

**Liz**

I am delighted to introduce a film called 'Water and Glass', or 'Uath Lochan'. And this is a film that has been made by Marc Brew, Screendance Artists, Katrina McPherson, and Simon Fildes. It was filmed in the forests below the Cairngorm mountains in the Central Highlands of Scotland. And it's quite an exquisite work.

I've known Marc for many, many, many years and we've worked together on a number of occasions and have great respect for his ethos as a choreographer, a performer, a director, a producer and I simply adored this film.

**Hanna**

Something that I find in Marc's work and in dance film in general, is that the editing and the montage becomes a part of the choreography as much as the movements that the dancers make themselves.

And so, the directionality of a shot or the way that a particular body part that is focused on, and is juxtaposed with another image, holds equal footing to the choreographic movements of the dancer's body and I think that is something that is really present in Marc's work.

And another thing that I find really beautiful about this, and that I see in a lot of disability dance work in natural spaces is how disabled bodies often have to have a hypersensitivity to the environment that they're in. And so, in these types of works, you see a body that is complicit with the space that is in communication with the space, in a way which is much more nuanced than you see in non-disabled dancer works in nature.

Often, with a lot of non-disabled dance works in nature, it's just some contemporary dance that happens to be happening against a natural backdrop. But a thing that is very clear in Marc's work is this very intimate and detailed relationship that is happening with the space around him. And it's just a very stunning and exceptional example of that practice.

**Liz**

I also love, sorry Matt, I'm being cheeky and diving in. The, I mean the landscape is just so stunning, and so Scottish that I, for me, that's a huge part of the power

of watching, you know, some of the stillness of Matt's movement which I adore. Sorry, Marc's movement.

***Matt***

Absolutely beautiful piece of work. And I was really impressed with the audio description for this piece. I thought that it was an absolutely brilliant example of audio description for dance on film.

***Liz***

Okay, well [clap] we hope you enjoy!