



NATIONAL AND INTERNATIONAL CONFERENCES FIVC 2017

CONFERENCES

Two outstanding experts, from different backgrounds, bring us closer to the origins and aesthetic looks of the screendance in the world, the borders of the Cinema and the video surrounding the movement, the body and its devices.

SCREEN DANCE, around the creation of dance in audiovisual

The content of this conference, proposes a tour about the interesting relationship that has been established among cinematographic art and choreographic art, over the last 100 years.

To general public, it's common to place choreographic creation within the framework of performing arts, or live performing arts. But with the beginning of the cinematographer, and later audiovisual technologies, a new space of representation appears, where body and movement establish an interesting dialogue with the filmic language.

About this form of artistic communication, during the conference will be projected the most outstanding fragments of films, short films and videodances.

Nuria Font, Barcelona. Spain

VIDEO DANCE AND THE POETICS OF THE MOVEMENT

In this academic presentation, an aesthetic analysis will be developed about different videodance works that have the subversion of space and time as proposal.

Videodance is generally considered to be a record of performance, but it is much more than that. It's a production that comes from the approach of audiovisual and dance artists who, together, find in the video a fount full of new resources to realize their ideas. A demand that has been intensively resizing the context of the production and circulation of works, but hasn't been accompanied by theoretical production.

Videodance is an artistic practice that (re) invents, to each work, the relationships between dance and video; a production that's established in a border area, a possible place to dance the impossible.

Leonel Brum. Sao Paulo, Brasil.

CINEMA AND VIDEO IN THE EXPANDED FIELD. Local reflections and itineraries

The conference focuses on establishing links between experimental practices of image and video in the local field, by opening the conversation around processes, disciplinary fields and nomenclatures. We will move with concrete examples lying between the scope of documentary, video installation and multimedia video, seeking rather to install questions around the classifications and their limits.

Iván Pinto, Santiago, Chile.

DOCUMENTING AND SPREADING THE DANCE FIVC 2017

As in FIVC 4, in 2015, where the Festival held a panel discussion with researchers and dance documentarians, in its fifth version the FIVC Chilean Screendance Festival, wants to give a prominent place to different projects that focus its work in the documentation and diffusion of the dance in Chile.

From FIVC, we think that documentary work is essential to reconstruct the historical erasure of the past, and to hold the present as part of a cultural web, not only within the discipline of dance, but

also of all those languages, such as the Screendance, which cross it, and in the same way is a necessary manifestation of our history.

For this, our program of conferences and lectures invites to know close up the processes, objectives, glances, strategies and problems faced by these artists, researchers and journalists who work around documenting dance.

Brisa MP

Director of International screendance Festival of Chile ,FIVC

OBSERVATORY DANCE, exercises of collection and visualization

Observatorio Danza (ObD) is project consisting of rescuing, preserving, spreading and valuing the heritage dance research, through a digital repository which puts at the disposal of the community a corpus of digitized, original and free-use research to deepen the Dance subject. This platform gives visibility to such investigations carried out by theoreticians, creators or dance cultists, concretized in easy access and consultation of the research material produced in Chile.

Under the systemic eagerness of the collection exercise, from the most diverse researchers of the national dance, the Observatorio Danza platform seeks to establish an information architecture that allows to give visibility and reach to multiple contents approached.

In this opportunity, we want to share, 6 months after the project started, what has arisen about the existence of the project; the scriptural practices and the exercise of self-archiving that has detonated as an expansive way in the disciplinary field.

Gabriela Bravo & Josefina Green. Santiago, Chile

TIEMPO DE DANZA, documentation and diffusion of dance in Chile

Tiempo de Danza (Dance Time) is an independent, bimonthly magazine; created by a group of communicators who enjoy dance, from different places, and are not resigned to writing so little about their reality in Chile.

Tiempo de Danza is a response to the lack of space in traditional media to inform, reflect and show Chilean dancers and choreographers from different disciplines, from ballet to hip hop.

Tiempo de Danza wants to take the pulse of the creators work, and show their interests and obsessions, as well as collaborate in the formation of audiences, opening a door to the mysteries of the daily work, of and with the body.

Marietta Santi & Willy Haltenhoff. Santiago, Chile

VIDEODANCE AND DIFUSSION, program of diffusion of DanzaAlBorde videodance Festival

In this conference, a tour of videodance shows carried out in the framework of the DanzaAlBorde Festival in Valparaíso, Chile, produced by Escenalborde.

The tour establishes curatorial parameters, and accounts for the production accomplished in our country.

Iván Sánchez. Vaparaíso. Chile

INTERNATIONAL SCREENDANCE FESTIVAL OF CHILE

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