



Mana Contemporary Body + Camera Festival

Mana Contemporary Chicago, in Partnership with Chicago Dancemakers Forum and Montom Arts Announces Programming for First Annual Mana Contemporary Body + Camera Festival, May 20 & 21, 2017.



Claudia Hart, *The Dolls*, 2015. Photo: Kurt Hentschlagner

FOR IMMEDIATE RELEASE,
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Mana Contemporary Chicago, in Partnership with Chicago Dancemakers Forum and Montom Arts announces programming for the first annual Body + Camera Festival. The festival will feature over 40+ short films by emerging and established artists from around the world, that explore the intersection between the body and the moving image. The works will be presented over two days as short programs, installations and special live presentations. Programs will be free and open to the public but require a ticket available by advance reservations through Eventbrite. Space is limited. For each program, we will be collecting donations to support Chicago Dancemakers Forum's artist grants.

The festival is designed to provide audiences with a broad spectrum of perspectives from artists making contemporary works in the fields of experimental, dance and performance film. With the addition of special screenings and artist talks surrounding the main program, Body + Camera hopes to engage filmmakers and audiences alike in discussion around the festival's themes.

This year, the 40+ films were carefully selected with guidance from a jury of valued members of the performance and film community and curated into five unique programs and installations drawn from over 250 submissions from across the globe. Complete festival schedule and links to press screeners are available here. "We have assembled a slew of incredibly engaging, diverse films that we can't wait to share," says Director, Programming & Partnerships Molly Feingold, "Our goal is to present works that push traditional mediums to their edge and expand the ongoing conversation about the nature of the body in contemporary society".

Festival Highlights and Special Programs Include:

20+ national and international films that will be screened over three feature programs

LATE NITE PROGRAM

Hosted by Glamhag (Molly Hewitt) will screen nine films with content for more 'mature audiences' Must be 21 to attend.

FAMILY PROGRAM AND INDOOR PICNIC

A program of five short films has been curated for a family audience and will incorporate an interactive family activity. Recommended for ages 8+ Audience members are invited to bring a picnic to enjoy during the screening.

Special Screenings and talks with local artist Rashayla Marie Brown and Mana Artist in Residence Leonard Suryajaya.

All films will be shown at:

Mana Contemporary Chicago
2233 S Throop St.
Chicago, IL 60608
**ENTRANCE ON EAST SIDE OF BUILDING

Programs will be free and open to the public, but require a ticket available by advance reservations through Eventbrite. Space is limited. Last minute seating will be available on the day of each event depending on availability.

Body + Camera Festival Program Schedule

May 20, 2017
1:30–10:30PM

May 21, 2017
12–4:30 PM

Body + Camera Festival Installations



Hilla Ben Ari, *Rethinking Broken Lines–A Tribute to Heda Oren*, 2017

May 20, 2017–August 31, 2017
5th Floor Cafe, 4th Floor, and Lobby Exhibition Space

HILLA BEN ARI

Rethinking Broken Lines–A Tribute to Heda Oren (Israel)
Rethinking Broken Lines–A Tribute to Heda Oren by Hilla Ben Ari is based on the artist's comprehensive research into the work of veteran Israeli choreographer Heda Oren (1935-2008). Through this dialogue she draws out possible genealogies of proximity and difference, affinity and tension between genders and generations as expressed in the relationship between the feminine body and its locus of action. Curator: Tal Yahas

JOCELYN COTTENCIN

Monumental (France)

Monumental is a project conceived both as a film and as a performance. Monuments, architecture, statues, and works of art are the basis of a visual score interpreted by a group of 12 choreographers, in accordance to a space and temporal constraints defined. The film stimulates the question of the transmission and reception of images. Through statuary, architectural heritage, and works in public spaces, the project displaces the notions of figure, narrative and form. Each selected monument is decoded and restored by actions, movements and displacement.

SOFIA PANCUCCI-MCQUEEN & ANOUSKA SAMMS,
The Baths (United Kingdom)

Made by two female filmmakers, *The Baths* explores masculinity in a unique setting—a male steam baths in London's East End—and invites us to observe often unseen cultural traditions and social interactions. As

the film unfolds, the transcultural nature of the baths is revealed – while each group of men may at first sight appear separate from one another, it becomes clear that in sharing the same space they are also sharing wider cultural histories.

Public Reception and Installation Viewing

May 20, 2017
5th Floor Cafe, 4th Floor, and Lobby Exhibition Space
1:30–2:30PM

Dissection



Sefer Memişoğlu, *Breeze*, 2011

May 20, 2017
High Concept Labs, 4th Floor
2:30–3:30PM

Seven films that examine the parts that make up the whole.

SIMON FILDES

Six Solos (United Kingdom)

Six Solos: Individual performances or communal expression? We can become more than the just the sum of our parts if we come together.

SEFER MEMIŞOĞLU

Breeze (Netherlands)

In the era of digital images, virtual reality and its pixel-based structure is associated with propagation and production systems of consumer culture. *Breeze* explores the dynamics between the subjective mind and the collective memory.

DAPHNA MERO

Migration (New York, USA)

A hybrid experimental piece that integrates dance and the choreography of space within the structure of narrative film. The film portrays immigration as a dehumanizing process executed by an indifferent bureaucratic machine. It follows a young immigrant woman, waiting her turn to see the bureaucrat in-charge of her case.

ALEX MYUNG

Ode to Footwork (Illinois, USA)

This short film was made to coincide with the publication of Kevin Coval's book of poetry *A People's History of Chicago*. Featuring dancer Litebulb from *The Era Footwork Crew* and a poem about black dance history by Coval, *Ode to Footwork* builds upon the work of *The Era Footwork Crew* to mix poetry, footwork dancing, and dance history through everyday contexts like a convenience store.

SIEGMUND SKALAR

Flicker (Netherlands)

A cinematic scenario situated in a suburban home suddenly starts to take a surreal turn. Three characters find themselves seemingly stuck in repetitive motions and dysfunctional behavior.

HANNAH WELEVER AND SUZANNAH LINNEKIN

Once a Week // All the Time, (Illinois, USA)

Once A Week // All the Time examines the concept of gender through our societal and biological relationship with blood and hair. The film explores the expectations of women in regards to these two natural human occurrences. The original intended viewing included the performer shaving her body on stage, in front of the projection with a bucket of soapy water and a disposable razor.

GARY ZHEXI ZHANG

The Kernel Process (United Kingdom)

The Kernel Process (2017) examines the material and metaphorical sensorium of the body. Imagining an excision of the sensory faculties, the narration dreams of subterranean architecture; skins and surfaces; lizards, latex and Bataille's infamous description of lingchi torture.

Reality Is Not Good Enough



Image courtesy of Rashayla Marie Brown

Screening and Artist Talk with High Concept Labs
Sponsored Artist, Rashayla Marie Brown, with her
Mother and Sister

May 20, 2017
5th Floor Classroom
4-5PM

Rashayla Marie Brown will co-present the short film chronicling their family in a pseudo-reality television project, *Reality Is Not Good Enough*. In a rare live appearance with her mother, Ann-Marie Hammond, and sister, Abrina Marie Matthews, Brown will discuss the ongoing challenges and triumphs of independent filmmaking as a family. Lauded as a breakout artist in New City and ARC Magazine, artist and scholar Brown manages a living studio practice across an extensive list of cultural production modes. Exploiting the role of the artist as both an agent and an object of desire, her work spans camera-based image-making; performance and social engagement/disruption; curation and installation; and theoretical writings infused with subjectivity and spirituality.

Incarnation



Gili Avissar, *PINK*, 2014

With a special live performance of *The Dolls*
by Claudia Hart.

May 20, 2017
High Concept Labs, 4th Floor
5:30-7PM

Seven films that explore embodiment in the confines of
our physical, emotional and imaginary worlds.

GILI AVISSAR
PINK (Israel)

Coloring remnants of previous installation works, as well as my own body. Hiding and discovering, inventing new shapes or destroying others. I use the color to delete/erase, as well as to unify and connect - the flesh of my body with that of my artworks.

WILLS GLASSPIEGEL
Inevitable Shift Fear (Illinois, USA)

This short experimental film was recently shown in conjunction with The Era's gallery opening *In the Circle* (2017 at The Hokin Project), where it was installed on several different screens in conversation with archival footwork documentaries, paintings and fine art photography and collage -- all oriented around the history and future of Chicago footwork, a local dance that has lasted nearly three decades in Chicago. The film was scored by South Side footwork music producer DJ Earl from the collective Teklife.

CLAUDIA HART

The Dolls (Illinois, USA)

The Dolls is a media ballet by Claudia Hart inspired by the philosophical idea of the “eternal return.” This is the notion that history endlessly renews itself through a process of decadence, decay and rebirth. To embody this, Hart has molded mathematical cycles into visual form, creating rhythmic, animated patterns from the historical heraldry of collapsed empires out of world history.

ELISABETH HOGEMAN

And You the Bell: Two Channel Motion Study (Illinois, USA)

And You the Bell encompasses a series of short narrative and experimental moving-image works centered around a single woman at home carrying out elements of her daily routine. Thinking of the camera and editing strategies as tools for research, this *Two Channel Motion Study* iteration tracks her repetition of habit, and explores her undulating relationship to her environment.

NISHAT HOSSAIN

45 minutes (Pennsylvania, USA)

The filmmaker instructs a man to stop her from leaving the film frame. Their performance unravels gender, sexuality, and intimacy.

J. MAKARY

This Is Where Wool Comes From (California, USA)

In conventional shearing, the shearer catches a sheep from the pen and removes its wool in a standardized set of movements designed to immobilize the animal to avoid marks and cuts. With a human being in place of a sheep, the choreography and mise-en-scène of *This Is Where Wool Comes From* brings transgender identity, womanhood, and the dynamics of sex to bear on intimate, physical material that is often seen as neutral in its farm context.

MAURICIO SAENZ

Casa Iceberg (Texas, USA)

Casa Iceberg explores the idea of displacement, both physical and mental, as a result of longing a renovated perspective on one's existence. The social isolation produced by a specific place evokes the need for movement and transformation to a territory that could revert such condition. This alludes to the allegory of a ship with the mission of displacing an iceberg as a space in the process of relocating as a result of an adverse situation.

CÉSAR VAYSSIÉ & BORIS CHARMATZ

LEVÉE (France)

The 24 dancers of the choreographic piece perform an extract of the show on top of a slag-heap in Germany. Filmmaker César Vayssié and choreographer Boris Charmatz filmed this never ending spiral with their on-board helicopter camera.

Chocolate Beard / Rupa / Lesser Than Three



Leonard Suryajaya, *Candyman*, 2016

Screening and Artist Talk with Mana Artist in Residence, Leonard Surjaya, in conversation with Frédéric Moffet

May 20, 2017

5th Floor Classroom

7:30–8:30PM

The program will feature a viewing of Leonard Suryajaya's recent trilogy of short films, *Chocolate Beard*, *Rupa*, and *Lesser Than Three*, followed by a conversation with the artist and Frédéric Moffet on his process and inspiration for the films. Suryajaya uses photography to test the boundaries of intimacy, community, and family. Many of Leonard's investigations are rooted in the particularity of his upbringing as an Indonesian citizen of Chinese descent, as a Buddhist educated in Christian schools in a Muslim-majority country, and as someone who departed from his family and his culture's definitions of love and family.

Transmutation



Young Joon Kwak & Kim Ye, *Where I Am My Own Other, Where My Mother Is Me*, 2017

Hosted by Glamhag

May 20, 2017

High Concept Labs, 4th Floor

9–10:30PM

Must be 21 to attend

Nine Films that flirt with the nature of sexuality, identity and the body.

AMBER BEMAK & NADIA GRANADOS,
Borderhole (Texas, USA)

Borderhole takes place on a mythical border area between Colombia and the United States. We investigate the relationship between North and South America through the lens of the American Dream and the illumination of multiple tensions in and around the border. The piece explores imperialism, globalization through pop music, the gender mutant in an international context, and the choreography of women's bodies in relation to sociopolitical and ecosystems.

JAN BRUGGER
By the Seaside (Illinois, USA)

In *By the Seaside*, the artist uses technology to transform herself into versions of the magician David Copperfield (circa 1992), his Assistant and Venus. When David severs the head of his Assistant they dance like serpentine while snakes slip in and out of her grotesque, severed head until it bounces off the frame, as if pulled by a Vaudeville Hook. Venus (a modern parody of both Cabanel and Botticelli's Birth of Venus) squeezes a ThighMaster as she swipes through her iPhone in a constructed cyber/cerebral landscape. Together they represent cyborg confluences between human, myth and the digital.

THE ERA
In the Wurkz (Illinois, USA)

This music and dance video is set to the song *In the Wurkz*, the title track off The Era's new concept project known as "footworking with words." The Era are among Chicago's best footwork dancers, and this video sees them translating footwork into a new way of telling stories using lyrics and self-produced videos. *In the Wurkz* was shot and directed by The Era on the South Side of Chicago.

YOUNG JOON KWAK & KIM YE
Where I Am My Own Other, Where My Mother Is Me, 2017 (California, USA)

Where I Am My Own Other, Where My Mother Is Me (2017) complicates the tension between the psychological interior and exterior, performative action and documentation, fantasy and trauma, and the narrativization of gender transition. The video oscillates between footage of a performance the duo presented late last year and lushly seductive, dreamlike breaks that recreate the actions performed in the prior presentation. Through its layering of different audio and visual recordings, *Where I Am My Own Other, Where My Mother Is Me* blurs distinctions between the event, its documentation, and its reception both by the viewer and within the participant. In its reiteration of a mother-daughter script through the lens of sub/dom role-play, the performance also proposes alternate genealogies for genderfuckery and transness within a queer and feminist lens.

LIZ MCCARTHY
Mature Female Making Handles (Illinois, USA)

This video references a method of clay handle making for mugs. In making this video, I was thinking about my body is an ever-changing mutable material, subject to fashion, history, culture, power, etc.

LIZ MCCARTHY
Wet and Dirty MF w/ Clay Materials (Illinois, USA)
This video references a pulling clay method that could be used for coil pot building. In making this video, I was thinking about my body is an ever-changing mutable material, subject to fashion, history, culture, power, etc..

MADSEN MINAX
(No) Show Girls (Vermont, USA)

Under strict instructions a strip tease is performed in silence. The performance fails to reveal genitals. Perspective oscillates to position my engagement with the performer, revealing our consensual exchange of power and our shared desire to imagine what a trans gaze could look like.

MOTHERTONGUES
Untitled (Owl Experiment #101) (New York, USA)
Untitled (Owl experiment #101), is a 5 minute 46 second a single-channel video in which the artists abstract their bodies through obfuscation and costume exchange to explore the physics of pleasure through a DIY purple vibrating owl. Set in a blank space outfitted with only a bench and wrestling mat, the artists position their bodies in different configurations, tetrising themselves and their desires in an attempt to reach a transcendent place of mutual pleasure. In this mundane space, bodies cultivate intimacy on their own, placing themselves outside of both romantic and pornographic contexts. In contrast to popular queer representation, the viewer's pleasure is set aside in lieu of a more honest expression of pleasure and climax.

LOONG WAH
keajaiban/miracle (Malaysia)
A Drag Queens from a Night Club Disco Bar and some younger Drag Queens and Dancers come to perform at the club. At the same times searching for happiness.

Public Reception and Installation Viewing



Sofia Pancucci-McQueen & Anouska Samms, *The Baths*, 2016. Courtesy of Simon Plunket, Director of Photography

May 21, 2017
5th Floor Cafe, 4th Floor, and Lobby Exhibition Space
12-1PM

Move Me: Body + Camera for Families and Indoor Picnic



Antonne Santiago, *Juana and the Sacred Shores*, 2016

Audience members are invited to bring a picnic to enjoy during the screening.

Recommended for children 8+
May 21, 2017
High Concept Labs, 4th Floor
1–2:30PM

GENADZI BUTO

283 Frogs (Russia)

What will happen if you quickly flip through 283 photos of squashed frogs?

SIMON FILDES

Coire Ruadh (United Kingdom)

Like any psychological or physical transition, these borders between wild and not wild for most people are all about a feeling. The very personal response is the most important thing. The stepping over an invisible threshold where the shoulders relax and you smell the pine in the air, catch a glimpse of a red squirrel, watch wood ants wrestling on sun warmed rock, step over the raptor torn remains of a Ptarmigan, and lie down in the heather and stare at the clouds for a while thinking about nothing in particular. Designating lines on the map are the necessary part of defending that moment for all of us.

NICOLA HEPP

Echo (Netherlands)

An older man is confronted with his aging body. He loses himself in dancing and by doing so he once again feels young.

ANTONNE SANTIAGO

Juana and the Sacred Shores (Philippines)

Juana is a beautiful maiden living peacefully in her island. While dancing in the middle of the sea, she sees how vast the waters are, and suddenly realizes that she is alone. To satisfy her longing, she does an animistic ritual and prays for a companion. The dance film is an allegory of post-colonialism – it discusses the implications of colonialism, and focuses on how it continuously affects the socio-cultural, economic, and political structure of Philippine society.

KRISTEN LAUTH SHAEFFER

349 (Pennsylvania, USA)

Created with hundreds of pencils and hundreds of hands, *349* is a collaborative animated film that explores the idea that we're all imperceptibly connected. A dance performance was videotaped and converted into a series of still frames. 349 different people each redrew one of these frames to represent themselves and someone with whom they have an important connection, and the resulting drawings were scanned, sequenced, and synced to music to create the short animated film.

Public Reception and Installation Viewing



Jocelyn Cottencin, *Monumental*, 2016

May 21, 2017

5th Floor Cafe, 4th Floor, and Lobby Exhibition Space
2:30–3:30PM

Transcend



Dan Robert Lahiani, *The Orphan's Gifts*, 2016

May 21, 2017

High Concept Labs, 4th Floor
3:30–4:30PM

Six films that play with the perception of the body and human experience.

HENRY GWIAZDA

a mark (California, USA)

a mark is about the choreography of reality. It's about the way everything moves and is interconnected to create beauty. Each small, choreographed scene can be appreciated for itself, but on subsequent viewings, takes on a separate meaning. They become metaphors for our lives, our dreams and ourselves.

DAN ROBERT LAHIANI

The Orphan's Gifts (Israel)

A young man experiences childhood memories through his body. The performance, filmed in a familiar but cold space, brings into play the ambiguity between a home and a museum. As he reenacts the body language of him as child, the use of physical movements of blinds eventually transforms the home into an apparatus and brings forth a reflection about the relation between "subject" and "object."

CECIL MCDONALD, Jr.,

Black Bottom Boulevard (Illinois, USA)

In attempt to harness the regenerative, transformative and transcendent powers of social dance, we will stage a public dance, in short intervals, in the windows of a city storefront. We expect that visitors and passerby will be surprised, entertained, and ultimately inspired by the spectacle of moving bodies in the public square.

ANTONELLA MIGNONE & CRISTIANO PANEPUCCIA

Single # Double # Triple (Italy)

Single # Double # Triple is a Dance Video Artwork focusing on triplicity, perception and human nature. The concept of the triad or trinity, as a resulting manifestation of the conflict of opposites in nature, has existed over immeasurable time and throughout the world. It appears as a widespread symbol in several philosophical, religious and scientific systems and it can be interpreted as a key to the integrity and interdependence of all existence.

MAURICIO SAENZ

Ruins (Texas, USA)

Ruins exposes the idea of obstruction by means of a visible or invisible limit, materialized through the remains of what once was a space delimited by walls. Falling back on the memory of what came down as the representation of the future destruction of what now exists, this video reveals blockade through the concept of construction and the parallelisms found between erecting walls physically and the creation of social barriers, in this case reflected in the action of delimiting spaces and applying the same material in the individual's geography to represent the analogy.

KARLY STARK

I Am Delighted by Your Alchemy (California, USA)

I Am Delighted By Your Alchemy explores the memory of a sexual relationship, revealing what one remembers and what one is trying to forget. The film is an intimate portrait of the filmmaker's first relationship, using superimposition to queer the connection between sex and memory, as well as to blur the boundary between the filmmaker and the subject.