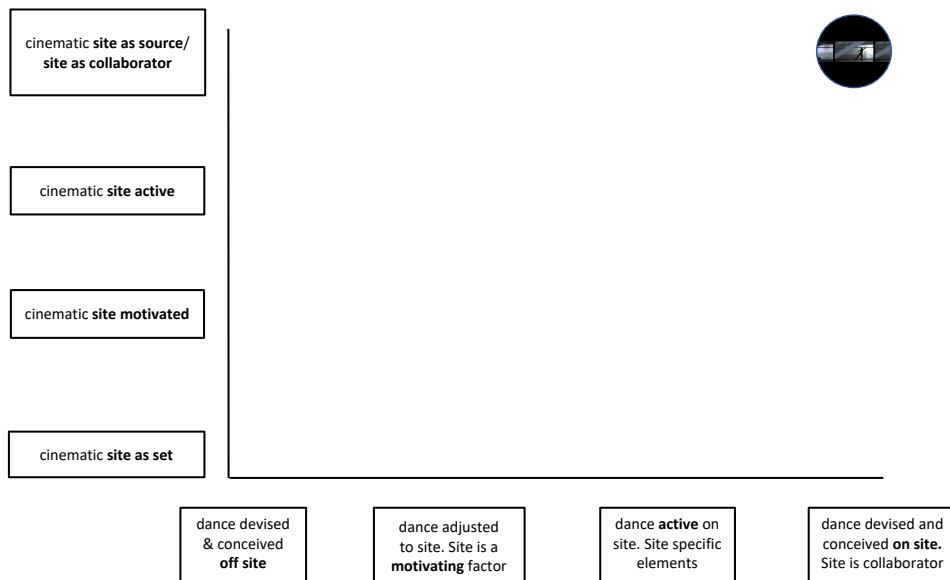loor gallery. This 'micro-site' contrasts with the vastness of Hengistbury Head in 'Unfairground Ride' (2005) and the Northumberland coastline in 'Slice' (1999). This distillation or concentration of a larger environ into a comparatively miniature alcove is a recurring   thread that Seago and I continue to investigate, also featuring in 'Buoy' (2011), the following submission discussed in this section.

Rather than trying to use the entire gallery and replicate the 'Looking Glass' live performances on film, we condensed our knowledge about our perceived 'site pulse' and materiality of this gallery into one small area, or micro-site. The diagonal shape of the underneath of the staircase slices the frame, and a glass divider that has a horizontal stripe across it creates a back to the enclosure, marking the physical parameters of this micro-site, or nook. The dancer is in silhouette and the camera is static, complementing the stillness of the space. This set of cinematic collaborative agreements coupled with somatic decisions, together create a location derived system completely at odds with anything I had created prior to this point, but one which was, as Irwin would describe, 'site determined'. I have written about this process with Dr Cathy Seago in our paper Re-discovering Time, as follows:

> "Our open-ended approach enables us to embrace materialities of 'place-time' in different ways. For example, we often seek out a nook – a particular place that might distil a wider environment – and interact within it as land artists. Here there is a sense of becoming part of the place's elusive materiality in real time, rather than using it as backdrop." (2019, p.10)

This idea of communicating a felt sense of time passing in a location Seago and I named 'place-time', or 'felt-time', later reworked, more accurately as 'site pulse', reflecting the pre-existing rhythms of the location. Considering time as central to film art is not new - I am simply shifting this concept into screendance art. Bill Viola succinctly wrote on video art and time:

> "It is not the monitor, or the camera, or the tape, that is the basic material of video, but time itself. Once you begin to work with time as an elemental material you have entered the domain of conceptual space." (1995, p.63)

Furthermore, as   I am "not limited to translating materiality into screendance film outcomes" (Sykes & Seago 2010, p.9), but contemporary art outcomes, our approach

to devising becomes flexible and intuitive. Whilst I am clearly combining filmic and somatic concepts in these works, I am not fixed on solely creating a short, single screen film. I am committed, however, to using our collective, hybrid digital-somatic approach and experience to respond to this site in a way that is authentic, aligned at that moment in time, from that position outcomes emerge. For me, this is the site, in screendance form.

I have marked 'Note' on the dance axis as 'source/collaborator'. 'Note' was filmed, in part as a response to the silence and sadness of a gallery about to close down, and in that response, is concerned with the dancer as sound generator. Conceptually the dancer appears as a mobile notation on sheet music, and begins with one bar (i.e., one screen within the frame), then two, then three then returns to one. The recorded work is looped and played live with composers who improvise in response to Seago's movement. This reverses regular dynamics of dance making, where the dancer works to or with music. Here, the dancer is the sound-specific source of a potential sonic response, inviting an artistic ripple, to continue further into the future than the existence of the space she is responding to. Seago's moves are also drawn from the minimalism of the space in an aesthetic reminiscent of shadow puppetry. The diagonal and horizontal lines of the staircase that surround her form the basis of her somatic response. The stillness, quiet, the emptiness are all evident in her motion, as we wrote in Re-discovering Time, "In each of these places we discovered a sense of fit through losing ourselves in its 'place-time' of materialities" (p.11). In this sense, we are considering a feeling of time passing, or rather in this case, time stopping for this gallery, and then reaching into the future.
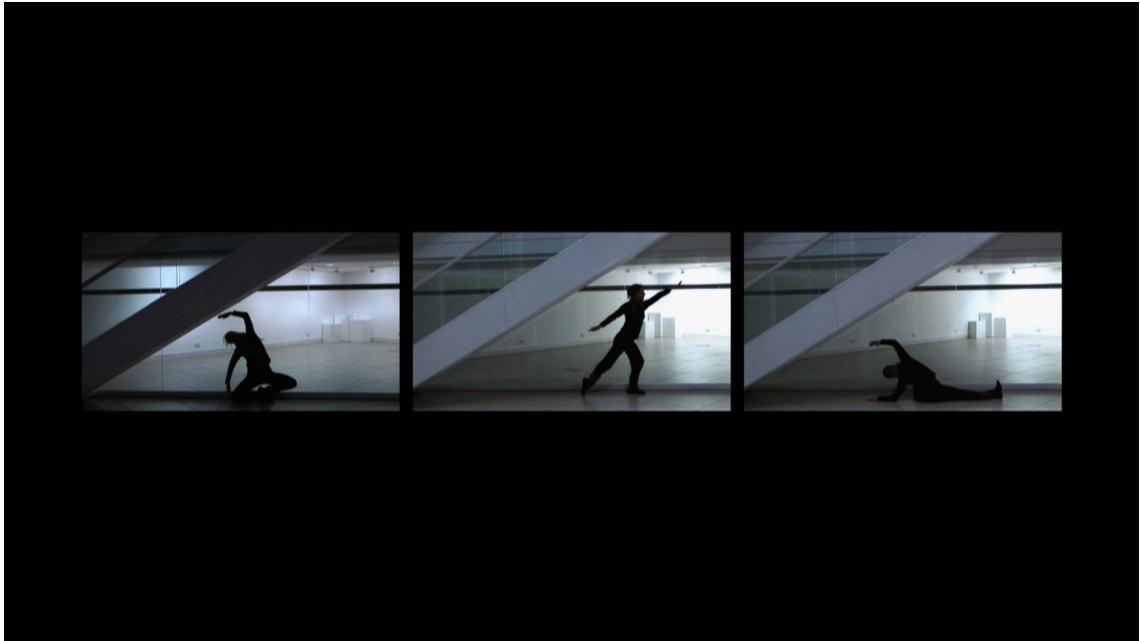
Figure 14: Still 'Note' (2010) (personal collection)

Once that set of moves that work within that locale are established, combined with direction for camera, a whole world of variations, improvisations, and unforeseen surprises can rise to the surface.

To see further information about exhibitions, please see Appendix 2. A 2'35" excerpt of 'Note' can be viewed here: https://vimeo.com/lizziesykes/note. The full length 9'44" version can be viewed here: https://vimeo.com/lizziesykes/notefulllength.

'Buoy' (2011)

Moving image, various durations. 1'09" version available from: https://vimeo.com/lizziesykes/buoy

Figure 15: Still 'Buoy' (2011) (personal collection)

*'*Buoy' (2011) is a screendance art piece created with dancer choreographer Cathy Seago. It is a collaboration with site that produced a number of outcomes, some single screen and others exhibited as multi screen installations. Shot on and around large dry docked sea buoys in an industrial port, 'Buoy' focusses on   synchronising the motion and rhythm of the site with the breath of the dancer. The cyclical, pulse of the site is matched by Cathy Seago's, together   creating a time based visual of this location. Elements explored include surface, texture, breath, tide, and ideas of proximity, nearness and gesture in a large industrial environment.

This project directly addresses my enduring research questions. Key to this exegesis are recurring aspects of submitted works associated with devising and 'hyper-looking', location-led methodology, surface and materiality, choosing to work in small scale, close in 'micro-sites' in an expansive area and developing ideas around the concept of 'site pulse'. All these approaches are present here, in 'Buoy'. Using the taxonomy to

unpick this project, I have selected site as source both cinematically and choreographically.
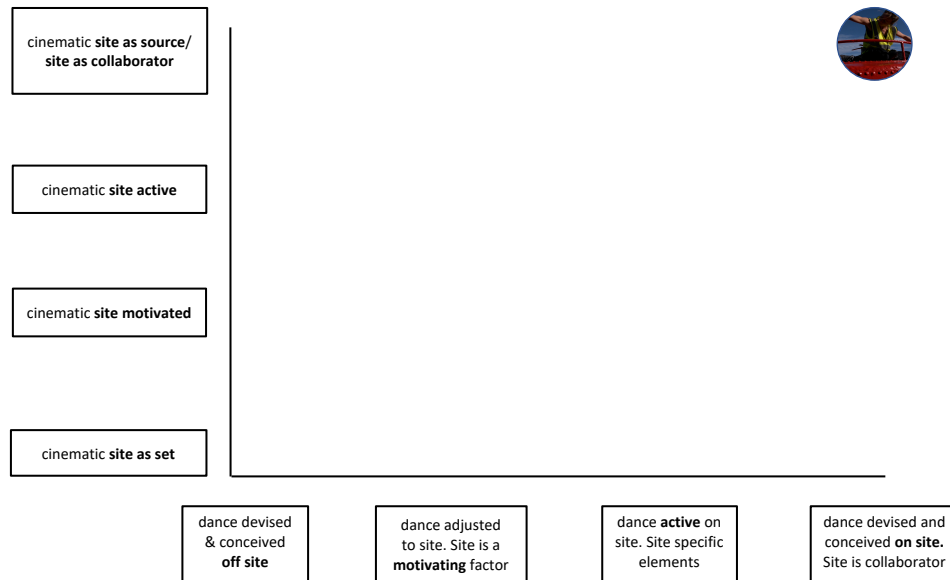

cinematic **site as source/ site as collaborator**			
cinematic **site active**			
cinematic **site motivated**			
cinematic **site as set**			
dance devised & conceived **off site**	dance adjusted to site. Site is a **motivating** factor	dance **active** on site. Site specific elements	dance devised and conceived **on site.** Site is collaborator

Table 8: Site as Source/Site as Set taxonomy 'Buoy' (2011)

Addressing the cinematic axis first, this piece marks a shift away from creating a bespoke camera system that develops a deliberate reflexive shooting style, towards a closer, actively involved relationship with human motion in location. Through devising, which I discuss in the dance axis section below, I decided for the first time in a screendance piece to use a small camera crew, enabling a more concentrated communication with Seago while I directed, particularly as by this stage I had been able to contribute far more to the choreographic content. Aside from the elevated jib shot on the side of the buoy, the close up, intimate, tactile, rhythmic, gestural nature of the work didn't demand a complex realisation, but did require me to be totally present with the dancer. I had originally planned a single shot film where the dancer moves forward and her movement unfolds and develops in response to moving through the site while the camera moves backwards. Through the devising process, though, the site drew us in another direction and took over, as I will explain.

In the taxonomy I have selected dance as collaborator for 'Buoy'. Despite arriving on site with a plan, the influence of two elements of the port resulted in a change of idea, namely the felt sense of time passing, or 'site pulse', and the sheer scale of objects on site, which together, produce a very particular rhythmic movement.

The underlying kinaesthetic foundation of the project 'Buoy' is a repetitive movement devised from our 'hyper-looking', then somatically appropriating and extrapolating this concept on site, in edit and in installation. On site I was drawn to circularities, of dependable, rhythmic, man made and natural loops of time. In this case, the action of an old pontoon moored nearby, the tide rising and falling, shifts of the workers, the slow and steady loading and unloading of huge quantities of raw materials, ships docking and departing, cranes and lorries slowly moving, the sun rising and setting, speckling light on the water and then, in turn, of our breath, inhaling and exhaling. This distinctive site based motion or 'site pulse' is steady, very slow and safe, yet on an enormous scale. Imperceptibly, cranes, cargo, and ships will move from their original positions and disappear overnight to reappear in another part of the site, travel onwards by lorry or are destined to arrive by in another part of the world. The 'asymmetrical bobbing' of an old, seemingly forgotten pontoon moored at the end of a jetty caught my attention. It had been floating here, in perpetual, repetitive motion since the end of the Second World War, moving in this same way, its ferocity or calmness determined by the tide, wind and nearby ships docking and departing.

In the same area of the port, where maintenance took place, we focussed on two buoys that were out of the water. Having been in the sea for many years, they were being repainted and repaired before being returned to their moorings. These huge structures were out of place and out of time. In our tech-savvy world where objects are increasingly smaller, this represented a contrast - a part of an often unseen system that is an indicator of how we receive our comparatively tiny, neatly packaged gadgets and products. Along with this object and the old pontoon referred to earlier that influenced our somatic place-time discoveries, we captured our footage but as ever, the outcomes were unresolved at that point.

Irwin, in his seminal work, Being and Circumstance (1985), would call this practice, in his classification of site specific art, "site determined" . Here, the work is dependent on a close-up, experiential dialogue with site. The work, in Irwin's sculptural terms, means the "cues" and influences are derived from that space, (1985, p.218) and in terms of the taxonomy presented here, the 'site was the source'. This piece further connects to land art in relation to both time passing and motion. My own journey towards working

with dancers was via landscape film art, and is influenced by land artists who have worked site specifically and kinaesthetically. David Nash's 'Ash Dome', planted in a secret location in the Welsh countryside is one such example. He planted twenty two ash trees, which he shaped himself into a dome, creating a "meditational space" (Tufnell, p.102). For me, this durational work resembles dancers in a circle. The tree tops are the movement, the trunks, the torso. The bent shapes of the trunks take on the appearance of dancers leaning in, towards each other. This concept of circularities and time in site has a thought line from Nash and Long to my site-centric practice. They explore the tempo of the experience of inhabiting an environment creatively. Like those land artists, this work communicates a feeling of how time passes on site, with reference to its function, physicality, materiality and history, or as I named it, 'site pulse'.

Taking this idea beyond the production phase, and, although exhibition is not central to this exegesis, for this piece I am mentioning it here because it is a marker in my unique location-led methodology, and 'Buoy' serves as an exemplar of this. With 'Buoy', at the moment of shooting, outcomes were unfixed. Exhibition, is not a separate project, but an extension and therefore includes an awareness of site, and where possible an extrapolation of the thematic discoveries in the piece.   There are three distinct outcomes that continued to extend and explore the concepts and notions of site in this piece.

One outcome is a short single screen piece shown online and at festival and conference screenings, such as at the DanseDag Dancefilm Festival in Denmark. Here, I worked with the onsite rhythm discussed earlier in the edit in a linear progression. This work can be viewed here: https://vimeo.com/lizziesykes/buoy.

The second is a multi screen installation that effectively re-choreographed the footage, often using different shots, focussing on rhythm and gesture in location. In 2012 I was the first artist to be awarded an exhibition in what was at the time, the newly renovated digital Ruskin Gallery in Cambridge. It had been installed with Watchout, a highly innovative projection mapping system, complete with accompanying screens and projectors, totalling eighteen screens and projection fields. A significant investment, Watchout is used for events such as large building projections, football stadia, TV studios, concerts, film sets and museum displays (Dataton 2020). The system allowed me to play with scale, to blend separate projection fields and to move images along the gallery across screens, creating a loop where projected and screened fields related to each other somatically through rhythm, scale and the edit. Learning this sophisticated,

cutting edge system I was able to choreograph the footage anew. What was one dancer became eighteen. Choreography focussed on gesture and rhythm, emulating the themes of breath, of circular loops of time and repetition. Rather than constructing a convincing edit in a linear way, I was able to create an immersive outcome, where the footage could dance and breathe. I watched visitors respond to the installation physically, moving to the piece.   The opportunity to use this software allowed me to create a new, reimagined artefact, site adjusted, as Irwin would describe, marrying the parameters of the gallery with the themes of the footage produced at the port.   For information, documentation of this exhibition is available to watch in the PhD by Publication showcase on Vimeo here: https://vimeo.com/lizziesykes/ruskin.

Lastly, I selected the footage from 'Buoy' for inclusion into the centenary celebration of Vaslav Nijinsky and Igor Stravinksy's The Rite Of Spring, curated by Body Cinema for Burgundy Video Dance Festival and Conference in 2013. I reedited the footage, where it was included, along with 65 screendance makers from 25 countries, creating looped filmic tapestries. Although it's hard to imagine now, this international project was truly innovative for its time, as it was built and curated via the net, where each contributor was sent a section of Rite of Spring to edit to.   The project was exhibited widely internationally, and although the context of the piece was altered, its sense of place within this work held (Boulègue, F., Hayes, M. C., 2015 p.193 - 203).

Considering the adaptable, flexible nature of this site-centric methodology, reusing footage to experiment with exhibition into location is also a creative act. 'Buoy' was a continuation of the development of working in site as source within a micro-site, altering our concept with 'hyper-looking', drawing on the surface and materiality of place, and using the rhythms and movement, i.e., 'site pulse' of a location to create a piece. This site-centric methodology, built around concepts of a particular rhythmic motion over time, left space for somatic improvisation and marked a shift of emphasis towards human rather than cinematic movement.

Are You There (2014-5)

Moving image 11'56" available from: https://vimeo.com/lizziesykes/areyouthere1

Figure 16: Still 'Are You There' (2014-5) (personal collection)

'Are You There' (2014-5) is a site as source collaboration with acclaimed contemporary dancer Louise Tanoto at Mottisfont, a National Trust property and gardens in Hampshire. Along with four other artists, I was awarded Artist in Residence at Mottisfont from over 250 applicants in 2014, funded by Arts Council England and The National Trust. This rich environment provided a lot to respond to, which I will unpack here through the framework of the taxonomy. The enduring threads that shape my site-centric methodology appear here: hyper-looking, micro-sites, site pulse, a range of location led outcomes, materiality and creating an overall design of production based on responding to particular elements of the site that leaves space for new, unexpected somatic responses to occur. 'Are You There' is aesthetically markedly different to the previous works submitted here, to a large degree because the site itself is markedly different.

'Are You There' is a combination of the tangible and intangible, of atmosphere and materiality, of what is visible and invisible. It is concerned with ornament, performance, and female roles inside a house such as this. It explores how it feels to be alone in this normally very busy building that's full of visitors and volunteers, complete with expectations around human motion in such a space. It explores the rhythmic pulse of the building, and the treatment of time, specifically the management of stories connected to the history of this historic house.

I have placed 'Are You There' on the site as source/collaborator on both the cinematic and choreographic points of the taxonomy, as follows:
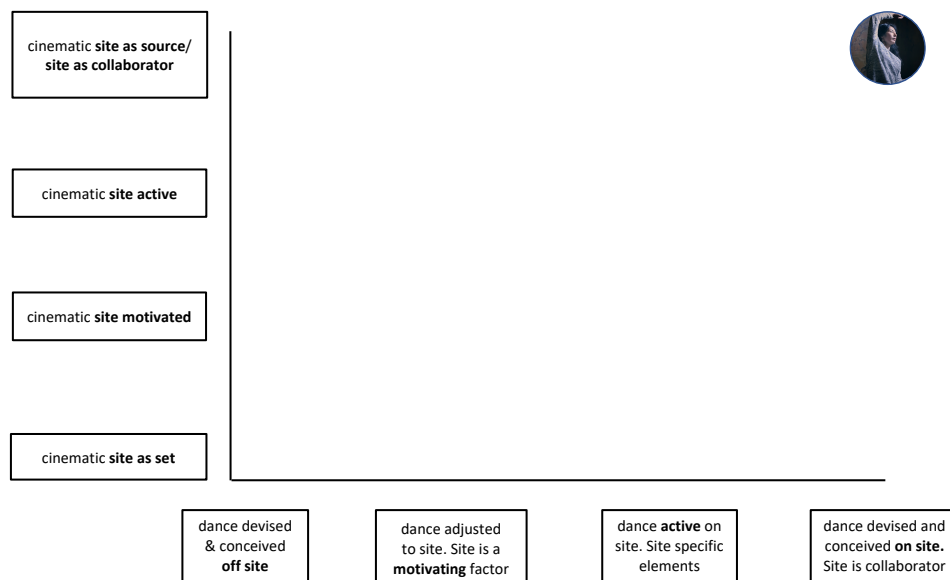

Table 9: Site as Source/Site as Set taxonomy: 'Are You There' (2014-5)

Beginning with the cinematic axis, I will unpack how, from the outset, site actively collaborated and co-performed. Production decisions within this site centric methodology were 'quieter', but the concept of a 'scaffold' system that allows for improvisation remains true. The static, unobtrusive camera foregrounds Tanoto's movement and the unusually long shots mean there are barely any edits. The spaces the dancer moves in are beautiful but sparse, with no other motion in frame. I will discuss devising here and in the dance section, in line with how the cinematography

and choreography grew out of a practice of hyper-looking in the space. Here, the colour, tone and overall muted quality of the piece was a consequence of hyper-looking, which I will describe.

Louise Tanoto and I preferred to work on site early in the day, before the building opened to the public, as, at over 300,000 visitors a year, it was a busy environment to focus and devise. I was drawn to the quality of the morning light seeping in through nearly closed shutters and the effect that had on the dining room. The chink of half light wasn't gloomy but painterly and precious. This atmospheric tonality was fleeting, as the bright morning light soon shifted and the public would fill the room. In response to this look, I researched how to shoot for a chiaroscuro affect without using lights, so I could preserve this particular quality of light and work with this aesthetic in post. After testing, I directed and worked closely with a camera operator and suitable camera and later worked with a colourist, so created a team who were open to try to achieve this very particular, technically demanding aesthetic. I was inspired to create this look from the outset of the project, in the 'hyper-looking' phase. Louise was warming up in the dining room. The aesthetic of a lone curled up dancer, one limb stretching, in slouchy modern clothes creating measured but insular contemporary moves against this   rarefied, formal, opulent, imperious, historical environment struck me as a true contrast yet so aligned with the space that it was a concept I wanted to capture. This idea of insularity within this site extended to sound design. This was the first film where I worked closely with a sound designer, with the aim to create a soundscape where the audience hears a conceptual, equally atmospheric internal, liquid sound of the dancer as she moves. This was achieved by distorting sounds recorded on site, which the sound designer, Gary Hayton, later drew Tanoto's moves, using a plugin in Pro Tools called a PANO Composer, creating a fluid sound that matches movement.   These decisions, that shaped the piece, were taken in direct response to the dining room. I will now explain how 'hyper-looking' acted as collaborator choreographically.

At the time of my residency, Mottisfont was undergoing an audit. Objects that had been stored in cupboards in the attic for decades were carefully being unpacked, cleaned and archived, from tea sets to stuffed animals. Some of these long forgotten possessions would form part of new curated exhibits in the house. Watching the archivists and volunteers in white gloves treating every object, regardless of value, with complete care, prompted me to consider how we place value on an item, what an exhibit is, and   how that changes over time. Indeed, how it would feel to reemerge from a dark dusty cupboard that you'd been squashed into for so many years. Dovetailing with this idea is the presence of the original abbey, not demolished in the reformation but encased within the interior walls of this building. In the dining room

there is a cupboard door and inside you can see part of an arch of the abbey with some fragments of paint on it. This idea of the inside becoming visible, like a bone in a body, affected me.

These ideas of exhibition and ornament, a sense of what it is to be inside and to be historically connected to a building connected with the present. Of female roles in the house and their cyclical actions in the past and the present. Each morning when we were devising, women would, extremely carefully, dust and hoover seemingly every object and corner of the house: I saw them daily, dutifully cleaning fireplaces that were never used. Louise's movements absorbed this repetition and rhythm: the roles within the house now, and how it may have functioned since it's time as an abbey in the 12th century.   In a way, Louise herself became an object, a micro-site, her movements vacillating between slow and subtle to hectic, frenetic bursts of energy. Feeling stuck, on repeat, looped, moved around, cyclical, emerging then retreating, bent up, extended, twisted then twirled, folded into little places within a larger building all point to these ideas. Her motion was caught, taught, intimately linked to the site yet somehow private, a moment free from expected codes of physical behaviour such a space represents that could only happen in rare moments when the house is empty.

The concept of time is central to this piece, and in keeping with my 'site pulse' site-centred methodology, is derived from a felt sense of time passing in that location. In this historic location, time is everywhere! It is silent, atmospheric and significant but is abundantly evident in its materiality, contributing to a feeling of a sense of place. This site has a defined tempo, a constant rhythm of the way the house functions: a daily and seasonal timeline. I needed to include myself and Louise in the tempo of in this rubric. In this film, ideas derived from 'hyper-looking' and place-time are intricately connected. The stasis of objects stored for decades, the rhythms and repetition of the machine that is a busy, bustling cultural property, it's history as an abbey and a more recent one of opulence, of regular dinner parties where artists were invited throughout the 1930's and hosted by a woman, Maud Russell. A place where forgotten   objects emerge to become exhibits, foregrounding particular stories connected to the house.   All these time based ideas are central to this piece.

Like film, the house manages time, where choices are made and the audience is considered. Some stories are recorded, preserved and shared and others, deemed less attractive or less palatable, are edited and recede. 'Are You There' (2014-5) absorbed how some slices of history become visible to us over time, are reformed and retold, and others are quieter, are perhaps unresolved, cyclical stories.   In 'Are You

There' the dancer exists in a stasis, caught in multiple layers of the interior: inside the house, inside the walls, the cupboards, inside herself. She a kind of artefact, we never really know her, or see her face until the final shot. Considering all of the above, using the time based art forms of moving image and dance to dig into this idea of location based time passing feels particularly appropriate at Mottisfont.

In 'Are You There' (2014-5), location is clearly the source, driver, anchor and collaborator of both cinematography and choreography. The shapes, pace, tone, direction, colour, movement, gesture, sound and composition within the screen are all led by location. Next, I will examine how a film made outside in the same location resulted in a markedly different outcome.

The Greeting (2014-15)

Moving image 5'11" available from: https://vimeo.com/lizziesykes/greet

Figure 17: 'The Greeting' (2014-5) devising still, Gina Dearden (personal collection)

'The Greeting' is a 'site as source', co-curational short dance film, made with a group of ten older performers in 2014-5, and forms a further outcome of my artist residency at Mottisfont, a National Trust house and gardens in Hampshire. With this short film is an accompanying 17' dance documentary that shares the experiences of the group in location, dancing, debating and reflecting on the themes described here. It can be viewed at: https://vimeo.com/lizziesykes/greetingdoc2.

'The Greeting' (2014-5) is included in this thesis because I used my location-led methodology and shared it in a participatory setting, and, as I will demonstrate, marks a further development of this screendance art practice. I had two primary aims for this project: firstly to create using a true co-creational model, where the process and outcomes are the result of a shared response to place between myself and the group,

and secondly, to produce the highest quality piece of contemporary art possible within the time available. This was the first time I had worked with this group, and, indeed, on this site, so achieving both aims presented new variables. The group, 'Mind The Gap', were made up of a range of participants: they had all performed on stage before, but not all for camera.   Their backgrounds were varied and all were highly creative, articulate, courageous, unselfconscious and enthusiastic movers.   Some had been dancers and taught dance, one had acted in Ealing comedies, another worked as a BBC foreign correspondent who had reported throughout the Vietnam war, and others were relatively new to both media and performance. They had a range of mobilities. Some had suffered serious illness, injury and loss, while others were at a point in their lives where they required assistance to move around the site.

Key elements of my location-led methodology were integrated into this project, such as hyper-looking, place-time, materiality: textural/surface, micro-sites and an overarching creation of a 'scaffold' or somatic-digital system of making particular to this project that provided space for improvisation. Through the Site as Source/Site as Set taxonomy below, I will dig deeper into the location-led methodology of 'The Greeting'.
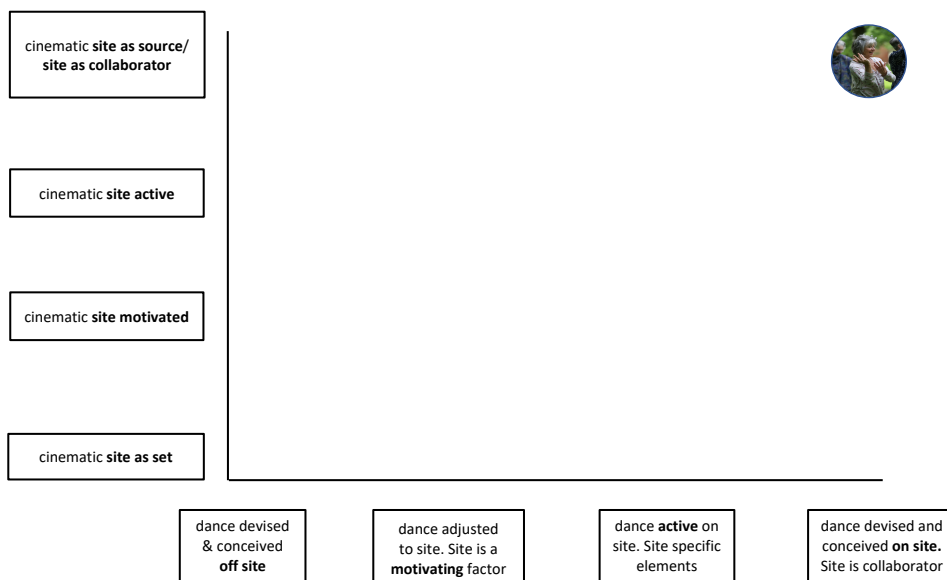

Table 10: Site as Source/Site as Set taxonomy: 'The Greeting' (2014-5)

Discussing the site as collaborator categorisation of the dance axis first, I will begin by describing our extended experience of hyper-looking. We explored this substantial site together on a weekly basis for two hours, a schedule defined by the needs of the group.   I arranged for a minibus to travel to the site, for golf buggies driven by volunteers to move participants around once on site, organised a tour of the house, and delivered a camera workshop. In each micro-site we visited, including the font, rose garden and plane tree, I made space for the group to be completely present, to hyper-look. We devised movement together in response to each micro-site, gradually evolving a somatic character, pace and tone. This experience of looking together with moving fostered a connectivity with and appreciation of site.   Participants began to contribute other artefacts, such as poetry, photographs, costume ideas and images. Despite having previously worked indoors, the group were drawn to the natural world. They enjoyed the freedom of being outdoors together, and celebrated being on site in all weathers, responding to the shapes, texture, history, light and space of the location, rather than the confines of the interior of the main house.

Our chosen location, a circle of beech trees, is tucked away and forms a comparatively informal, subtle element in the rubric of house, abbey and gardens. The trees are not mature, exotic or stately like many in the grounds. It is situated between the stables and rose garden and borders a meadow, not at all grandiose. This circular micro-site inspired a sense of assembly, a camp, *our* camp, where somatically, we could, as per Norman, "inhabit" (2010, p.19), greet the site and each other. Together we had been learning about the history of the location. Mottisfont was, and still is, a meeting place. The name refers to the 'moots' or meetings at the font, the ancient spring in the grounds. It is a place where artists met, made and discussed their practice. A place of eccentricity, drama and conversation. Together we decided to continue this tradition. We had not simply found a location in which to shoot, we had found a place to anchor and co-create a piece of location-led screendance art.

The circle of beech trees presented opportunities somatically and cinematically.   In terms of movement, the hyper-looking exercise described above became a prominent feature of the film itself. The group are intensely observing, focussed, attending to an acute engagement with the trees and the wider site. There is a feeling a patience, tenderness, concentration and rest, of watching, listening and being utterly present with the location. Texture and touch are central, making visual a gentleness and connection between ageing skin and the tree bark. This sensitive and sensual dimension extends to how the dancers greet each other through hand gestures, hinting at expressive, empathetic creative conversations.

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Each dancer picked a tree and responded to it. They also devised in pairs, creating shapes and movements directly drawn from the texture and materiality of their tree. The group spoke about how moves were derived from tangible inferences that correlated with their own life experience, such as a sense of history from the tree roots and a solidity, depth, sympathy and   closeness with the tree trunks. This   somatic *understanding* resulted in   a "co-performance", (Arlander 2018, p.17) between dancer and tree. Furthermore, shots of leaves and gently moving tree tops indicate Kloetzel's concept of "location as mover" (2018, p.4). Ideas of camouflage and visibility, of being seen or not as the dancers age came into play. As a group we found less tangible location-led concepts, of a dream like, etherial quality in the circle, a sense of seclusion, rarity, peace and belonging, which fed into the meditative, gentle pace of 'The Greeting'.   We worked together within the location-led system whereby the dancers established a set of moves, often individually developed, whilst retaining the freedom to improvise. The dancers and I held a balance of control, or planning and knowing alongside space for surprise and spontaneity.

The 'site as source' cinematography is an integral element of this location-led methodology, where the aforementioned balance of control and spontaneity was pivotal in terms of camera as well as movement. How to best capture this extraordinary and unrepeatable site-determined dance was my challenge. The arc of trees lent themselves to wonderful wide shots, pans and slides, high and low angles, with space behind the trees to create depth, as well as opportunities for closer proximity shots that would   work well with small scale gestures we devised.   The size of the tree circle provided ample space for crews to manoeuvre and for me to direct from the centre of the circle.   We shot over three consecutive evenings in mid June, two for the screendance piece and one final evening for the documentary.   Whilst I was aware we needed to film while the movements were fresh and the vibration of the piece was present, I was equally aware that, due to the demographic of the group, upcoming projects, funding and time issues, the shoot itself was unlikely to be able to be repeated. Due to the comparatively large number of dancers and to ensure coverage, I enlisted four camera crews, runners, a sound recordist and stills photographers.

Despite having created a storyboard, once set up I decided to jettison it when I saw the dancers in position. They appeared to grow from the location itself, or, as Irwin would describe, the piece was truly site-determined (1985, p.217 - 218). I shot as if I were capturing a performance, rather than a series of distinct shots for the camera.   The result of hyper-looking and devising by integrating with this site came together in what was, for me, a memorable, authentic, and uniquely atmospheric moment where the

dancers were completely committed. I silently directed the crews to focus on particular movements of dancers, so their slow, close, careful camera movements matched those of the dancers.   The concentration and sympathetic atmosphere was such that the dancers forgot the presence of the crews.   This immersive experience for the whole team resulted in these two filmic outcomes of screendance art and dance documentary.

Our co-curational location-led 'site pulse' experiences and choices, particularly that of the micro-site, inspired and determined this "kinaesthetically driven" (Heighway p. 45) somatic-digital approach. As per the Simon Fildes quote earlier, "my work comes from the ground.   So if you moved me ten metres in different direction the film would be completely different" (interview, Simon Fildes 26 June 2019) is particularly relevant here.   Reflecting on this statement, and considering this discussion of 'The Greeting' (2014-5), my definition of Screendance Art is worth revisiting:

Screendance Art is a time based interdisciplinary form, merging somatic and cinematic intention. It is a hybrid combining and conceptualising our relational disciplines and respective understandings of site, space, motion and time.

Conclusion

Writing this PhD by publication has provided me with a valuable space to research and deeply understand why I make what I make, how it offers paths to new knowledge and why my connection to those practitioners and writers I have included resonate so strongly with me. This process has been illuminating, revealing the complex but enduring links that firmly tie together my work with that of Fuller, Wearing, and Long, pulling my process and practice into sharp focus. This synthesis, clarity and greater depth has uncovered the 'why', accompanying a more tacit, intuitive artists experiential understanding of an aesthetic commonality coupled with pure admiration.

Within this synthesis I have explored the following two research questions: "By revealing a connectedness between contemporary visual arts and screendance, how does this interpretation/enquiry reconfigure our understanding of screendance as an art form?", and secondly: "How does exploring screendance from the perspective of site enhance our understanding of the processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?"

Amongst the myriad of possible areas of discussion connected with my output, I have selected these questions because they point to the core of my own practice, and through this particular lens, I am contributing to the continuing rich debate with screendance artist-practitioners, theorists and students. The questions prompt an enquiry, a debate around the why and how my practice is located, as it is, across screendance and site responsive moving image art, resulting in a unique methodology and outcomes.

Exploring the first question led me to set out parameters of screendance: to contextualise it and engage in a debate around the multifaceted connections between dance and film over time. Contemporary dance and film developed over similar timelines, and as my enquiry shows, have a depth and breadth of a relationship that one may not immediately imagine, influencing each other over the last century. I have discussed why this somatic and filmic interplay is so inviting, enduring and agile. As a response to previous definitions of screendance I have

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offered a definition of screendance art. My suggested definition carefully includes motion, screen, location and art, marking it as a true art form as follows:

Screendance Art is a time based interdisciplinary form, merging somatic and cinematic intention. It is a hybrid combining and conceptualising our relational disciplines and respective understandings of site, space, motion and time.

This new definition seeks to encourage a greater confidence and recognition of the artistic dimension of this form and encourage the continuation of new modes of interaction, collaboration and outcomes between dance, the moving image and place.

The second question, "How does exploring screendance from the perspective of site enhance our understanding of the processes, dynamics and relationships of screendance once site is an active part of the somatic and cinematic rubric?" Seeks to create a new understanding of the role of site in screendance art. The Site as Source/Site as Set taxonomy identifies the drivers of the works, the intentionality of the piece in terms of location. It identifies if a piece was led by site, by dance, was led by a site related concept or by more traditional production pipelines. There is clear potential for a wider use of this taxonomy, by other makers, researchers and students whose work is connected with the moving image, human motion and site. I have linked screendance to land art, because that was my journey, as film artist, into collaborating with dancers. This unpacking confirms this less recognised but present route to screendance: not via the stage, or broadcast, but through contemporary visual arts, and more specifically, via a desire to create site responsive work. My experience, as demonstrated in the unpacking of my site centred process reveals a collaborative approach that actively includes location.

In the delta of possibilities of my process and outcomes that I could have chosen to work with here, confronting the bedrock of form and site has provided me with a plethora of further post doctoral challenges and practice based projects.

Post doctoral areas of study that I aim to investigate are many, and currently include researching how site centred screendance art connects us with our environment from an ecological and wellbeing perspective, feminism and screendance, the unmade and a long view of screendance in visual arts: from Fuller to TikTok.

Furthermore, I look forward to writing about the physicality of the screen and its affect on screendance, screendance and disability and more extensively about screendance and older performers.

This synthesis is informing and contributing to my practice in less predictable, surprising ways. I am currently working with Surface Area, a dance collective working primarily with dancers and audiences who have impaired hearing at The New Art Centre, Roche Court. At this highly regarded sculpture park, I'm creating new work in response to a Richard Long work, Tame Buzzard Line. I've been invited to deliver guest lectures in sceendance, and have exhibited at Art.Earth's Sentient Performativities at Dartington Hall.   I'm looking forward to finding new ways to incorporate making with managing a new disability, to enable the arts advocacy work that has been such as a part of my filmic life to encompass my own practice. In both realms of practice and theory, this synthesis is holistic for me, underpinning and opening up new research.

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Appendix 1

Unfairground Ride: Tiago's Sequence (Moving image 2005: 2'24")
Available from: https://vimeo.com/lizziesykes/tiago

(All submitted works are easily accessed together on Vimeo, located in the showcase entitled PhD by Publication accessible here https://vimeo.com/showcase/10036492.)

Still 'Tiago's Sequence' (2005) (personal collection)

'Tiago's Sequence', one of the series of 'Unfairground Ride' films, was performed by Tiago Gambogi of FAB The Detonators. This piece came from an exploration about how to relate to the landscape in less static or reverent ways of shooting. It relates to ideas of early cinematic performances, such as Loie Fuller's Serpentine Dance. It aims to challenge established roles in screendance of choreographer and camera operator. The films were shot on a spherical camera that Tiago is holding. I designed and built the ballcam specifically for this project.

Screenings

The Year of the Snake Arts Festival. Newport Place, Soho, London. February 2013

Loop Video Art Festival, Barcelona. May - June 2012

C-Film, Edinburgh Fringe Festival, Edinburgh, Scotland. August 2012

C-Film, Edinburgh Fringe Festival, Edinburgh. Scotland. July - August 2011

Slice: Hengest to Alnick - A Coastal Sequence. (solo exhibition) New Greenham Arts Gallery, Berkshire. June - July 2011

Screendance Symposium 2011, Sally Benney Theatre, Brighton University. Sussex. February 2011

Salon Exhibition, (plus live dance performance with ballcam) Kube Gallery, formerly The Study Gallery Poole, Dorset. November 2008

Cinedans, Amsterdam, The Netherlands. July 2008

ReelDance Tour Australia and New Zealand:

Melbourne, Campbeltown, Sydney, Hobart, Perth, Noosa, Byron Bay, Adelaide, Christchurch. May - October 2008

Multichannel, Millais Gallery Southampton, Hampshire. April - May 2008

Multichannel, ArtSway, Sway, Hampshire. April - May 2008

Krasnoyarsk Centre of Modern Dance, Krasnoyarsk, Russia. April 2008

The Arc, Dance In Motion Festival, Wiltshire Dance, The Arc, Trowbridge, Wiltshire. February 2008

IMZ Dancescreen 2007, Filmhuis Den Hague, Den Hague, The Netherlands. November 2007

Festival du Poche, Hede, France. August 2007

Sound Music Festival, Bournemouth, Dorset. 2007

Salisbury Arts Centre, Wiltshire (solo exhibition). July - September 2007

Cinedans, Amsterdam, The Netherlands. July 2007

Enter Unknown Territories Festival, International Festival and Conference for New Technology Art, Cambridge. April 2007

Cinedans Tour 2007:

Fringe Festival 2007, Shanghai, China. September - December 2007

Dance Film Festival, Beijing, China. September - October 2007

Rio de Janeiro, Brazil. September 2007

Baxter Theatre, Cape Town, South Africa. September 2007

Kunming, China. October 2007

Lantaren – Venster, Rotterdam, The Netherlands. November 2007

De Lawei, Drachten, The Netherlands. November 2007

Gigant, Apeldoorn, The Netherlands. November 2007

Chasse Theater, Breda, The Netherlands. November 2007

Lux, Nijmegen, The Netherlands. November 2007

Focus, Arnhem, The Netherlands. November 2007

FilmFoyer, Tilburg, The Netherlands. November 2007

Nederlandse Dansdagen, Maastricht. November 2007

Winchester Art Gallery, (following a summer residency at the gallery, building installations for Unfairground Ride) Winchester School of Art , Winchester, Hampshire. August 2006

Homegrown, Bridport Arts Centre. 2006

Field residency, Glastonbury. 2006

Presentations

Digital Futures In Dance Conference, Pavilion Dance, Bournemouth, Dorset. September 2011

Collection

ReelDance online collection in UNSW, Australia.

https://digitalcollections.library.unsw.edu.au. June 2020

Funding

Arts Council England Research and Development Award 2005

Art Council England National Touring Award 2007

Appendix 2

Note (Moving image 2010 10'55")
Available from: https://vimeo.com/lizziesykes/note

(All submitted works are easily accessed together on Vimeo, located in the showcase entitled PhD by Publication accessible here https://vimeo.com/showcase/10036492.)
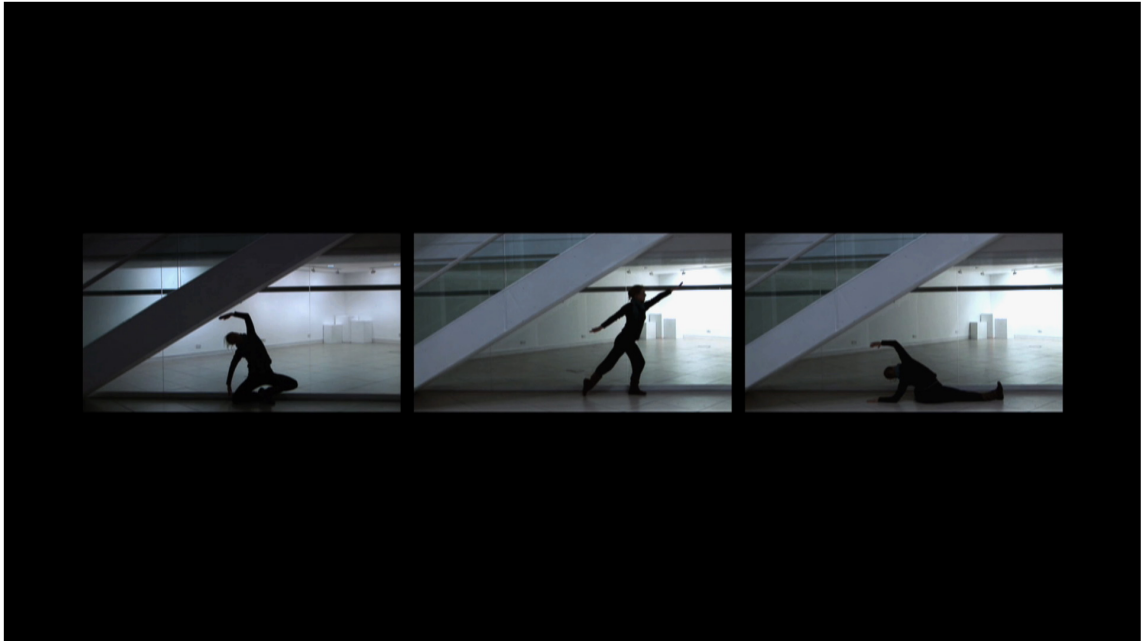
Still 'Note' (2010) (personal collection)

'Note' began life as a live site specific piece created while Cathy Seago and I were twice selected as artists in residence at The Study Gallery in Poole, and were the first artists to be selected in what was their new residency programme. Concerned with the concept of the lens and looking, our initial live performance, named 'Looking Glass', featured the dancer using film kit as part of the live performance. Note became a moving image piece on our third iteration of inhabiting the space, and was a progression that built on and extended ideas that began in 'Looking Glass'. This site specific screendance art piece is concerned with the dancer as sound generator. Conceptually the dancer appears to be notation on sheet music. The work is then looped and played live with composers who improvise in response to her movement. This reverses regular dynamics of dance making, where the dancer works to or with music. Here, the dancer is the sound-specific source of a sonic response.

Screenings

Artspace Studio, Bournemouth. June 2016

The Black Box, Aberystwyth Arts Centre. January – March 2015

Big Deal Arts Festival, Soho, London. October 2013

C-Film, Edinburgh Festival, Edinburgh. August 2013

Slice: Hengest to Alnick - A Coastal Sequence. (solo exhibition) New Greenham Arts
Gallery, Berkshire. June - July 2011

Bangkok Fringe Festival, part of Asia-Europe Foundation dance camera project,
Patravati Theatre, Bangkok Fringe Festival, Thailand. March 2011

Walford Mill (Live performance with Europa String Choir) Dorset Arts Weeks,
Dorset. June 2010

Appendix 3

Buoy (Moving image 2011 various durations)
Available from: **https://vimeo.com/lizziesykes/buoy**

(All submitted works are easily accessed together on Vimeo, located in the showcase entitled PhD by Publication accessible here https://vimeo.com/showcase/10036492.)

Still, 'Buoy' (2011) (personal collection)

'Buoy' is a site specific screendance art work shot at Poole Port with dancer Dr Cathy Seago. Whilst working in this large scale industrial environment, we focused on the rhythms of the site and the internal rhythms of the dancer, together creating a visual of the felt place-time of this location.   Surface, texture, breath, movement of the water, and movement of large objects in the water were explored and visually link location and dancer.

Screenings

Co-curate Showcase: Beauty in Imperfection. London Sinfonietta and Kingston University, The Asylum Chapel, Peckham, London. June 2015

MECCSA, Media Education Summit Conference, Bournemouth University. January 2014

Buoy formed part of the International Collective Rite of Spring Centenary project, Burgundy International Video Dance Festival. The National Theatre, Mediatheque, and the Cinéma Le Morvan, Le Creusot, France and online. April-May 2013

Rites of Spring project also exhibited 2013-4 at:

National History of History and Art Institute Paris

International Screendance Festival at The American Dance Festival

Numéridanse.TV/Maison de la danse, Lyon, France

And further festivals at Argentina, Mexico, Portugal, USA and France 2013 - 4

Big Deal Arts Festival, Soho, London. October 2013

C The Film, Edinburgh Festival, Edinburgh. August 2013

Brighton Fringe. May 2013

DanseDag Dancefilm Festival, (recut for this) Denmark & online. March - June 2013

Movement in Location (solo exhibition, projection mapped multi screen installation) Ruskin Gallery, Cambridge, May 2012

Publication

Boulègue, F., and Hayes, M C., 2015. Conference Screening Summary: An International Collective Project p.193 - 203. (Chapter dedicated to the Rites of Spring project). *Art in Motion: Current Research in Screendance*. Cambridge Scholars Publishing.

Appendix 4

Are You There (Moving image 2014-5: 11'56")
Available from: https://vimeo.com/lizziesykes/areyouthere1

(All submitted works are easily accessed together on Vimeo, located in the showcase entitled PhD by Publication accessible here https://vimeo.com/showcase/10036492.)

Still, 'Are You There' (2014-5) (personal collection)

'Are You There' is a site specific screendance art piece performed by acclaimed contemporary dancer Louise Tanoto. It is a response to the interior of Mottisfont, a National Trust property and gardens in Hampshire – a place where artists have met and made work for hundreds of years. 'Are You There' is concerned with ornament, performance and women roles inside a house such as this. It explores how it feels to be alone in this house, to be intimately linked to it yet free from expected codes of physical behaviour such a space represents. How we distort and manage time is central to this film: being seen still or moving or preserved or edited out. It explores how some slices of history are visible to us over time, and others are quieter, unresolved, cyclical stories. As visitors ourselves, we are in turn a part of this shifting flux of

presence and interpretation. The dancer is in a kind of stasis. Is she an artifact herself, inextricably bonded to the stone, wood, glass and memory of the building.

Screenings

Sentient Performativities, Art.Earth, Dartington Hall, Devon. June 2022

Screen.dance Festival. Edinburgh. June 2020 (recut for this)

Depth of Field at Bournemouth Arts By The Sea Festival. Oct 2018 (recut for this)

Trans(m)it International Film Festival, Philadelphia and online. May 2016

Interdisciplinary Research Week, Bournemouth University. Jan 2016

Mottisfont (solo exhibition, including live performance of The Secret Ballet), Hampshire. May - August 2015

Art Park Space. Various locations. Dorset. May 2015

Black Box, Aberystwyth Arts, January - March 2015

Bournemouth Arts by the Sea festival. October 2014

Presentations

Are You There: Material and Immaterial. Screen.dance Festival. Edinburgh. June 2020

Publication

Trust New Art: Celebrating 10 years of contemporary arts at National Trust places. Wiltshire: National Trust (Enterprises) Ltd. Published. 2019

Funding

Residency included a National Trust and Arts Council England Award

Led to **Allusion**

(Moving image and glass curved sculpture 2016 1'25": looped)
Available from**:** https://vimeo.com/lizziesykes/allusion

Still, 'Allusion' (2016) (personal collection)

This work was was further developed after the Mottisfont residency to form
'Allusion' (2016), a collaboration with sculptor Rebecca Newnham. Newnham created
a series of glass curved sculptures that extended the themes of the work into the
surface it was projected onto, fusing the concept of image and screen. 'Allusion' is
concerned with proximity, texture and the tactile yet ephemeral nature of the piece,
expressed in the surface and form the piece is projected onto. This filmic sculpture can
be viewed from 360 degrees.

We considered how the installation of a film centred on physical movement could
continue to interrogate ideas of motion and dimentionality in the delivery of the piece.
The end result encourages the audience to be 'mobile watchers', to move and engage
physically. We began to explore how artists use screens and what, in fact, a screen is.

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We explored the look and impact of the glass surface on art film, as well as considering how a work can travel, once it moves away from its original site specific location.

Newnham has scratched into the glass and positioned pixel-like tiles and painted glass whilst watching Are You There. The making of this sculpture itself was a performative act.   The result is a piece where the image is further obscured, mysterious, emphasising the dancer's distance from the audience in the film, as well as the cyclical nature of the dance itself.

Screenings

British Human Computing Interaction Conference (two screen sculpture installation), Bournemouth University, Dorset. July 2016

ArtSpace Studio (multiple screen sculpture installation), Dorset Arts Weeks, Bournemouth, Dorset. June 2016

Presentations

The relationship between film and screen. Presentation and Panel Discussion, British Human Computing Interaction Conference, Bournemouth University, Dorset July 2016

Appendix 5

The Greeting (Moving image 2014-5: 5'11")
Available from: https://vimeo.com/lizziesykes/greet

(All submitted works are easily accessed together on Vimeo, located in the showcase entitled PhD by Publication accessible here https://vimeo.com/showcase/10036492.)

Production still 'The Greeting' (2014-5) Gina Dearden

A residency at Mottisfont, a National Trust House and Gardens in Hampshire led me to work with a number of new collaborators, one of which is the group of older performers, Mind The Gap. This film is concerned with developing new co-creational forms of producing a piece of site responsive screendance art. Our six week long pre production time enabled us to explore the site and devise with shared concepts discoed together, including visibility and camouflage, ageing and texture, intimacy, working shapes, forms and surface found in this location.

Screenings

Congregation, The Chapel, Tisbury, Wiltshire. April 2023

Dorset Tree Festival, Shaftesbury, Dorset. September 2021

Evolving The Forest Conference, Dartington Hall. June 2019

Arborealists: The Art of Trees, Mottisfont, Hampshire. September - December 2015

Mottisfont (solo exhibition), Hampshire. May - August 2015

Bournemouth Arts by the Sea festival, Dorset. October 2014

The Elixir Festival, Sadlers Wells, London. September 2014

Presentations

Rediscovering Time Through Co-creation, Evolving The Forest Conference, Dartington Hall. June 2019

Connecting and Collaborating: Co-creational Discovery of Place. Presentation and Panel Discussion. MECCSA Symposium Aberystwyth University. June 2015

Process and Participation, Mottisfont. August 2015

Publication

Colin. N., 2024. *Dancing* Routledge

Accompanied by: **The Greeting Dance Documentary** 2014-5 17'19"

Available from**:** https://vimeo.com/lizziesykes/greetingdoc2

Still 'The Greeting Dance Documentary' (2014-5) (personal collection)

This co-creative performative documentary shows the intimate, unfettered, touching and humorous experience the group had as they connected with each other and the textures and shapes of that chosen environment. The film is concerned with reflecting on developing ways of creating a high quality piece of screendance art co-creationally. Participants explore the experience of using dance to respond to a landscape and how the moving image intersects with that experience.   Here, the emergent issues in landscape include texture, ageing, visibility, camouflage, shapes and movement of branches, togetherness and growth. Following this project, the group went on to form Dance Six-0, a contemporary dance group for older dancers.

Screenings

Dorset Tree Festival, Shaftesbury. September 2021

Depth of Field at Bournemouth Arts By The Sea Festival. October 2018

Mottisfont (solo exhibition), Hampshire. May - August 2015

The Elixir Festival, Sadlers Wells, London. September 2014

Appendix 6

Additional works in the public domain

Seago, C., Sykes, L, 2019. Rediscovering Time Perspectives. *Body, Space & Technology Journal*, [online] 18(1), pp. 297–320. DOI: https://doi.org/10.16995/bst.321.

Additional screenings and exhibitions
Cypher, Durham Cathedral, Durham. September 2021
Cypher, Dance City, Newcastle. September 2021
Match, Miniscule *2,* Cross Lane Projects, Kendal, Cumbria. March - May 2019
Signal, Inside Art, Bournemouth. May & July 2018
Slice, (performed with live composition by Karen Wimhurst). Inside Art, Bournemouth, Dorset. October 2017
Are You There, Exhibition of Research Photography, Atrium Gallery, Bournemouth University, Dorset. February - March 2016
Magpie, Birdland - An Artist's Imaginary Aviary. Salisbury Arts Centre, Wiltshire. July - October 2009
Looking Glass, (Video and live performance with Dr Catherine Seago and Rosalind Noctor, pre-cursor to Note) Salon Exhibition, Kube Gallery, Poole, Dorset. November 2009
Penpynfach and Wired, (pre-cursor to Looking Glass, inc. dance workshop) Welsh Independent Dance*,* Chapter Arts Centre, Cardiff, Wales. August 2008
Various works, Episode, New Forest, Hampshire. 2006
Slice, (solo exhibition)*,* ArtSway, Hampshire. 2003
Slice, Lighthouse Silver Exhibition (with Dryden Goodwyn, and Isaac Julien) Lighthouse, Poole, Dorset. 2003
Slice, (winner of Lady Waterford Prize) Contours*,* Highcliffe Castle Exhibition, Hampshire. 2003
Outside Close, (winner of 'Coast' exhibition) ArtSway, Hampshire. 2002
Outside Close, (awarded production fund) Toured Dorset and Somerset, Dorset Arts Weeks. 2001

Additional presentations
Seago, C., Sykes, L, 2019. Seago, C., 2019. Rediscovering Time. In: Dance and Academia symposium, Oxford, November 2018

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