



# MANIFESTO OF THE DANCE FILMS K I N O I S T

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## DANCE FILMS KINO

A festival of international dance film work, to be presented in a lively environment that evokes the kinos, or private film clubs, of the 1920s.

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## ONE

### FILM FESTIVALS ARE BORING!

Film festivals do not help you make friends with film. Chief among epidemics prone to befall film festivals is a preponderance of attendees who are of that dreaded sort: film people. No one likes film people! The film festival has become a modern echo chamber of long-winded discourse and impenetrable film descriptions which, when undressed in stark daylight, reveal themselves not to be a nude body but to be a vacant affectation. We reject the institution of the film festival.

## TWO

### A FESTIVAL SHOULD BE A CELEBRATION!

Film festivals are rarely entertaining. The silent "hmm," that extended release of breath in response to a film's profundity, can so easily turn into a yawn. What Theater used to be, Film Festivals should be: the act of watching a film through conversing and drinking. We do not sanction the return of smoking inside of movie houses but we support the return of the spirit that lit all those cigarettes. No more shushing. More cocktails. You don't have to shush anyone if the movie is being played loudly enough.



To support the festival or learn more visit:  
[www.dancefilmskino.com](http://www.dancefilmskino.com)



## THREE

### WE WILL MAKE A HOME TO WATCH FILM IN!

We will create a home that welcomes you, which will engage your senses and your imagination, regardless of whether you have any prior knowledge of dance film. The experience of entering someone's home for the first time is exciting. You look at the books on the shelves. You notice the artwork hanging on the walls. The thoughtful hostess sets the scene for a long night of conversation, with candles, seating arrangements, a record set on the record player.

## FOUR

### WE WILL TURN THE VOLUME UP, TO CREATE COMMUNITY!

There's an art to slowly turning up the music so that the party gets more rowdy. There's a moment when the music gets just loud enough that you can't have a personal conversation. The conversation becomes more inclusive because whatever you have to say, you must say it loud enough to be heard. It's the moment when things turn primal, when you can't escape the rhythm of the music whether you're dancing or not. You move, you connect, you do a shot. We believe that anything with the word "festival" in it should be a little bit orgiastic and Dionysian. Pour the wine! Mount the play! We've got plenty of DVDs to watch in the dark by ourselves. We want the opportunity to be in a room with other people who are coming at it full speed, drunk off the excitement. Too much silence breeds reflection. Reflection is for later, experience is for now! Cross the threshold with us! No revolution ever existed without, drink, celebration, a party!

## FIVE

### WE INVOKe THE SPIRIT OF VERTOV!

Vertov's *Man with a Movie Camera* succeeded in creating a pure language of cinema that was divorced from literature and the theater. Vertov rejected narrative. Vertov embraced all forms of movement: mechanistic, choreographed, pedestrian, and pure kinetic energy! In the same spirit we seek film that lays bare dance's right to exist and be appreciated, and to communicate truths about humanity through movement. Through pure kinesthetic expression!

## SIX

### WE CREATE A MODERN DAY KINO!

The Kino, or private film club, was created in the early days of cinema to present work that was too political, perverse, experimental, or artistically challenging for broad public consumption and distribution. In this age, we censor by declaring an object, or a whole form of expression, as un-marketable. But there is proof in the existence of things that are created out of a labor of love. It is not about economic exchange. The Kino is a refuge! Give us your tired, your wounded, your un-marketable, yearning to be seen, understood and received!

## SEVEN

### WE REJECT THE MARGINALIZATION OF DANCE FILMS, SHORT FILMS, EXPERIMENTAL FILMS, OR DANCE ITSELF AS OBFUSCATE, UNMARKETABLE, IRRELEVANT, OR TOO CHALLENGING FOR BROAD CONSUMPTION!

Dance films are accessible! Michael Jackson's *Thriller* is a dance film. We seek to connect the dots between the unseen and "unmarketable" dance film and *Thriller*. Michael Jackson, who had infinite resources, chose to create dance films again and again. There is an assumption that the homogeneous public knows what it needs, but what it wants is the homogenization to which it already belongs!

## EIGHT

### DANCE FILMS EMBRACE ALL KINDS OF MOVEMENT!

They embrace movement presented on stages, erupting in loud nightclubs, created by choreographers and created by no one. They embrace the movements of pedestrians hailing taxis, of hula-hoopers, of avant-garde Japanese Butoh artists, of fathers awkwardly dancing at parties, of cowboys sauntering, of lovers embracing, of tango dancers dancing. They embrace the movement of the camera itself, as one movement turning into another. The tackle at a thirty yard line that turns tender, the barroom brawl that turns into ballroom dances, the head scratch that leads to the pas de deux.

## NINE

### DANCE FILMS CAN TAKE YOU ANYWHERE!

They can take you to the top of a mountain. They can take you to a village in Switzerland. They can take you to an abandoned munitions silo in Minnesota. They can take you to baroque chambers, or back to the place where you fought with your partner. They can take you to abandoned railways, to outer space stations, to a swimming pool in Florida, or to a city bus stop. Dance films are world travel. They are a passport to the whole universe!

## TEN

### DANCE FILMS USE FAMILIAR, ACCESSIBLE CINEMATIC LANGUAGE!

Dance films use close-ups, establishing shots, slow motion and fast motion to tell a story. Gestures and facial expressions are writ large on movie screens giving close access to movement, establishing characters, telling stories. Dance films hone in on details that you can linger over in a cinematic experience. What you get in a live experience, watching concert dance, is a broad vision where you get to hunt for that detail. Dance films teach the eyes to dance, not as an instructor, but as a partner.

## ELEVEN

### DANCE FILMS REJECT FAMILIAR, ACCESSIBLE CINEMATIC LANGUAGE. DANCE FILMS CHANGE WHAT BOTH DANCE AND FILM CAN DO!

Like Vertov, dance filmmakers reject the established languages of cinema, dance, and dance theater. Dance films are the fruit of alchemical exchanges between movement artists and filmmakers. The dance artists' work metamorphoses when shot on film. The filmmaker dances with the camera. There is an inherent opportunity in the form of dance film for experimental, multi-colored, polyphonic, sensorial, sensual, synesthetic and transgressive experiences! To move through the membrane of things. Viewing converges with kinaesthetic expression and creates kinaesthetic viewing experiences—let us charge forward into the sensorial experience of movement as it occurs!

