

2019

## su dansi. A dance film – and – Dancing elements: The making of su dansi - a dance film. An exegesis

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*su dansi*

*A dance film*

– and –

**Dancing Elements: The making of su dansi - a  
dance film**

*An exegesis*

This thesis is presented for the degree of  
**Bachelor of Arts (Dance) Honours**

**Johanna Omodei**

Edith Cowan University  
Western Australian Academy of Performing Arts

2019

***Dancing Elements: The making of su dansi – a dance film***

Johanna Omodei

Western Australian Academy of Performing Arts  
Edith Cowan University  
Bachelor of Arts (Dance) Honours

Supervisors: Nanette Hassall and Emma Fishwick

07/11/2019




## Abstract

This research project titled *Dancing Elements* explores choreographic conversations between the body and natural elements, specifically water on film. I question how natural elements when viewed in relation to the dancing body, can begin to be seen as a dancing entity. This research is divided between scholarship and the creation of a new dance film, *su dansi* which is Turkish for ‘water dance.’ *su dansi* is a collaborative and explorative outcome that plays with the dancing body and water through the art form of film. Drawing from author Sylvie Vitaglione (2016), I have adopted her term “natural elements” in reference to elements such as earth, water, fire, sand and air and look to Vitaglione as a departure point to discuss dance on film that is centred on such elements. Through the medium of film I attempt to take the twenty-first century gaze away from urbanity, technology and consumerism, and point toward the beauty and virtuosity of the human amidst the organic natural elements of the world. The creative process uses practice-led research as a paradigm to investigate how water moves, more specifically how it ‘dances’. I studied the movement of water and bodies through various filmed scenes to portray cinematic and choreographic techniques that highlight the ‘dance’ of water.

## Declaration

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Dated..... 07/11/2019 .....

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The makers of the film would like to acknowledge the traditional custodians of the land on which *su dansi* was filmed, the Whadjuk people of the Noongar nation. We recognise their continuing connection to land, culture and story and we value the way in which water, and all the elements, are inextricably bound to the physical, spiritual and cultural identity of all Australians.

Jo Omodei



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## Introduction

The twenty-first century is experiencing unprecedented growth and consumption of finite resources (Ratnam, 2004). I argue that in the context of globalisation in modern Western society, the choreographic potential of water often goes unnoticed. From the rocking of waves in the ocean, the surge of a current, a droplet of rain to the pouring of water into a glass. Water has so much potential to move, so much so that it can be viewed as having its own organic dance: its own organic choreography. Water has the ability to moisten, purify, and soak. It is transparent, fluid and shapeless. In some circumstances it is soft and calm, in other instances, fierce and strong. Drinking water can quench our thirst and clear our minds; it can relieve our skin, soak our body. Being in it or near it can transform water and the body into one entity, one being. When viewing the relationship between the dancing body and water through the art of film, endless movement and choreographic potential arises. In doing so, I suggest that we can think about natural elements and dance differently and appreciate natural elements, more specifically, water, on a more-than-human level.

The vision for this film, *su dansi*, involved exploring the 'dance' of water. This idea stems from a previous dance film project I worked on in my third year studying a Bachelor of Arts (Dance) at Western Australian Academy of Performing Arts (WAAPA). The project saw the translation of my choreographic work *Eidos* made for Dolphin Season 2018 into a dance film (Omodei, 2018). As seen in Figures 1 and 2, the project was shot at Lancelin sand dunes and the Swan River, the film, *Eidos*, concluded with the idea of the human body surrendering to the water. I began thinking about the potential of water to 'dance': its ability to move, its multiplicity of shape and form and intricate beauty. I wanted to explore and research this idea further in the creation of *su dansi*.

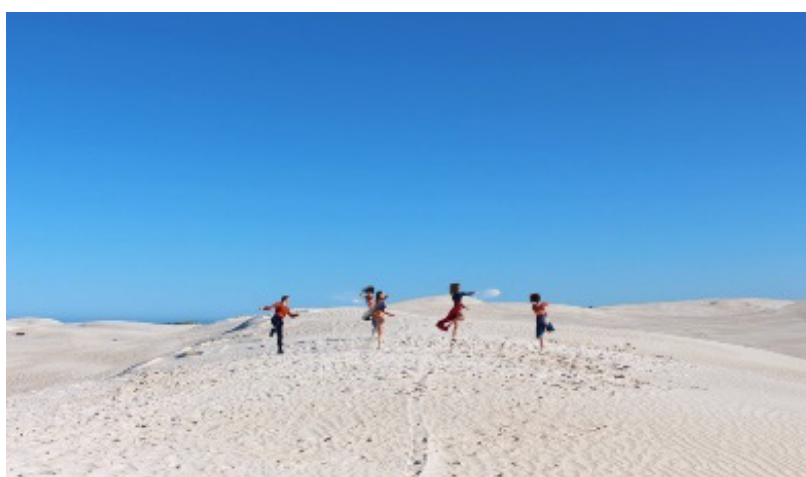
Since the turn of the twentieth century, film has made a significant impact on dance. The introduction of motion pictures in the early 1900s saw the onset of dance on film experimentation and more recently from major choreographers Merce Cunningham, Trisha Brown, Maya Deren and Dziga Vertov, to name a few (Nikolai, 2016). The nexus of dance and film is arguably one of the most innovative forms of art exploration occurring today. The medium of dance film is multifaceted in its ability to communicate ideas and

capture what live performance cannot. It acts not only as a form of documentation, but gives dance immediacy and the potential to view dance from a new perspective (Dodds, 2004).

The first chapter of this exegesis offers a background to the research and significance of the project in reference to the human experience, the value of water, its cultural significance and its contribution to my artistic practice. It poses the research questions for the project followed by scholarship centered on natural elements and dance on film. The second chapter covers methodology, providing an overview of practice led research and the methods of the research including - the pre-production, imagery, improvisation and movement development, collaboration and editing of the creative process. The final chapter of the exegesis involves detailed findings from the creative development, filming and editing sessions as well as a reflective summary of my creative process.



*Figure 1 Eidos (2018) Swan River*



*Figure 2 Eidos (2018) Lancelin sand dunes*

## Background to the research

### Human experience

The aim of the research was to construct a visceral filmic experience of the vast, organic natural elements of the world with a specific focus on water. I offer *su dansi* as a form of escapism, a therapeutic celebration of becoming part of the natural world, offering a different experience with technology, away from consumerism and fast paced globalisation. For the viewer, I wanted to create a sense of freedom, of letting go, an acceptance, of what it is like to experience bodies in space, bodies in a landscape and bodies in water. Exploring what constitutes as 'dance' when the performer is non-human ie water, and how this transpires in the medium of film, is to enable audiences to better understand their humanity in relation to the natural world. Author Kyra Norman proposes that "screendance can speak to our shared humanity by articulating particularity and difference, in so doing, referring us back to our own bodies and our particular perceptions of space" (2010, p. 19). Additionally, screendance can offer an understanding not only of our connection to our bodies and to space but to the natural elements. Such attentive awareness of the environment allows us to grasp the "physical essence [of the elements] inside and outside us and because they offer us a rich and varied language... of who we are and something that exists way beyond us" ("The Four Elements", 2019, para. 1).

Making art about the natural elements has some potential, albeit subconscious, to inform the viewers' empathy for the world which, in turn, impacts upon the broader community and beyond. It enables us to realise the physical and emotional forces of nature, its transformative powers and how we are subject to its mercy. I hope *su dansi* becomes a dance film experience worth honouring: a place to experience life.

### Water and our world

How has the hot breath of the earth, the battering of its rain, the reprieve of its gentle snows shaped my own sinews, my gait, the ebb and flow of my bodily humours? Duration, spread across my skin with the slow sweep of the seasons. Like this tree, we are all, each of us, weathering. (Neimanis & Loewen Walker , 2014, p. 559)

This research respects and draws on Australian Indigenous cultural academic literature and spirituality. Noel Nannup states that Noongar spirituality believes that “life is a web of inter-relationships where *maam* and *yok* (men and women) and nature are partners, and where *kura* (long ago, the past) is always connected to *yey* (present)”. Through Indigenous forms of art, such as *koroboree/kobori* (dance), Noongar people can connect with “nature and *boodja* (country)” (Nannup, 2019, para. 1). This is not dissimilar to Kim Anderson, Barbara Clow & Margaret Haworth-Brockman’s research in regards to the value of water to Indigenous peoples stating that “water is considered to be a living and sentient being, and water bodies can have specific personalities and different powers” (as cited in Jiménez, Cortobius, & Kjellén, 2014, p. 280). Nannup, Anderson, Clow and Haworth-Brockman’s philosophy of the world sings with us all. This research is guided, informed and supportive of Indigenous values and culture and its link with nature and to people. Respect for water is derived from historical, cultural and spiritual values. *su dansi* contributes to the body of research that supports this cultural relationship.

All organic life - human and the more-than-human - need water for survival. With this also comes issues of vegetation, sanitation, healing and cleansing eliciting conversation about the use, and abuse, of water. This is about how water is valued. Whilst this research does not explicitly stem from the climate crisis, it does acknowledge and refer to global climate discourse, specifically in relation to environmental degradation and the importance of increasing knowledge and respect for the world we live in. Humanity and the planet is facing irreversible damage and the loss of irreplaceable natural resources, as evidenced by the crisis facing the Murray-Darling to the Dead Sea, situating us in a tenuous and politically charged point in history.

Artists and filmmakers have the power to challenge the prevailing trends set by our predecessors and help co-create the world of tomorrow. Installation artist Olafur Eliasson states that art and culture is “very much about this causality, consequences and the way we link thinking and doing. Right in between thinking and doing, I would say is experience. Experiences about responsibility. Having an experience is about taking part in the world” (2009, para. 1). This is not dissimilar to author Shannon Lee’s observations of Donna Haraway’s work, stating that Haraway explores an “environmentalism that embraces technology as a potential for self-sufficiency” and the “ongoing, past-present-future processes and entities of the earth” (2018, para. 5). This research also occurs as Australian Dance Theatre’s works *The Beginning of Nature* (2016) and *North/South* (2019) choreographed by Garry Stewart and Ina Christel Johannessen expounds upon this

theme of bodies and nature. Documentary films such as *Our Planet* (2019) and *Planet Earth* (2006) by English broadcaster and natural historian Sir David Attenborough allow us to “celebrate the natural wonders that remain and reveal what we must preserve to ensure nature and people thrive” (Attenborough, 2019, para. 4). The high budget cinematography in these documentaries captures our earth in the most incredible circumstances, calling for viewers to reflect and respond to the devastating consequences of our actions. The work of Eliasson, Haraway, Stewart and Attenborough, convey how installation art, art theory, dance theatre and documentary films can facilitate questions and inform audiences about the world.

*su dansi* ignites conversation about appreciation and respect for the natural elements. It questions whether without this specific exploration of water, will we remain blind to the water crisis that is unfolding? How much longer will water be flowing in these locations? This consciousness and awareness of the ‘bigger picture’ makes *su dansi* more than just a dance film as it connects and resonates with a dilemma that faces all human beings. I believe there is a ‘wateriness’ against the skin that is captured in *su dansi* that conveys the responsiveness of a human body. The response is tactile, emotional and deeply human. It is this visceral response that provokes our sense of responsibility to act. We realise we are not separate, but one entity.

## Research Question

Through examining the broader context of water in relation to Western society, culture and politics, a series of questions have emerged. I am interested in exploring how the human and non-human elements, such as water, can dance in relation to one another within a dance film work. Traditionally, I have found dance film works that have explored the relationship between the human and non-human elements, often relegate the natural elements as subservient to the human body. In this research, however, I wish to further understand how the natural elements with the dancing body are inextricably linked. This has led me to my primary research question;

*Can water be seen as a dancing entity when viewed in relation to the dancing body?*

This question is examined through scholarly enquiry and creation of an original dance film. To address this question, I conducted research by exploring the movement qualities of water, the impact of filmic techniques on “water choreography” and the experiences of dancing with water via detailed reflection of the creative process of *su dansi*.

The research – the process of making the film, the film itself, the exegetical analysis and the associated scholarship – contribute to existing bodies of research that explore how natural elements imbue choreographic form. Through the investigation of a natural element such as water, I hope to assist the audience to view the natural elements and the landscapes they inhabit as a new dancing entity, whether independent from, or in relation to the human body. Indeed, landscapes are made up of a heterogeneous collection of elements, ecologies and organisms. This can form a direct correlation with how choreography, either as a choreographed work or process, can consist of a diverse collection of dance elements such as body, energy, space and time. This work aims to contribute to the growing scholarship in the environmental humanities, arts based ecological thinking and dance scholarship.

## Literature Review

As filmmakers move outdoors they are confronted with the environment: its scale, densities, textures, and temperatures are now brought to the front of the lens and against the body. These new materials not only trigger new choreography that challenges the dancing body, but when captured on camera they reveal what Walon calls a “new particular world which can only exist in the screendance medium.” (Walon as cited in Vitaglione, 2016, p.4)

The examination of various arts-based scholarship and research has provided a solid foundation for this exegesis and the creative outcome. Looking to existing authors such as Sylvie Vitaglione (2016), has guided and expanded my artistic process and assisted in finding new lines of enquiry within my practice and the creation of a new film, *su dansi*. The film specifically focuses on the natural element of water, which is arguably one of the most significant and contentious natural elements that is found on this earth (Neimanis & Loewen Walker, 2014). This research critically examines and investigates the choreographic and movement potential of the natural elements, with a focus on water, particularly in relation to the dancing body.



## Natural elements in relation to dancing body on film

If we understand ourselves as weathering, intra-actively made and unmade by the chill of a too cold winter, the discomfort of a too-hot sun, then we can also attune ourselves to the pasts that are contracted in changing temperatures, rising sea levels, increasingly desiccated earths. We attune ourselves to the singularities of its intra-actions, recognizing the multitude of bodies (including our own) that are all co-emerging in the making of these weather times. We recognize our own implications in the climactic conditions around us, thick with co-laboured temporalities that we are also making possible.  
(Neimanis & Loewen Walker , 2014, p. 573)

The most important theme to emerge from the literature is when the organic movement of the natural elements is viewed in relation to the dancing body, on film, the dance of the elements is revealed. In *New Materials: Natural Elements and the Body in Screendance* (2016), author Vitaglione investigates the practice of shooting on location, specifically filming elements of nature. She questions how the dancing body is intimately connected to natural elements through choreographic techniques and cinematography. One recurring notion of Vitaglione's investigation is of the importance of material specificity. Vitaglione argues that:

In order to create material-specific screendance, choreographers and filmmakers need to begin with a material... From a choreographic standpoint, by starting with tangible, textured substance, and designing movement for it, one shifts from creating shapes that will register visually to developing motion that comes from a base of sensations.  
(2016, p. 5)

Vitaglione asserts that with this notion of material specificity, the form and structure of the material evolves from a stagnant piece of background to a moving entity. Similarly, art historian Miwon Kwon states that these natural elements transform from fixed, stagnant entities to "a discursive vector— undergrounded, fluid, virtual... an itinerary, a fragmentary sequence of events and actions through spaces, that is, a nomadic narrative whose path is articulated by the passage of the artist" (1997, p.95). Kwon goes on to describe the potential for the dancing body to impact and effect change in the natural structure of elements. She explains that there is a shared movement dialogue: a complex 'intertextual relationship' where trajectories, vectors and momentum collide.

This phenomenon is also recognised by artist, researcher and pedagogue Annette Arlander, in her study *Dune Dream – Self-imaging, Trans-corporeality and the Environment* (2018). Arlander realises that instead of the dancing body dissolving into the elements, those same elements, - in a sense, - begin to perform, or one could suggest, to 'dance'. In Arlander's concluding statement in reflection of her work *Dune Dream*, she discerns that

“we could see *Dune Dream* as simply recording an instance of the world articulating itself, a moment in the performance of the world” (p. 11). The concept of the world and its elements articulating themselves is an idea that I am utilising as a platform for the creative development of my research. I examined the parallels between the ebb and flow of the dancing body and the movement of natural elements. Furthermore, I examined how water in relation to the dancing body, can be experienced as an element that can ‘dance’ through filmic techniques.

Drawing parallels between the body and natural elements is a concept strongly linked to dance film works directed and choreographed by Thierry De May and Anne Teresa de Keersmaeker such as *Ma mère l'Oye* (2004) and *Prélude à la Mer* (2009). In *Poetic Phenomenology in Thierry De Mey's Screendances: Open Corporealities, Responsive Spaces, and Embodied Experiences* (2014) author Sophie Walon draws on philosopher Maurice Merleau-Ponty's phenomenological reflections of the body as a guide for reading De May's dance film works. She states that:

According to Merleau-Ponty, our bodies are not merely *in* space but *inhabit* space, especially through our movements and actions. As part of the fabric of the world, the body is open to the world; it is both a receptive and responsive *flesh* amidst the *flesh of the world*. (p.29)

Merleau-Ponty assists in seeing how De May's dance films correlate to Arlander's research of trans-corporeality, responsive spaces and embodied experiences. This ontological perspective of the experience of being, emphasizes and brings out choreographic patterns. I have drawn on Arlander's idea of responsive spaces and De May's filmic techniques as departure points of my dance film research.

### Dancing body in relation to water

It seems almost natural to consider that the human body has an innate and intimate connection to water, as the human body is composed of almost sixty percent water. In a similar sense to human beings, water is a somatically powerful entity. When examining the work of Megan Walsh, she considers water to provide dancers with a new skin, an increased range of motion, a sensitivity and vulnerability to the mechanics and rhythm of water. It can be considered that improvisation, play, exploration and experimentation forms a large part of choreographing a dance with water, as the dancer must surrender and take hold of spontaneous reactions as they occur (2018, p.1).

When the dancing body comes in contact with natural elements, a new platform for physical and emotional opportunities and visual metaphors arise. It extends the movement potential of both the body and the natural element. This notion is enhanced by film, allowing the viewer to negotiate unexplored perspectives of both body and water (Vitaglione, 2016). When the human body and element of water collide, one could argue that water transforms into an extension of the body, forming one entity. Water is shaped by its vessel, however when the dancing body moves in water, or water on the body, it gives the natural element a sense of form.

Belgian choreographer and dance film-maker Wim Vandekeybus' film *Blush* (2004) when examined through the writings of authors Walon and Vitaglione, reflect on the relationship between the dancing body and water. *Blush* employs underwater cinematography to capture the moving bodies in water offering an often hidden perspective of the natural element.

It is as if the materiality of the water serves to diffuse the high energy of the overall choreography and fast-paced editing. Incorporating long shots of cliffs, close-ups of the surface of the splashing water and underwater cinematography, this film exploits the power and beauty of the material. (Vitaglione, 2016, p.9)

Vandekeybus effectively demonstrates with his fierce movement vocabulary the osmosis of human body and water on film. This idea is further supported by Vitaglione's statement that "natural materials such as... water become sources for movement and catch the eye of the camera... Vandekeybus' incorporation of it [water] in his choreography demonstrates the potential of screendance to work with new materials" (2016, p.9).

To reaffirm the conversation around underwater cinematography, Walon in *Corporeal Creations in Experimental Screendance*, proposes that "contemporary experimental screendances that display a collection of unusual corporeality's... can be viewed as kind of applied or embodied philosophy" (2016, p.321). Vandekeybus' dance film *Blush* is a primary source and influence on this research and forms a clear example of how the dancing body and water can dance when in relation to one another.

Investigating the existing body of dance works with water for stage also informs our understanding of the dancing body in relation to water. In LINK Dance Company's 2019 season *The Body Politic, Chasing Breath* (2019) choreographed by Niv Marinberg featured water placed in wine bottles that over the course of the work were tipped out onto stage. Even though water in this instance is used quite differently to that of the water in *su dansi*, it is important to note the physical relationship to the dancing body exist similarly when

on stage. As a dancer in this work, I came to realise the power of how water can shift and alter the way we dance and respond. My solo in this work, occurred in the final stages when the stage was covered with water, enabling an amplified thrashing and sliding to be incorporated into the choreography. These actions when in relation to the element of water, could be interpreted as if I had become a fish out-of-water. Water in dance immediately expands the movement potential and a multiplicity of interpretations for the viewer and choreographer. This could also be said for Alexander Ekman's *A Swan Lake* (2014), Damien Jalet's *Vessel* (2016), Pina Bausch's *Vollmond* (2006) and Bill Viola's *The Raft* (2004) and *Ascension* (2000) that have all used the element of water in varying ways.

The 'dance' of natural elements in absence of the dancing body in film

I have established the connection between the natural element of water in relation to the body and how this connection enables the natural element to be viewed as 'dancing.' In addition to this, I ask if the natural element can be still considered to 'dance' if the body is absent. In order to support my argument, that the body and natural element when working in relation to one another can lend itself to being seen as one entity, it is important to understand the elements' natural rhythms, vectors and trajectories of the organic structures before the addition of bodies. Just as dance pioneer William Forsythe argues that choreographic objects are performative and reveal "the intricacies embedded within the organisational structure" in their own right, I argue that natural elements do so as well (2011, p. 238).

There are many things that move around that one perhaps never notices. For example, one could argue that the passing of clouds over the day could be viewed as a choreographed movement sequence. The same could be said of the falling and swirling of autumn leaves. The cinematographer and editor choreograph the natural elements through their cinematic choices. The cinematographer chooses to create movement through camera position and angles, the editor through the sequencing, rhythm and timing between frames, in many ways, choreographing the footage.

*Krummi* (2014) directed by Heike Salzer & Ingi Jensson is a screendance installation that was filmed in the Nordic geothermal landscape. The work relies on the moving images of the natural elements. In this instance, Salzer and Jensson fixate on the movement of clouds, steam, water and ice.

Travelling through the freezing arctic landscape, the makers capture the movements of nature, positioning the camera as an observer of found

choreography and in the absence of dancing human bodies, explore how the visual and aural rhythm of moving images, edit and sound can present a sense of location. (p. 1)

*Krummi* celebrates 'found' choreography, meaning the choreography that is organically formed and ever-present in the natural elements. Despite there being no dancing body, Salzer & Jensson have simply explored the 'dance' of the elements in their landscapes. Salzer & Jensson's work *Krummi* further confirms and synthesizes my own ideas of natural elements on film. The research of Vitaglione, Kwon, Arlander and Walsh alongside the creative outcomes of Vandekeybus, De May, de Keersmaecker, Salzer and Jensson provides a foundational structure for my research and opens the way for further investigation into the specificity of the human body in relation to the natural element of water on film.

## Methodology

### Practice-led research

This research project is centred on the making of a new dance film *su dansi*, a collaborative and explorative outcome that aims to uncover and reveal the potential for water to 'dance' in relation to the dancing body, via the medium of a dance film. The intention of the work is to uncover and reveal the potential for water choreography via the medium of film and in doing so, unpack my central research question of whether water can begin to be seen as a dancing entity in relation to the dancing body? The making of *su dansi* involved practice-led research to investigate the pre-production, imagery, improvisation and movement development, collaboration, creative and editing process using reflexive writing as a tool to share the outcome of this research.

For authors Barbara Bolt and Estelle Barrett practice led research "as a paradigm, is instrumental to the production of knowledge and research" (2007, p.1). Similarly, Hazel Smith & Roger T. Dean interpret practice-led research as the "broader view of creative practice which includes not only the artwork but also the surrounding theorisation and documentation" (2009, p.5). This form of research is an effective mechanism that can extend the boundaries of artistic knowledge through its experimental and creative means. Authors Barrett and Bolt state that:

Creative research discussions are often contextualised in terms of the fragmentation and multiplicity of knowledge- with creative practice being seen as a 'production of knowledge' that requires the 'connection' of theory and practice to validate itself as 'scholarly research'. (2007, p. 1)

Author Shane Strange supports Barrett and Bolt's notion that creative practice is often seen to need validation, the analysis of texts, suggest that "creative research is trying to stretch beyond its boundaries" as it allows subjectivity to have great stakes in its methodology (2012, p.4). In addition, author Maarit Mäkelä's *Knowing Through Making: The Role of the Artefact in Practice-led Research* (2007) states that producing art can be understood as a process of inquiry that "can be conceived both as answers to particular research questions and as artistic or designerly argumentation... the artefact can also be seen as a method for collecting and preserving information and understanding" (p. 157). Mäkelä aptly adds that the act of making is an essential part of an artist's creative process. She argues that interpreting the art work gives voice to the art and in turn, reveals the knowledge it embodies. With Barrett, Bolt, Strange and Mäkelä's scholarship underpinning my research, I have used practice led research as a methodological paradigm for the purpose of this project. The creative process involved organising, recording and reflecting on rehearsals, conducting film shoots and editing sessions and image analysis. Furthermore, I utilised practice led methods of journal writing and a reflective summary of *su dansi's* creative process to triangulate this research as to how the 'dance' of water in relation to the dancing body can be portrayed through film.

In *Beyond Solipsism in Artistic Research: the artwork and the work of art* (2014), Bolt defines artistic research as the ability for the researcher to not only "demonstrate how their art is research" but also how they can articulate what "new knowledge and innovation has emerged through the research" (p. 28). Bolt claims that art-as-research must map the *movement* of "concepts, understandings, methodologies and material practice that arises in and through the research experience" (p. 32). Therefore, throughout this research, I have deciphered and articulated the various experiences, concepts and methods that have arisen in the making of *su dansi*. Professor Maggi Phillips best denotes the contribution of artistic knowledge in academia through her study 'choreographies of thought' (2014, p. 282). Phillips' 'choreographies of thought' acts as a means "to interrogate relationships between writing and knowledge in artistic as well as wider disciplinary understandings" and that this 'thought' is "infused with time and sensation" (p. 282). In clearly articulating the methodology behind this research, I ask you "to follow the dance" of the textual and creative research and to notice the "markings/

patterns of thought” to discern its value upon arriving at its culmination (p.294).

In mapping the effects of *su dansi* as artistic and academic research, conceptually the work reveals the ‘dance’ of water. By examining the choreographic potential of the non-human element, it offers alternate portals for choreographic processes and creative outcomes. *su dansi* affects the audience on both an aesthetic and sensorial level and the choreographer and editor of the film have made cinematic and choreographic decisions relating to the spatial design, subject positioning in framing, and rhythmic and movement qualities. The virtuosic dancing body in conjunction with the melodic violin and classical guitar score draw upon our emotional connection to the work and assist in building overall tension and accents. This is further supported by both the experience of the dancers’ in the film and experience of the viewer watching it, a shared and embodied understanding. Finally, *su dansi* addresses the human to non-human relationship with the natural world as I believe it has the power to shift the way we perceive the world in relation to climate crisis and resource shortages.

## Method

### Pre-Production

In addition to researching screendance scholarship and other relevant literature, I have utilised methods that are commonly associated with film pre-production. Imagery, improvisation and movement development, collaboration and editing process have all been involved in the making of *su dansi*. In addition, I wanted to further investigate the conceptual heart of the film. I began by utilising my understanding of various creative strategies by brainstorming as seen in Figure 3. Brainstorming can be a simple yet effective method for stirring up associations, imagery and theoretical connections. The idea of dancing water at face value may seem a simple concept or image to grasp. However, it can also be explored on a deeper, intellectual and emotional level—artistically, philosophically and ecologically. To delve deeper into the ideas of *su dansi*, I have considered not only artistic principles but also underlying ecological principles that informed the making of the film. The impact of this on the creative process will be dissected in depth in subsequent chapters.

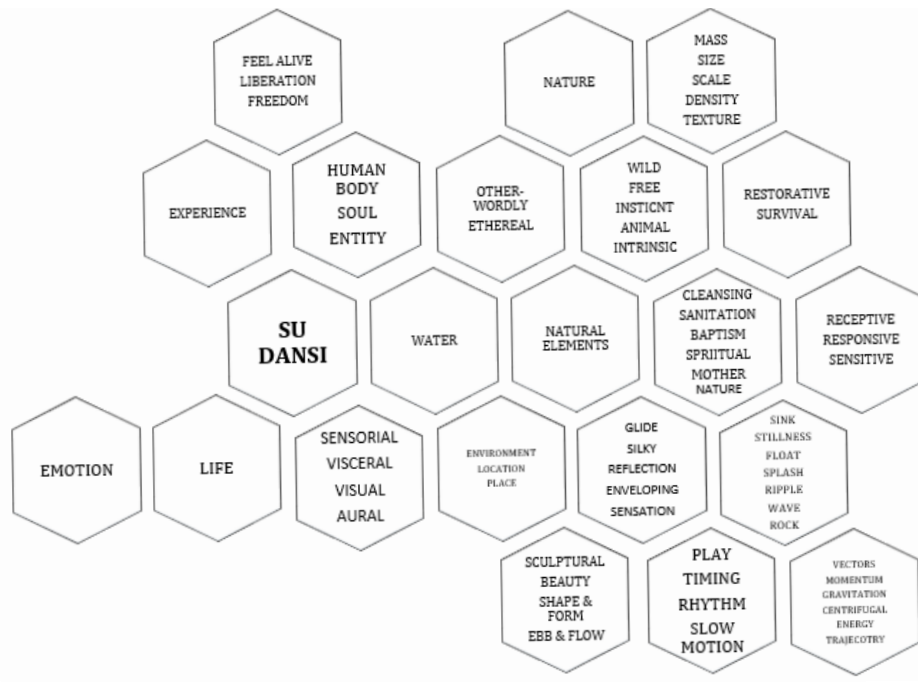


Figure 3 su dansi Brainstorm

### Imagery

As a choreographer, I like to work with imagery as a way to begin unpacking my research ideas and hone varying aesthetics or design concepts. Imagery impacts creative processes and assists in seeing things differently. Consequently, working straight away on moving bodies can “reveal a new visual or presentational knowledge of dance” (Reason, 2010, p.391-414). Initially I referenced imagery from existing creative works, as a way to visualise and inform the creation of *su dansi*. Each of these existing works represented the potential ways water could ‘dance’ in a performance or visual art context. Examining the works created by other artists, whose practices span installation art, photography, dance and film enabled me to interpret their work and their interpretation of water but to relate to it in my own creative venture. Throughout my creative process, I referenced and analysed the works of installation artists Olafur Eliasson, Julius Popp and choreographers Damien Jalet, Alexander Ekman and Pina Bausch and photographers Osamu Yokonami and Tamara Dean. Looking to Figures 4- 9, you can note how each artist has a clear use of water and movement in their works.



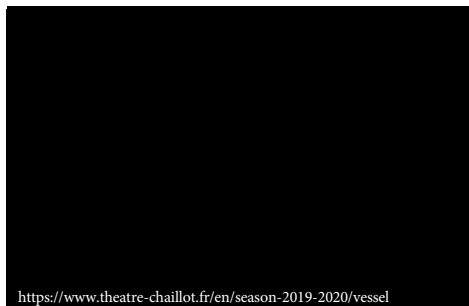
<https://www.olafureliasson.net/archive/artwork/WEK101824/beauty#slideshow>

Figure 4 Olafur Eliasson *Beauty* (1993). Spotlight, water, nozzles, wood, hose, pump. Variable dimensions. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)

<https://www.olafureliasson.net/archive/artwork/WEK109204/big-bang-fountain#slideshow>

Figure 5 Olafur Eliasson *Big Bang Fountain* (2014). Water, strobe light, pump, nozzle, stainless steel, wood, foam, plastic, control unit, dye. 1650 x 1600 x 1600 mm. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)

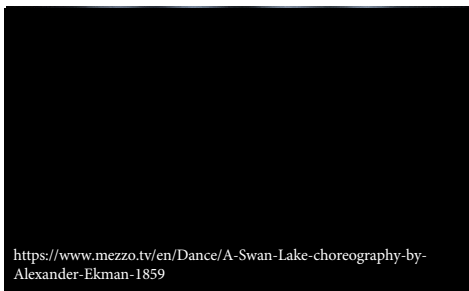
On a recent performance tour to Europe with LINK Dance Company, I found myself researching this idea further after visiting an exhibition by Olafur Eliasson titled *In Real Life* at Tate Modern, London. In his installation piece *Beauty* (1993), rain droplets fall from the roof with a spotlight creating a rainbow effect. If you refer to Figure 4, you can see how the viewer can be intimate with the movement of the rain droplets as is highlighted through the accents of the rainbow. Personally, the experience was highly sensual and intimate. The imagery created from this installation piece has an intrinsic connection to my research. Through viewing Eliasson's installation, I was able to reconsider my own relationship to water and the way we can perceive it in a different environment. The creative visual elements of line, shape, form, texture, colour, value and space used in Eliasson's work *Big Bang Fountain* (2014) as seen in Figure 5, informed the aesthetic and suggested the manner in which I could cinematically frame water in *su dansi*.



<https://www.theatre-chaillot.fr/en/season-2019-2020/vessel>  
Figure 6 Damien Jalet *Vessel* (2016). Water, foam. Performance. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



<https://www.illuminateproductions.co.uk/bitfall>  
Figure 8 Julius Popp *Bit.Fall* (2001). Water, pump, magnetic vents, electronics. 800 cm width x 35 cm x 35 cm / variable height. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



<https://www.mezzo.tv/en/Dance/A-Swan-Lake-choreography-by-Alexander-Ekman-1859>  
Figure 7 Alexander Ekman *A Swan Lake* (2014). Water. Performance. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



<https://www.dansedanse.ca/en/tanztheater-wuppertal-pina-bausch-vollmond>  
Figure 9 Pina Bausch *Vollmond* (2006). Water, rock. Performance. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)

## Improvisation and movement development

In pre-production I organised the scheduling of the rehearsal, production and post production process as seen in Appendix 1. I also devised creative tasks to generate movement material for the film. I generated a splash, a floating, a gestural and a skin improvisation scores through giving the dancers provocations and creative tasks so this dialogue could unfold. By working with water, I intend to provoke a poetic visual aesthetic.

I generated the following improvisation scores with the performers:

- Splash
- Float
- Gesture
- Skin

Each of these improvisation scores were significant in progressing the research surrounding water as a dancing entity. These improvised states were shaped by a series of questions posed to the performers and they resembled the following:

- Respond to the water through movement. What does it feel like?
- Make the water 'dance'. What do you have to do to make the water 'dance'?
- What qualities does water provide that conventional space does not?
- Describe the dynamics of the water with your body as you move through it.
- Do you feel like you move in harmony with the water or not?
- Create a splash improvised score. Use the droplets and effect of the splash as impetus to generate movement.
- Float on top of the water. Is there any movement? If so, describe the movement. Start to feel your body sink into the water. How does the body respond to this sinking sensation?
- Working in solos or partners, submerged within the sand, respond to the momentum of the waves.
- In partners, conduct contact improvisation in the water. Experiment with rolling, tumbling, touching and floating.

I devised and formed the questions outlined above to develop improvisation scores on location for the film shoots. I selected the most relevant questions on location scouts in order to suit the location. I have unpacked the meaning, role and importance of these scores in the reflection of my creative process in the following section of this exegesis. The scores informed and manifested the final movement aesthetic for the film. As a result, the improvisation scores became less choreographed and were important mechanisms to derive meaning from in the reflection of my creative process.

The rehearsal and production period for *su dansi* occurred over the period of three months at Serpentine Falls and Mettams Pool in Western Australia. Serpentine Falls and Mettams Pool provided two differing bodies of water – fresh and salt, two differing colour palettes – brown and green versus white and blue. The aesthetics of both locations brought an enchanting and natural feel to the film. Location is paramount in the artistic pursuit of capturing the natural elements to ensure that the movement compliments the location and vice versa. The locations became not only the film set but the rehearsal room which impacted on the movement choices and the final aesthetic character of the film so as to “create sense of a universe with connotative and significant qualities” (Walon, 2014, p. 28). The use of improvisation was key throughout the creative research and making of *su dansi*, and meant the performers, film crew, and I could call upon various external and internal resources in the moment, allowing us to call upon various elements when “seeking material and inspiring moving. They are what you are moving ‘with’ or ‘about’ or sensing the relationship between” (De Spain, 2014, p.17).

### Collaboration

Collaboration and group creativity was an integral component of conducting this research as it led to innovative ideas, team building and respect and the transfer of interdisciplinary knowledge (Paulus & Nijstad, 2003, p. 263). It was essential to have a committed and hardworking team help me in the creation and production of *su dansi*. As head of the project I took on the role of Artistic Director of the *su dansi* team, which comprised five film crew members, a composer and seven dancers. Collaborating with these artists allowed me to develop, grow and realise *su dansi*. It entailed deep and detailed discussion, planning and organising. Due to the restricted budget and the limited time frame, compromises had to be made in order to produce the work within the time available. Throughout this process, I learnt how to manage and direct my team of creatives, to plan strategically and work around extremely busy schedules to ensure that we worked

“smart” and efficiently, whilst maintaining a flexible and welcoming environment. Frequent team meetings enabled the clear communication of ideas, thoughts and plans, made possible by working with a strong team of collaborators open to bringing *su dansi* to life.

The soundscape for *su dansi* is composed by Abbey Bradstreet. The development of the score was a collaborative process that was developed over the period of six weeks, simultaneously within the production period. As a classical guitarist, Bradstreet’s practice is acoustic based, with a strong focus on looping sequences of percussive beats.

## Editing

Editing was a crucial tool throughout the creation process as between every film shoot I edited the already captured footage before going to the next film location. Editing of other choreographic material or of video footage meant reflecting and drawing connections to choreographic elements. Editing methods are not too dissimilar to choreographic techniques (Healey, 2019). I utilised choreographic processes such as the manipulation of tools like space and time, much like choreography to the filming and editing process. This editing method is supported by Heike Salzer and Ana Baer in *Being a Video-Choreographer: Describing the Multifaceted Role of a Choreographer Creating Screendance* stating that “one manipulates the same elements used during the choreographic process of a live piece” and that “decisions are based on the rhythm and composition... as well as the design, contrast and proximity to the camera” (2015, p.1). The post-production process involved the gathering, editing, manipulating and sequencing of material followed by a final colour grade. This resulted in a public screening on Wednesday 16<sup>th</sup> October where feedback and thoughts were shared and documented in my reflective summary.

## Reflection of creative process

### First Stage Creative Development

With the focus of exploring the ‘dance’ of the water, the first stage creative development at Point Walter Sand Bar confirmed many of my thoughts and ideas about the movement potential of water. Usually, my first stage creative development involves the creation and

generation of material either in the dance studio or on location. However, due to the circumstance of being in water and having to adapt to the physical environment, improvisation became the most significant method for exploring the movement potential and 'dance' of the water. My camera crew did not attend this rehearsal development. In this instance, referring to Vitaglione (2016) and Lynne Anne Blom and L. Tarin Chaplin (1982) I was able to devise improvisation structures that fit the location and then immediately work out how to translate them to film choreography.

Just as body, dynamics, space, time, repetition, contrast, pattern, form, narrative and transformation apply to dance, so too do these principles apply to water. The dancers' and I discovered a multifaceted array of movement qualities of the water. Specifically, how water has the ability to have a silky transformative form, that ebb's and flows, and where it is active, receptive and responsive. Its form can be just as ephemeral. I relate the responsive nature of waters' ephemeral form to movement improvisation, where it can be seen as the "creative movement of the moment" (Blom & Chaplin, 1982, p. 6). As such, when used as an approach to choreography of water, it can assist in exploring its endless choreographic potential. This became an important part of developing the movement phrases into improvised states to converse with location, before being translated to film.

I asked the dancers' questions and provocations as described in my method to stimulate and inspire them creatively and physically. What resulted was three main movement scores - gesture, skin and splash, which collectively acted as an incredibly rich toolbox from which to improvise states and structures with.

**A**            **Gesture:** According to Jodi Porter, gesture is a "short movement or idea usually made with the hands or body part. Gestures generally have meanings either literal or abstract" (2007, p. 3). *Gesture* became the first improvised score or structure, the two terms I used interchangeably involved a focus on finger articulation, interaction, carving and scooping movement of the hands. Working in pairs, the dancers' played with this idea and played with their relationship with the water. With this focus on the movement of the hands, a centrifugal force, globular shape, dripping and ripple effects occurred. It was in this instance as seen in Figure 10, the dancers and I noticed and discovered the 'dance' of the water. There was also a sensitivity that was realised in focusing on gestural movement at this stage. Douglas Rosenberg reaffirms this notion stating that gesture is one of the "most expressive tools" and that "hands manifest mental states:

nervous, relaxed, tense, excited” (2016, p. 36). In the film medium the use of close- up camera techniques allow viewers to “study movement with a heightened sensitivity and attention to detail” thus reveal the intricacies that live dance performance cannot (Healey, 2019, p. 2).

**B** **Skin:** The second improvised score was *Skin*, which was also devised in the first stage creative development. For *Skin*, exploration of the relationship between water and skin brought about a sense of specific ‘aesthetic sensibility,’ meaning visual beauty of the body that was continued throughout the overall work. Blom & Chaplin state that in “approaching the creation of a work, the choreography is an inner process, begun in a creative encounter with movement and pursued and refined with aesthetic sensibility” (1982, p. 7). Similarly, to *Gesture*, a focus on the skin and water brought a sensibility, vulnerability and intimacy to the work. This became clear when I asked dancer Thomas Mullane to stand with his bare back away from the camera as seen in Figure 10. Pouring water down his back was conveyed as if he was standing under the shower—a sensation and action that we can all relate to. As this moment is captured utilising a close-up camera angle, we can look at this action with more sophisticated and intellectual detail. The gravitational force, meant the water trickled downwards across the arcs and curvatures of the muscles and bone structure of his flesh. Repetition of this downwards cycle, can be seen in the manner in which subsequent droplets would follow the similar pathways down the back, reminiscent of choreographic sequencing or spatial arrangement.

**C** **Splash:** The improvisation score *Splash* came from a provocation for material generation:

- Create a splash improvised score. Use the droplets and effect of the splash as impetus to generate movement.

This idea stemmed from Pina Bausch’s work *Vollmond* (2006) and Alexander Ekman’s *A Swan Lake* (2014) as seen in Figures 7 and 9. Both works explore water with the dynamics of the splash of the water on stage. Utilising these works and my creative provocation as stimulus, the dancers

began playing and devising movement that either made a splash or, in turn, splash impacting the movement. This created a sense of chaos and play as seen in Figure 10. Using the slow motion effect on my camera, allows for the viewer to notice the movement and dynamics of the splash in detail and is replicated throughout the film using similar editing technology.

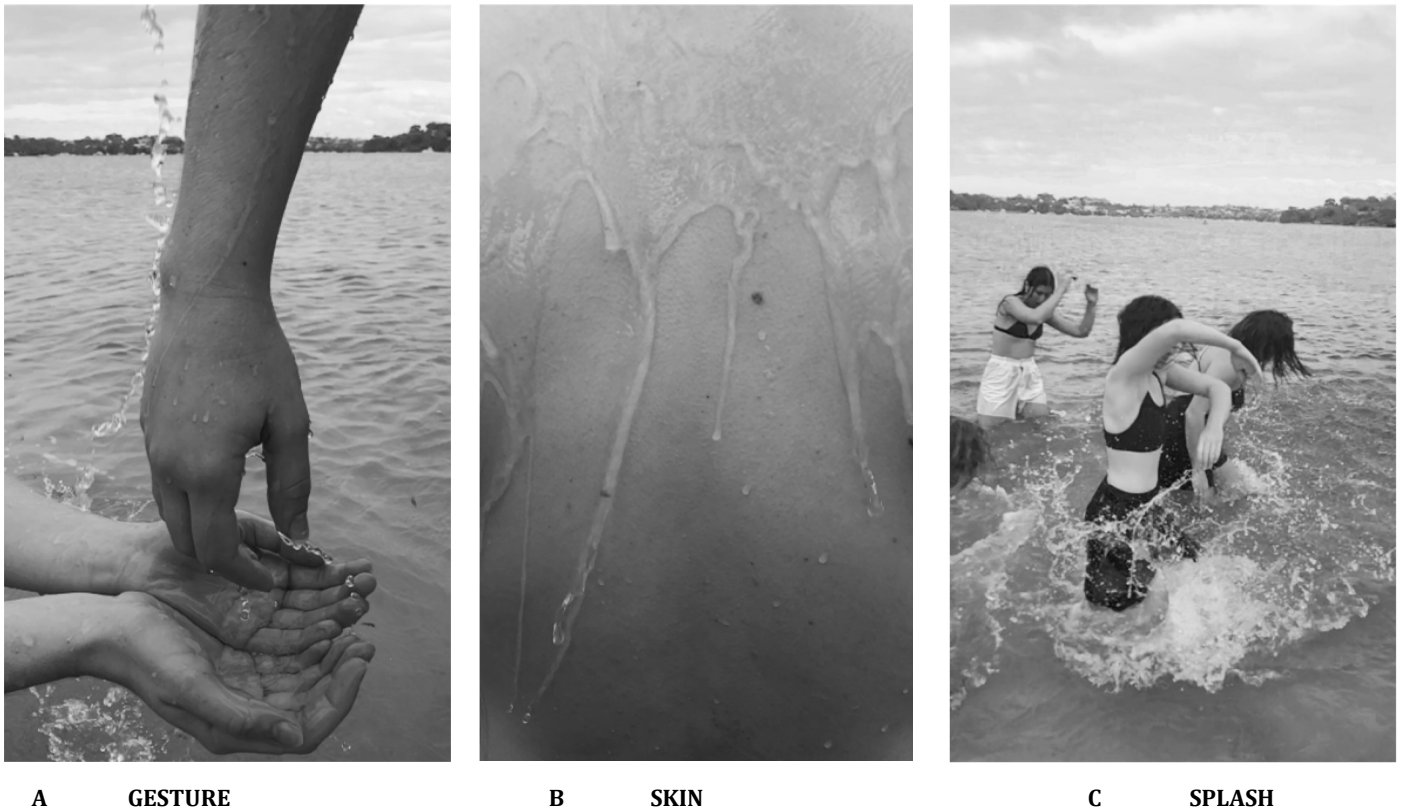


Figure 10 Stills taken from *First Stage Creative Development, Point Walter Sand Bar*

As a young artist, the act of choreographing is a relatively new experience for me. This first stage creative development allowed me to realise and tap into my intuition, draw upon my knowledge and training as a dancer and choreographer and apply and experiment with translating dance on film. During this development, I captured moments on my iPhone and experimented with some video settings on the iPhone camera to re-enact what the professional camera equipment would do. This tool was useful as I took on the role of choreographer, director and camera operator. The idea of handling the equipment as an extension of the body and eye relates to Bolt and Martin Heidegger's notion of 'handling' where "tactic knowing and the generative potential of process have the potential to reveal new insights" (Barrett & Bolt, 2007, p. 31). The first stage creative development made me realise the moments which needed further exploration. For example, it was difficult to explore movement potential underwater with my camera—this is something I wanted to explore further, however due to poor water clarity and lack of specialised equipment this was not possible at this stage in the development. The

experiment at Point Walter provided a solid foundation to draw upon and expand for the film shoots.

### Film Shoot 1 Serpentine Falls

Upon arrival on location at Serpentine Falls, we found that the rain from the night before had shifted the dirt surface underneath the water, turning it into a brown colour.

Aesthetically, this was not ideal, yet as filming began, the brown colour proved interesting to capture, as it accented the ripples and movement of the water. As the film takes place in seemingly endless exteriors of two different landscapes, the film became dependant on light and weather. As soon as the rain subsided, there were five minute windows of time where filming had to take place, impacting the filming process. The short time frame and weather conditions meant that we had to work fast to capture the shots we wanted to.

I was very fortunate to have worked with drone operator Liang Xu in *Film Shoot 1*. The use of the drone enabled us to obtain a variation of perspectives and to establish a broader context of the environment with the dancers and bodies of water set within it. Utilising the drone operation involved experimenting with the devices; movement ability, much like a performer there was a degree of choreography in how the drone swept across the landscape of the rocks and circled the dancers. I found water to be the body and the camera, the choreographer. The two must work together like we do in the studio.

The white costuming was an intentional design decision. I didn't want the dancers' to 'blend' into the landscape and get lost nor to stand out. Similarly, to photographer Osamu Yokonami, the choice of block colouring capitalises on the dancers' uniformity as seen in Figure 11. The costume design, colouring and positioning of the dancer's is not random, rather it has been intentionally treated to reflect my artistic vision to bring a clarity and visual representation to the work. Looking back further beyond Yokonami, there are similarities drawn to Jean-Pierre Norblin de La Gourdain's *Bath in the Park* (1785) which depicts women, some dressed in white, bathing in the waters of a natural location, as seen in Figure 12. Once I saw the performers in the space, the bodies, costuming, actions, relation to the water and portraying females wearing white, the film evoked various iconographic images from visual art history, spiritual rituals and mythology for me.



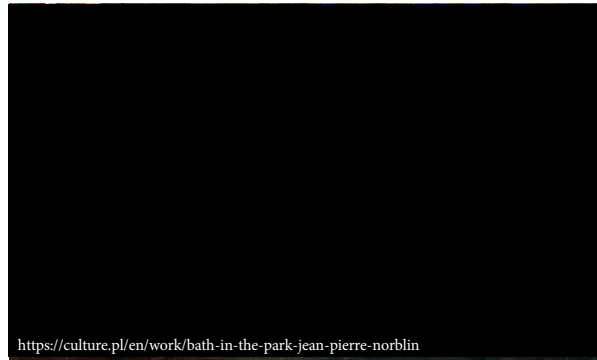


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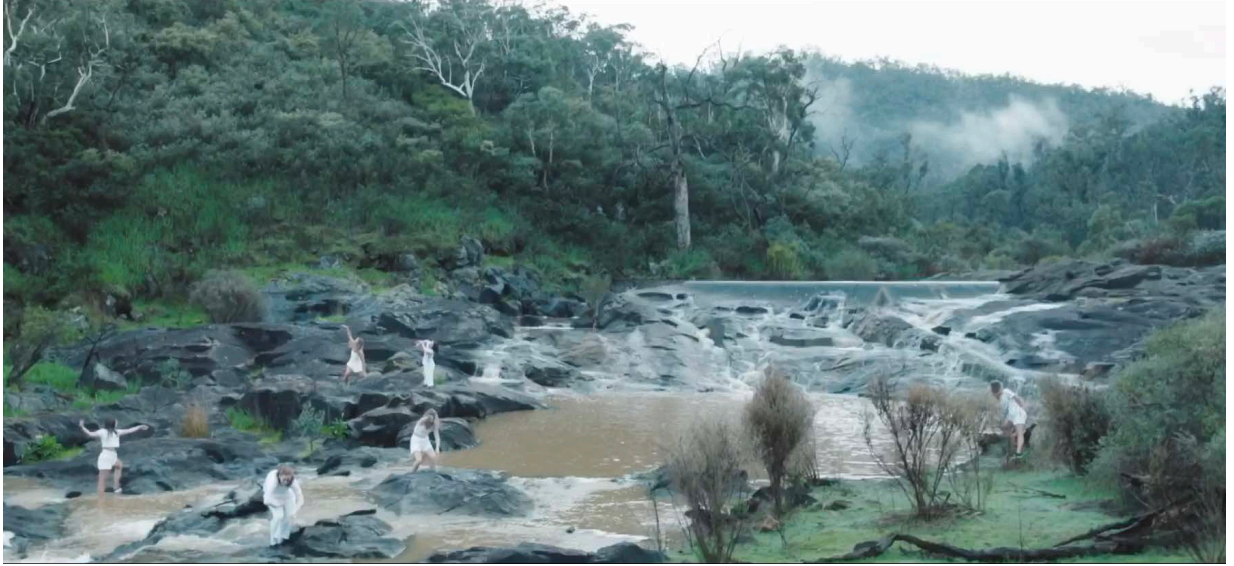
Figure 11 Osamu Yokonami *Assembly* (2015). Photograph. 28p/270 x 230mm. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



<https://culture.pl/en/work/bath-in-the-park-jean-pierre-norblin>

Figure 12 Jean-Pierre Norblin de La Gourdain, *Bath in the Park* (1785). Painting. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)

The framing of the wide angle shot in Video Figure 13, was carefully constructed for the white of the costumes to highlight the subtle white features of the landscape. The white clothed dancers' in relationship to the white of the dotted bare trees, the curdling foam in the lower left hand corner, the running water and misty fog in upper right hand corner of the frame becomes accentuated. The depth of field in visual frame of Video Figure 13 provides the viewer to gaze upon "the total field that adds appreciably to the sensing and perception of that group" (Blom & Chaplin, 1982, p. 212). Similarly, to Osamu Yokonami's photographic works, the positioning of the dancers in this formation allows for the viewer to read the treatment of the frame and draw upon the wave- like flow of the connection between the dancer's. Working from the stimulus of de La Gourdain and Yokonami, I sought to create a distinct and individual emotive and visual space that moves and expands within itself as the film unfolds for the viewer. Through crafting and framing this wide shot, it enabled me to "demonstrate the active intimacy that can occur between humans and their surroundings" (Kloetzel, 2015, p. 3). The form and the shape of the pools of water is reflected in the arrangement of dancers, then reflected in the spontaneous distribution of the water as it falls into the pools. There is a gravitational pull that occurs visually in this wide-angle frame created by the landscapes' scientific and geological makeup and amplified by the choreographic placement of the dancers.



Video Figure 13 Wide Shot of dancers at Film Shoot 1, Serpentine Falls [Click Figure to link to video](#)

When it came to choreographing the water, I began by asking dancer Bethany Reece to respond to the water through movement. Reece was guided in this improvisation through a series of questions:

- What does the water feel like?
- What do you have to do to make the water ‘dance?’

In Video Figure 14, Bethany is placed in the foreground of the shot. This was constructed so that the viewer couldn’t see the entirety of her body. The almost faceless shot of Bethany in this elongated frame, constructs a narrow shape with her positioned in the foreground with fellow dancer Giorgia Schijf set in the background. This spatial configuration accents depth of field in the frame. Looking to Video Figure 14, you can observe that this frame was taken in slow- motion which allows for the viewer to see the detail, strength and intimacy of the dancing water that moves with, in, and around Bethany. The spray of the water allows us to view the droplets colliding as Bethany washes and lifts the weight of the water into her body. Gravitational force pulls back the water in opposition, down to the rocks below. This shot relates to Kwon’s findings of the ‘intertextual relationship’ between the element and the body, thus making the elements, in this case, water, a “discursive vector” (1997, p. 95). The vertical choreography in Video Figure 14, aided by Bethany shot in slow motion, allows the viewer to understand the ‘dance’ of the water through choreographic and cinematic techniques. This shot is visceral, highly sensorial and emotive, as her connection to the water is intrinsic and holistic. It was rewarding to stand next to the camera, with my cinematographer and director and see the magic unfold. The slow- motion allows the otherwise fleeting form of water to find a kind of visual thickness, one that allows the viewer to linger longer in its shapes and movement. This editing choice is much like how choreographers use tempo to manipulate perception of movement.



Video Figure 14 Dancer Bethany Reece responding to water, Film Shoot 1, Serpentine Falls [Click Figure to view video](#)

### Film Shoot 1 Serpentine Falls - Edit

Editing the material gathered from *Film Shoot 1* gave me the opportunity to affirm many of my thoughts of the potential for water to ‘dance.’ In the editing room, I worked closely with my editor Alexandra Ashton to create the film, as we refined the material and shaped sections of the film in between shoots.

In my experience of working with choreographers in a creative process and in my own choreographic works, a choreographer would normally create, devise and manipulate phrases of material and then begin piecing the material together into sections that form the work in the studio then perform onstage. I decided to approach the creation of *su dansi* in a similar method. This is unconventional in the film industry, as generally, film directors would devise a storyboard of events and sequences of shots before collecting footage. This process, however, was different. I decided to follow my choreographic intuition to inform and structure the work. I began with using sticky notes to write down the different pieces of footage we had created so far. Figure 15 below visually displays the pieces of material gathered from my first film shoot and arranged into scenes for editing.

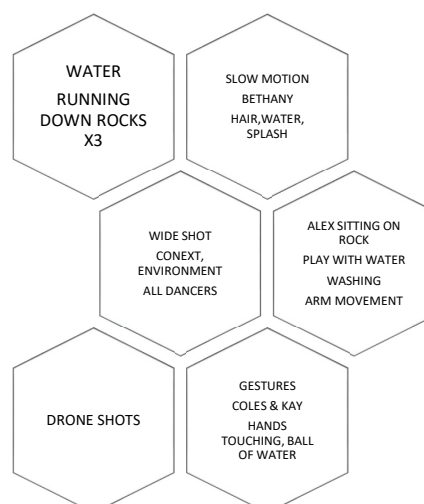


Figure 15 Review of footage from Film Shoot 1

In the beginning stages of post-production, I had not yet realised the structure, shape and arc of the film and I was questioning how to sequence and develop the choreography of the footage together. Looking to Blom & Chaplin (1982), I asked myself these basic questions to help guide me.

- What sequence of footage is most expressive of the choreographic intent?
- What provides the best transitions, either aesthetically or physically?

The editing sessions made me question how the pieces of the puzzle fit together and inform each other. It also highlighted what was successful and what didn't translate cinematically. This was difficult at first, as at this time we had only conducted one out of the three film shoots for the creation of *su dansi*.

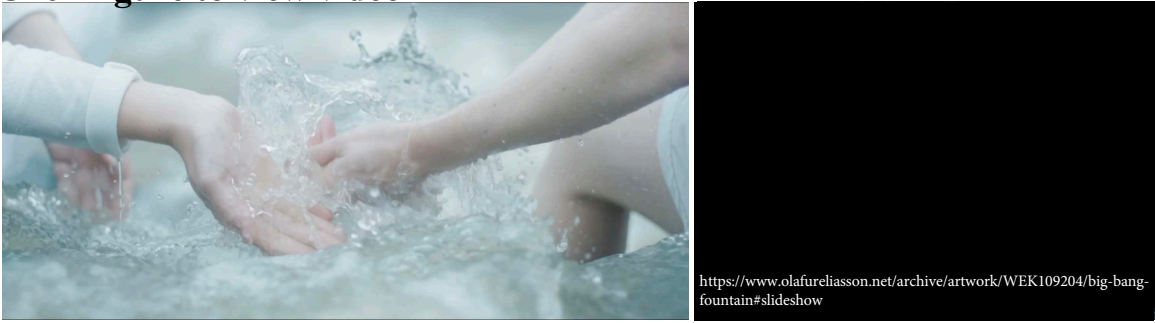
Upon review of the footage collected at the first film shoot, it became evident that the slow motion effect of film is most effective in viewing the 'dance' of the water. This meant, however, that the rest of the film shoots also needed to be shot in slow motion. The use of slow motion resonates with Babette Mongolte's recording of dance pioneer Trisha Brown's solo work *Water Motor* (1978). The film sees Brown perform first in real time, then, shot in slow motion at forty-eight frames per second. This allows the viewer to notice the intricate detail and nuanced moments of the choreography. Brown and Mongolte's cinematic choice of the use of slow motion makes direct reference to the use of slow motion used in *su dansi*. Mongolte states that:

I shot slow motion, knowing that it would reveal the dance and the movement in a totally different context. That which was almost too fast to see on the first viewing of *Water Motor* would be slower, and that which appeared to be frantic would become lyrical. The slow motion version permits a second look at the choreography, and the spectators can marvel at what they remember and also what they missed the first time around. (2010, p.334)

Rosenberg describes Mongolte's decision to use slow motion as "transformative" as "we can see more of the complexities of dance" and it was "not so much as revealing as a revelation" (2016, p.36). Similar to Mongolte's intention, I aim for the viewer to "marvel" at the virtuosic bodies of water and humans.

In Video Figure 16 we can see the symbiotic relationship between the shot taken from Film Shoot 1 at Serpentine Falls and Olafur Eliasson's *Big Bang Fountain* (2014). As viewers, we notice the shared pulsating energy and agitation of the water, a moment paused in motion, where time stops and even reverses as the dance takes place.

## Click figure to view video



Video Figure 16 Symbiotic relationship of still taken from Film Shoot 1, *Serpentine Falls* and Olafur Eliasson's *Big Bang Fountain* (2014) Water, strobe light, pump, nozzle, stainless steel, wood, foam, plastic, control unit, dye. 1650 x 1600 x 1600 mm. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)

Filmmaker Amy Greenfield states in reference to her own work, that even though it “may not ‘look like’ a dance... (it), has the kinaesthetic impact and meanings of dance” (cited in Kappenberg, 2009, p. 1). It is through this kinaesthetic imagery portrayed here that we can view the dynamic state of the water. I argue that the choreographic elements of shape, form and dynamics could be interpreted as contributing to its ‘dance.’ The relationship of the human body and water in the figure sees the receptive and sensitive response of the water. In this instance, we can see “the fleshy, damp immediacy of our own embodied existences as intimately imbricated” (Neimanis & Loewen Walker, 2014). This desire to connect to something more-than-human, is something I find fascinating and where the notion of water becoming its own entity is best conveyed.

In Video Figure 16 the water in relation to the gestural movement is articulating itself in complex, globular-like form. It is only when we slow things down, can we fully appreciate this. In editing this material musically, playing with speed was most effective, as creating variation in fast versus extreme slow motion complemented the chords of the violin. The close-up frame gives a sense of abundance. However, the swiping and quietly frantic actions of the dancers’ arms is suggestive of water slipping through our fingers and climate crisis becoming beyond our control. The gestural material explored in *su dansi*, makes reference to a series of historic dance films firstly Yvonne Rainer’s dance film *Hand Movie* (1966) and then Jonathan Burrow’s *Hands* (1995), both are solo performances on film solely focused on the movement of the performers’ hands. Similarly, *su dansi*, allows us to relish in the specificity of the virtuosic dancing body whether holistically or in isolation. The slow motion and varied camera angles on the water and body exceed our perception of what is ‘normal’ time in dance (Rosenberg, 2016).

### Film Shoot 2 Mettams Pool

This film shoot, working with the ocean tides, generated underlying notions of the interconnectedness of the lunar cycle and the tide. This relationship between the lunar



cycle and the ocean tide is interesting to note, as the natural and innate rhythms, timing, dynamics and movement of the earth is an integral part of the cyclical nature of the tide and the moon (Wunsch, 2000). I argue that this relationship in itself is inherently choreographic. The tide can tell us so much about the environmental state of the earth. For example, water levels, climate change, tsunamis etc. and its value for not just humans but for all forms of life.

The primary provocation for *Film Shoot 2* was as follows:

- Working in solos or partners, submerged within the sand, respond to the momentum of the waves.

Utilising this provocation, the dancers immediately had to improvise in relation to the elements to form movement material. This task and the way in which the dancers navigated the environment offers a clear example of why improvisation is an important tool for amplifying how water can be viewed as choreographic, for “as movement is flowing out, it is being shaped and developed by intuition interlocked with skill into a finer and finer organic, aesthetic whole” (Blom & Chaplin, 1982, p.7). I found this film shoot exhilarating. Whilst the weather conditions were somewhat difficult to work with, in a way, it provided a highly energetic body of water and dynamics that informed the performers’ movement choices.

Such responsiveness is seen in Video Figure 17 where dancer Bethany Reece responds to the momentum of the wave as it meets the land. The drawing tidal motion of the wave takes weight of Bethany’s body which causes her to shift and respond to its power. Bethany blends with not only the white wash that surrounds her but with the organic shapes of the water as her body bends and curves. Whilst watching the dancer navigating the task I had given them, I noticed how the foam of the water coursing over and around her body, her legs lost beneath her, the torso emerging in and out of the waves created a



28

Video Figure 17 Dancer Bethany Reece responding to momentum of wave as it meets the land, Film Shoot 2, Mettams Pool

**Click Figure to view video**

unique and responsive relationship to the water. I could see how the water was in duet with the body and from this observation of being on location, it informed how I directed the shot to be filmed and how I was to edit later on.

During this film shoot, I noticed that when the dancing body comes in contact with natural elements, a new platform for exploring physical and emotional opportunities arises. The addition of the breathing, pulsating, corporeal body along with the medium of film, and the water becomes a living identity, taking on its own movement quality (Walon, 2014; 2016; Arlander, 2018). The shared choreographic and cinematic techniques used here in conjunction with design elements transcends the dancers' human nuances to the water. The transfer of qualities between human and non-human gives permission to the viewer to enter another realm where elements become as what Astrida Neimanis & Rachel Loewen Walker describe as "not phenomena 'in' which we live at all--- but rather of us, in us, through us" (2014, p. 559). Furthermore, water can then be seen to extend the movement and emotional potential of both the body and the natural element by providing a buoyant physicality and rhythm, amplified through the form of film, which assists the viewer in negotiating potentially unexplored perspectives of both body and water (Vitaglione, 2016).

#### Film Shoot 2 Mettams Pool- Edit

When editing the footage that only featured water, I began to find more sensations and metaphoric imagery. Water when framed choreographically or cinematically, can be as communicative as the dancing body. Specifically, when looking to Video Figure 18, you can see the temporal and spatial potential of water as amplified by the camera. In making the choice to cut from close-ups of water over rocks to wide expansive ocean shots, the flat aerial shot next to the medium diagonal shot, the water is not only dynamic in its movement, but compositionally dynamic in carving the space of the screen. It transports the viewer through various perspectives and in turn sensations or memories. The water moves horizontally across the screen before moving vertically and then diagonally, just as a dancer would be choreographically manipulated on a stage. The effect of one frame being placed next to another, water on its own can create choreographic phrases or sequences of movement.

During this stage in the editing process, there was a constant consideration about what the film needed aesthetically, musically and thematically when structuring it, specifically how

much to give the viewer and how much I want them to find out for themselves. Whilst on tour with LINK Dance Company in Shanghai 2019, I participated in a workshop with Hope Youngblood Heck, who is the resident director of Maxine Doyle's dance company Punchdrunk. Youngblood Heck discussed the cinematic tools of close-up, mid-shot, wide-shot and drone angles through the lens of the human eye as a way to see the space whilst dancing. In this instance, the human eye and brain can see the space from multiple perspectives and focal points throughout a single phrase. Punchdrunk dancer's use the practice of the lens of the eye in performing the dance theatre site specific work *Sleep No More* (2003) (Cao, 2014, p. 2-3). Utilising this experience, I can draw parallels to the editing process and the act of seeing whilst dancing, drawing multiple perspectives into a single edited sequence such as Video Figure 18. Therefore, we can implement these cinematic techniques to inform dance practices for performance. There is a similarity between the dancer's perspective and improvisation tool of gaze and there is a vital cross over when trying to create a choreographic dance film. Gaze, as a tool, can enable the viewer to move between thinking about the perspective of water and the perspective of the viewer. Therefore, film can give access to moments that a traditional performance cannot (Healey, 2019). Editing can offer the chance to choreograph landscapes, geographies water and bodies quickly and ways that couldn't be done in a studio or even in real life.



*Video Figure 18 Opening footage of water in su dansi*

**Click Figure to view video**



### Film Shoot 3 Mettams Pool

From the very beginning, I wanted to give the viewer the sense that they are in the water with these dancers and to convey how water could be a dancing entity. One way to do this was to film underwater. In comparison to the very clean cut stationary filming from *Film Shoot 1 and 2*, the underwater filming in *Film Shoot 3* allowed the motion of the wave to affect the motion of the camera. As a result, the experience evoked imagery that felt other-worldly as seen in Video Figure 19.

I gave the dancers two provocations for *Film Shoot 3*:

- Float on top of the water. Is there any movement? If so, describe the movement. Start to feel your body sink into the water. How does the body respond to this sinking sensation?
- In partners, conduct contact improvisation in the water. Experiment with rolling, tumbling, touching and floating.

Having the dancers work in partners created imagery different to that of the solo work conveying the visceral and intimate relationship between the bodies. Furthermore, this task was impacted greatly by the unpredictable swell and motion of the ocean, which required the dancers to surrender to the oceans' power. Subsequently, the impact of this was reflected in the buoyant rocking nature of the dancer's movements and in the underwater cameraman's footage, as he too was in the water. The underwater cinematography allows the viewers to transcend from everyday moments to the water world below. This buoyancy was a deliberate cinematic and choreographic decision as it conveys the inherent movement of ocean water. Underwater cinematography for *su dansi* makes direct reference to Tamara Dean's photograph *Endangered* (2019),



Video Figure 19 Underwater cinematography in *su dansi*, Film Shoot 3, Mettams Pool

[Click Figure to view video](#)

Vandekeybus' dance film *Blush* (2004) and Bill Viola's work *Ascension* (2000) as seen in Figures 20-22. Vitaglione states that in Vandekeybus' *Blush*:

the flexible, highly mobile often handheld camera accompanies and visually enhances the swift, agile occasionally chaotic movement of the dancers... its fluid movements accentuating those of the dancers. (as cited in Rosenberg, 2016, p. 324)

Vitaglione's research reinforces my intention to convey the viewpoint of water as a dancing entity, particularly when viewed from below the surface.

The underwater camera allows the viewer to be with the dancers underwater and share this intimate experience of dancing with water also. Whilst I have taken aesthetic inspiration from the work of Vandekeybus, *Blush*, however has a dark, threatening intention that is starkly different to *su dansi*. Thematically, *Blush* explores a different perspective of nature that is sinister in comparison to the beauty and virtuosity of nature in *su dansi*. The dancing body, immersed in water, almost becomes unrecognizable as it moves in this other dimension, with the buoyancy placing the body in a seemingly weightless and almost angelic state. When fully immersed, there was a harmonious connection between the three human bodies with their movement hugged by the surrounding water. This action resulted in a myriad of bubbles rising to the top, creating beautiful ripple effects. The glimmering sunlight from above creates beams of light that stream in to the world below as seen in Video Figure 23. The sinking action evokes imagery of the spiritual and mortality. This action creates verticality in the water and bubbles that is mirrored in Viola's work *Ascension* (2000) as seen in Figure 22. Similar to Viola, my choices were "guided by tones of being" (2011). Just as Viola stripped dynamics back with use of slow motion for editing decision making in his work *Ascension* (2000), so too did I use these same tools in *su dansi*.



Figure 20 Tamara Dean *Endangered 2* (2018). Photograph. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



Figure 21 Wim Vandekeybus *Blush* (2004). Film. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



Figure 22 Bill Viola *Ascension* (2000). Single-channel video and stereo-sound installation, edition 3/3. 10 minutes. (Exception to copyright. Section, ss40, 103C: Exception, Research or study.)



Video Figure 23 *Sinking and rising underwater movement*

**Click Figure to view video**

### The final edit

In reviewing the footage gathered from *Film Shoot 3*, I realised there was greater potential to consider the water clarity and weather conditions and its impact on the footage. However, what this led to was a unique colouring and natural hazing effect that gave the water a different cadence and colour. Furthermore, it required an editorial improvisation and a response to the elements or cinematic pieces further informing the research enquiry.

With all of the pieces of footage gathered, the process of manipulating, structuring and layering of material began as seen in Figure 24. The editing process of the film was not dissimilar to the act of choreographing in a studio. The computer screen and Adobe

Premier Pro software became the bodies in my cinematic choreography. Through this platform of choreography, I found I could play with the material in ways that are not possible in real-time in or a conventional studio setting. The process of thinking, refining and structuring the material relates to Maggi Phillip’s notion of choreographic rigor in her research about “choreographies of thought” (2014, p. 281). When reviewing the rough-cut of the first full edit with my supervisor, we found that I had initially subconsciously structured the film in a left to right action. In this discussion, I expressed my concern for structuring the choreography of the film. Structure is an important part of film making, particularly for films of this experimental nature. In reflection, I realised the idea of mirroring the energy of ocean waves, how they draw back, grow, unfold and fall, creates a choreographic structure of its own self. In order to convey this structure, we decided to use the underwater footage as a common recurring motif throughout the film.

Upon further reflection, the initial edit showed that there was potential to manipulate the footage further. Specifically, through using editing techniques to choreograph the footage, tools such as repetition, motif, variation in musical timing, rotation and reverse effects. Ashton and I attempted to re-use the main shots that were aesthetically and conceptually powerful, further manipulated these and placed them musically. For example, I wanted to re-use the footage of Bethany scooping the water at Serpentine Falls, however with an additional layering so that it acted as a repeat. This effect did not work, however, as seeing repeated moments on film is not necessary and didn’t add any dimension to the work like a conventional choreography of dance would. Instead, Ashton and I chose to re-use location and gesture as reoccurring motifs in the work in order to capitalise on the repetitive wave-like structure.

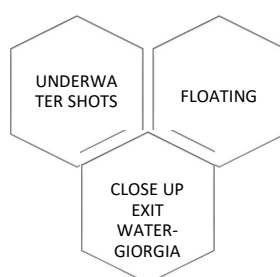


Figure 24 Review of footage, Film Shoot 3

Ashton and I placed shots complimentary to the timing of the composition score. I originally thought a score that worked complimentary to the footage would work best as

it would inform and reinforce the concept of water. However, as we had collected primarily slow motion footage, it became clear that the score needed to be a powerful player in the creative drive for the film. Upon sending some demos through, I asked Bradstreet to develop upon one of her looping percussive demos. It had a strong rhythm and sense of build that I wanted to explore further. Upon listening to the score, there was a depth and an ambience that was missing. I asked her to work with a violinist to add another layer of dimension to the score. The violinist improvised in response to Bradstreet's percussive score so that the two sounds complimented the other. The violin brought the added element of emotion and sensitivity that was needed for the film.

My existing choreographic knowledge and sensibility instinctively informed the edits of the film to reflect the timing of the music. The stroke of the violin string occurs as dancer Alexandra Kay gathers and spills the water over her body as seen in Video Figure 25. Variation in timing as seen in Video Figure 25, created a sense of dynamics within the choreography through the use of contrasting fast paced quick edits to balance out the elongated moments. I want the viewers to know that I am cognizant of the music and its power to take the viewer to another dimension. I believe it entices the viewer into this emotional ambient space, where they too share this emotional journey and experience of water 'dancing.'

In the editing sessions, I made choreographic, musical and aesthetic choices. It was in these choices, that I demanded rigor of thought in order to make the film. With all the layering techniques and effects, I experimented with, the primary and most complimentary was slow motion. As an editing effect, it was choreographically successful in engaging and drawing out the nuanced movement of the water and temporally thickened and congealed the natural element to appear to have a bodily form, that danced.



**Click Figure to view video**

*Video Figure 25 Variation of timing in Alexandra Kay's movement*

I had first dreamt of screening *su dansi* in a white gallery space filled to ankle height of water where the viewers would take their shoes off, step into the water and become a part of the viewing of the film. I believe that whilst the making of the film is such an important part of discovering the dance of the elements, the way we view water and view dance from an outside perspective also provides commentary on this same idea. I originally had the idea of creating two different versions of the film and viewing them both simultaneously. Due to limited time and resources, unfortunately this did not take place.

I found the creative process of *su dansi* to be quite a challenge as I was simultaneously rehearsing, performing, touring with LINK Dance Company and working various jobs throughout the year. In hindsight, the process was a massive undertaking, however, a rewarding process being able to create an honest work with a number of collaborators in different fields.

The process of brainstorming, looking to other artists and making the work largely informed the final product. Participating in the Punchdrunk workshop was an experience that enabled me to reflect on this research and help direct the final edit of the film. Dancer Keely Geier viewed the film and commented that *su dansi*:

Evoked thought on the vast capabilities of large bodies of water, bodies and cross manipulation. The pure strength and power appeared to be held equally between the animalistic body and the body of water, a thin barrier between, a barrier that was shown to be easily permeable. The interchangeability of manipulation eventually crumbled down the thin sheath-like barrier to a meditative state as the film progressed, the water washed over bodies and the water currents within.  
(October, 2019)

Receiving this feedback was rewarding, especially the notion of the permeable barrier between the human body and the non-human bodies of water. It was also interesting to consider the impact of the work on the viewer - the viewer that was other than me.

## Conclusion

This research stemmed from the way I wanted to think about dance and the world differently, from a new vantage point, another dimension. This research project has allowed me to create a dance film with water, and pursue the question that asks can water be seen as a dancing entity when viewed in relation to the dancing body? In the making of *su dansi*, I found these ideas to be supported by the works of screendance

scholars Vitaglione, Arlander, Walon, Kwon and Rosenberg, and, in turn, enabling me to contribute to existing discourse of art works that engage with water and bodies.

Looking to the works of various contemporary artists such as Viola, Yokonami, Vandekeybus and Punchdrunk, I was able to situate my techniques and processes used when filming and editing *su dansi* and how I approached water as a choreographic entity in the field. Through the act of making the film, I have demonstrated how water has dimensions, temporal and spatial qualities that are full of choreographic potential. Through cinematic techniques that are reflective of choreographic devices, I hope to have evoked a variety of imagery and sensations that embody the virtuosic nature of water and in doing so, highlight the 'dance' of water.

I believe that this research project *Dancing Elements*, has contributed to existing scholarly enquiry in the dance and film world. There is exponential opportunity for this research to continue exploring the cultural and ecological significance of water through the making of art. I believe artists will begin making art that calls to look back at our earth and how we engage with it. I am encouraged to continue thinking about and approaching dance making differently, so as to continue expanding my creative research and engagement with the broader dance landscape.



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## Appendix

Appendix 1: a comprehensive detailed pre and post production schedule detailing the rehearsal, filming, creative team meetings and editing sessions from the realisation of *su dansi* in February to its showing in October 2019.

### Pre-Production Schedule

<b>WEDNESDAY 17 APRIL // TEAM MEETING 01</b>					
<b>CALL TIME</b>	<b>FINISH</b>	<b>TOTAL</b>	<b>PERSONNEL</b>	<b>LOCATION</b>	<b>ACTION</b>
12:30PM	1:30PM	1 HR	ALL [COMPULSORY]	WAAPA, ECU	TEAM MEETING 01 Items on agenda: <ul style="list-style-type: none"> <li>▪ Expression of interest to cast and crew</li> <li>▪ Project outline</li> <li>▪ Creative ideas, open discussion</li> <li>▪ Terms and conditions, safety protocol</li> <li>▪ Funding</li> </ul>

<b>SUNDAY 05 MAY // REHEARSAL 01 // FIRST STAGE CREATIVE DEVELOPMENT</b>					
<b>CALL TIME</b>	<b>FINISH</b>	<b>TOTAL</b>	<b>PERSONNEL</b>	<b>LOCATION</b>	<b>ACTION</b>
10:00AM	1:00PM	4 HRS	ARTISTIC DIRECTOR & CAST	Point Walter Sand Bar	<ul style="list-style-type: none"> <li>▪ Play and experimentation with water</li> <li>▪ Development of improvisation states – gesture, skin, splash, walking</li> </ul> DISCOVERIES <ul style="list-style-type: none"> <li>▪ Slow motion, close up</li> </ul>

<b>THURSDAY 13 JUNE // TEAM MEETING 02</b>					
<b>CALL TIME</b>	<b>FINISH</b>	<b>TOTAL</b>	<b>PERSONNEL</b>	<b>LOCATION</b>	<b>ACTION</b>
3:00PM	4:00PM	1 HR	ALL [COMPULSORY]	WAAPA, ECU	TEAM MEETING 02 Items on agenda: <ul style="list-style-type: none"> <li>▪ Discuss project // further creative ideas <span style="float: right;">42</span></li> <li>▪ Mitigate schedule issues</li> <li>▪ Plan for upcoming shoot, travel information [car-pooling] etc.</li> </ul>

<b>THURSDAY 01 AUGUST // TEAM MEETING 03</b>					
<b>CALL TIME</b>	<b>FINISH</b>	<b>TOTAL</b>	<b>PERSONNEL</b>	<b>LOCATION</b>	<b>ACTION</b>
3:00PM	4:00PM	1 HR	ALL [COMPULSORY]	WAAPA, ECU	TEAM MEETING 03 Items on agenda: <ul style="list-style-type: none"> <li>▪ Logistics, cars, travel to location</li> <li>▪ Schedule // confirm/ change dates</li> <li>▪ Creative // shots, costuming, choreography,</li> <li>▪ Source a composer and editor</li> <li>▪ Other // \$, exhibition/ showing</li> </ul>

**FRIDAY 02 AUGUST // LOCATION  
SCOUT SERPENTINE FALLS**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
9:00AM	10:00AM	1 HR	Choreographer, director, crew	Serpentine Falls	LOCATION SCOUT Plan, mitigate problems/risk Possible areas at Serpentine: - Main Falls - Under vehicle access bridge - Kitty walk trail above main falls

Production Schedule

**SUNDAY 04 AUGUST // Film Shoot  
01 // SERPENTINE FALLS**

■ TIME REQUIRED 6:00AM-12:30PM

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
6:00AM	7:00AM	1 HR	CAST & CREW	Serpentine Falls	Travel to location
7:00AM	7:30AM	½ HR			Hike to location Dancers: warm up & rehearsal Crew: set up
7:30AM	9:00AM	1 ½ HRS			Shoot material
9:00AM	9:30AM	1/2HR			BREAK
9:30AM	11:00AM	1 ½ HRS			Shoot material
11:00AM	11:30AM	½ HR			WRAP Serpentine Shoot Pack up, debrief
11:30AM	12:30PM	1 HR			Drive back to Perth

CALL SHEET  
su dansi

0405133032

DIRECTOR: Jacob Morgan De Laine PRODUCER: Jo Omodel, Michael Breeze

PRODUCTION OFFICE:  
0405133032 and 94484281

Police: 000 Fire:000 Weather: Mostly cloudy 12-degree Celsius Ambulance:000  
AFTER HOURS / WET WEATHER: 0405133032  
ON SET MOBILE: 0405133032

UNIT+LX: 07:00am  
MAKEUP: NA  
WARDROBE: 7:00am  
CREW: 7:00 am

SUNRISE: 7:04 am FORECAST: Mostly cloudy 12-degree Celsius Precipitation: 90% Wind: 15 KMPH  
Humidity: 67%  
SUNSET: 5:41 pm

SNACK: Michael Breeze  
BREAKFAST: 9:00am  
EST. WRAP: 11:30am  
SCHEDULED O/T: NA  
PAGES: ALL

LOCATION: 100 Falls Rd, Serpentine WA 6125

CONTACT:

0405133032 (Michael Breeze) 9290 6135  
(Rebecca Hamilton) 0437 030 125  
(Danielle Swapstone Acting Senior Ranger – Serpentine National Park)

IMPORTANT NOTES: Please bring a spare pair of shoes and clothes that are water proof.

SCENE: ALL	D/N: Day	SET: 100 Falls Rd, Serpentine WA 6125	M/U/NA	ON
PAGES: ALL	INT/EXT: EXT	SYNOPSIS: Dance film.	CHARACTERS: WAAPA Dancers	P/U/NA W/R/NA SET: 7:00am

ESTIMATED WRAP: 11:30 am

NOTES: Please bring a spare pair of shoes and clothes that are water proof.

LOCATION / UNIT NOTES:

Toilets: There are toilets on site however they may be far away from where we are shooting.

Unit base: 100 Falls Rd, Serpentine WA 6125/ BBQ Area  
Catering: Michael Breeze

DIRECTIONS FROM PRODUCTION OFFICE: Be careful. Use time wisely.  
Be careful of water and camera equipment.

EXTRA EQUIPMENT: See Jacob Morgan De Laine.

SOUND EFFECTS: See Jacob Morgan De Laine

PARKING: 100 Falls Rd, Serpentine WA 6125

ART DEPARTMENT NOTES: See Jacob Morgan De Laine.

LX / SPECIAL EFFECTS: See Jacob Morgan de Laine STUNTS/ SAFETY:  
See Michael Breeze.

WARDROBE/MAKEUP: See Jo Omodel.

CAST TRANSPORT: 0405133032

Character	Actor	Pickup time	M/U/W/R

**WEDNESDAY 07 AUGUST // Team  
Meeting 04**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
10:30AM	11:30AM	1 HR	Artistic director, director, editor	WAAPA, ECU	Footage review Begin cut and edit of footage

**FRIDAY 16 AUGUST // Meeting with composer**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
11:00AM	11:30AM	½ HR	Artistic director & composer	WAAPA, ECU	Discuss development of score Sounds, ideas

**TUESDAY 20 AUGUST // Meeting with editor**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
12:00PM	1:00PM	1 HR	Artistic director, editor, director	WAAPA, ECU	Discuss development of editing Score, flow, sequencing, colour correction, discuss slow motion

**THURSDAY 22 AUGUST // Team Meeting 05**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
2:30PM	3:30PM	1 HR	Artistic director, producer, director, crew	WAAPA, ECU	Mitigate weather issues Location ideas

**SUNDAY 01 SEPTEMBER // Film Shoot 2 METTAMNS POOL**

- TIME REQUIRED 7:00AM >9:00AM SUNDAY 01 SEP
- Contingency/ thunderstorms: Sunday 15 September

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
7:00AM	CALL TIME		CAST & CREW	Mettams Pool	CALL TIME Arrive at Mettams Pool
7:00AM	7:30AM	½ HR			Dancers: warm up & rehearsal Crew: set up
7:30AM	8:30AM	1 HR			Shoot material [pending lighting/ water temperature]
8:30AM	9:00AM	½ HR			WRAP Film Shoot 2 Pack up, debrief

Police: 000 Fire:000 Weather: Rain 15-degree Celsius Ambulance:000 Hospital:000

**CALL SHEET**  
su dansi

**Production credits**

ARTISTIC DIRECTOR: Jo Omodel  
DIRECTOR: Jacob Morgan De Laine PRODUCER: Jo Omodel, Michael Breeze

PRODUCTION OFFICE:  
0405133032 and 94484281

AFTER HOURS / WET WEATHER: 0405133032  
ON SET MOBILE: 0405133032

UNIT+LX: 07:00am  
MAKEUP: NA

WARDROBE: 7:00am  
CREW: 7:00 am

SUNRISE: 6:34 am FORECAST: Rain, 15 degrees Celsius

SNACK: Michael Breeze

SUNSET: 5:59 pm

BREAKFAST:  
10:00am EST.  
WRAP: 10:00am

LOCATION: 331 W Coast Dr, Trigg WA 6029 SCHEDULED D/T: NA PAGES: ALL

CONTACT: 0405133032 (Michael Breeze)

**IMPORTANT NOTES:** Please bring a spare pair of shoes and clothes that are water proof.

SCENE: ALL	D/N:	SET: 331 W Coast Dr, Trigg WA 6029	M/U/NA	ON
PAGES: ALL	Day	CHARACTERS: WAAPA Dancers	P/U/NA	W/R: NA SET: 7:00am
EXT	INT/EXT	SYNOPSIS:		
		EXT		Dance film.

ESTIMATED WRAP: 10:30 am

**NOTES:** Please bring a spare pair of shoes and clothes that are water proof.

**LOCATION / UNIT NOTES:**

Tickets: There are tickets on site however they may be far away from where we are shooting.  
Unit base: 331 W Coast Dr, Trigg WA 6029  
Catering: Michael Breeze

**DIRECTIONS FROM PRODUCTION OFFICE:** Be careful. Use time wisely. Be careful of water and camera equipment.

**EXTRA EQUIPMENT:** See Jacob Morgan De Laine.

**SOUND EFFECTS:** See Jacob Morgan De Laine

**PARKING:** Mettams Pool

**ART DEPARTMENT NOTES:** See Jacob Morgan De Laine.

**LX / SPECIAL EFFECTS:** See Jacob Morgan de Laine  
**STUNTS/ SAFETY:** See Michael Breeze.

**WARDROBE/MAKEUP:** See Jo Omodel.

**CAST TRANSPORT: 0405133032**

Character	Actor	Pickup time	M/U+W/R

**MONDAY 16 SEPTEMBER // Film  
Shoot 3 METTAMS POOL**

- TIME REQUIRED 7:00AM > 9:30AM Monday morning
- Contingency???

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
6:30AM	CREW CALL TIME		CAST & CREW	Mettams Pool	CREW CALL TIME Arrive at Mettams Pool
7:00AM	CAST CALL TIME				CAST CALL TIME Arrive at Mettams Pool
7:00AM	7:15AM	15MINS			Dancers: warm up & rehearsal Crew: set up
7:15AM	8:00AM	45 MINS			Shoot pickups material -- Kaifu
8:00AM	9:00AM	1 HR			Shoot underwater material – Harry
9:00AM	9:30AM	½ HR			WRAP Film Shoot 3 Pack up, debrief

Post Production Schedule

**WEDNESDAY 18 SEPTEMBER // Edit  
Session**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
2:00PM	3:00PM	1 HR	Artistic director, editor	WAAPA, ECU	Review of all footage Trim footage Discuss sequencing, piecing together the puzzle Discuss intention

Police: 000 Fire:000 Weather: Cloudy 13-degree Celsius Ambulance:000 Hospital:000

**CALL SHEET**  
su danti

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**PRODUCTION / SYNOPSIS**

DIRECTOR: Jacob Morgan De Laine/Jo Omodel PRODUCER: Jo Omodel, Michael Breeze PRODUCTION OFFICE: 0405133032 and 94484281

AFTER HOURS / WET WEATHER: 0405133032 UNIT+LX: 06:30am  
ON SET MOBILE: 0405133032 MAKEUP: NA  
WARDROBE: 6:30am  
SUNRISE: 6:15 am FORECAST: Cloudy 13 degree Celsius. CREW: 6:30 am  
SUNSET: 6:09 pm SNACK: Michael Breeze  
BREAKFAST: 10:00am EST.  
WRAP: 10:30am

LOCATION: 331 W Coast Dr, Trigg WA 6029 SCHEDULED D/T: NA PAGES: ALL  
CONTACT: 0405133032 (Michael Breeze)

**IMPORTANT NOTES:** Please bring a spare pair of shoes and clothes that are water proof.

SCENE: ALL: 2/10 Day, SET: 331 W Coast Dr, Trigg WA 6029 M/U/NA ON  
PAGES: ALL INT/EXT: SYNOPSIS: CHARACTERS: WAAPA Dancers P/U/NA W/R: NA SET: 6:30am  
EXT: Dance film  
ESTIMATED WRAP: 10:30 am

**NOTES:** Please bring a spare pair of shoes and clothes that are water proof.

**LOCATION / UNIT NOTES:** DIRECTIONS FROM PRODUCTION OFFICE: Be careful. Use time wisely.  
Toilets: There are toilets on site however they may be far away from where we are shooting. Be careful of water and camera equipment.  
Unit base: 331 W Coast Dr, Trigg WA 6029 Catering: Michael Breeze  
EXTRA EQUIPMENT: See Michael Breeze.  
SOUND EFFECTS: See Jo Omodel.

PARKING: 331 W Coast Dr, Trigg WA 6029 LX / SPECIAL EFFECTS: See Jo Omodel.  
ART DEPARTMENT NOTES: See Jo Omodel. STUNTS/ SAFETY: See Michael Breeze.

WARDROBE/MAKEUP: See Jo Omodel.

CAST TRANSPORT: 0405133032

Character	Actor	Pickup time	M/U/W/R

**WEDNESDAY 25 SEPTEMBER // Edit  
Session**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
2:00PM	3:00PM	1 HR	Artistic director, editor	WAAPA, ECU	Choreography of footage Structure Musicality Intention

**SATURDAY 12 OCTOBER // Edit  
Session**

CALL TIME	FINISH	TOTAL	PERSONNEL	LOCATION	ACTION
6:30PM	9:30PM	3 HRS	Artistic director, editor	WAAPA, ECU	Complete film Colour grade Final touches