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# Autoethnographic Memory Archive

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Practices

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## Choreographing The Archive: Image Gallery

This electronic gallery proposes a collection of stills from artists who work with archival photographs and footage. The initiative was born from the desire to include international artists who were unable to contribute an article for diverse reasons (language barrier, time constraints, etc.) and to highlight the visual evolution of one particular strand of screendance creation that focuses on choreographing and working with found and archival footage. The film stills featured in this gallery continue to expand upon an approach that was first recognized in screendance several decades ago via David Hinton's archival compositions and his later collaborations with Rosemary Lee and Siobhan Davies. The gallery, coordinated by guest editors Marisa Hayes and Luisa Lazzaro, includes artists who explore diverse notions of found gestures, found footage, family archives, contemporary news footage, as well as historic archival images.

The artists and films included are:

*Les Robes Papillons (Butterfly Dresses, 2021, France)* by Camille Auburtin

*Goodbye Love (UK, 2014)*, and *To Be Continued (2020)* by Becky Edmunds

*That Elusive Balance (2021, Italy)* by Salvatore Insana

*Fatherland (2018, UK )* by Stuart Moore and Kayla Parker.

*Fuori Programma (Unscheduled, 2016, Italy)* by Carla Oppo.

*Series Toute la misère du monde (All the Misery in the World, France, 2015-2019)*  
by Franck Boulègue

*Tango Brasileiro (UK/Brazil, 2014)* by Billy Cowie and Gabirela Alcofra

*Dance Number 6 (1984-85)* by Raphael Montañez Ortiz

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## ***Father-land* (2018) by Stuart Moore and Kayla Parker**

### **Autoethnographic Memory Archive**

*Father-land* (2018) is a 20-minute essay film made collaboratively by Stuart Moore and Kayla Parker through an artist research residency hosted by the Nicosia Municipal Arts Centre (NiMAC) in Cyprus. The story of Nicosia unfolds through a montage of views of the fractured landscape of the Buffer Zone and its accompanying ambient soundscape, as the voices of two unseen narrators share their recollections as children with fathers who served with the Royal Air Force (RAF) on the island and reflect on images of conflict and the legacies of colonialism, occupation and the Cold War. *Father-land* creates an autoethnographic memory archive that brings together the personal and the political in these post-Brexit and increasingly unstable times.

*Father-land* (2018) Directed by Stuart Moore and Kayla Parker. UK: Sundog Media. 4K film, 20min colour, stereo sound. The film can be viewed here: <https://vimeo.com/301493003>

*Father-land* won the 2020 British Association of Film, Television and Screen Studies (BAFTSS) Practice Research Award.

### **MOORE + PARKER**

Artists Stuart Moore and Kayla Parker's collaborative films explore the interplay in landscape film-making between place and memory. Their ethical practice embraces environmental and ecological themes at the intersection of post-industrial landscape and climate emergency. Recent exhibitions include, Undercurrents (Crisp-Ellert Art Museum, Florida, forthcoming), Carbon-Borders-Voices (UK), Loss (ArtP kunstverein, Vienna), Contemporary Art Ruhr (Germany), and Strangelove (UK). They recently completed the short 16mm film poem, *The Other Side Now*, in collaboration with the writer and academic, David Sergeant, commissioned for the Sustainable Earth Institute's Creative Associates programme.



**Image A-03** I was running along the back streets with my friend who's a Cypriot boy... ah, whose name I can't remember now. I was about seven... and he took me to visit his grandmother who used to process...



**Image A-04**...carobs in a caravan, a little old caravan. And she let us taste the carob syrup. That's one thing that's always stayed with me - the taste of the carob syrup...





**Image B-10** *the call to prayer continues and fades away*  
It's quite a strange feeling with the Buffer Zone, and thinking about my father coming here several times with the RAF.



**Image B-13** but something which you're not really experiencing, you're just... beside it. So, you're without experience.