

Choreographing The Archive: Image Gallery

This electronic gallery proposes a collection of stills from artists who work with archival photographs and footage. The initiative was born from the desire to include international artists who were unable to contribute an article for diverse reasons (language barrier, time constraints, etc.) and to highlight the visual evolution of one particular strand of screendance creation that focuses on choreographing and working with found and archival footage. The film stills featured in this gallery continue to expand upon an approach that was first recognized in screendance several decades ago via David Hinton's archival compositions and his later collaborations with Rosemary Lee and Siobhan Davies. The gallery, coordinated by guest editors Marisa Hayes and Luisa Lazzaro, includes artists who explore diverse notions of found gestures, found footage, family archives, contemporary news footage, as well as historic archival images.

The artists and films included are:

Les Robes Papillons (Butterfly Dresses, 2021, France) by Camille Auburtin

Goodbye Love (UK, 2014), and *To Be Continued (2020)* by Becky Edmunds

That Elusive Balance (2021, Italy) by Salvatore Insana

Fatherland (2018, UK) by Stuart Moore and Kayla Parker.

Fuori Programma (Unscheduled, 2016, Italy) by Carla Oppo.

Series Toute la misère du monde (All the Misery in the World, France, 2015-2019)
by Franck Boulègue

Tango Brasileiro (UK/Brazil, 2014) by Billy Cowie and Gabirela Alcofra

Dance Number 6 (1984-85) by Raphael Montañez Ortiz

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***Les Robes Papillons (Butterfly Dresses)*, France, 2021, by Camille Auburtin**

A film that merges what the director/choreographer refers to as three distinct types of archives. **Archives of the present** include digital images filmed between 2007 and 2012 that capture Auburtin's grandmother's final years in a medical center for people living with Alzheimer's. These images trace the family's personal interactions through touch, movement and spoken language. **Photographic archives** are used in the film to capture earlier moments between grandmother and granddaughter, offered by the filmmaker as a subjective recollection of her childhood memories. **Super 8 and video archives** were filmed in the 1960s-1980s by Auburtin's grandfather, as well as by the families of the dance students who studied with Auburtin's grandmother, a former ballerina. For the artist, these images are links to the past, to our own memories of family, but were also conceived as choreographic compositions that draw on the dance within the frame, the movements of the camera, and the choreography that emerges through editing. In combining these different approaches to archives, the artist creates a subtle and sensorial tribute to her grandmother who lives on in the memories and bodies of those she loved and taught. Via an intimate portrait of family, *Les Robes Papillons* offers a universal reflection on multiple approaches to transmission and archives, including personal memory, the body as an archive, as well as visual archives. Film trailer: <https://vimeo.com/474678046>



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Goodbye Love, UK, 2014, a film by Becky Edmunds

A personal family archive film.

Available to watch at: <https://vimeo.com/151298203>



***To Be Continued* (2020) by Becky Edmunds**

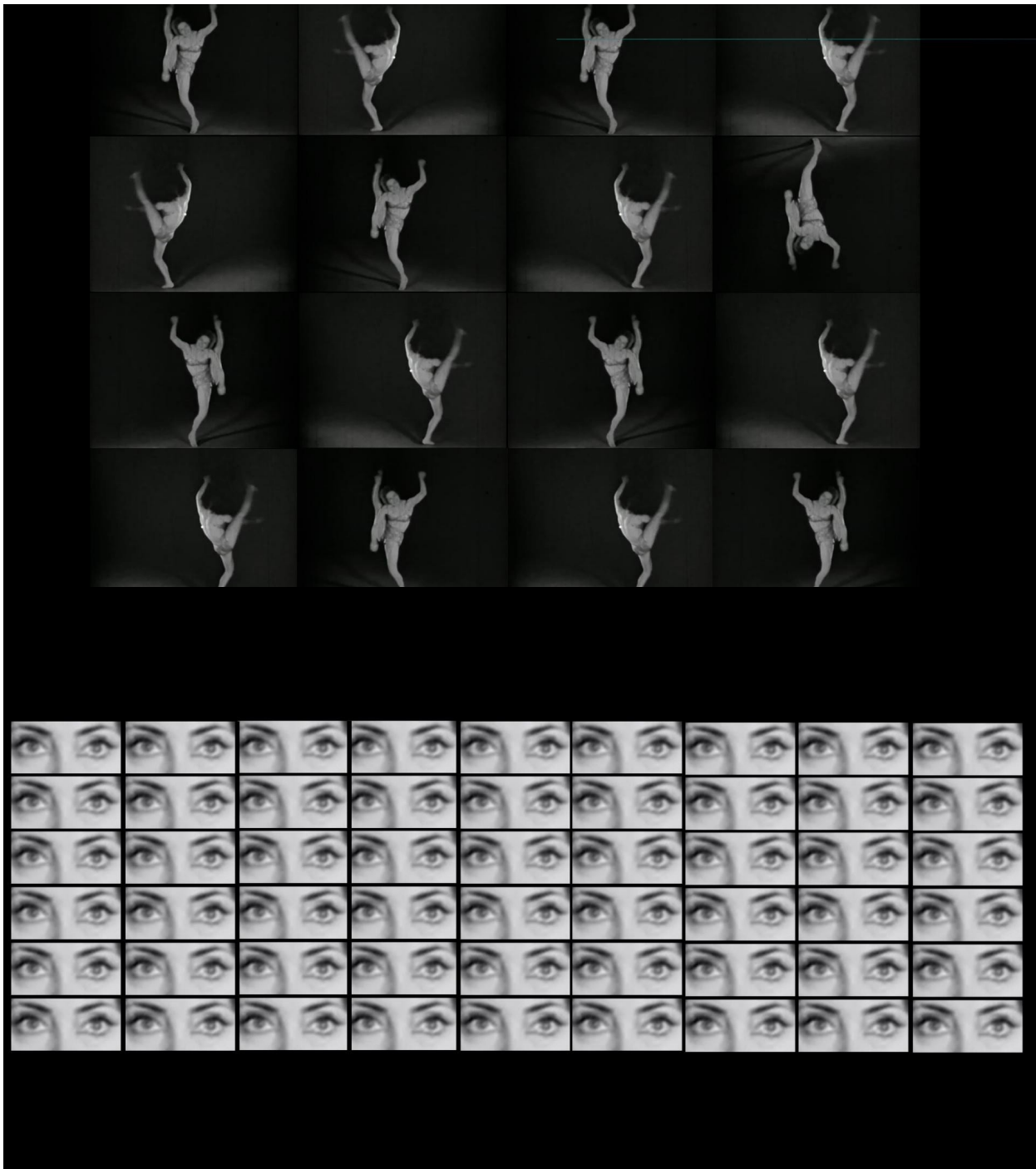
To Be Continued is a 27 episode web series, based on the stories told in a collection of journals that were found in a pile of rubbish.

Written by a man called Dick Perceval, the journals cover the years 1925–1976. They vividly detail his life in Berlin in the 1920s, his work as a journalist and frustrated author, and the extraordinary events that brought him to work at Bletchley Park in WW2. They record the turbulence of his first marriage and hint at dark secrets. They tell of love, loss, loneliness, ambition and disappointment.

To Be Continued brings this story to life using archive footage. A cast of hundreds is drawn from old Hollywood films, public information broadcasts, cine club creations and home movies to deliver the extraordinary story of the life of an ordinary man.

To Be Continued is made in partnership with Screen Archive South East and is funded by Arts Council England. Made in collaboration with Gerard Bell and Scott Smith. Available to view at www.tobecontinued.online

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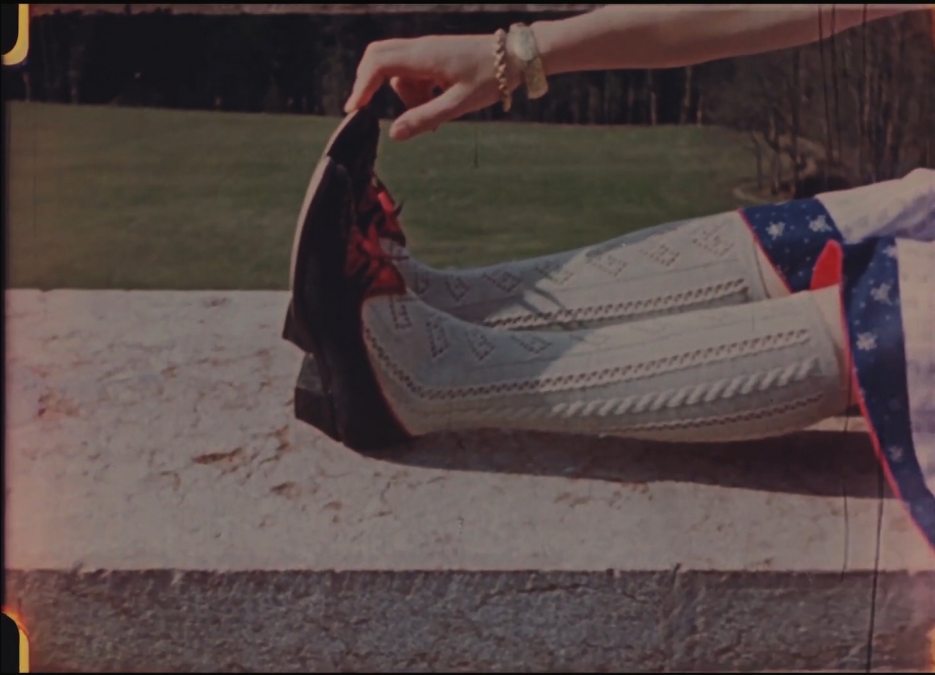


***That Elusive Balance* by Salvatore Insana (Italy), 9'40", 2021,
footage from Eva Braun 16mm reels**

Salvatore Insana writes: "The best days are made of elusive balances, of subliminal happiness, inexorable. Can the search for happiness be anything other than the search for balance? Happiness is made of eyes that feel observed, of eyes that see each other again, of eyes that discover for the first time. Happiness is in the eyes of those who discover who we were, how we were. But what is its rhythm, what is its speed? What is its movement? When is an image happy? And when, thinking back to Chris Marker, can what we see suggest to us the image of happiness? How many frames do you need to be happy? And how many do you need to show happiness? How many frames do you need to accumulate in order not to lose your smile? Happiness as the fruit of retinal persistence. Is what remains what makes you happy? Can happiness be grasped? Can it be held back? What happens when the happiness of the individual collides with the happiness of others? This unconscious joy, happiness of the encounter between two frames, imperceptible as something that always escapes."

Trailer: <https://vimeo.com/504489161>

Website: [http://www.dehorsaudela.com/p/aporieoutdoor.html?
fbclid=IwAR1PV2iXFP174iF_ek5pyQaj0UdIX9I1evRSuPX-wM5YPWod5hbvS17b52E](http://www.dehorsaudela.com/p/aporieoutdoor.html?fbclid=IwAR1PV2iXFP174iF_ek5pyQaj0UdIX9I1evRSuPX-wM5YPWod5hbvS17b52E)







***Father-land* (2018) by Stuart Moore and Kayla Parker**

Autoethnographic Memory Archive

Father-land (2018) is a 20-minute essay film made collaboratively by Stuart Moore and Kayla Parker through an artist research residency hosted by the Nicosia Municipal Arts Centre (NiMAC) in Cyprus. The story of Nicosia unfolds through a montage of views of the fractured landscape of the Buffer Zone and its accompanying ambient soundscape, as the voices of two unseen narrators share their recollections as children with fathers who served with the Royal Air Force (RAF) on the island and reflect on images of conflict and the legacies of colonialism, occupation and the Cold War. *Father-land* creates an autoethnographic memory archive that brings together the personal and the political in these post-Brexit and increasingly unstable times.

Father-land (2018) Directed by Stuart Moore and Kayla Parker. UK: Sundog Media. 4K film, 20min colour, stereo sound. The film can be viewed here: <https://vimeo.com/301493003>

Father-land won the 2020 British Association of Film, Television and Screen Studies (BAFTSS) Practice Research Award.

MOORE + PARKER

Artists Stuart Moore and Kayla Parker's collaborative films explore the interplay in landscape film-making between place and memory. Their ethical practice embraces environmental and ecological themes at the intersection of post-industrial landscape and climate emergency. Recent exhibitions include, Undercurrents (Crisp-Ellert Art Museum, Florida, forthcoming), Carbon-Borders-Voices (UK), Loss (ArtP kunstverein, Vienna), Contemporary Art Ruhr (Germany), and Strangelove (UK). They recently completed the short 16mm film poem, *The Other Side Now*, in collaboration with the writer and academic, David Sergeant, commissioned for the Sustainable Earth Institute's Creative Associates programme.



Image A-03 I was running along the back streets with my friend who's a Cypriot boy... ah, whose name I can't remember now. I was about seven... and he took me to visit his grandmother who used to process...



Image A-04...carobs in a caravan, a little old caravan. And she let us taste the carob syrup. That's one thing that's always stayed with me - the taste of the carob syrup...



Image B-10 *the call to prayer continues and fades away*
It's quite a strange feeling with the Buffer Zone, and thinking about my father coming here several times with the RAF.



Image B-13 but something which you're not really experiencing, you're just... beside it. So, you're without experience.

***Fuori Programma* (Italy, 2016) by Carla Oppo**

Fuori Programma is a short archive film by Carla Oppo, which won the Premio Zavattini in 2016.

Summer camps in the 1950s: a child's magic tricks entertain his camp friends. A mature voice recalls and travels through memories: games, duties, expectations, adults' intrusions into the youthful and juvenile universe. An intimate account of a holiday that lasts until memories lose their solidity and become onirical, liquid and free.

Images from Archivio Audiovisivo Del Movimento Operaio e Democratico (Audiovisual archive of the labour and democratic movement)

Available to view at [Premio Zavattini | Fuori Programma di Carla Oppo](#)





Toute la misère du monde (All the Misery in the World, France, 2015-2019) by Franck Boulègue

In a series of short videos, Franck Boulègue began exploring news and historic archival footage in response to the European migrant crisis, which erupted in 2015 as a result of the civil war in Syria and other acts of violence worldwide. Against the backdrop of multiple waves of asylum seekers braving extreme conditions to reach the European Union, the artist created his video works for an exhibition dedicated to the organization Reporters without Borders as a call to action, asking European governments to open their borders to refugees. His videos often feature politicians in public televised speeches. Using repetition and modified speeds, as well as large blocks of text, the artist explores the gestures and absurd phrases that public figures employ to justify their anti-immigration policies. The same series also explores found footage from uncredited advertisements and educational films that address the theme of borders and movement. The video series takes its title from a highly mediatized phrase made famous by the former French prime minister Michel Rocard, “France cannot accommodate all the misery in the world,” which became the subject of one of the series’ installments.

The series is available to watch on Numeridanse.TV:
<https://www.numeridanse.tv/videotheque-danse/toute-la-misere-du-monde?s&fbclid=IwAR1lym6nkdXtvY-D4uxXLugsutlL06IWamFqhU-Sg61YEkui70Z7O80BmF0>





Tango Brasileiro (UK/Brazil, 2014), by Billy Cowie and Gabriela Alcofra

Tango Brasileiro is a three-minute film directed and choreographed by Billy Cowie and Brazilian artist and dancer Gabriela Alcofra, commissioned by UK Channel 4 TV and Brazilian TV in 2014. The work uses digital technology to superimpose contemporary live footage of dancer Gabriela seamlessly onto archive film from 1930's Rio de Janeiro.

The piece takes on a classic Recitative/Aria structure where in the first section, the young Gabriela explains in the form of a poem how she can stop time simply by saying the word Now, much to the distress of her little friends.

Link to view film online: <https://www.youtube.com/watch?v=zgseBin6ThQ>



Dance Number 6 (USA, 1985), by Raphael Montañez Ortiz

Starting in 1985, Montañez Ortiz began a series of what he calls "digital/laser/videos"; he has made a large number of these "arresting, provocative and suggestive" works (Scott MacDonald). He selects excerpts of commercial films on laser disc, which he deconstructs with the help of a computer program installed on one of the first Apple models. Using a joystick, he experiments with cutting up the seconds of action of his choice and moving them back and forth at different speeds, while also modifying the sound. He manipulates these sequences as many times as necessary until the result is ready to be fixed on video tape.

This approach to found footage is experimental not only in aesthetic terms. As the artist distorts a scene's temporal structure, he also deconstructs the cultural canons which are proper to cinema; he also does this, to some degree, to political ends, as he denounces colonialism, capitalism and patriarchy in Western society.

Dance Number 6 is part of a 27'00 film *Dance Number 1-6* available to rent at: <https://lightcone.org/en/film-3211-dance-number-1-6>





