



**School: Music and Performing Arts**

**Researcher: Dr Christopher Lewis-Smith**

**Project Title: SIX**

**UOA: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies**

## Research Questions

To what extent can a single-take screendance work suggest the point of view, among other possibilities, of someone (or something) who (that) is motivated to observe the dance but is never seen, and whose identity can only be constructed by a mixture of camera movement, camera positioning, on-screen hints, and the viewer's consciousness?

Where are the borderlines between revealing the mechanisms of screendance production (as in revealing the camera) and a sense of 'camera looking' as 'spectator experience'?