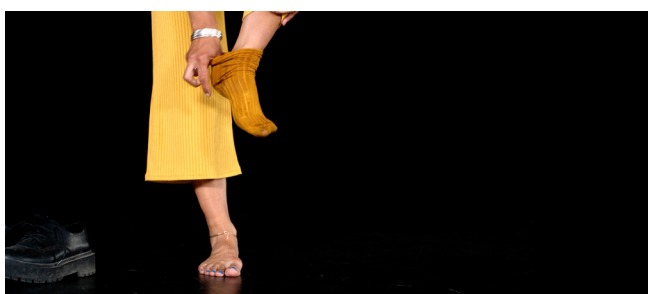
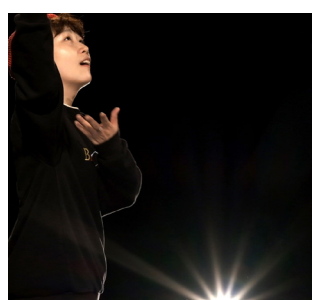
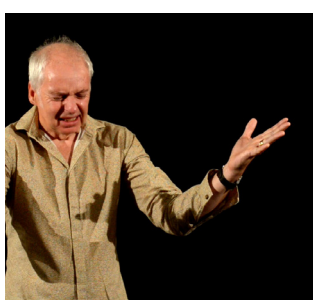
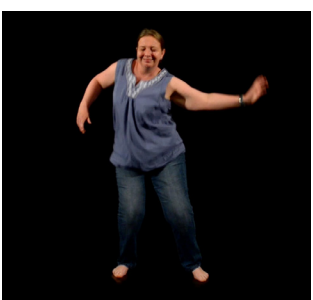
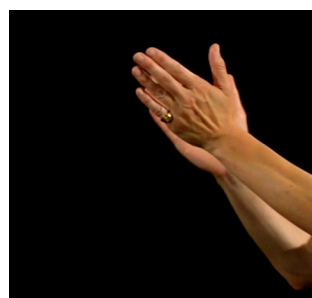
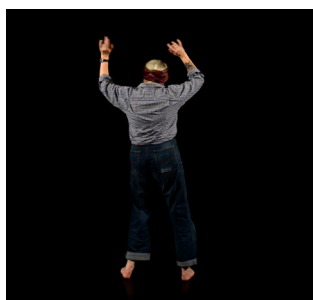


DANCING ON MY OWN

by Sara Lindström Lindhe



DANCING ON MY OWN is a video installation of individuals dancing to their favorite song in front of the camera.

It's a collection of physical and audible portraits, delving into the triggers of sensory creativity and the diverse motivations that drive personal and collective expressions of dance.

As an ongoing and accumulative work, Dancing on My Own has to date evolved into a rich collection featuring over 50 individual portraits, crafted across six different festivals. At each location, a unique local film is produced with participants from the local area and integrated into the series. The creative process involves a one-to-one ritual, inviting participants to individual filming slots, during which participants dance to their chosen songs and engage in an intimate interview. In the post-production phase, the original music is replaced with extracts from the participants' voices, offering a personalized narrative as each dancer describes and interprets the visual experience for the spectator.

Using music as a point of departure, Dancing on My Own is an exploration into the emotional resonance and reasons of why it is so satisfying to move to our favorite song: What happens when we hear that song that makes us feel strength, vulnerability, liberation, invincibility, sadness or joy? What is the song that inspires change, gives our confidence a push, or takes us to a place beyond the present? What does the music we love, do to us?

Dancing on My Own is both a celebration and exploration of the simplicity and intricate complexity of dance. Of the stories that emerge when we make space for the dancing body. In the format of portraits, it navigates the delicate interplay between private and public spheres, probing into the roles of the spectator and the participant and the negotiation of what may be seen or felt. Dancing on My Own aims to open up for a state where movement and music, through the act of dancing, may become one. A state where the music, the dance, and the dancer, carries narratives about, for, and through each other.

Empowering each participant with the autonomy to shape their own dance, the project evolves into a journey that interlaces personal and collective expressions of both dance and music. Within this exploration, this work resonates not solely with individual experiences but also with the collective rhythm of trends, cultures, generations, and societal currents.

Dancing on My Own has developed as part of various contexts and festivals:

JUNCTURE FESTIVAL, LEEDS 2016
SVT KORTFILM (SWEDISH TELEVISION SHORTFILM-VERSION), STOCKHOLM 2018
MONO FESTIVAL OF ONE-TO-ONE PERFORMANCE, LUND 2019
AGELESS FESTIVAL, LEEDS 2019
SITE/SPECIFIC FESTIVAL, STOCKHOLM 2023
FLOCK FESTIVAL, FALUN 2023

Dancing on my own has has been supported by the Swedish arts Grants Committee and Swedish Arts Council.

HOW IT WORKS

The project is structured into three key phases:

INITIAL FILMING STAGE

The first phase occurs over one or two days on-site, typically scheduled a few weeks or days before the festival or presentation context. This stage involves local participants, including those from outside the professional dance realm, dedicating approximately 30-40 minutes to a film and interview session. (Number of participants to be determined in consultation with the presenting partner.)

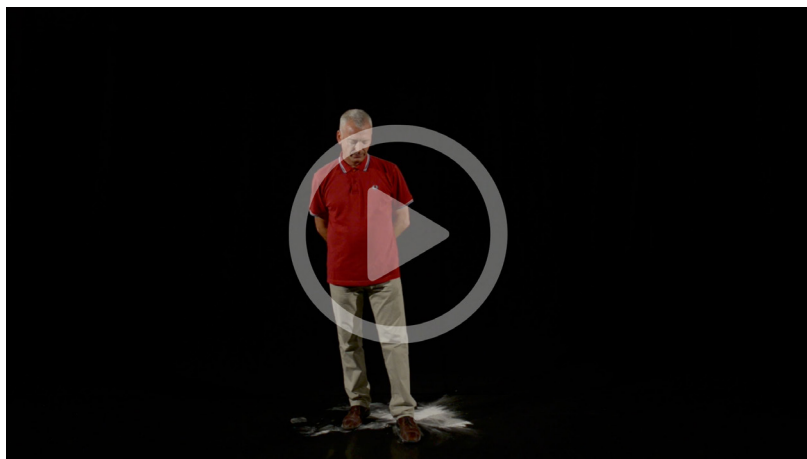
EDITING STAGE/POSTPRODUCTION

The second phase of editing and post production takes place off-site over 5-7 days, dependant on the number of participants involved.

PRESENTATION OF VIDEO INSTALLATION

The final phase encompasses the presentation of the video installation, including the previous and the locally made film. The choice of venue and presentation format will be collaboratively discussed to ensure alignment with the project's resonance with the audience.

The videos are ideally screened in a circular arrangement, with one film per screen/projector, complemented by over-ear headphones. This immersive configuration enhances the viewing experience, creating an intimate connection between the audience and the diverse narratives presented in the project.



<https://vimeo.com/showcase/10854667>

PASSWORD: letmein

(all films in the series will be subtitled into english during spring 2024)

NOTE Sara manages all aspects of filming and editing, single-handedly overseeing the entire process. Additionally, she collaborates with one assistant who specializes in sound, logging of media and general assistance during the filming stage.

* Dancing on My Own can also be presented as film installation without a locally made film, screening the existing films in the series.

ARTIST BIOGRAPHY

SARA LINDSTRÖM LINDHE (b.1983) is a choreographer and artist based in Stockholm, Sweden.

She is active in an expanded field of choreography and her work manifests through a range of formats including live performances, film, audio and installation work. Her work often incorporates interactive or participatory elements that negotiates authorship and that activates a playful relation between its audience members. Her work carries an exploration of the juncture between the professional and non-professional, and often involves the active engagement of non-professionals or of the audience itself. Body and its representations is often at the center of her work, surrounding notions of identity, the private and the public body, social norms, and with a curiosity on how to re-formulate ideas of the internal/external or private/public body. Often working with imagination, the theatre remains a principle context that she constantly refers to in both her installation, film and performance works, as a place to reinvent and rethink potentials of the body and how we perceive of it.

Sara graduated with a Master of Fine Arts in the field of Choreography at Stockholm University of the Arts in 2018, with prior studies in dance and theatre from Trinity Laban in London 2002-2005. Her work has been presented nationally and internationally with organisations such as Greenwich Dance, Yorkshire Dance, Dansens Hus in Oslo and Stockholm, Monty Theatre, Laban Theatre, The Place, Dance4, Weld, Norrtälje Konsthall and Scenkonstmuseet in Stockholm. She has also produced several award-winning video works commissioned by SVT and screened internationally.

WWW.SARALINDSTROM.COM

TECHNICAL REQUIREMENTS

FOR FILMING (BEFORE FESTIVAL/PRESENTATION)

A blacked-out space where preferable the floor matches the walls. This can either be a black box or other room blackened with curtains and dance mat.

PA sound system

3-4 Spacelights e.g. 3 flood lights or similar and preferably a light box. (to be discussed and also depends on the size of room etc)

4-5 Extension cables

(All camera and sound equipment will be brought by the artist.)

FOR PRESENTATION

7 Screens (TV or projectors) for the screening of the videos.

7 Media-players (where needed)

7 over-ear noise reduction headphones (or 14 if using splitters i.e 2 headphones per film)

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