

**Screendance: State of the Art 2**  
**Curating the Practice/Curating as Practice**

Dates: July 10 – 13, 2008

Conference Location: American Dance Festival

Duke University, Durham, North Carolina

Deadline for Submissions: April 11, 2008

This conference is the second hosted by ADF in a series designed to facilitate an ongoing discussion among both makers and scholars of screendance and any others interested in the overlaps of dance and media. It is also intended to help build, strengthen, and define an international screendance community.

As the field becomes more popular and we welcome new festivals of screendance around the globe, how festivals are programmed becomes more and more important. Festivals are the conduit through which most people are able to view screendance, though it is often unclear how a festival builds its public programs. Is there a jury, an individual curator? What is the difference between a curated or juried screening and one that is “programmed” and what are the concerns of each?

This conference is intended to create a platform for discussing the nature of curatorial practice and its relationship to screendance, as well as its function in creating a forum for criticality. Curating comes from an art model in which an individual or group attempt to create meaning from a group of artworks, a product of the relationship of one object or image or film to another. Curating dance film and video is a way of constructing narratives about the field of screendance that may be otherwise invisible or absent. It is also a way to interrogate individual works of screendance, collective, individual or group practice, and to actively shape and comment upon the field in general. Yet it seems that curating, in its truest sense, is largely absent from the screendance festival circuit and from screendance exhibition in general. Curating creates a foundation for criticality as it frames and groups individual works around issues of content or form or other myriad concerns. Thus, the possibility of a critical dialog is amplified through active curatorial practice. Curating and criticality are linked and synergistically contribute to an elevated discussion about meaning, purpose, form and content in the field of screendance.

Having been at the forefront of modern dance since 1934, the ADF is a fitting host for the *State of the Art* conference. Dating back to the Dance for Television workshops that began in 1973, the ADF has consistently facilitated experiments in dance and screen media, including the production of the Emmy award-winning documentary series *Free to Dance* which aired nationally on PBS in 2001. For over a decade, the ADF has hosted Dancing for the Camera, an international festival of film and video dance. The 13<sup>th</sup> annual Dancing for the Camera Festival will coincide with *State of the Art 2* and will feature juried works in four categories: works choreographed for the camera, documentary productions, experimental work and student work.

The ADF collaborates with Douglas Rosenberg, a video dance-maker and Professor of Art at the University of Wisconsin-Madison, to facilitate an in-depth look at the state of the art of screendance. Mr. Rosenberg served as the director of the ADF’s video archival program for a

decade and is the founder and director of ADF's Dancing For the Camera Festival, which he continues to direct.

### **Submission of Papers**

The conference welcomes the submission of papers and presentations that address issues of curating and its relationship to screendance. For papers, please submit an abstract of no more than 250 words along with a short bio.

Possible topics may include (but are not limited to):

- What responsibilities do programmers and directors of screendance festivals have in regard to defining the field?
- Curating as critical thinking.
- What part might curators play in creating intelligent and thoughtful programming that articulates a distinct point of view that sets one festival apart from another?
- What does it mean to curate a program of dances for the screen?
- What historical precedents are there to be found in fine art or experimental cinema models?
- Curating as historical document.
- Curating as writing: does an articulately curated program function as a text for understanding the form?
- How might curating shape a dialog about entertainment and the relationship of media to dance?
- What might curated programs allow for that programs chosen by other means might not?
- Curating as a model for criticality.
- What kind of topics might be suggested as curated programs and what might those topical programs address?
- How might curating help to enunciate genres in the field?

### **Curated Programs**

Additionally, we welcome proposals for curated programs. Proposals must be accompanied by a short (500 words or less) abstract on the point of view of the curated program, i.e. what is the purpose of the proposed grouping of works, what issues are raised by the grouping, etc. Proposals should specify the name of each film included in the curated program, as well as its running time and contact information, including the producer/director's name, email, and

phone number. Films submitted with proposals should be on DVD (NTSC), VHS (NTSC or PAL), Beta-SP, or mini-DV.

The total running time of each curated program should be no longer than 60 minutes.

Please note that it is the responsibility of the curator to secure all permissions and releases necessary for the curated programs to be screened at the ADF. The curator is also responsible for providing screening copies of the works to be shown (Beta-SP or mini-DV preferred) and ensuring that these are delivered to the ADF in advance of the conference. Curators must be present for the screening and be prepared to introduce it and to answer questions subsequently. If chosen, the abstract will be included in the program notes.

Please submit all proposals to [adf@americandancefestival.org](mailto:adf@americandancefestival.org), or via mail to:

ADF – State of the Art 2  
Box 90772  
Durham, NC 27708-0772

Deadline for receipt of proposals is April 11, 2008. All submissions must include a separate letter with the following information: name, affiliation, email address, and telephone number for the author or curator. Proposals sent via email should be saved as PDF attachments. All identifying information should be omitted from the proposal text for the purpose of blind review. Please specify audio/visual materials needed for the presentation. We can accommodate the following formats: Beta SP, mini-DV, DVD, and VHS.

### **How to Register for the Conference:**

All accepted presenters must register to participate in the *State of the Art 2* conference. The registration fee will be waived for these individuals. Registration packages include:

	<b>EARLY DEADLINE</b>		<b>FINAL DEADLINE</b>	
	<b>May 12, 2008</b>		<b>June 27, 2008</b>	
	<u>Student</u>	<u>Individual</u>	<u>Student</u>	<u>Individual</u>
1) <i>State of the Art</i> only	\$100	\$175	\$140	\$215
2) <i>State of the Art</i> plus ADF performance	\$135	\$210	\$175	\$250
3) ADF performance only (Available to presenters only)	\$35	\$35	\$35	\$35

Participants are encouraged to register before May 12 in order to qualify for the lower rate. Registration forms are available at [adf@americandancefestival.org](mailto:adf@americandancefestival.org). ADF students and other members of the ADF community may attend the conference free of charge.

All questions about the conference and the submission and registration processes should be directed to [adf@americandancefestival.org](mailto:adf@americandancefestival.org). Please visit [www.americandancefestival.org](http://www.americandancefestival.org) for more information about the *State of the Art 2* conference.