

5102 Navigation Blvd.
Houston, TX 77011
www.freneticore.net
832.426.4624
713.449.8375
Robert Thoth: thoth@freneticore.net
Rebecca French: rebecca@freneticore.net

Press/Public Contact Information:

Rebecca French (832) 426-4624 office (713) 449-8375 cell
Email: Rebecca@freneticore.net www.freneticore.net



FrenetiCore presents Dance on Camera Festival

Frenetic Theater 5102 Navigation Blvd Houston TX 77011

2 programs: Program 1--November 12-13, 2009 @ 8pm

Program 2--November 14, 2009 @ 8pm, November 15, 2009 @ 7pm

Tickets: \$12 online prepay/\$15 at the door

For more information, please call 832.426.4624 or visit www.freneticore.net

FrenetiCore and Frenetic Theater are now touring partners with Dance on Camera Festival, the world's most recognized dance-on-film festival. Don't miss this opportunity to see award-winning dance films from all over the world--right here in Houston!

Program Line-up:

Program 1 -November 12-13 @ 8:00pm

Bardo

Richard Move, 2007, USA; 4.52m A hypnotic 'Lamentation Variation 2', choreographed by Richard Move and commissioned by the Martha Graham Dance Company as performed by Katherine Crockett.



Magnetic Cinema

Pierre Coulibeuf, 2008, France; 33m

Inspired by Canadian choreographer Benoit Lachambre's "Lugares Comunes" this film was shot in Brittany, France near Brest and touches on the sphere of the supernatural. Pierre Coulibeuf is a filmmaker fascinated by the idea of presenting images in motion in relation to external realities. As in his previous works, "Pavillon Noir" and "Lost Paradise," he introduces his "characters" into a world of natural elements-air, water, plant and mineral-leading to a strange, antagonistic kinship and body movements that often imitate nature's dark forces.



Mysteries of Nature DOC 09 Jury Prize Winner

Dahci Ma, 2008, South Korea; 10m

"Torn into bits and gone with the wind."



Minotaur-Ex DOC Jury Finalist

Bruno Aveillan, France, 2001, 9m

Inspired by the Greek myth of the Minotaur, this cine-dream brings us into the struggle of a three-faced monster attempting a metamorphosis of his being. Choreographer Philippe Combes worked with a score by Herve Taminiaux.



Life Force Trilogy

Life Force #1

Lene Boel, Denmark, 2007; 14m

A proud inventor enjoys conducting and bringing to life the machines in his powerstation. He gets carried away by the music in a pair of headphones and the room becomes his partner in a passionate and humorous dance. At the end of the day he returns to his house in the sky.



Life Force #2

Lene Boel, Denmark, 2007; 14m

A hooded man discovers an environment of tunnels and machinery.

Life Force #3

Lene Boel, Denmark, 2007; 10.5m

An invisible force gradually takes control of a man's body pulling him through industrial spaces deep into a cave. Funded in part by The Danish Arts Council.

Program 2 -November 14 @ 8:00pm, November 15 @ 7:00pm

Boy

Rosemary Lee, Peter Anderson, UK, 1994; 6m

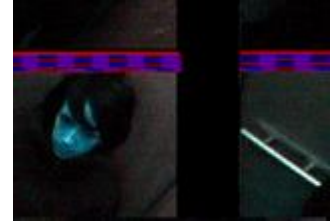
Considered a dance film classic, this solo turns an ordinary boy into a superhero, as he moves with stealth and grace through a dramatic coastal landscape, responding to this empty universe, manipulating it and conjuring up his own imaginary world.



Kino-Eye

Joby Emmons, USA, 2008; 8m

Choreographed by Elena Demyanenko, *Kino-Eye* shadows a dancer through contemporary Moscow. Immersed in an aesthetic of video surveillance, the dancer shifts in and out of glitches and static as video playback manipulates her image.



Horizon of Exile

Isabel Rocamora, United Kingdom/Spain, 2007; 22m

A journey of two women across timeless desert landscapes is punctuated by voice testimonies of Iraqi exiles. Set to a soundtrack by Jivan Gasparyan with the hypnotic voice of Surma Hamid, an Iraqi exile now living in London, the bodies betray a serene violence, travelling as though released from consciousness or gravity, falling and recuperating, haunted by an irrepressible past.



Here After

Wim Vandekeybus, Belgium, 2007; 65m

Through flashbacks, *Here After* tells the story of an isolated community in which a power-mad tyrant commands an infanticide. In the danced scenes we see how the characters relive their memories in the here-after; as if their emotions and traumas were captured in the memory of their bodies. The film shows terror and its destroying effect on a community and questions existential themes such as life/death, culpability/penance, identity/memory, regret/negation and power/freedom.



This program was made possible with the support of the DFA and its Touring program made possible in part with the support of The National Endowment for the Arts, the members of DFA, and the Susan Braun Trust.