

Cultural Daily

Independent Voices, New Perspectives

Please Support Cultural Weekly!

Sarah Elgart · Wednesday, December 7th, 2016

In the fall of 2013, I was on the phone with *Cultural Weekly*'s fearless editor Adam Leipzig. We've known each other for decades at this point, and while we have gone years without being in touch the connection has always remained. On this particular day we were talking about life, about my then recent departure from Dance Camera West, about my passion for dance in general and, on that day specifically, about screen dance. Adam started asking me a ton of questions (I should have known something was up) and then he said: *Can I pitch you something?*

Thus *ScreenDance Diaries* was born, and three years later, I couldn't possibly estimate the number of hours (a lot) that I have spent joyfully scrolling through my files, surfing the web, reaching out to dancers, choreographers, and filmmakers, and otherwise writing about dance and dance on film. Because dance is ephemeral, because it's there when it's there but soon goes *poof* and disappears, it has been given new life and new access via its relationship to film and the web. And until relatively recently, most people's reference points for *what dance is and what it can be* included classical, tap, jazz and *maybe* some street. But even within all these genres as well as the genre of screen dance itself, there are new subgenres that are exploding and being born by the nano-second.



Albert "Ghost" Esquilin does "Bruk Up" style

So what's my point?

Dance speaks in a language we all can understand. And *Cultural Weekly* has created a platform to share this incredible, inspiring language, genre, and art form with all of you. *Because of Cultural Weekly*, I have heard from incredibly talented directors, dance agents, writers, critics, educators, dancers, choreographers, and dance enthusiasts from all over the world who have expressed their appreciation, excitement, and boundless enthusiasm for what they have seen, learned herein, and/or for the opportunity to be featured and seen by all of you. When we launched **Dare to Dance in Public**, an online film festival, choreographers, dancers, and filmmakers internationally were inspired to create new works specifically for submission to this magazine. They were thrilled to do so, and we were thrilled to inspire them, and receive their creations to share them with all of you.

These are just a few, amongst *many many* reasons, why *Cultural Weekly* deserves your support. Especially in these troubling times, let's keep the culture and conversation *flowing*. Please consider making a tax-deductible contribution of any size so we can keep the search going strong, promote further screen dance creations of all genres, and so that we can educate, illuminate, feature, and promote the dancers, choreographers, and filmmakers of today and tomorrow.

[alert type=alert-white]Please consider making a tax-deductible donation now so we can keep publishing strong creative voices.[/alert]

And because I don't want to sign off without sharing something with you, I will take 30 seconds of your time to *shamelessly* self promote the teaser for my own new dance film featuring Bjarke Ingels' new award winning NYC building VIA 57 West, Stephen Glassman's eight story sculpture **Flows Two Ways**, the fashion of legendary Japanese designer Issey Miyake, the music of Chapelier Fou*, and amazing dance by Chelsea Bonosky, Albert "Ghost" Esquilin, Charissa Kroeger, and Storyboard P (Story), whom those of you have been repeat readers of this column will recognize as one of my favorite featured dance artists.

Please watch in high def, *enjoy*, and please... **SUPPORT CULTURAL WEEKLY!**

*Chapelier Fou

Darling Darling Darling

(L. Warynski)

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