**UMS Night School 3/17/14**

**Key Themes, Players, and Definitions**

**In this week’s session entitled “Dance on Camera,” we discussed the concert by the Israel Philharmonic Orchestra (March 15).**

**Host Prof. Clare Croft, and U-M Professors of Dance Peter Sparling and Professor of Screen Arts & Culture Terri Sarris led the class in a discussion about dance created for the camera.**

* Discussion of Israel Philharmonic Orchestra:
	+ watching movement pass through the orchestra
	+ strong gesture of the timpanist
	+ the body language of the conductor, watching Mehta is very different from watching Tilson Thomas, do conductors change their body language given the piece they are conducting?
	+ observation of house lights being at half at IPO, what does that mean? And how does it affect the exchange between audience and performer?
* “Dance on Camera”

Terri Sarris

* + “Dance on Screen” course is interdisciplinary. Terri thinks of film as a “dance of the eye” and asks “what does your eye trace?”
	+ Film as an embodied experience
	+ Choreography of Eadweard Muybridge as a starting place; he was a photographer, broke down movement into discreet stills
	+ Early experiments with early film, Thomas Edison “Serpentine Dances” <http://youtu.be/sNXNfcEo5dQ>
	+ Screen Dance: the site of the dance is actually the screen; site-specific to the screen, meant for the screen. (Maya Deren “A Study in Choreography for Camera” - <http://en.wikipedia.org/wiki/Maya_Deren> // <http://www.youtube.com/watch?v=OnUEr_gNzwk>) Observations: film allows the setting change quickly from outdoors to indoors back to outdoors; feel the rhythm of the film even though it’s silent (kinesthetic empathy…encourage a feeling in our body as spectators…film affects us bodily); the eye of the camera can take us closer and further away and place our focus on certain details; interruptions between spatial continuity, but temporal continuity is maintained; extends action between what is humanly possible (the very long jeté [jump]).
	+ Mise en scene – anything that composes the setting.

**Peter Sparling**

* + “Bach Fantasia” – early screen dance featuring Peter; he danced both parts of the duet as an experiment and overlaid them.
	+ Experimenting with embodying 4 different singing voices through dance, and layering the movement, challenging the eye to
	+ Digital cameras can go anywhere, making in places where you can’t bring an audience
	+ Use of greenscreen/chromakey effects to create fantastical scenes; using the screen to create a void; play with scale of the body.
	+ Video like graphic art, subdivide rhythms, and working with patterns.
	+ Use the screen as “easel” or “loom” – space for composing visual elements.
	+ Manipulate the human body on screen, and sometimes working towards abstraction, relationship to modernism.
	+ Working on project with male dancers from around the world; bringing dancers together in the “space” of film.