Light Moves
festival of screendance

IRELAND’S INTERNATIONAL FESTIVAL OF DANCE ON FILM

LIMERICK
3-6 NOVEMBER 2016

BELLTABLE
DANCE LIMERICK
LIMERICK CITY GALLERY OF ART
Our sincere thanks also to the following for their invaluable support

The Arts Council; Sheila Deegan and all at Limerick Arts Office; Maria Doogan and all at RTÉ Supporting the Arts; Julien Dorgere, Super8 Ireland; Marketa Dowling and all at the Belltable; Eric Fitzgerald and Rose Rushe, The Limerick Post; Kenneth Graham, KS Objectiv; Hazel Hodgins, Dance Ireland; Sandra Joyce, Niall Keegan, Mel Mercier and Lisa McLoughlin, Irish World Academy of Music and Dance at UL; Gerry Keenan, Irish Chamber Orchestra; Jacinta Khan and all at The George Hotel; Caroline Luce, Gladstone Gallery; Richard Lynch and all the team at ilovelimerick; Shauna Lyons and Alicia McGivern, IFI; Una McCarthy and all at Limerick City Gallery of Art; Dale McFarland, Frith Street Gallery; Nina Miall and all at Carriageworks; Mary Nunan; Des O’Driscoll, The Irish Examiner; Des O’Sullivan and all the team at Tralee Printing; Alan Owens, The Limerick Leader; Michael Seaver, The Irish Times; Cleo Walker, Tacita Dean Studios.

A special thanks to all our volunteers.

FESTIVAL TEAM:

Founders and Curators: Mary Wycherley and Jürgen Simpson
Producer: Jenny Traynor, Dance Limerick
Communications Manager & Programme Co-ordinator: Maeve Butler, Dance Limerick
Steering Group: Pippa Little, Jayne Foley, Niamh NicGhabhann
Production Managers: Gearóid O hAllmhuráin, Jürgen Simpson
Production Assistants: Michael Carmody, Ciarán Woulfe
Media Manager: Nicholas Ward
PR Consultant: Stephanie Dickenson
Graphic Design: Richard Meade
Website Design: Pixel Design
Promotional Trailer: Shane Serrano

Front cover image: Red Moon Rising, by Vivienne Dick - See page 17
Since its inception in 2014, Light Moves has supported the artistic exploration of choreography and body on screen. Screendance offers unique ways of engaging with identity, gender and environment via the powerful language of movement, choreography and film. This year’s screenings, exhibitions, performances and talks are a window into the rich diversity, boldness and vibrancy which drives this multidisciplinary form.

Collaboration and community are vital ingredients in screendance and have played a valuable role in the journey of Light Moves. 2016 marks the beginning of a two-year collaboration with Limerick City Gallery of Art (LCGA). Two films by renowned visual artist Tacita Dean – including her 2009 collaboration with Merce Cunningham Craneay Event – will be screened there, while LCGA also exhibits our second year of selected works from 24 Frames Per Second by Carriageworks, Australia.

2016 is a historically significant year for Ireland and we are drawing particular attention to the vibrant landscape of screendance here, with many works dealing with the challenges of the past and present. Additionally, we invite you to experience through the lens of screendance the movement and choreography inherent in three extraordinary award-winning feature-length films by Terrence Malick, Benedek Fliegauf and Michelangelo Frammartino, showing at the Belltable.

Light Moves welcomes all who are travelling and contributing to the festival, especially our guest speakers and performers: Jonathan Burrows, Matteo Fargion, Dr Laura U. Marks and Dr Erin Brannigan. Of course, no festival can flourish without support and investment, and we would like to thank all the individuals and organisations who have made Light Moves possible. It is a real privilege to be able to create a home for screendance here in Limerick and we look forward to sharing the experiences of Light Moves 2016 with you.

Mary Wycherley
Jürgen Simpson

CONTENTS

<table>
<thead>
<tr>
<th>Event</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Festival Opening Event: Burrows &amp; Fargion</td>
<td>4-5</td>
</tr>
<tr>
<td>Feature Film: Le Quattro Volte</td>
<td>7</td>
</tr>
<tr>
<td>Feature Film: Milky Way/Tejút</td>
<td>8</td>
</tr>
<tr>
<td>Feature Film: To the Wonder</td>
<td>9</td>
</tr>
<tr>
<td>Featured Artist: Tacita Dean</td>
<td>10-11</td>
</tr>
<tr>
<td>Festival Guests: Dr Laura U. Marks, Dr Erin Brannigan</td>
<td>12</td>
</tr>
<tr>
<td>Invited Works: Shirin Neshat, Tanya Syed, Shelly Love</td>
<td>13-14</td>
</tr>
<tr>
<td>Short Films</td>
<td></td>
</tr>
<tr>
<td>- Programme 1: The Real &amp; The Imagined</td>
<td>15</td>
</tr>
<tr>
<td>- Programme 2: Citiscapes &amp; Landforms</td>
<td>16</td>
</tr>
<tr>
<td>- Programme 3: Rituals &amp; Portraits</td>
<td>17</td>
</tr>
<tr>
<td>- Programme 4: Irish Focus 1</td>
<td>18</td>
</tr>
<tr>
<td>- Programme 5: Irish Focus 2</td>
<td>19</td>
</tr>
<tr>
<td>- Programme 6: Movement in Black &amp; White</td>
<td>20</td>
</tr>
<tr>
<td>Installations at Limerick City Gallery of Art</td>
<td>22-23</td>
</tr>
<tr>
<td>Installations at Dance Limerick</td>
<td>24</td>
</tr>
<tr>
<td>Screendance Symposium</td>
<td>26-27</td>
</tr>
<tr>
<td>Screendance Lab</td>
<td>28-29</td>
</tr>
<tr>
<td>Screendance Developments: Lab for BA Students</td>
<td>30</td>
</tr>
<tr>
<td>Book Launch: The Oxford Handbook of Screendance Studies</td>
<td>30</td>
</tr>
<tr>
<td>Light Moves Festival Awards</td>
<td>31</td>
</tr>
<tr>
<td>Workshop for 50yrs+</td>
<td>32</td>
</tr>
<tr>
<td>Short Tales – Family Film</td>
<td>32</td>
</tr>
<tr>
<td>Ticket Information &amp; How to Book</td>
<td>33</td>
</tr>
<tr>
<td>Festival Calendar</td>
<td>34</td>
</tr>
</tbody>
</table>
The performance work of Jonathan Burrows and Matteo Fargion radiates delight even as it makes the audience think. Over the past twelve years, the two artists have built a body of work which mixes the formality of classical music composition with an open and often anarchic approach to performance and audiences, combining intellectual rigour with unexpected humour, bringing them a worldwide following.

52 Portraits is a year-long online project with filmmaker Hugo Glendinning, produced by Sadler’s Wells Theatre. Every Monday throughout 2016, a short gestural portrait of a different dancer is released, with Fargion and his daughter Francesca singing their biographies.

To open Light Moves, Burrows and Fargion will show a selection of the portraits, followed by a live performance of their Venice Biennale commission Body Not Fit For Purpose, which clashes angry politics against the empty joy of dancing, unravelling the link between meaning and action, and raising questions in the midst of our laughter. Body Not Fit For Purpose compliments the gestural landscape of the portraits, and brings a live element to the screening.

Jonathan Burrows is currently a Senior Research Fellow at the Centre for Dance Research, Coventry University. His book A Choreographer’s Handbook has sold over 10,000 copies. Matteo Fargion writes music for theatre and teaches international composition workshops for choreographers.

“...irresistible theatre... There are few performers who can hold an audience captive like this double act” The Guardian
“A lovely project – simple in format, rich in potential...
An impressionistic portrait of the profession” The Guardian
“We each have four lives within ourselves, each one contained within the others... minerals... crops... animals... human beings... and so we must discover ourselves four times... quattro volte”

An old goatherd lives his last days in a quiet medieval village high in the hills of Calabria, southern Italy. He tends his flock under skies that most villagers have deserted long ago. He is sick, but believes he can find his medicine in the dust he collects on the church floor, which he drinks in his water every day.

In this extraordinary film, Frammartino documents life in the beautiful but impoverished village of his birth, leading us to reflect on the world around us and our place in it.

“Reinvents the very act of perception. Its view of nature is among the most profound, expansive and unsettling I have ever encountered.” The New York Times

“A cinematic poem, a spiritual exploration of time and space.” The Guardian

“Movie making at its best... Do yourself a favour and go see.” Film Ireland
“this film quiets the mind”

Taking place over the course of a single day, from dawn to dusk, each self-contained scene tells a story inside and, at times, outside the frame. Shot from a distant, motionless camera position, and with beautiful visual style and a meticulously crafted sound design, this ambient film immerses the viewer in an intimate sensory experience.

The third feature-length film from Hungarian director Benedek (Bence) Fliegauf, Milky Way plays with expectations of narrative. Fliegauf wishes to show his audience “the place where we live for what it really is: one planet in an infinite universe.” In this film “there are no countries, cities, political conflicts. Instead, we see the biosphere, timeless landscapes and the curious mysterious beings living in them: ourselves. Milky Way is a unique kind of nature film where, instead of giraffes and penguins, we see humans.”

Winner, Golden Leopard, Locarno Film Festival 2007. Feature Film Prize, Barcelona (L’Alternativa) Independent Film Festival.

“...once you allow yourself to fall into the film’s unique rhythm, it offers a rewarding and strangely captivating viewing experience.” Bonjour Tristesse

Suitable for 16yrs+
TO THE WONDER

2012 | US | 1h 52min | 12A
Director: Terrence Malick
Cinematographer: Emmanuel Lubezki

“A cinematic miracle”

Having fallen in love in Paris, an American engineer and a French-Russian former ballerina come to Oklahoma, where problems arise. The local church pastor struggles with his faith and an old friend emerges from the past.

Renowned director Terrence Malick (*Days of Heaven, Badlands*) has created a deceptively simple love story, set against the stunning backdrop of rural America. His trademark use of natural light seems to suffuse the space of every frame, following the characters, their interactions, their wanderings “as a sort of dance... And the camera dances along with them, in situations of such carefully observed light as to make the results non-material...Malick captures pure textures and tones, as if using the camera to make paintings in motion” - The New Yorker

With Ben Affleck, Olga Kurylenko, Javier Bardem, Rachel McAdams.

“deserves to endure as an artistic landmark” The New Yorker
One of the most influential artists of her generation, Tacita Dean trained as a painter, but is best known as a filmmaker. She has been the recipient of various awards including the Kurt Schwitters Prize (2009) and the Hugo Boss Prize (2006), and was shortlisted for the Turner Prize (1998). Her work has been exhibited extensively internationally and she was awarded an OBE in 2013. In 2014 she became artist in residence at the Getty Research Institute, in Los Angeles. Current work includes her film Portraits (2016), with David Hockney, featured in a solo exhibition LA Exuberance at Frith Street Gallery, London (2016) and a major solo exhibition at Museo Tamayo, Mexico City (2016).

Originally commissioned as a live performance on four consecutive nights at Carriageworks as part of the 2014 Sydney Biennial, Event for a Stage became Tacita Dean’s first foray into theatre and her first experience of working with an actor. What resulted was a fierce interplay between the artist and the actor Stephen Dillane (Game of Thrones) as they struggled to understand and accommodate each other’s disciplines. Dean filmed each of the four nights as part of the performance with the intention of making the film, “but if that premise is easily grasped, the work’s actual content, and Dean’s treatment of it... are complex beyond belief... the slippages between reality and fiction that all drama is built around are perfectly distilled into the 50 minutes of Dean’s film” - Blake Gopnik, The Daily Pic.

Event for a Stage
2015 | 16mm colour film, optical sound | 50 mins

Originally commissioned as a live performance on four consecutive nights at Carriageworks as part of the 2014 Sydney Biennial, Event for a Stage became Tacita Dean’s first foray into theatre and her first experience of working with an actor. What resulted was a fierce interplay between the artist and the actor Stephen Dillane (Game of Thrones) as they struggled to understand and accommodate each other’s disciplines. Dean filmed each of the four nights as part of the performance with the intention of making the film, “but if that premise is easily grasped, the work’s actual content, and Dean’s treatment of it... are complex beyond belief... the slippages between reality and fiction that all drama is built around are perfectly distilled into the 50 minutes of Dean’s film” - Blake Gopnik, The Daily Pic.
In November 2008, Tacita Dean filmed the choreographer Merce Cunningham (1919-2009) and his dance company rehearsing for an event in a former Ford assembly plant in Richmond, California. Sadly, it was to be Cunningham’s last film collaboration. The feature-length film concentrates on Cunningham as he works with his dancers over three days and across three stages in the stunning 1930s’ Albert Kahn building. Glazed on three sides and situated in a working port, the factory looks out across San Francisco Bay. The continually shifting light, the passing pelicans and the ship traffic all contribute to the choreography and the film, the sort of random intervention much welcomed by both Cunningham and Dean. “When Merce died on July 26th, I had just begun editing Craneway Event. I realised that I was in the unique position of still being able to work with him and to create something new, not only about him, but also with him... I gained a different sort of Muse.”

- Tacita Dean
Intermedial Composition: Dance and the Contemporary Arts

Dr Erin Brannigan is Senior Lecturer in Dance at the University of New South Wales and works in the fields of dance and film as an academic and curator. She was the founding Director of ReelDance (1999-2008) and has curated dance screen programmes and exhibitions for the Sydney Festival, Melbourne International Arts Festival and international dance screen festivals. She writes on dance for the Australian arts newspaper RealTime.

Erin Brannigan’s current research project, Dance and the Visual Arts: Composition: Experiment: Sensation, acknowledges recent curatorial, creative and theoretical work and moves from critique to productive propositions at the point where dance meets its own limits and interacts with the visual arts.

At Light Moves, Dr Brannigan will explore methods for theorising intermedial works of art that involve dance and choreography, looking specifically at the film-dance and visual arts-dance relationships.

A selection of advance reading material will be provided to those who register in advance for this workshop. To register, please email info@lightmoves.ie

KEYNOTE SPEAKER
Dr Laura U. Marks

Light Moves is delighted to welcome Dr Laura U. Marks to give this year’s Keynote Address. Her topic will be Suwar fil Sarayan – Figures in a Flow.

Associate Professor at the School for Contemporary Arts, Simon Fraser University, Vancouver, Laura U. Marks is a scholar, theorist and curator of independent and experimental media arts. She works on the media arts of the Arab and Muslim world, intercultural perspectives on new media art and philosophical approaches to materiality and information culture. Dr Marks is the author of The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses (2000), Touch: Sensuous Theory and Multisensory Media (2002), Enfoldment and Infinity: An Islamic Genealogy of New Media Art (2010) and many essays. She has curated programmes of experimental media for festivals and art spaces worldwide.

Praise for Enfoldment and Infinity: An Islamic Genealogy of New Media Art:
“This is a book full of imagination and theory, restlessly refusing to remain in the usual continental, philosophic, or chronological borders, continuously reimagining contemporary abstraction as a profoundly Muslim visual discourse.”
James Elkins, School of the Art Institute of Chicago
Renowned Iranian-born artist Shirin Neshat’s visually compelling films explore the culture of Islam, especially the condition of women in that world. By questioning sexual politics, Neshat reveals something of the collective condition, its rituals, conflicts, and emotions.

In *Passage*, a group of men carry a body wrapped in white cloth across a beach; in the distance, a group of women veiled in black chadors dig a grave with their hands, while a child arranges a circle of stones. These minimal, enigmatic scenes, set to a haunting score by Philip Glass, were inspired by the Israeli-Palestinian conflict, specifically the televised images of bodies held aloft during funeral processions. “My art is my personal response to the worlds that I have been exposed to... In *Passage*, I adopted many primal elements including water, earth and finally fire to stress the forces of nature against the ritual of death... The main theme revolves around a relationship between men and women (dressed in black) and the landscape (forces of nature)” - Shirin Neshat

“complex, poetic vision... otherworldly”

---

**SHIRIN NESHAT: PASSAGE**

2001 | Morocco/US | 11’30”

**SHORT FILMS PROGRAMME 3: THE BODY RITES | SATURDAY 5 NOVEMBER | 2PM | DANCE LIMERICK**
TANYA SYED: FOR MAYNARD

2016 | UK | 25’00”

In this cinematic rendition of Simon Whitehead’s live performance work *Studies for Maynard*, ambiguous relationships to gravity, location and object – as seen in Syed’s earlier films – are explored to poignant effect. Whitehead’s leaning towards pedestrian movement and his conversation with a weathered school table move the viewer through a percussive and ever-shifting orientation. The physical immediacy of performance meets the proximity of the camera’s eye and its desire to bring us closer.

Tanya Syed is an artist filmmaker whose work explores performance, gesture, ritual and androgyny through a unique choreography of camera, body and lighting. She makes single screen and gallery-based work and has collaborated with musicians and dance, theatre and performance artists.

SHELLY LOVE: BETWIXT AND BETWEEN

2009 | UK | 3’00”

Using 18th century ladies’ portraiture as inspiration, *Betwixt and Between* sees Shelly Love exploring the choreography of glances and small gestures, working with her Lady Sitter and a stuffed dog. The Lady Sitter is performed by Polly Wright, who also composed and performs the music for the film. Originally commissioned by Sadlers Wells, Moves Festival and BBC Big Screens.

Shelly Love is an award-winning independent artist and director. Traversing the lines between movement and fiction, her films are uniquely choreographic and poetic in nature, fantastical and surreal, yet utterly human.

*Shelly Love will co-present this year’s Light Moves Screendance Lab. See p28-29 for further details.*
PROGRAMME 1: The Real and the Imagined
Extraordinary films which navigate real and surreal worlds

DISQUIET  STUDENT WORK
2016 | England | 2'29" | Premiere
Director: Becky Farrall
Choreographers: Alice Hibbert, Alesha Riley
Exploring the struggles of social anxiety.

THE LILY THE ROSE
2015 | France/UK | 21'48" | Premiere
Director: Charlotte Darbyshire
Choreographers: Kate Marsh, Welly O’Brien
The friendship, lives as performers and frank attitudes to disability of dance artists Kate Marsh and Welly O’Brien.

L’AMANTE DEL CERVO (THE DEER LOVER)
2015 | Italy | 19’00
Director/Choreographer: Carmelo Brustia
A deep experience in the spiritual human condition.

THIS IS A CHICKEN COOP
2016 | China | 18'06" | Premiere
Director: Ergao Dance Production Group
Order and disorder, as in a chicken coop, is our fate.

FRIDAY 4 NOVEMBER | 2PM | DANCE LIMERICK | €5 | RUNNING TIME 1 HOUR

Works presented at each short films programme have been submitted through an Open Call unless otherwise stated.
PROGRAMME 2: Cityscapes and Landforms
A selection of works which engage with the dynamics of urban and rural living

LA DEMIURGE #1
2015 | Italy | 1'09"
Director/Choreographer: Alain El Sakhawi
A supernatural thriller.

CRACK THE CYPHER
2016 | Canada | 7'28"
Director: Marites Carino
Choreographers: Tentacle Tribe (Emmanuelle Lê Phan, Elon Höglund)
A B-boy’s curiosity lures him away from an urban meander towards a kinetic adventure.

RAVAGES
2015 | Canada | 13'59" | Premiere
Director/Choreographer: Alan Lake
The raw and fragile world of a symbolic epic where the human confronts what is perishable or unchangeable.

DUBLIN, A CITY SPEAKS OF LOVE
2015 | Ireland | 10'52"
Director/Choreographer: Lisa Tighe
Three individual moments, connected by love, inspired by the songs and stories of Dublin City.

LOLA
2016 | Germany | 4'12"
Directors: Florence Freitag, Johannes Plank
Choreographer: Alexandre Munz
Imperceptibly, a body scales off from itself.

PERSONAL PRONOUNS
2016 | Slovakia | 15'27" | STUDENT WORK
Director: Andrea Sudorova
Choreographer: Jan Sevcik
A filmic poem about the faces of love.

HANG ON CARRY ON
2015 | The Netherlands | 1'06"
Director: Michiel Vaanhold
Choreographer: Erik Kael
Finding a friend can turn things upside down.

SOME STORIES ARE TRUE THAT NEVER HAPPENED
2015 | Italy/US | 6'15"
Director/Choreographer: Renata Sheppard
A young boy’s imagination takes us through the journey of his music and all the people who might make his dream come true.

SATURDAY 5 NOVEMBER | 12 NOON | DANCE LIMERICK | €5 | RUNNING TIME 1 HOUR
PROGRAMME 3: Rituals and Portraits
Explorations of identity and culture through striking imagery and performances

BETWIXT AND BETWEEN INVITED WORK
Shelly Love
2009 | UK | 3’00”
An exploration of the choreography of glances and small gestures, using 18th century portraiture as inspiration.
See Invited Works p14
Shelly Love, with composer Michael Fleming, will lead this year’s Screendance Lab – See p28-29

PLAY
2015 | Spain | 4’47”
Director: Victor Manuel Barbera Hernandez
Choreographers: Inés Vieites, Stephanie Van Laethem
Play, dance, begin to visualise.

FOR MAYNARD INVITED WORK
Tanya Syed
2016 | UK | 25’00”
A cinematic rendition of movement artist Simon Whitehead’s live performance work Studies for Maynard.

GALVANIZARE
2015 | UK/Romania | 3’00” | Premiere
Directors: Gemma Riggs, Laura Murphy
Choreographer: Laura Murphy
Exploring a human’s interaction with machinery through repetition, pattern and synchronicity, filmed at the Carol factory, Romania.

RED MOON RISING
2015 | Ireland | 15’00”
Director: Vivienne Dick
Towards a renewal of our embodiment with the Earth through dance, performance and the spoken word.

TO THE ENDS OF THE FINGERTIPS
2016 | UK | 3’11” | Premiere
Director: Roswitha Chesher
Choreographers: Sophie Arstall, Elizabeth Barker
Slipping through the fingers of time, we follow a search for freedom and fulfillment in this visually rich and surreal tale.

PASSAGE INVITED WORK
Shirin Neshat
2001 | Morocco/US | 11’30”
A visually compelling, enigmatic film, inspired by the Israeli-Palestinian conflict, by the exciting Iranian-born artist. See Invited Works p13

SUNDAY 5 NOVEMBER | 2PM | DANCE LIMERICK | €5 | RUNNING TIME 52 MINS
This year, Light Moves pays particular attention to screendance activities in Ireland. 2016 is an important year in Irish commemoration. Many of the films in the following two programmes engage with our history, culture and identity, and also address important contemporary Irish issues. Each screening will be followed by a Q&A with directors and choreographers involved in making the Irish films featured at this year’s festival.

**PROGRAMME 4: Irish Focus 1 - Irish Artists Embracing the Screen**

**OUT SIDE IN**
2015 | Ireland | 10'04"
Director: Cathy Coughlan
Choreographers: Ailish Claffey, Cathy Coughlan
Exercising the physical and sociological impact of pregnancy on the female body.

**FIGURES | STUDY 1 - DURATIONS**
2015 | Ireland | 6'46"
Director: Óscar Mascareñas, in collaboration with Nora Rodríguez
A new work for piano.

**L.A.A.T.F.I.G.**
2016 | Ireland | 2'36" | Premiere
Director: Dominik Kosicki
Choreographer: Angie SmalIs
Inspired by the catchphrase often used in image macros and animated GIFs to show how little one cares about what someone else is talking about.

**FREEDOM – TO GO!**
2015 | Ireland | 8'54"
Director/Choreographer: Ingrid Nachstern
A commentary on present day America, in verse form.

*This screening will be followed by a panel discussion with directors and choreographers Cathy Coughlan, Óscar Mascareñas, Ingrid Nachstern, Angie SmalIs and Lisa Tighe, chaired by dance film programmer Gitta Wigro.*
PROGRAMME 5: Irish Focus 2 - Irish Artists Embracing Irish Themes

THE WAKE
2015 | Ireland | 19’28”
Director: Oonagh Kearney
Choreographer: Cindy Cummings, in collaboration with the Director and Cast.

Seven women inside a house. The end is near, but new beginnings await.

I SEE HIS BLOOD
2015 | Ireland | 14’52”
Directors: Adrienne Browne, Eoghan O’Reilly
Choreographer: Eoghan O’Reilly

A meditation on the Irish nationalist rebellion of 1916 and on the conflict between love and sacrifice.

PROCLAMATION
2016 | Ireland | 5’55”
Director: Jason Akira Somma
Choreographer: John Scott

Patrick Pearse’s Proclamation fragmented in a dreamscape of water, reflecting the migration crisis.

This screening will be followed by a panel discussion with directors and choreographers Adrienne Browne, Vivienne Dick, Oonagh Kearney, Laura Murphy and John Scott, chaired by dance film programmer Gitta Wigro.

SUNDAY 6 NOVEMBER | 2.45PM | DANCE LIMERICK | €5 | RUNNING TIME 1 HOUR 15 MINS, INCLUDING TALK
PROGRAMME 6: Movement in Black and White

Embracing the choice to work in black and white

**SEMAPHORE**
2014 | England | 2'50" | Premiere
Director: Chris Frazer Smith
Choreographer: Jane Turner
Calling to the past and waving to the future.

**MARZANNA**
2016 | UK | 5'27"
Directors: Natalia Barua, Owa Barua
Choreographer: Natalia Barua
Exploring concepts of death as a transformative experience inspired by Tarot theories and Romantic ideas of death as rebirth.

**VECINAS**
2015 | Belgium | 11'17"
Director/Choreographer: Natalia Sardi
A partly autobiographical story of two solitary figures brought closer by the laws of magnetism.

**BONES OF THE EARTH**
2016 | Scotland | 2'30" | Premiere
Director: Holger Mohaupt
Choreographer: Dana MacPherson
A visceral poetic experience of movement across landscape.

**LA MAGNITUDE HUMAINE**  STUDENT WORK
2015 | China/France | 10'50" | Premiere
Directors: Florent Schwartz, Ondrej Lipovsky, Harun Bayraktar
Choreographer: Florent Schwartz
A fleeting foot, a hand emerges; amidst the rubble, space opens up and cries quietly.

**YOU MUST WORK IN THE GARDEN OF EDEN**
2016 | US | 7'00" | Premiere
Director/Choreographer: Jackie Davis
A rhythmic avant-garde dance film displaying the beauty of everyday routine and the necessity of interpersonal support.
24 Frames Per Second is a ground-breaking project developed by Sydney based contemporary multi-arts centre Carriageworks, curated by Beatrice Gralton and Nina Miall. These two installations follow the extensive selected works from 24 Frames Per Second presented at Light Moves 2015. We look forward to continuing our partnership with Carriageworks in 2017.

www.carriageworks.com.au

With thanks to the Australia Council for the Arts, Arts NSW, ABC Arts, Bridget Ikin, Carin Mistry, Erin Brannigan, Gideon Obarzanek, John Maynard, Julie-Anne Long, Kath Earle, Ross Harley and UNSW Art & Design.

APPARITIONAL CHARLATAN
Brian Fuata
2015 | Continuous | Single-channel HD video

A revisionist account of an arbitrary historical category of dance film is a performance of our time together on stage, in studio, before class...

For Apparitional Charlatan... Brian Fuata has narrated the choreographed activity taking place in all the historic dance films that have been archived on Ubu Web. Written as first-person accounts, these transcriptions range from free association to direct quotes about the films sourced from Wikipedia, and are presented in a slide format as a text work. The text work is combined with a performance video, based on Fuata’s recent series of ghost gallery performances, but with the figure of the ghost edited out. Image and text operate on different time loops, their combinations infinitely random and continuous, creating a hyper performance document of an absent body.


THE FOURTH NOTEBOOK
Sriwhana Spong
2015 | 8’36” | Single-channel HD video

The Fourth Notebook takes Russian dancer Vaslav Nijinsky’s semi-sensical letter To mankind as the score for new choreography by London-based dancer Benjamin Ord. Nijinsky’s words, written on the threshold between sanity and madness, operate as the rhythmical backbone to a film which explores and questions the space and separation between things through attempts at translation and mimicry. In collaborating with Nijinsky’s last communications to create something new – a new choreography, a new meeting between the archive and the contemporary body, and new meanings from the seemingly meaningless – Spong extends her own explorations into the meeting of movement and object, choreography and sculpture, the personal and the historical.

Sriwhana Spong, b. 1979 Auckland, New Zealand, lives and works in Rotterdam.

THE FOURTH NOTEBOOK
Sriwhana Spong
2015 | 8’36” | Single-channel HD video

The Fourth Notebook takes Russian dancer Vaslav Nijinsky’s semi-sensical letter To mankind as the score for new choreography by London-based dancer Benjamin Ord. Nijinsky’s words, written on the threshold between sanity and madness, operate as the rhythmical backbone to a film which explores and questions the space and separation between things through attempts at translation and mimicry. In collaborating with Nijinsky’s last communications to create something new – a new choreography, a new meeting between the archive and the contemporary body, and new meanings from the seemingly meaningless – Spong extends her own explorations into the meeting of movement and object, choreography and sculpture, the personal and the historical.

Sriwhana Spong, b. 1979 Auckland, New Zealand, lives and works in Rotterdam.
SPACE, BODY ACTION
Ireland | 2015 | 16’ loop | HD file screening through Q Lab
Emma-Lucy O’Brien

An interactive study looking at ways the body reacts to the built environments which frame us, and how the proportions of the body inform built space. Visitors are invited to draw and map the movements of a figure as she balances within a fixed space. Her positions have been influenced by images of the human figure from popular culture, the history of art, architecture, drama and dance.

Created by Emma-Lucy O’Brien for VISUAL Carlow in collaboration with VISUAL Dance Artist-in-Residence Emma Martin, photographer Kilian Waters and dancer Justine Cooper.

LIFT, CARRY, HOLD
US | 2010 | Single-channel HD video
Douglas Rosenberg

“This project is about the subtle negotiation that occurs in the moment when one person takes on the responsibility of the welfare of another. Trust, faith and intimacy are all part of this work. I invite the participants to allow me to lift and hold them for as long as my strength allows. The time that each person spends in my grasp varies depending on their size and weight and my endurance at a given time. There is no speaking during the sequence and all of the physical mechanics of the lift are navigated in silence at the moment of each interaction.” - Douglas Rosenberg

1001 LIGHTS
Canada | 2016 | 15’57” | HD Video triptych | Open Call | Premiere Directors: Marlene Millar, Philip Szporer

An impressionistic video installation revealing the intimate and life-affirming quality of the Sabbath candle-lighting ceremony through a hand gesture choreography and the documented ceremonies of 100 participants.

TOMORROW, TODAY WILL BE YESTERDAY
2015 | Sound/video art collective exhibition | Open Call
Concept: Rui Almeida

Sound artists from all over the world were invited to create a sound piece and video/photos, where the sound would be presented, followed by the images. With the images presented randomly, the suggestion is to explore the way that sounds shape visuals and vice-versa.
<table>
<thead>
<tr>
<th>INSTALLATIONS</th>
<th>DANCE LIMERICK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE LIMERICK <strong>NEST</strong></td>
<td>DANCE LIMERICK <strong>FOYER</strong></td>
</tr>
</tbody>
</table>

### COAT. THE TURNING AND RETURNING OF THE TIDE
**Ireland | 2014 | 12'03'**
Single-channel HD video
Director: Helen Poynor
Choreographers: Hilary Kneale, Helen Poynor

Landscape, story and movement combine in this magical film.

### WE’RE ALL MAD HERE
**STUDENT WORK**
**Ireland | 2016 | 8'56'**
Single-channel HD video
Director/Choreographer: Gráinne O’Carroll

Themes of liminality, dreams and the re-appropriated everyday.

### TWO BIKES
**Canada | 2016 | 16'00'**
Single-channel HD video
director
Premiere Director: Priscilla Guy
Choreographers: Priscilla Guy, Émilie Morin

Moving back and forth between greatness and triviality, two women cycle around the Aran Islands and inscribe their bodies in the landscape.

### WALK
**UK | 2016 | 1'58'**
Single-channel HD video
Director: Anna MacDonald

A short meditation on the temporality of dying, which reconstructs the artist’s walk to the front of the church at her mother’s funeral.

### EYE SPY
**STUDENT WORK**
**Ireland | 2016 | 4'06'**
MOV  
Premiere Director/Choreographer: Bianca Paige Smith

Framing a movement exploration between a dancer and her double.

### SLOW RACES #2 (BUCKETS)
**UK | 2014 | 5'30'**
Single-channel HD video
Premiere Director/Choreographer: Claudia Kappenberg

A different kind of Day at the Races.

---

**IN SCHALL | DANCE LIMERICK**

**NEST**

**FOYER**

| **FRIDAY 4 NOV | 10AM-6PM** | **SATURDAY 5 NOV | 10AM-6PM** | **SUNDAY 6 NOV | 10AM-6PM** | **FRIDAY 4 NOV | 10AM-6PM** | **SATURDAY 5 NOV | 10AM-6PM** | **SUNDAY 6 NOV | 10AM-6PM** |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| These works have been selected from submissions received via an Open Call earlier this year. | | | | | | | | | |
**LIGHT MOVES SCREENDANCE SYMPOSIUM**  
**IDENTITY IN FOCUS – BODY, SITE AND FRAME**  
PRESENTED IN PARTNERSHIP WITH **DMARC, UNIVERSITY OF LIMERICK**

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>SPEAKER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30am-9.00am</td>
<td>Registration &amp; Welcome</td>
<td>Jürgen Simpson</td>
<td>Welcome and introduction</td>
</tr>
<tr>
<td>9.00am-10.40am</td>
<td><strong>SESSION 1</strong></td>
<td>Rosamaria Cisneros (UK)</td>
<td><em>Old ways of seeing, new ways of being: Spanish traditions and Flamenco.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anna MacDonald (UK)</td>
<td><em>Screendance, dying and the in-between.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marion Carrot (FR)</td>
<td><em>Dance and modern illness in the early twentieth century.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marisa Zanotti (UK)</td>
<td><em>We Are All Made Of Stars.</em></td>
</tr>
<tr>
<td>10.40am-11.00am</td>
<td>Short Break &amp; Refreshments</td>
<td></td>
<td>PRESENTATIONS FOLLOWED BY MODERATED PANEL DISCUSSION.</td>
</tr>
<tr>
<td>11.00am-11.50am</td>
<td><strong>SESSION 2</strong></td>
<td>Jonathan Burrows and Matteo Fargion (UK)</td>
<td><em>52 Portraits</em></td>
</tr>
<tr>
<td>11.50am-12.00pm</td>
<td>Short Break</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 12.00pm-1.00pm | **SESSION 3**             | Dr Laura U. Marks (Simon Fraser University, Vancouver) | *Keynote Address: Suwar fil Sarayan – Figures in a Flow*  
See p12 for further details |

---

[Images of Rosamaria Cisneros, Anna MacDonald, Marion Carrot, Marisa Zanotti, Matteo Fargion, Jonathan Burrows, Laura U. Marks, Ariadne Mikol, Karen Wood]
The 2016 symposium theme Identity in Focus – Body, Site and Frame invites considerations on the nature of identity in the fields of screendance, film, dance and media and their relationship to wider fields of study in the context of this theme. All are welcome to join us for these lively debates and chats!

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>SPEAKER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00am-9.30am</td>
<td>Registration &amp; Welcome</td>
<td>Mary Wycherley</td>
<td>Welcome</td>
</tr>
<tr>
<td>9.30am-10.35am</td>
<td>SESSION 4</td>
<td>Ariadne Mikou (UK/IT/GR)</td>
<td>Anarchitectures. Haptic Screen Encounters and Montage in Space.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charles Linehan and Jonathan Clark (UK)</td>
<td>Movement, Kinetics, Film (Shadow Drone Project).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Florence Freitag and Camille Jemelen (DE/CA)</td>
<td>s(th)inking in movement: stretching the videodance frame and performing conversations with dead artists. PRESENTATIONS FOLLOWED BY MODERATED PANEL DISCUSSION.</td>
</tr>
<tr>
<td>10.35am-10.50am</td>
<td>Short Break &amp; Refreshments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.50am-12.30pm</td>
<td>SESSION 5</td>
<td>Priscilla Guy (CA)</td>
<td>Small-scale screendance and independent production as political resistance: alternate frames and ways of working.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Liliya Yovcheva (UK)</td>
<td>Formation of identity within the frame: Challenges of the self in relation to the outer space.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paula Guzzanti (IRL)</td>
<td>The affective body as site of recording the moving experience in site-specific choreographic practice. PRESENTATIONS FOLLOWED BY MODERATED PANEL DISCUSSION.</td>
</tr>
</tbody>
</table>
LIGHT MOVES LAB is an immersive two-day workshop and is a fantastic opportunity to discover new approaches, explore ideas and create work in the field of screendance. Led by director Shelly Love and composer Michael Fleming, participants will experience the practical and conceptual possibilities when dance and movement are combined with the technologies of film and sound.

SCREENDANCE LAB 1: 
REEL-EYE-ZING: DANCE, CAMERA, SOUND & DIRECTION

With Shelly Love

Wednesday 2 November 10.00am – 6.00pm

This workshop explores filmmaking from the point of imagination to practical realisation. Film has the capacity to ground us in real and tangible experiences, yet can create worlds that are extraordinary and imaginary. With new technologies, this capacity has expanded and transformed the filmmaking experience. In this workshop, the potential to create real and imaginary worlds, sensations, modes and tones will be investigated through camera, lighting, set design and location, and the integration of movement and performance. With an emphasis on the creative process, participants will be encouraged to shoot and review their work in a collaborative setting.

Please Note: While attendance at one of the lab workshops is possible, we recommend that participants engage in both, as Lab 1 connects directly with Lab 2. Places are limited and advance booking is necessary. Please email info@lightmoves.ie to register. See p33 for booking details.

SCREENDANCE LAB 2: 
WORKING WITH MUSIC FOR SCREENDANCE

With Michael Fleming & Shelly Love

Thursday 3 November 10.00am – 4.00pm

This workshop introduces participants to the possibilities of shaping dance film through editing, music and sound. Shelley Love is joined by composer Michael Fleming in an exploration of the potential of collaboration and film postproduction. Participants will experience how the materials created in Lab 1 can be transformed through music composition, sound mixing and film editing approaches.
Shelly Love is an award-winning independent artist and director. She trained at The Laban Centre for Movement and Dance in London and worked as a dancer and choreographer before turning to filmmaking. Traversing the lines between movement and fiction, her films are uniquely choreographic and poetic in nature, fantastical and surreal, yet utterly human. She has devised, choreographed and directed numerous short films that have been broadcast widely, including Channel 4 and BBC, and have been featured at international festivals, including a retrospective of her work at the 2010 ReelDance Festival, Sydney.

www.shellylove.co.uk

Shelly Love’s Betwixt and Between will be screened as part of Short Films, Programme 3. See p14 and p17 for further details.

Michael Fleming composes for film, TV, digital media and dance. His TV and film work has been showcased nationally and internationally and includes numerous acclaimed projects such as The Queen of Ireland, Nuala, Voices from the Grave, W.B. Yeats: No Country for Old Men and the BAFTA-nominated animation film Here to Fall. Notable dance collaborations include Woman Stood Regardless and Ultima Thule by choreographer Catherine Young, Touching Distance by Legitimate Bodies Dance Theatre and two dance films from the RTÉ Dance on the Box series: Deep End Dance (choreographer David Bolger, director Conor Horgan) and Monitor (director Luke McManus). Upcoming work includes the score to an animated feature film Finn and the Forest and two feature documentaries Mattress Men and Jaha.

www.michaelflemingmusic.com

• Dance Ireland, the representative body for dance in Ireland, will sponsor one of their members to participate in the Light Moves Screendance Lab. The scholarship will cover the lab fee, per diems, travel costs, one night’s accommodation and a Light Moves Festival Pass. See www.danceireland.ie
SCREEN DANCE DEVELOPMENTS

SCREEN DANCE LAB FOR BA STUDENTS
With Marisa Zanotti

Presented in partnership with the Irish World Academy of Music and Dance at UL

This undergraduate screendance lab takes as its starting point ideas of intensities and action in creating screen choreographies and begins with a consideration of stillness. Participants will depart from physiologist Mabel Todd’s idea of stillness as being the result of reflexes working as if “in a signal and switching station of a great railway, where half a hundred possible train wrecks must be averted simultaneously”. The lab will include discussions around cinematic bodies, and will explore techniques in choreographing intensities used in both artist film and action film. It will also examine artists who work with corporeal perception in mediums outside screendance. Attention will be paid to Laura U. Mark’s writing on perception as a multi-sensory operation (Marks: 2000).

Marisa Zanotti is a filmmaker whose work is informed by her background in dance, theatre and installation. Her first short film At the end of the sentence received BAFTA and BIFA nominations. www.marisazanotti.net

Marisa Zanotti will also speak at Light Moves Screendance Symposium 2016. See p26 for details.

*Dr Laura U. Marks will present the Keynote Address at Light Moves Screendance Symposium 2016. See p12 and p26 for details.

1-3 NOVEMBER | 10AM-5PM | IRISH CHAMBER ORCHESTRA BUILDING

BOOK LAUNCH
THE OXFORD HANDBOOK OF SCREEN DANCE STUDIES

Join us to celebrate the long-awaited publication of The Oxford Handbook of Screendance Studies, edited by Douglas Rosenberg. The arrival of this volume is a watershed moment marking the full institutional recognition of the field. More than five years in the making, The Oxford Handbook of Screendance Studies features 35 authors writing from a global perspective about the histories and practices, the critical and theoretical foundations of the rapidly changing landscape of screendance. This comprehensive text acknowledges the importance of the field, its history, makers and theorists, and places the form at the centre of interdisciplinary thinking.

Attendees can avail of a special 30% discount on the retail price of The Oxford Handbook of Screendance Studies via a promotional code, available at the launch.

Editor Douglas Rosenberg’s installation Lift, Carry, Hold will be presented at Limerick City Gallery of Art throughout Light Moves. See p23 for details.

Several contributors to The Oxford Handbook of Screendance Studies are also involved in Light Moves 2016, including Light Moves Curator Jürgen Simpson, Festival Guest Erin Brannigan (p12), Priscilla Guy (p24), Karen Wood (Symposium, p27) and Claudia Kappenberg (p24).

SATURDAY 5 NOVEMBER | 9AM | DANCE LIMERICK | ADMISSION FREE, ALL WELCOME

1 The Thinking Body, Mabel E. Todd (1937)
Light Moves Festival looks forward to presenting the following awards for works submitted via the Open Call that demonstrate particular artistic excellence in their exploration of screendance by challenging and renewing its scope and direction.

- Light Moves Festival Prize
- Light Moves Outstanding Irish Work Award
- Light Moves Innovative Use of Sound Award
- Light Moves Outstanding Student Work Award*

*Presented in association with the Irish World Academy of Music and Dance, UL

The shortlist and winners will be announced at the Light Moves Awards Ceremony. While the monetary value of the Light Moves Awards is almost €3000, we hope that the recognition attributed to the award-winning works encourages their creators to continue to strive for excellence and to push the boundaries and possibilities of screendance ever further.

The guest adjudicators for the 2016 Awards are Michael Fleming (IRL), Shelly Love (UK) and Gitta Wigro (UK).

We would like to take this opportunity to congratulate the recipients of the Light Moves 2015 Awards:

Light Moves 2015 Festival Prize:
Roswitha Chesher & Rosemary Lee: Liquid Gold is the Air

Light Moves 2015 Outstanding Irish Work:
Colin Gee & Angie Smalis: Chaplet of Roses

Light Moves 2015 Innovative Use of Sound Award:
Lisa May Thomas, Simon Preston, Jonny Crew: The Touch Diaries

Light Moves 2015 Outstanding Student Work Award:
This award was presented to two student works:
Camille Jemelen: Fence
Conor O’Brien: Release

The guest adjudicators for 2015 were: Lucy Cash (UK), Judith Ring (IRL) and Marisa Zanotti (UK).

Light Moves is delighted to introduce Light Moves Festival laurels this year. All filmmakers whose works are selected from the Open Call receive a Light Moves Official Selection laurel, while award-winners receive a bespoke Light Moves Award laurel after the festival.
MAKING DANCE FILMS
A dance and filmmaking workshop for people aged 50+
With choreographer Philippa Donnellan and filmmaker Mary Wycherley

Are you curious about how dance films are made? Like to give it a try? In this workshop you will learn about creating a dance film and how to shoot dance using a state of the art camera.

The workshop will begin with an easy dance warm-up and the creation of a short piece of choreography.

Next, you will view a selection of short dance films and discuss what dance on film is. You’ll also learn some of the basic techniques involved in handling a professional video camera.

Together with others in the group, you’ll then choose a location in the beautiful space of Dance Limerick (the old St John's Church) and use the camera to create and/or perform in your film.

Finally, everyone will be able to sit back and watch some of the footage created.

Philippa Donnellan is the Director of CoisCéim BROADREACH, the access participation strand of CoisCéim Dance Theatre.

Mary Wycherley is a filmmaker, curator of Light Moves and is currently Dance Artist-in-Residence in Limerick.

FAMILY FILM SHORT TALES
Short films for all the family
2014-2016 | International | 60mins | 4yrs +

Sing with the perfect piggies, learn how to decorate a cake or send smoke signals in this collection of short animated and live-action films from around the world. There’s even a dandelion tale from Ireland.

With stories about cool cats, singing chicks, talking mushrooms and bright ideas, there’s something for everyone in this selection of the best new short films for children.

Presented in association with IFI Family Festival 2016.
Suitable for audiences aged 4+.

FRIDAY 21 OCTOBER | 1.30PM-5.00PM | DANCE LIMERICK | €5

SATURDAY 5 NOVEMBER | 2.30PM | BELTABEL | €7/€5
Light Moves Festival Passes and Tickets are available from: www.lightmoves.ie
or Dance Limerick, 1-2 John’s Square, Limerick (cash/cheque only).

Tickets to feature films and the family film are also available from Belltable, 69 O’Connell St (061) 953400 / www.limetreetheatre.ie

Admission is free to the following:

- Light Moves Opening Event. Admission free, but booking essential. Please email info@lightmoves.ie to reserve your place.
- The Oxford Handbook of Screendance Studies Book Launch.
- All installations at Dance Limerick and Limerick City Gallery of Art (excl. screenings of works by Tacita Dean).

### Ticket Information

<table>
<thead>
<tr>
<th>OPTION</th>
<th>PRICE €</th>
<th>WHAT YOU GET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Festival Pass</td>
<td>€60 / €50 (conc.)</td>
<td>This great value option gives you access to all Light Moves events and screenings (excl. Lab)</td>
</tr>
<tr>
<td>Friday/Saturday Day Pass</td>
<td>€25 / €20 (conc.)</td>
<td>Full one-day access, including feature films and short works.</td>
</tr>
<tr>
<td>Friday/Saturday Half-Day Pass</td>
<td>€15</td>
<td>Full half-day access, ie. morning only OR afternoon + evening feature film</td>
</tr>
<tr>
<td>Sunday Day Pass</td>
<td>€15</td>
<td>Full one-day access, including Symposium on Sunday, short works programme + awards ceremony</td>
</tr>
<tr>
<td>Sunday Afternoon Ticket</td>
<td>€5</td>
<td>Includes short works programme + awards ceremony</td>
</tr>
<tr>
<td>Feature Films</td>
<td>€7/€5</td>
<td>All features will be screened at Belltable, 69 O’Connell Street</td>
</tr>
<tr>
<td>Family Film</td>
<td>€7/€5</td>
<td>A special programme of short films for audiences aged 4yrs+, at Belltable, 69 O’Connell St</td>
</tr>
<tr>
<td>Single Session Ticket</td>
<td>€5 each</td>
<td>Access to one session, eg one short films programme or one guest talk etc.</td>
</tr>
<tr>
<td>Symposium Full Pass</td>
<td>€25</td>
<td>Full access to two-day symposium of presentations and discussions</td>
</tr>
<tr>
<td>Symposium One-Day Pass</td>
<td>€15</td>
<td>Full access to one of the symposium days (Friday or Sunday)</td>
</tr>
<tr>
<td>Screendance Lab</td>
<td>€60 / €50 (conc.)</td>
<td>Full access to two-day workshop/lab</td>
</tr>
<tr>
<td>Screendance Lab: One Day Pass</td>
<td>€30 / €25 (conc.)</td>
<td>Access to one workshop/lab day (Wednesday or Thursday)</td>
</tr>
</tbody>
</table>
**LIGHT MOVES FESTIVAL CALENDAR**

**TUESDAY 1 NOVEMBER**

10am-5pm: Screendance Lab for BA Students at ICO Bldg, UL (p30)

**WEDNESDAY 2 NOVEMBER**

10am-6pm: Screendance Lab at IWAMD, UL (p28-29)
10am-5pm: Screendance Lab for BA Students at ICO Bldg, UL (p30)

**THURSDAY 3 NOVEMBER**

10am-4pm: Screendance Lab at IWAMD, UL (p28-29)
10am-5pm: Screendance Lab for BA Students at ICO Bldg, UL (p30)
10am-8pm: Installations at Limerick City Gallery of Art (LCGA) (p22-23)
7pm: Light Moves Festival 2016 Opening Event with Jonathan Burrows & Matteo Fargion (p4-5)

**FRIDAY 4 NOVEMBER**

8.30am-1pm: Screendance Symposium, incl. Keynote (p26-27)
10am-6pm: Installations at Dance Limerick (p24)
10am-5.30pm: Installations at Limerick City Gallery of Art (LCGA) (p22-23)
2pm: Short Films Programme 1: The Real & The Imagined (p15)
3pm: Walking Tour, leaving from Dance Limerick
4pm: Event for a Stage, by Tacita Dean, at LCGA (p10)
5pm: Event for a Stage, by Tacita Dean, at LCGA (p10)
7pm: Feature film: Le Quattro Volte, at Belltable (p7)
9pm: Feature film: Milky Way/Téjut, at Belltable (p8)

**SATURDAY 5 NOVEMBER**

9am: Book Launch: The Oxford Handbook of Screendance Studies (p30)
10am-6pm: Installations at Dance Limerick (p24)
10am-5.30pm: Installations at Limerick City Gallery of Art (LCGA) (p22-23)
10am: Dr Erin Brannigan Talk/Workshop (p12)
12pm: Short Films Programme 2: Cityscapes & Landforms (p16)
2pm: Short Films Programme 3: Rituals & Portraits (p17)
2.30pm: Family Film: Short Tales, at Belltable (p32)
3pm: Walking Tour, leaving from Dance Limerick
4pm: Craneway Event, by Tacita Dean, at LCGA (p11)
8pm: Feature film: To the Wonder, at Belltable (p9)

**SUNDAY 6 NOVEMBER**

9am-12.30pm: Screendance Symposium (p26-27)
10am-6pm: Installations at Dance Limerick (p24)
12pm-5.30pm: Installations at Limerick City Gallery of Art (LCGA) (p22-23)
1pm: Craneway Event, by Tacita Dean, at LCGA (p11)
1.30pm: Short Films Programme 4: Irish Focus 1 + Artists Talk (p18)
2.45pm: Short Films Programme 5: Irish Focus 2 + Artists Talk (p19)
4pm: Short Films Programme 6: Movement in Black & White (p20)
4.45pm: Light Moves Festival Awards Ceremony (p31)

*All events at Dance Limerick, unless otherwise specified.*
NEVER MISS OUT

CULTUREFOX

The Arts Council’s new, upgraded CULTUREFOX events guide is now live. Free, faster, easy to use – and personalised for you. Never miss out again.
Supporting the arts, supporting communities.

RTÉ supports over 100 arts events nationwide every year, in addition to arts, music and cultural output on our 25 television, radio, online and mobile services.

Find out more at www.rte.ie/about/supportingthearts and follow #rtesupportingthearts via @rte on Twitter.