

# CINEDANS

DANCE • FILM • MEDIA

## **CINEDANS ONGEPOLIJST, shorts 1**

Zaterdag 12 juni, Lantaren Venster

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### **WILDMENSPARK**



NL, 2006 | 12' | Director: Gonny Jüngst | Choreography: Anja Reinhardt & Yuri Bongers

In Wildmenspark we observe ten employees going about the flurry of the present day to day life. Heading for the top requires running or standing still. Can humanity prevail at the speed and efficiency demanded these days? Wildmenspark shows an abstract reflection on our every day rushed and competitive life.

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### **DOWNLOVE**

Greece 2007 | 10 " | Director: Euridipes Laskaridis | Choreography: EVRIPIDIS LASKARIDIS, ARIS SERVETALIS, LINA SAKKA



In a virtual world where emotions are forgotten two avatars fail to fall in love while their cardigans come to life with unexpected results. This short film can also be screened stereoscopically (3D).

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### **PLUG PLAY/4CLIPS POUR AUFNAMEN**

Switzerland 2006 | 1.53 " | Director: Nicole Seiler | Choreography: Nicole Seiler

Plug Play is one of 4 very short films from "4 clips pour afnamen". Moving bodies and bodyparts have been projected onto specific surfaces and change their original character: d in plug-play a barbie doll becomes alive.

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### **PROTOTYPE**

France/Switzerland 2007 | 2.05" | Director: Yves Ackermann | Choreography: Yves Ackermann



Amplification of an idea – «Prototype» is a 2-minute film, showing a man in the process of being shot. The hail of bullets shakes his body, his hands cramp, he reels round, end of the film.

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### **Her Morning Elegance**

IL | 2008 | 4' | Oren Lavie | Yuvan & Merav Nathan



The video animates the fantastic dream of a sleeping woman without ever leaving her bedroom, using her mattress as the canvas of the dream and her bed frame as the dolly of her journey.

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### **As I was leaving my city**

Iran | 2007 | 3' | Amirali Navaii



Amirali Navaii: 'I am 24 and I live in Teheran. I was a dancer, but changed direction to film because of the political situation there. This film is about a man who leaves his beloved city. The film is dedicated to my brothers, who cherish never-ending hope'.

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### **I Am My Mother**

IR | 2008 | 1' | Mohammad Abbasi



An Iranian woman dances in her son's body...

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### **Tachometer**

DE | 2008 | 1' | Philip Bussmann/Sarah Huby



Tachometer is a short experiment about motion and speed in a public space.

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### **Beguine**

NL | 2009 | 4' | Douwe Dijkstra



Beguine is a short film based on a poem by Giz Ritschl (1869-1942) and on the song 'Beguine' by the Dutch band 'De Kift'. I sing, I drink, I laugh, I dance – whilst my heart is bleeding.

Beguine is produced by Festina Lente Media and is supported by the TAX-video clip foundation.

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### **Flow**

NL | 2008 | 4' | Ruben Broekhuis

Flow gives a film impression of free running across the city of Rotterdam. The camera registers the beauty of human movements.

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### **FEIST**

US | 2007 | 3' 14" | Director: Patrick Daughters | Choreography: Noemie Lafrance



Pop artist Feist and a group of 45 dancers create a series of tunnels, sideways and shapes. Award-winning one take music video.

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### **Tic Toc Choc de Couperin**

AU | 2007 | 3' | Director: Elise McLeod



Tic Toc Choc de Couperin is a baroque film with hip-hop dancer Anthony Benchimol, piano player Alexandre Tharaud and percussion player Boris Venura Diaz.

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### **OMAIDLAKINE**

NORWAY | 2009 | 10' | Directed by: The Line and Øyvind Osmo Eriksen

The Line consists of Ole Martin Meland, Ida Wigdel and Kristina Sjøetorp, all educated at The College of Arts in Oslo. The company made their first performance Three Pieces in 2006, and have participated at different shows since then. In February 2010 they released the well-reviewed dance film BEyond during the New Norwegian dance festival at Dansens Hus in Oslo.

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### **Dance Like Your Old Man**

AU, 2007 | 10" | Director: Gideon Obarzanek, Edwina Throsby | Choreography: Gideon Obarzanek



Dance Like Your Old Man is about the changing relationships between daughters and their fathers, the transition from initially seeing them as heroes to later understanding and accepting them as a real people, flaws and all. The fathers are really the subjects of the film, but they are never seen.  
Tauperlen