

LOOKING BACK...

CONTINUUM: BRIDGING THE DISTANCE



THE BRIDGE WE BUILT

Created under the constraints of the global pandemic, Continuum: Bridging the Distance sought to share an artistic experience through a virtual medium. During the month of July SDC succeeded in reaching far and wide.

- **10** films in **5** weeks!
- **5** world premieres
- **7,000** views
- Global viewership in **50** countries, from Finland to Mozambique.
- **8** Artist Workshops with **229** participants from **19** different countries!

IN THIS ISSUE:

01 OUR ARTISTIC REACH

02 WORDS FROM OUR
FOUNDERS

03 DIVING DEEPER:
BETH TERWILLEGER

04 INTERVIEW WITH
FILMMAKER
HENRY WURTZ

05 STAY CONNECTED

AUDIENCE REFLECTIONS

"Thank you for keeping dance and the arts alive!"

"After last night, I can't bear waiting. I'm hooked."

"Watching this brings me hope... An experience that adds another facet to the artist, the depths of which will be revealed once you get to dance before an audience again."

"Congratulations on the success of your 2020 season; you did not let the disease drown out your voices."

THRIVING WITH ART

Dear Valued Subscriber,

Now more than ever we see the fragility of everything around us. Continuum: Bridging the Distance has helped both artists and audiences stay grounded and nourished at a time when we needed it most. The joy and connectivity that dance provides is so important, but in especially difficult times dance can also act as a mirror to show exactly where we are, and sometimes where we need to go next. It takes courage and commitment to forge a new path, and we feel very lucky to be surrounded by a plethora of creative, giving artists and dedicated arts supporters who made this leap possible. We

are proud of the connections we have made locally and globally, for when art is shared it serves as a powerful neurological bridge, giving people the opportunity to feel a sense of common belonging and identity. The pandemic brought forth many questions for us, the biggest of which is whether art can live in this changed new world. We see now that not only does art continue, but it actually thrives.

Thank you for taking part in SDC's unprecedented second season. Your trust and support motivate us to keep engaging with and lifting our community in any way that we can.

All our gratitude, Noelani & James

**KEEP UP WITH THESE PROGRESSIVE ARTISTS ON INSTAGRAM TO
SEE THE EXCITING WORK THEY'RE CONTINUING TO DO!**



Miles & Sydney M. Pertl

[@SeaPertls](#)



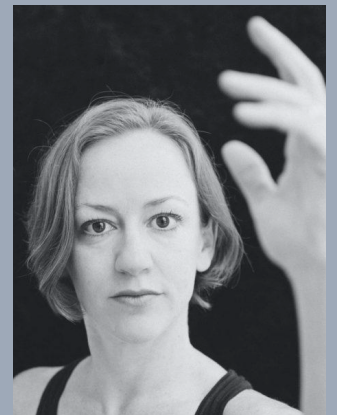
Amanda Morgan

[@TheSeattleProject](#)



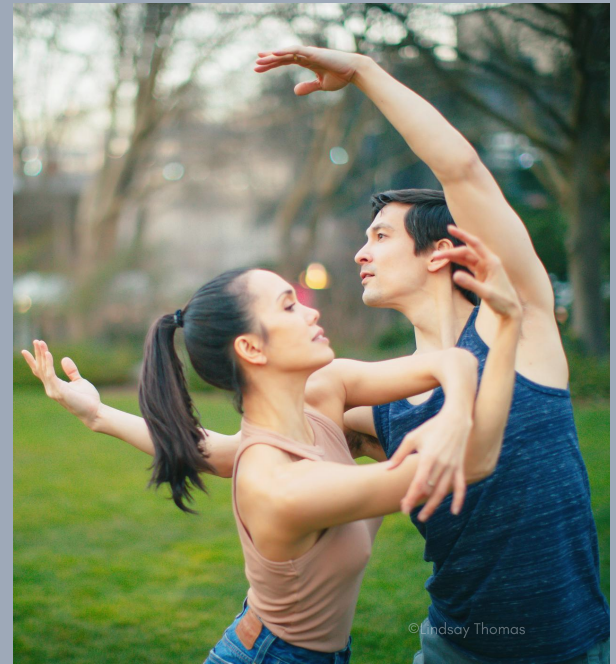
Lucien Postlewaite &
Stephan Bourgond

[@Batch.Bag](#)
[@StephanJBour](#)



Penny Saunders

[@Pennyfix](#)



©Lindsay Thomas

"Thank you for sharing your gifts and offering these awesome classes and opportunities! I look forward to seeing you all on the stage again soon."

"Bravo! Beautiful, creative and a real documentary of where we are. Thank you for capturing this for now and for the future."

DIVING DEEPER: BETH TERWILLEGER & "A HEADLAMP OR TWO"



Creating new dance works during a global pandemic is like diving head first into uncharted waters. The usual moorings of working in ample space and collaborating with dancers in a studio are suddenly stripped away. For Beth Terwilleger, choreographer of "A Headlamp or Two," her creative process was further challenged by how the COVID-19 crisis affected her mental health.

"Shortly before the start of the pandemic, I was diagnosed with severe PTSD, caused by a deep trauma from my past that was never dealt with," Beth revealed. "I powered through it all of my life, thinking I was strong...[yet] powering through mental health problems is not the strong solution."

"Often in the dance world, at least in my experience, we are taught to power through pain, both emotional and physical. However, dance has been an incredible tool to allow me to let go of my walls and be fearless with my emotions. It has been a home for me to release that which has been bottled up. This pandemic has made that creative release, and my platform for powering through, much more difficult to achieve."

Despite the uncertainties Beth felt heading into this project, she found that the artistic process was possible with the help of her collaborators and the unwavering support of SDC.

"I encourage anyone who needs support for their mental and emotional health to reach out during this time," added Beth. "I feel we all might need it right now."

INTERVIEW WITH FILMMAKER HENRY WURTZ

Get to know Henry's process & experience with Continuum...

Henry Wurtz's behind-the-camera expertise and versatility are clearly on display in the Continuum films, successfully capturing each choreographer's unique vision. Yet, his interest in film, and particularly dance film, was not always so evident.

When asked how he first got into film, Henry remarked, "It's hard to say." While he always loved watching movies, film wasn't a huge part of his childhood. "I got into photography in high school, and that definitely guided me towards film, but I think it was a pretty slow burn for me."

In fact, his schooling had a huge influence on preparing him for filming dance - not because he studied film, but more because he didn't. "I went to a Waldorf school growing up, and part of the curriculum was practicing *Eurythmy*, which is a form of movement and dance that we had to do from 1st through 12th grade. I say 'had to' because I wasn't enthusiastic, especially at a young age. However, over the years it really grew on me, and I think it's a big reason why I love filming dance now!"

Something that excited Henry from the beginning of this project was how different the five concepts were from one another. While he learned things from each film, Amanda Morgan's *Musings* pushed Henry outside of his comfort zone, even though he had worked with her before.

"It was so much fun to be able to experiment and try out new ideas and techniques, and everyone was so on board with that, it was fantastic." - Henry Wurtz



"I tend to plan out my shots in advance, as much as I possibly can, because it gives me confidence on set. When Amanda told me she didn't want my shot list, I was a little worried, but she was definitely right. She wanted me to find the shots in the moment, to feel them, to react, not just to plan for them... [I learned] to trust myself and my own preparation to such a degree that the camera was an extension of my intentions."

When asked how the global pandemic affected his creative process, Henry admitted that it was less than anticipated. He did have to adapt to rehearsals via video calls and little to no on-location time before filming, but following COVID-19 safety protocols was relatively easy since Henry is accustomed to working alone or with a small team.

As for his future aspirations as a filmmaker, Henry is not entirely sure. "I know I want to keep making dance films. Long-term goals include filming feature length films, but right now I'm really focused on becoming a better cinematographer, and figuring out how I want to tell stories."

Visit the Continuum filming locations around Seattle!

HOME

Genesee Park

THE ONLY THING YOU SEE NOW

Don Armeni Boat Ramp, West Seattle

A HEADLAMP OR TWO

Lower Woodland Skate Park

MUSINGS

Volunteer Park & Melrose Avenue East

THE SPACE BETWEEN US

Mbar, South Lake Union



SHOW YOUR SUPPORT STAY CONNECTED



SHOP SDC

JUST
LAUNCHED!

Click below to support SDC:

[DONATE](#)

*Ensure a future of
collaboration, creativity, & connection*



EXPERIENCE CONTINUUM AGAIN!



SeattleDanceCollective.org

"Thank you for all you are doing to continue the important work of bringing art, beauty and thoughtful education to the world."