

INTERDISCIPLINARY

THE NEW FRONTIER

-MACE DENNIS

love Sarah x

SPATIAL PRACTICE
DESIGNRESEARCH

WRITING

director

For Wunderman
Thompson

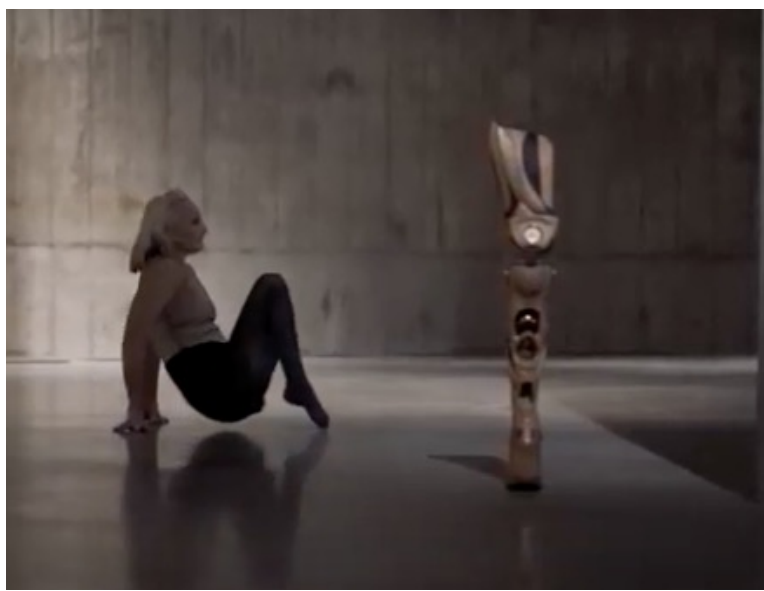
DEFY THE NORM

[Signing] The table is free, you can sit here.

short farm content

HSBC

https://bit.ly/defy_norm



TREATMENT

The narrative approach used by the film is to defy the norm by turning common perceptions of what is perceived as 'normal' on their head. The story asks audiences to consider what the world looks like when the experiences of variant bodies are considered normal.

A scripted live action sequence uses characters, obstacles and inciting incidents to identify the remarkable things that disabled people do to navigate ableist spaces.

Integrating still and archival images into this overarching narrative sequence, allows audiences to become immersed in a storyline that captures the complex embodied experiences of people with diverse abilities. The narrative arc created for the film also shows HSBC's role as an ally who is actively contributing to designing more inclusive futures.



**EVERYDAY
STORIES**

REEL WALTHAMSTOW, SCENE MOVING IMAGE COMMISSION

<https://bit.ly/reelwalthamstow>

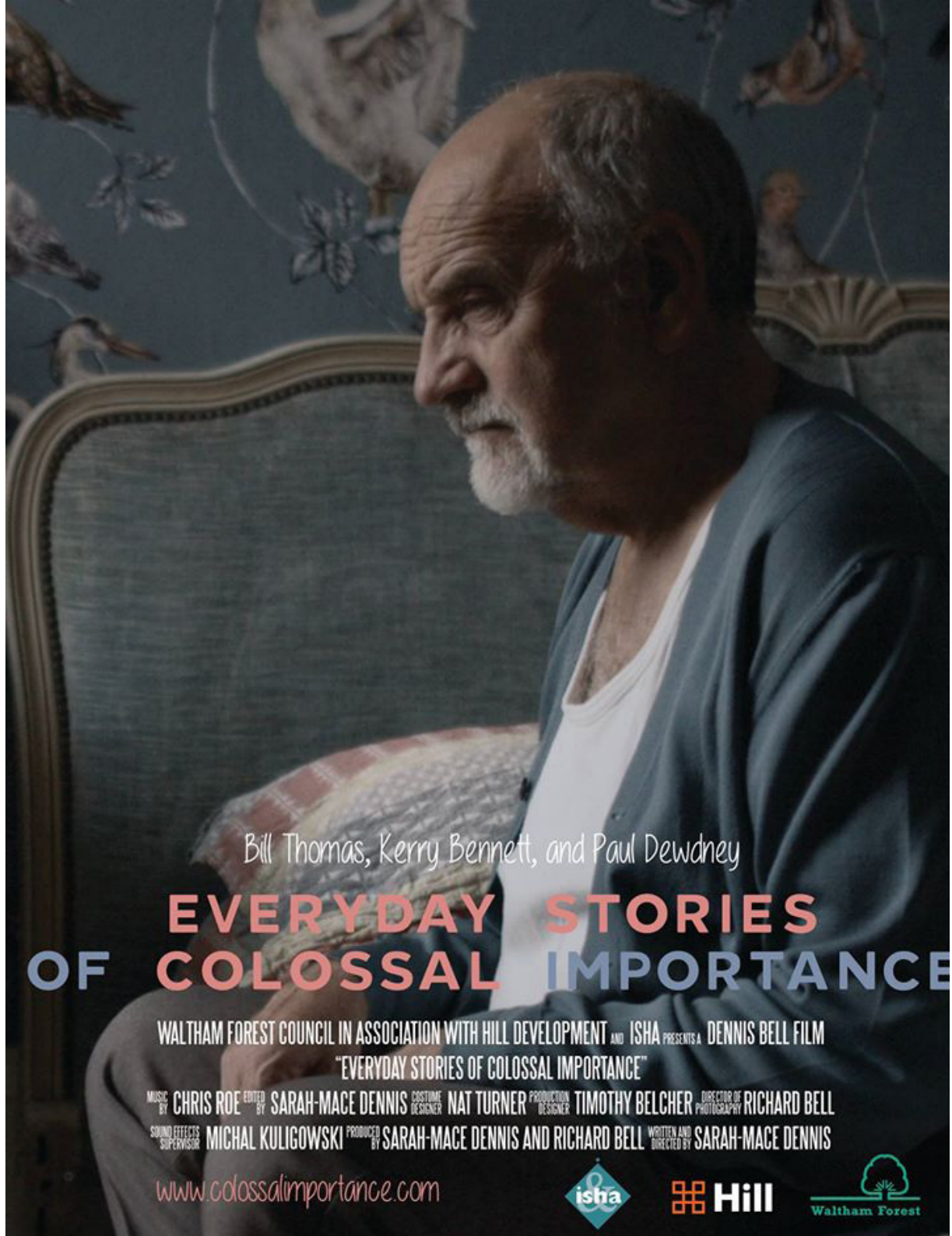
<https://vimeo.com/172281188>



'Everyday Stories of Colossal Importance' is inspired by people's memories of Walthamstow in North-East London. At the start of the project, people who live in E17 were filmed talking about the highs and lows of their time in the borough. Short social films created from these interviews, became a place to experiment with concepts of urban geography, community and belonging and to develop ideas that would inspire the fictional story told by a short film.

ACHIEVEMENTS

Created engagement opportunities for 20+ locals to share perspectives on urban belonging. Responsively organised logistics: recording, transcribing and organising research and integrating archival materials, urban data and group feedback. Translated community, site specific and place making outcomes into a narrative film for cinema screening.



Bill Thomas, Kerry Bennett, and Paul Dewdney

EVERYDAY STORIES OF COLOSSAL IMPORTANCE

WALTHAM FOREST COUNCIL IN ASSOCIATION WITH HILL DEVELOPMENT AND ISHA PRESENTS A DENNIS BELL FILM
"EVERYDAY STORIES OF COLOSSAL IMPORTANCE"

MUSIC BY CHRIS ROE EDITED BY SARAH-MACE DENNIS COSTUME DESIGNER NAT TURNER PRODUCTION DESIGNER TIMOTHY BELCHER DIRECTOR OF PHOTOGRAPHY RICHARD BELL
SOUND EFFECTS SUPERVISOR MICHAL KULIGOWSKI PRODUCED BY SARAH-MACE DENNIS AND RICHARD BELL WRITTEN AND DIRECTED BY SARAH-MACE DENNIS

www.colossalimportance.com





**KITTY'S
WORLD**

short documentary

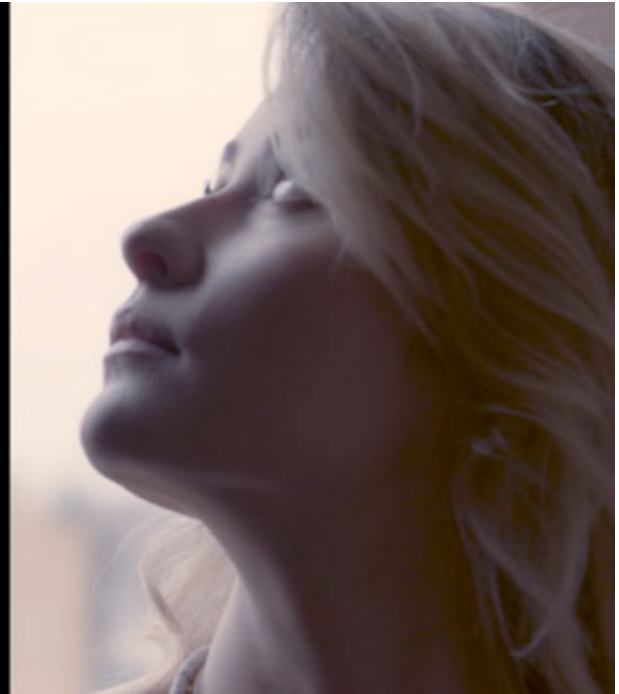
**SELF SHOOTING
DIRECTOR
EDITOR**

Kitty's world is a short film that uses split screens, archive and creative pauses to provide insight into the artist's mission to use her practice to fight climate change.

Concept and Production: -Mace Dennis Studio.
Shot by: Sarah-Mace Dennis and Kevin Woodham.
Directed and edited by: Sarah-Mace Dennis.

Link to film: <https://vimeo.com/790819285/f3205b10dd>
Link to socials: <https://vimeo.com/801909658/0c3edb718f>







EXPERIENCE ECONOMY



films and socials

CRAFTS COUNCIL

<https://bit.ly/AbdollahExperience>

<https://bit.ly/ExperienceCS>



Introduced trending production techniques into the design of 5 films/ 8 written case studies that communicated the economic value of craft experiences. Planned and shot 4 UK wide shoots, translating subject's strengths into inspiring educational content.

CHARACTERS: Crafts Council, featured makers.

LENGTH: 5 x 1 minute. 30 second cut down. 16:9, square and portrait formats.

AUDIO: Voice over introducing the experience economy.

VISUALS: Footage of makers in their studios/ delivering experiences. Montage of images depicting experience economy trends and developments in the business of craft.

SUGGESTED HIGHLIGHTED WORDS: (in bold text)

The Business of Craft, The Experience Economy, The Future of Craft.

STYLE: To the point, contemporary, upbeat. Beautifully composed medium/ long shots are intersected with close up gestural images depicting the skill and care that goes into creating beautiful craft objects.



Brookfield's Properties



Clever experience design

written case studies

Motivated by his architect mother and inventor father to incorporate creative thinking into every part of his life and work, Iranian-born, UK-based furniture maker Abdollah Nafisi's in-demand craft experiences provide insight into his spontaneous approach to furniture design.

The lifestyle economy

Driven by a desire to establish himself as a professional artist, when Abdollah immigrated to the UK in 2011 his exceptional work ethic and unconventional approach to design enabled him to build a reputable furniture business.

'I heard from a friend of mine that Google sends their staff to restaurants, and they learn about cooking. So I thought to myself, why can't we invite them to learn about woodworking?'



JAMES PADDOCK

LIFE COULD BE
DONE SO MUCH BETTER



short documentary

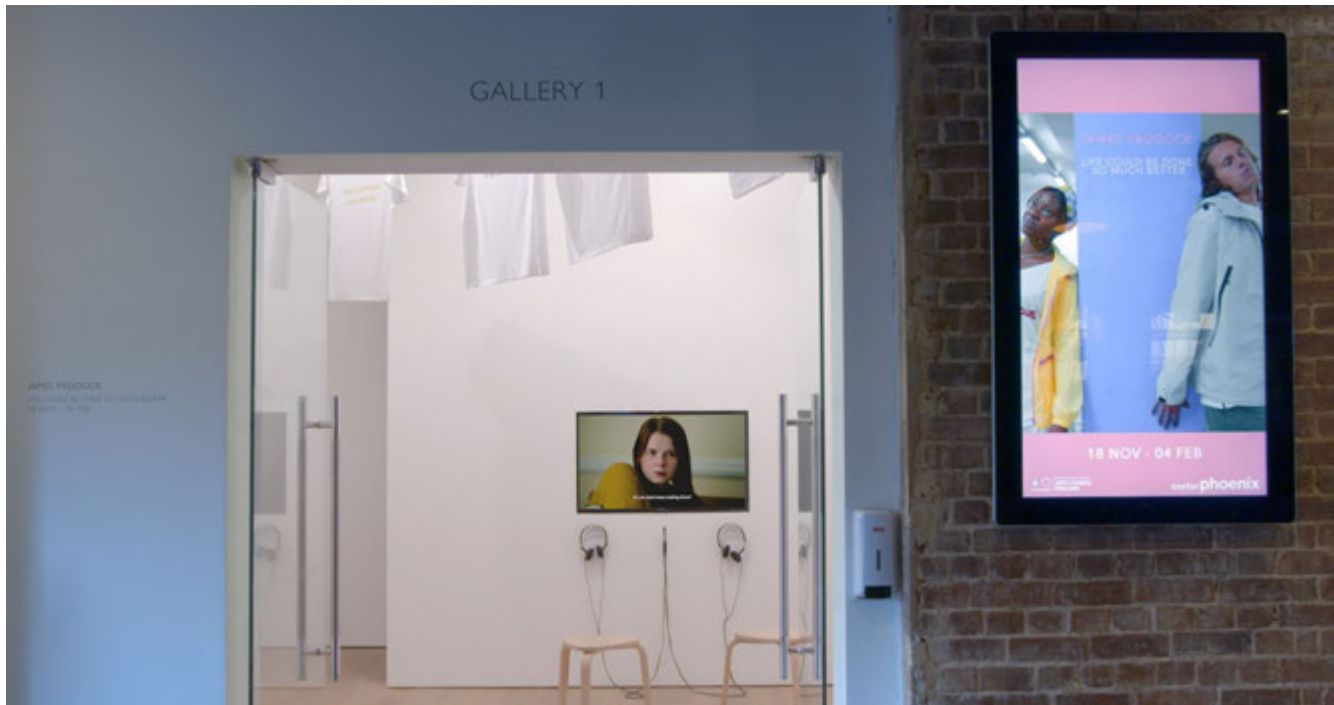
**SELF SHOOTING
DIRECTOR
EDITOR**

Link to film: <https://vimeo.com/1026470255>

Link to socials: <https://www.instagram.com/p/C3pKN1ti9ES/>

Contributed to co-production workshops that introduced the artist to new creative approaches/ networks, working responsively to document his a solo exhibition at Exter Phoenix Gallery.

‘Life Cound Be Done So Much Better’ is a short documentary and social cut downs about artist James Paddock’s exhibition at Exter Phoenix Gallery. I worked closely with James on the production of this film, crafting a layered narrative that explored the personal experiences that had inspired the creation of this work, and the important role that art plays in educating audiences about lived experiences of disability. The film also provides insight into how the creation of this project has shaped the artist’s professional career.





DRAFTING SEASON



video projection

METRICON STADIUM

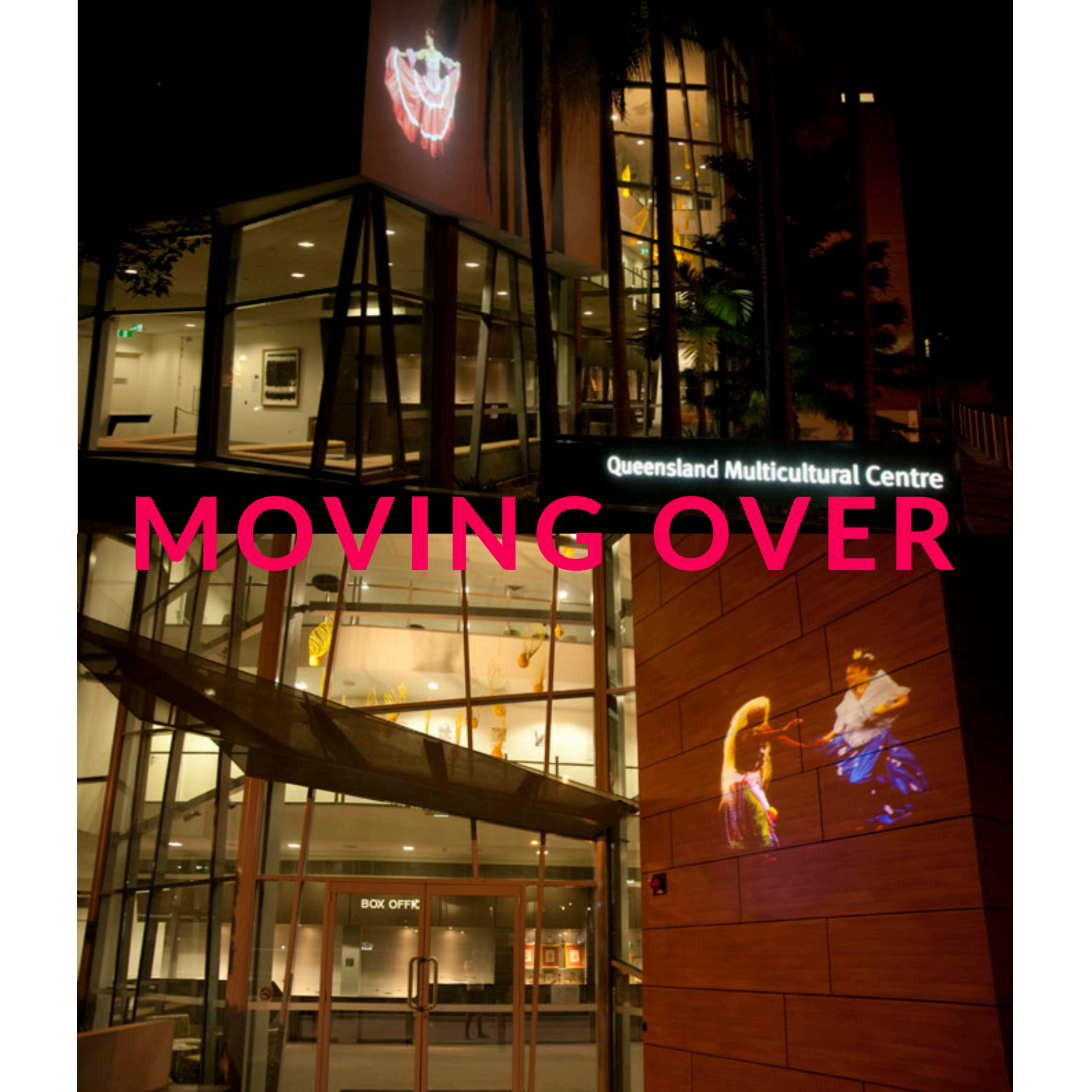
<https://vimeo.com/47907723>



'Drafting Season' is a painting, video and performance work inspired by American painter Jackson Pollock. Using costumes, dance sequences and camera techniques inspired by the movements, uniforms and approaches to filming used in Australian Rules Football, the work explores the stadium as a 'container' for the 'performance' of sport. Using the relationships that play out on the football field as performative cues, *Drafting Season* uses performance to draw new parallels between the rituals used in painting and sport.

CREATIVE ACHIEVEMENTS

Conceived, researched and directed an art film that introduced football crowds to contemporary dance. Planned logistics, guiding 30+performers and crew through an overnight film shoot using cranes and stadium lighting. Researched complex green screen

A nighttime photograph of the Queensland Multicultural Centre building. The building features a prominent glass facade and a wooden-clad section. Digital projections of dancers in traditional attire are visible on the building's exterior. The text "Queensland Multicultural Centre" is illuminated in white on a dark horizontal band. The words "MOVING OVER" are overlaid in large, bold, pink letters across the center of the image. A glass entrance door at the bottom is labeled "BOX OFFICE".

Queensland Multicultural Centre

MOVING OVER

BOX OFFICE

permanent projection

QUEENSLAND MULTICULTURAL CENTRE

<https://vimeo.com/47907723>

<https://www.movingovertheshoreline.com>



Created for the new Queensland Multicultural Centre, *Moving over the Shoreline* is a public projection work about natural and urban landscapes around Yungaba house: Brisbane's purpose-built nineteenth century immigration depot. The work was developed in consultation with refugees, migrants and First Nations dancers.

ACHIEVEMENTS

Sensitively consulted with diverse cultural groups in the collaborative design of an award-winning projection walk. Integrated interviews, qualitative and quantitative research into the conceptual development of dynamic creative pitch that aligned with Art+Place objectives. Managed budget/ fabrication for a complex exhibition build, facilitating events that initiated new conversations with audiences, building developers and industry stakeholders.

script

MOVING OVER THE SHORELINE

3

a man imagines an industry there

he works with others
making candles to light dark rooms

but machines and footsteps leave marks on the ground tallow flakes
from the boiling-down works where the candles are
made
drift for miles

the clear river water becomes clouded

As the dance leads DANCER 2 in a circle, he exits to the left side
of the frame.

PROJECTION 2: 2.3

FADE IN:

The following text appears, typeset in the style of an old
Newspaper notice.

O.H.M.S. Notice.

GOVERNMENT LABOUR OFFICES ARE NOW OPEN AT ALL IMMIGRATION DEPOTS
AND PETTY SESSIONS OFFICES IN QUEENSLAND, WHERE APPLICATIONS FOR
EMPLOYMENT OR LABOUR MAY BE REGISTERED AND AGREEMENTS COMPLETED.

EMPLOYERS REQUIRING LABOUR AND MEN LOOKING FOR WORK SHOULD APPLY
TO THE NEAREST CLERK OF PETTY SESSIONS, IMMIGRATION OFFICER, OR
TELEGRAPH MANAGER.

W.E. PARRY-OKEDEN. IMMIGRATION AGENT.

PROJECTION 1: 1.4

MALE SCOTTISH DANCER 1 enters dressed in sailors clothing. He
begins to dance the sailors hornpipe.



EMERGENT STATE

I was Aboriginal
but I wasn't seeing any Aboriginal
faces on television

video installation

STATE LIBRARY
QUEENSLAND

<https://vimeo.com/51582833>



Sounds from the Emergent State is a participatory video installation. The work explores the changing state of music in Queensland (Australia), from the influence of American soldiers on jazz during WWII, to the rise of punk in the 1970s and 80s, and the international emergence of local bands toward the end of the twentieth century.

ACHIEVEMENTS

I facilitated participatory workshops with 30+ musicians/ music fans to research and co-design an immersive installation about music and political change. Copy edited and organised participant responses, translating archival, qualitative and quantitative research into the script and prototyping/ fabricating an immersive narrative displayed across six screens.



Mondo Ghillies

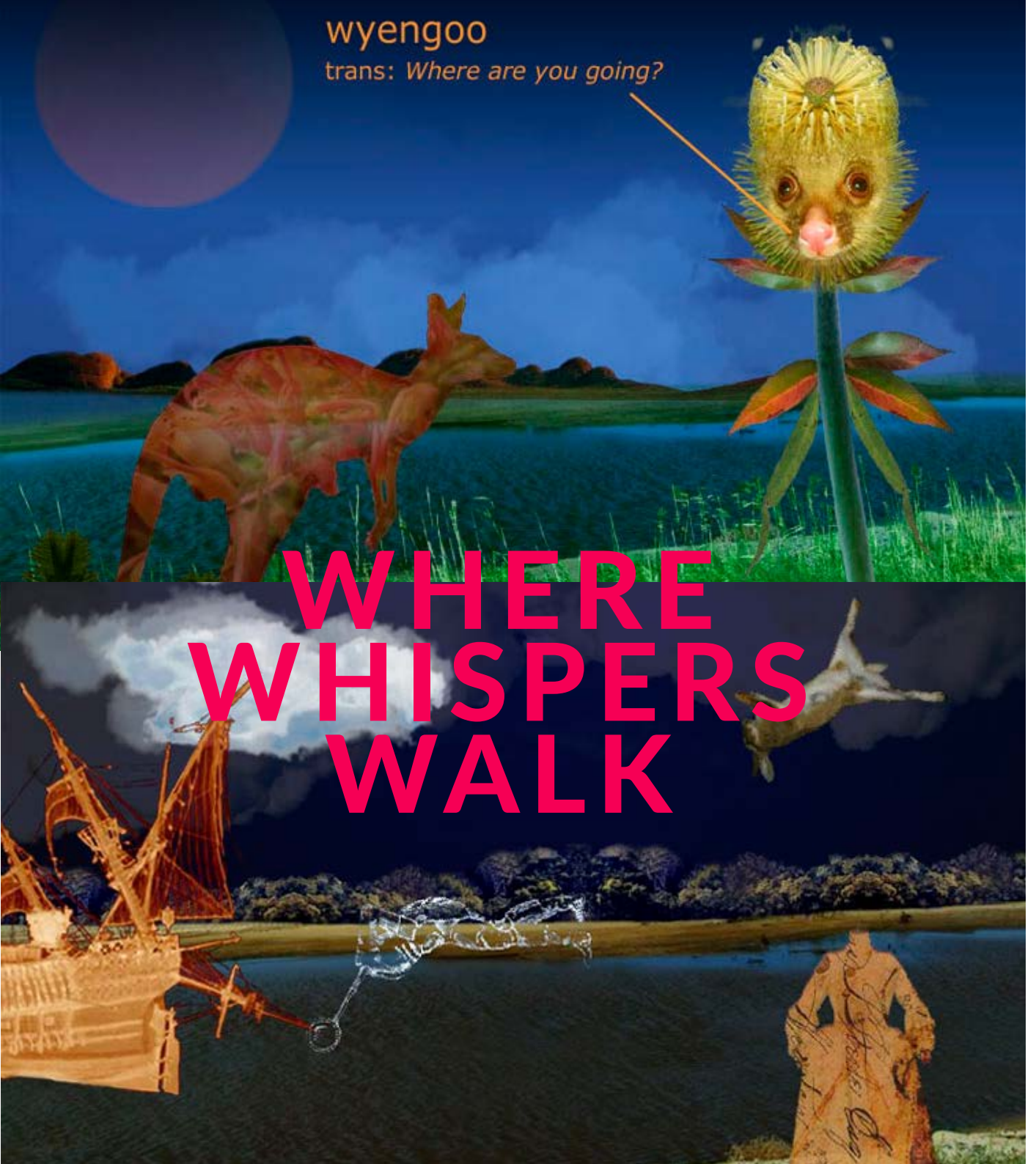
Single channel video, commissioned for Next Wave Festival.

<https://vimeo.com/37572264>

COLLABORATIONS

wyengoo

trans: *Where are you going?*



WHERE WHISPERS WALK

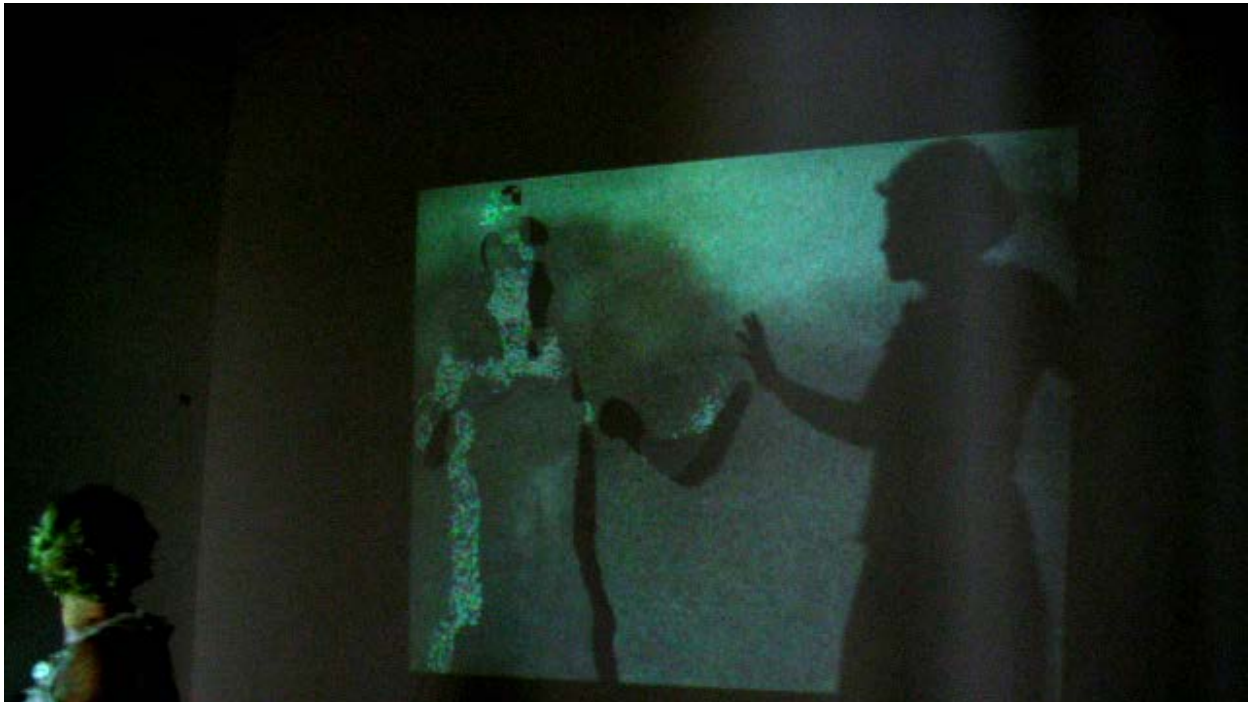
interactive animation

**DENNIS
KRATZ + MOORE**

Commissioned for the State Library of Queensland's Infozone, "Where Whispers Walk" is an interactive video installation that responds to the changing landscape of the Brisbane river. Developed through a collaboration between Sarah-Mace Dennis, Svenja Kratz and First Nations artist Archie Moore, the work uses emerging technologies to 'imagine' past, present and future visions of Brisbane's central waterway.



Background imagery takes the form of dream-like animations that cycle through river fictions inspired by different river stories from different historical periods. A video camera positioned in close proximity to the projection senses viewers' movements as they walk through the space, allowing animated characters that are hybrids of natural elements, introduced species and industrial machines to attach to, and follow people's movements. Fragments of text that tell stories of the river also interact with the audience, with different river stories being generated depending on where and how bodies are moving in the space. The longer viewers stay in front of the projection, the more complex and layered the stories become.



To Rose (My Love)

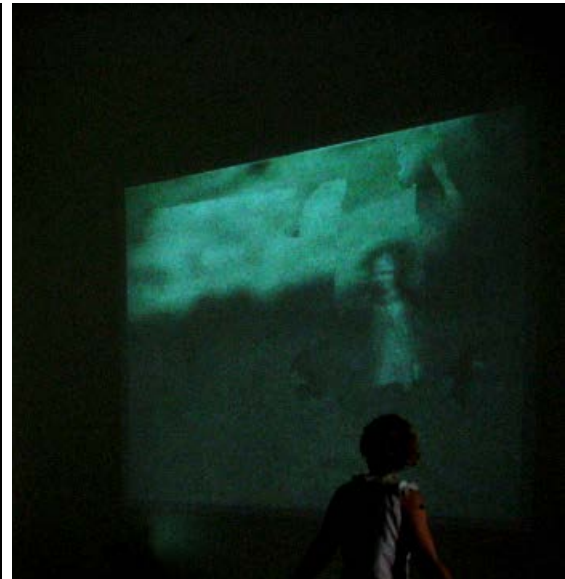
Interactive Video Installation, Sarah-Mace Dennis and Svenja Kratz.

<https://vimeo.com/19678082>

interactive video

<https://vimeo.com/19678082>

DENNIS
KRATZ



To Rose (My Love) is an interactive video installation by Sarah-Mace Dennis and Svenja Kratz. The work explores how interactivity can activate new types of corporeal experiences.

Footage of Triamble, an isolated site near Hill End in regional NSW, is projected on three walls in the gallery space. This footage has two layers. The top layer consists of documentary footage recorded on site at Triamble. In the bottom layer movements made by the audience's bodies reveal ghosts embedded in this underlying footage.

Initially audiences catch only fleeting glimpses of the ghosts in their peripheral vision. It is only if they stand long enough in the right places, that these fleeting figures become recognisable. As bodies move through the space, they listen to audio soundtrack composed of echoed recordings of movement and whispering voices that called out to Rose at irregular intervals.



DIORAMA [A VIRTUAL MEMORY]



hypermedia novel

DENNIS +
KRATZ

Funded by a 'Write in Your Face' grant, *Diorama* is an interactive writing project by Sarah-Mace Dennis and Svenja Kratz. The work is based on historical narratives collected in the regional community of Hill End. *Diorama* was drafted through community interviews and a collaborative online story and image blog. This site provided a platform for the textual and visual development of the story told by the project.



When audiences click on different parts of each diorama, they are led to a different place in Hill End, where the next section of the story is revealed. Although the project uses historical stories as a conceptual platform, the dioramas also combine community stories and impressions that Dennis and Kratz had of Hill End during their time as artists in residence. Rather than attempting to accurately recreate a digital record of past events, the work explores history's mythic possibilities and highlights way the past is altered through our contemporary experiences.

SHOWREEL

<http://bit.ly/SMDreel>