

## James Robert Brašić, October 11, 2018

Creative Arts Biography  
James Robert Brašić  
Zauberfuchs

Email [zhivago007@hotmail.com](mailto:zhivago007@hotmail.com)

Website <https://groups.google.com/forum/#!forum/zauberfuchs>

James Robert Brašić studied flute and piccolo with Emil Eck in Chicago, Illinois. He played flute and piccolo in the Chicago Youth Symphony Orchestra. He received a Master of Arts in music composition from Washington University in Saint Louis, Missouri, where he studied music composition with John MacIvor Perkins. His music has been choreographed by Frank C. Martin, II, South Carolina State University, Orangeburg, and Belinda James of New York.

His short story entitled “Dancing to the altar?” was included in the very Short Story Collection for the dance entitled “Moments in time” for the project entitled “Old stories” choreographed by Maxine Heppner performed at the Scotiabank Studio Theatre, Toronto, Ontario, Canada, on February 5 to 8, 2015 available at <http://acrossoceans.org/oldstoriesfeb5815.html> accessed on July 9, 2015.

Dance training

Ballet Austin, Austin, Texas

James participated in the Winter Ballet Intensive for Adults in 2015 and 2016.

June 13-15, 2014 Sharing Weight Workshop taught by Alison Chase and Alison Chase/Performance at Steps on Broadway, New York, New York.

January 2-6, 2017 Winter intensive in improvisation technologies taught by Riley Watts at New Dialect, Nashville, Tennessee.

James developed as a filmmaker when he created *Dream* during Dance for the Camera 2008 and *Sacred Emily* during Dance for the Camera 2010 at MediaNet, Victoria, British Columbia, Canada. Further information about *Dream* is available at the web site (<http://groups.google.com/group/Dreamreve>). He developed as a performer by participating in the filming during Dance for the Camera 2010 at MediaNet, Victoria, British Columbia, Canada, in the individual segment entitled “James” and in the class segment entitled “Connie” in *Process* by Sachiko Hiyashi (<https://vimeo.com/91202314>). Sachiko Hiyashi was interviewed about “Process” on pages 34 to 45 of Stigmat Art Review, December, 2014, Videofocus ([http://issuu.com/stigmat10press/docs/stigmat\\_videofocus\\_special\\_edition/41?e=6477836/10643423](http://issuu.com/stigmat10press/docs/stigmat_videofocus_special_edition/41?e=6477836/10643423)); I am represented on page 45. *Dream* may be viewed through the Hampshire Film Festival (<http://festival.hampshire.tk/>) and

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Vimeo (<http://vimeo.com/zauberfuchs/videos>). *Sacred Emily* is being edited for submission to film festivals.

James has performed with several groups in the District of Columbia and the State of Maryland.

Dance Exchange, Takoma Park, Maryland

On May 31, 2018, James performed *From this place I see. . .* co-directed by Elizabeth Johnson and Cassie Meador to *Light of a clear blue morning* by Dolly Parton (2018) (5:18-11:30 on <http://www.kennedy-center.org/video/index/M66188>) and *Still crossing* choreographed by Liz Lerman (1986) (30:00-43:30 on <http://www.kennedy-center.org/video/index/M66188>) at the millennium stage of the John F. Kennedy Center for the Performing Arts in Washington, DC. For *Still crossing* I performed the final section in the stage right aisle of the theatre; you may view my walking towards (40:40-40:42) and from (45:53-45:55) on <http://www.kennedy-center.org/video/index/M66188>.

Joy of Motion Dance Center, Washington, District of Columbia

From 2006 to 2009, James performed jazz dance choreography by Douglas Yeuell and Tommy Parlon and improvisation facilitated by Michelle Ava at the Jack Guidone Theater of the Joy of Motion Dance Center (JOMDC) in Washington, DC. In 2014 and 2015, James performed modern dance choreographed by Elana Denise Anderson at the Jack Guidone Theater of the Joy of Motion Dance Center (JOMDC) in Washington, DC.

In 2009, James performed (A) the opening (upstage left in red in <http://youtu.be/tz3AEKOhoGA>) and prefinale (upstage left in red in <http://youtu.be/gLyUIqOjdlq>) of *Paquita* choreographed by Marius Petipa (1898) and staged by Miya Hisaka Silva and improvisation facilitated by Michelle Ava at the Jack Guidone Theater of the Joy of Motion Dance Center (JOMDC) in Washington, DC. James also performed improvisation with Avadance facilitated by Michelle Ava and jazz dance choreographed by Douglas Yeuell on October 17, 2009, at the Atlas Performing Arts Center in Washington, DC. James also performed improvisation with Avadance facilitated by Michelle Ava at VisArts in Rockville, Maryland, on November 6, 2009, and at Sunrise on Connecticut Avenue, Washington, DC, on December 11, 2009.

With the Classical Repertory Dance Theatre of the Joy of Motion Dance Center in Washington, DC, James has performed (A) the opening and prefinale of *Paquita* by Marius Petipa (1898) and *Chopin Greetings* by Ilsa Bush (2010) on March 13, 2010, at the Atlas Performing Arts Center in Washington, DC, (B) the opening and finale of *Le Corsaire* by Marius Petipa (1856) on August 1, 2010, and (C) the dream scene from *Don Quixote* by Marius Petipa (1871) on July 23, and December 10 and 11, 2011, at the Jack Guidone Theater of the Joy of Motion Dance Center (JOMDC) in Washington, DC, and on March 17, 2012, in the Lang Theatre of the Atlas Performing Arts Center in Washington, DC (For the ending see 01:24 to the end of the following : <https://www.youtube.com/watch?v=6q3sRVKfUMk>).

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### The Collective, Baltimore, Maryland

James has performed modern dance choreography with the Collective at the Baltimore Museum of Art, Baltimore, Maryland, with choreography by Jennifer Ousse-Seye (2007) <http://www.youtube.com/watch?v=illRZj7gim0>, Sonia Synkowski (2008), Jessica Fultz (2009) <http://www.youtube.com/watch?v=oo5OmcntDrA>, Lauren Withhart (2012) <http://www.youtube.com/watch?v=elo2lcyH4OQ>, Alyson Jacques (2014) <https://www.youtube.com/watch?v=g3f4WgnAZJA>, at the Gordon Center for the Performing Arts, Owings Mills, Maryland with choreography by Caitlin McAfee (2018) <https://youtu.be/Nh1EhpH2syo>, at Jubilee Arts, Baltimore, Maryland, with choreography by Lynne Price (2015), at the Motor House, Baltimore, Maryland, with choreography by Alyson Jacques (2016), and at the Theatre Project, Baltimore, Maryland, with choreography by Adrienne Kraus Latanishen (2013) <http://www.youtube.com/watch?v=Ft0UDEHFOSk&app=desktop>.

### Maryland Youth Ballet, Silver Spring, Maryland

James has performed in the Adult Intensives of Maryland Youth Ballet, Silver Spring, Maryland, in 2007 and 2009-16. Additionally James performed *Walpurgisnacht* choreographed by RoAnne Duncan with the Adult Concert Group at Maryland Youth Ballet, Silver Spring, Maryland, on April 1, 2012.

### Johns Hopkins University, Baltimore, Maryland

James performed *Duet* choreographed by Cindi L'Abbe at the Choreographers' Workshop on February 16, 2008, and at the First Annual Choreographers' Showcase on March 7, 2008, at Mattin Cultural Arts Center of The Johns Hopkins University in Baltimore, Maryland.

With the Johns Hopkins University Modern Dance Company, Baltimore, Maryland, James performed *Gold* by Marilyn Byers and *Tossing and turning* by Larissa Byers on April 9 and 10, 2011, and April 7, 2012, and *Insomnia* by Larissa Byers on April 10, 2015, and April 9, 2016.

Marisa Patti and James created an act to the third movement, courante, from the First Suite for Unaccompanied Cello in G Major by Johan Sebastian Bach for Dancing with the Hopkins Stars on March 29, 2017. This was inspired by the pas de deux utilizing the prelude from Bach's *First Suite for Unaccompanied Cello in G Major* from the ballet entitled *Multiplicity. Forms of Silence and Emptiness* choreographed by Nacho Duarte to music by Johann Sebastian Bach. For this work the man represents Bach and the woman represents the cello.

Marisa and James participated in a photo and video shoot on January 16, 2017. A promotional video was constructed as follows:

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<https://www.youtube.com/watch?v=XBxSQQxUHGU&list=PL6ShoiJMrp-scmQQgn6qHoxBST7vet6pyT&index=2>

### American Dance Festival

James participated in the January intensive of the American Dance Festival (ADF) in New York, New York, in 2011.

### Ballet Teatro Internacional (BTI), Washington, District of Columbia

James performed *Pas de trois* by Alvaro Maldonado on November 9, 2011, at BTI Dance Institute, Washington, DC; a rehearsal on November 2, 2011, may be viewed online as follows: <http://www.youtube.com/watch?v=xpGxi0GI7i8>

### San Francisco Ballet School

James participated in the workshop culminating in a studio presentation on June 16, 2018, including the garland dance from *The sleeping beauty* composed by Peter Ilyich Tchaikovsky choreographed by Helgi Tomasson after Marius Petipa rehearsed by Tina LeBlanc, the fandango from *Don Quixote* composed by Ludwig Minkus choreographed by Helgi Tomasson and Yuri Possokhov after Alexander Gorsky and Marius Petipa rehearsed by Ruben Martin Cintas, and excerpts from *Ibsen's house* composed by Antonin Dvorak choreographed by Val Caniparoli adapted by Kimberly Marie Olivier rehearsal assisted by Sean Bennett.

### Sun King Dance

James participated in the dance camps at the Richmond Ballet, Richmond, Virginia, culminating in performances at the Grace Street Theatre, Department of Theatre and Dance, Virginia Commonwealth University, 934 West Grace Street, Richmond, Virginia 23220, of (A) a pas de deux choreographed by Scott Putman, the pas de trois from the first act of *Don Quixote* composed by Ludwig Minkus and choreographed by Scott Putman, and the opening celebration in Verona at the beginning of Act Two of *Romeo and Juliet* composed by Sergei Prokofiev and choreographed by Pedro Szalay, on August 17, 2012, (B) *Heart of courage* composed by Thomas J. Bergerson, performed by Two Steps from Hell, and choreographed by Randall Marks as a pas de trois for men, and the waltz to celebrate the birthday of the prince from the first act of *Swan Lake* composed by Pyotr Ilyich Tchaikovsky and choreographed by Christopher Hird on August 23, 2013, (c) a pas de deux to an aria from *La traviata* by Giuseppe Verdi choreographed by Randall Marks, Solor's variation from *La bayadere* choreographed by Randall Marks, and the grand waltz from Act III of *Raymonda* choreographed by Marius Petipa and stage by Danile Giesy on August 22, 2014, at Virginia Commonwealth University, Richmond, Virginia, with performances of (a) a pas de deux for the "Dance of the mirlitrons" from the *Nutcracker* choreographed by Pedro Szalay, the male variation from the black swan pas de deux from *Swan lake* choreographed by Scott Putman, a piece choreographed by Pedro Szalay to music by Alexander Glazounov on August 19,

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2016, (d) with Mike Mees. a pas de trois from Act I of *Swan Lake*, taught by Pedro Szalay (23:44 to 24:26 on <https://vimeo.com/286241526> password: stretch) and with Patrick Rocheleau, a variation from Act III of *Sleeping Beauty* taught by Christopher Hird (35:54 to 37:06 on <https://vimeo.com/286241526> password: stretch), and at the School of the Arts of the National Museum of Dance, 99 South Broadway, Saratoga Springs, New York 12866, (1) a pas de deux to an aria from *La traviata* by Giuseppe Verdi choreographed by Randall Marks, Solor's variation from *La bayadere* choreographed by Randall Marks, and "The dance of the hours" from *Coppélia* by Léo Delibes, choreographed by Kathy Sawyer on September 5, 2014, and (a) pas de deux Concerto grosso, op. 6, no. 8 (Christmas Concerto) music by Arcangelo Corelli and choreographed by Heidi Winton-Stahle and Michael Patterson, the male variation from the peasant pas de deux from *Giselle*, Act I, Choreographer: Jean Coralli and Jules Perrot  
Teacher: Danile Giesy, Composer: Adolphe Adam, and "Raymonda", Act II, Grand Coda, Composer: Glazunov, Choreographer: Balanchine, Teacher: Miranda Weese

James studies ballet and modern dance at the Johns Hopkins University, Baltimore, Maryland; the Joy of Motion Dance Center, Washington, District of Columbia; Maryland Youth Ballet, Silver Spring, Maryland; Peabody Institute, Baltimore, Maryland; and PoeticXpressions School for the Creative Arts, Baltimore, Maryland.

PoeticXpressions Dance Company, Baltimore, Maryland.

James joined as a male soloist in August, 2012. He choreographed *A poet's dream* for two men and a women.

### Danceworks Coworks

"Dancing to the altar" by James Robert Brašić was printed and posted on the wall for the performances entitled Old Stories, new dances, Maxine Heppner and ensemble, Scotiabank Studio Theatre, Toronto, Ontario, Canada, February 5-8, 2015. Available at: <http://acrossoceans.org/oldstoriesfeb5815.html>

Accessed on April 1, 2015

James is currently creating experimental ballets utilizing his own music as well as the works of others.

For further information please refer the following:

2012 *Who'sWho in America*®, 2013, 67<sup>th</sup> Edition. Marquis Who'sWho, New Providence, New Jersey, [www.marquiswhoswho.com](http://www.marquiswhoswho.com)

2013 *Who'sWho in America*®, 2014, 68<sup>th</sup> Edition. Marquis Who'sWho, Berkeley Heights, New Jersey, [www.marquiswhoswho.com](http://www.marquiswhoswho.com)

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- 2018 Who's Who in the World, 2018, 33<sup>rd</sup> Edition, in press. Marquis Who'sWho, Berkeley Heights, New Jersey, [www.marquiswhoswho.com](http://www.marquiswhoswho.com)
- 2018 **2018 Albert Nelson Marquis Lifetime Achievement Award**, in press. Marquis Who'sWho, Berkeley Heights, New Jersey, [www.marquiswhoswho.com](http://www.marquiswhoswho.com)

### Musical compositions

A klezmer love song (a ballet) for clarinet in A and B<sup>b</sup> and three percussionists 2002

Four Songs for soprano, B<sup>b</sup> clarinet, and piano 1980, a thesis presented to the Graduate School of Arts and Sciences of Washington University, Saint Louis, Missouri, in partial fulfillment of the requirements for the degree of Master of Arts

Cadmus (James Robert Brašić)

A white blossom (D. H. Lawrence *Love poems and others* 1913)

Chansons innocentes: I (E. E. Cummings *Tulips and chimneys* 1923)

Pied beauty (Gerard Manley Hopkins *Poems* 1918)

Performed May 3, 1977, at the Forum for Composers at the Saint Louis Community College at Forest Park, Saint Louis, Missouri, by Carolyn Gaspar, Soprano, Robert Coleman, Clarinet, and Mary Mottl, Piano, Partially funded by the Missouri State Council of the Arts and the Music Performance Trust Fund.

Performed April 24, 1980, in a recital in partial fulfillment of the requirements for the degree, Master of Arts in Composition, by Jan Parker, Soprano; Gary Scott, Clarinet; and Margaret Peterson, Piano; in Graham Chapel, Washington University, Saint Louis, Missouri

Termination for flute and drums 1976

Performed April 24, 1980, in a recital in partial fulfillment of the requirements for the degree, Master of Arts in Composition, by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, in Graham Chapel, Washington University, Saint Louis, Missouri

Performed with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Flute and Drum* choreographed by Frank C. Martin, II, and danced by Catherine MacNeil and Geoff Nimmer, on April 7 and 8, 1984, in an Evening of Dances, a Choreographic Showcase of Danceworks, at the David Howard School of Ballet, Third Floor, 36 West 62<sup>nd</sup> Street, New York, New York 10023

Performed on videotape with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Flute and Drum* choreographed by Frank C. Martin, II, and

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danced by Catherine MacNeil and Geoff Nimmer, in 1984, in a studio in New York, New York

Performed with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Eastern Images "Flute and Drum"* choreographed by Frank C. Martin, II, with costumes by Erich Hochman and Frank C. Martin, II, and danced by Melinda Jackson and Frank C. Martin, II, on May 28, and May 29, 1986, at an open rehearsal of the American Contemporary Dance Company/Company of American Dance, at the Harkness Ballet Foundation, 4 East 75<sup>th</sup> Street, New York, New York, supported by a grant from the Harkness Ballet Foundation

Performed with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Eastern Images "Flute and Drum"* choreographed by Frank C. Martin, II, with costumes by Erich Hochman and Frank C. Martin, II, and danced by Melinda Jackson and Frank C. Martin, II, on June 4, and June 5, 1986, in an Evening of Dances in the Spring Season 1986 of the American Contemporary Dance Company/Company of American Dance, at the Harkness Ballet Foundation, 4 East 75<sup>th</sup> Street, New York, New York, supported by a grant from the Harkness Ballet Foundation

Performed and videotaped for *Opus 17 ("Composition for Flute and Drum")* choreographed by Frank C. Martin, II, with dance costumes by Shirley Fields, performed by Lisa Arkis, flute, Michael Osrowitz, percussion, and danced by Kimberliegh Jordan and Al Itoka, at the Movement – Music – Voice Program of the American Contemporary Dance Company, Merkin Concert Hall, Abraham Goodman House, New York, New York, on November 15, 1988

Performed for *Opus 17 ("Composition for Flute and Drum")*. Choreographed by Frank C. Martin, II, with dance costumes by Shirley Fields, performed by Lisa Arkis, flute, Jim Baker, percussion, and danced by Kimberliegh Jordan and Frank Martin, at Dance Conversations, American Contemporary Dance Company, Merkin Concert Hall, Abraham Goodman House, New York, New York, October 24, 1989

Performed and recorded on videotape at the Gaylord Music Library, Saint Louis, Missouri, to an audiotape by Jennifer Jo Schroeder, flute, and Mark Lewis Tate, percussion, for *Metamorphosis* choreographed by Belinda Sue James, with costumes by Belinda Sue James costumes assisted by Carol Etkin and Ed Sandford, danced by James DeVille and Belinda Sue James, lighting designed by Terry Carter, and with sound technician by Shawn Murray, at *Raven Renault and Colleagues* (Artistic Director: Raven Renault, Ravenworks, Production Assistant: Alexandra Honeckman, Lighting Designer: Terry Carter, Stage Manager: Glen Parker, Sound Technician: Shawn Murray, General Assistant: Kim Siansky) at the Mid Day Concert Series, Mark Goodson Theatre, New York City Department of Cultural Affairs, 2 Columbus Circle, New York, New York, December 17, 1990.

Performed with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Metamorphosis* choreographed by Belinda Sue

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James, danced by Benjamin Bowman, Jonathan Phelps, and Gregory Wolverton, at A First Peoples' Thanksgiving, The Cathedral Church of Saint John the Divine, New York, New York, November 18, 2000. Recorded on videotape at the Gaylord Music Library, Washington University, Saint Louis, Missouri

Performed with an audiotape by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion, for *Metamorphosis* choreographed by Belinda Sue James, danced by Jonathan Phelps and Gregory Wolverton, Lighting by David Hein, at Color Pointes, The Souls of Our Feet: People of Color Dance Festival 2001, Triangle Theater, Thelma Hill Performing Arts Center, Long Island University, Brooklyn, New York, June 23 and 24, 2001. Recorded on June 24, 2001, on videotape with camera by Richard Michaels and editing by Neculai Burghilea

Presented on January 24, 2003, at Winter Words, a concert of music and the spoken word, by the Baltimore Composers Forum, at the Creative Alliance, 413 South Conkling Street, Baltimore, Maryland, on a videotape of *Flute and Drum* choreographed by Frank C. Martin, II, danced by Catherine MacNeil and Geoff Nimmer, in a studio in New York, New York, in 1984, to an audiotape recorded in 1980, by Jennifer Jo Schroeder, Flute, and Mark Lewis Tate, Percussion.

Presented on January 24, 2003, at Winter Words, a concert of music and the spoken word, by the Baltimore Composers Forum, at the Creative Alliance, 413 South Conkling Street, Baltimore, Maryland, on a videotape of *Opus 17* ("*Composition for Flute and Drum*") choreographed by Frank C. Martin, II, with dance costumes by Shirley Fields, performed by Lisa Arkis, flute, Michael Osrowitz, percussion, Kimberliegh Jordan, dancer, and Al Itoka, dancer, at the Movement – Music – Voice Program of the American Contemporary Dance Company, Merkin Concert Hall, Abraham Goodman House, New York, New York, on November 15, 1988.

Nocturne for flute and piano 1975

Performed April 24, 1980, in a recital in partial fulfillment of the requirements for the degree, Master of Arts in Composition, by Jennifer Jo Schroeder, Flute, and Margaret Peterson, Piano, in Graham Chapel, Washington University, Saint Louis, Missouri

Oriente I, II, III, and IV (E. E. Cummings *Tulips and chimneys* 1923) for mixed chorus (SATB) and percussion 1980

String quartet 1980

th for flute and piano 1980

Performed April 24, 1980, in a recital in partial fulfillment of the requirements for the degree, Master of Arts in Composition, by Jennifer Jo Schroeder, Flute, and Margaret Peterson, Piano, in Graham Chapel, Washington University, Saint Louis, Missouri



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*Triad* (Adelaide Crapsey) for bass voice, flute, and piano 1974

Available in the Adelaide Crapsey Papers in the Department of Rare Books, Special Collections and Preservation of the River Campus Libraries of the University of Rochester, Rochester, New York

Performed April 24, 1980, in a recital in partial fulfillment of the requirements for the degree, Master of Arts in Composition, by Nicholas Solomon, Bass, Jennifer Jo Schroeder, Flute, and Margaret Peterson, Piano, in Graham Chapel, Washington University, Saint Louis, Missouri

### Choreography

*The journey* and *Rose is a?* performed by James Robert Brašić at the Jack Guidone Theatre of the Joy of Motion Dance Center in Washington, DC, on June 10, 2006, at the Red Maple, Baltimore, Maryland, on September 14, 2006, and at the First Annual Talent Show of the Merritt Athletic Clubs, Canton, in Baltimore City, Maryland, on May 17, 2012.

*Flowers of hatred* including a revision of *The journey* performed by James Robert Brašić at the Jack Guidone Theatre of the Joy of Motion Dance Center in Washington, DC, on December 16 and 17, 2006, at the Open Marley Night hosted by the Collective at Experimental Movement Concepts in Baltimore, Maryland, on May 12, 2007, May 17, 2008, and May 16, 2010, at the Choreographers' Workshop on February 16, 2008, at Mattin Cultural Arts Center of The Johns Hopkins University in Baltimore, Maryland, and at the First Annual Choreographers' Showcase on March 7, 2008, at Mattin Cultural Arts Center of The Johns Hopkins University in Baltimore, Maryland.

*Rose is a ?*, a revision of *Rose is a rose is a ?* and "*I never promised you a rose garden*," performed by James Robert Brašić at the Choreographers' Workshop on February 16, 2008, at Mattin Cultural Arts Center of The Johns Hopkins University in Baltimore, Maryland, at the First Annual Choreographers' Showcase on March 7, 2008, at Mattin Cultural Arts Center of The Johns Hopkins University in Baltimore, Maryland, at the Open Marley Night hosted by the Collective at Experimental Movement Concepts in Baltimore, Maryland, on May 17, 2008, and at the First Annual Talent Show at the Merritt Athletic Club in Canton in Baltimore, Maryland, on May 17, 2012.

*A poet's dream* for two men and a women. James shall perform the opening section as a solo at the Second Annual Talent Show at the Merritt Athletic Club in Canton, Baltimore, Maryland, on May 23, 2013.

### Spoken word

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*Les fleurs du mal* [Flowers of evil] (2008) is an audio recording of the sound track of the French version of the ballet *Flowers of hatred* utilizing segments of the 1861 edition of the book of poetry published by Charles Baudelaire in Paris, France. UPC barcode 634479802959. Available online through CDBaby ([www.cdbaby.com](http://www.cdbaby.com)).

Dedication [Dedicace], Revenge [*Au lecteur*], and The journey [L'invitation au voyage] from *The flowers of evil* [*Les fleurs du mal*] by Charles Baudelaire published in Paris, France, in 1861. Available at: <https://www.numberonemusic.com/zauberfuchs> accessed on May 5, 2017.

### Creative nonfiction

*How to trigger a customs inspection* on LinkedIn on April 16, 2017.

### Filmography

#### *Dream*

Director/Concept/Choreographer James Robert Brašić  
 Actors Laeticia Schonfeld and John Chamness  
 Voiceover(English) John Chamness  
 Text *L'après-midi d'un faune* [*The afternoon of a faun*] by Stéphane Mallarmé published in Paris, France, in 1876.  
 English translation James Robert Brašić  
 Available with and without subtitles in French  
 Subtitles in French Leonard Frankford  
 Camera James Robert Brašić Assistants Ellen Bromberg and Grace Salez  
 Production Assistant Carly Allred  
 Location Christin and Dennis Keeler  
 Art design for original labels of DVD Tammy G. Thompson  
 Art design for poster Tammy G. Thompson and James Robert Brašić  
 Produced through Dance for the Camera 2008 at MediaNet, Victoria, British Columbia, Canada, with Ellen Bromberg, Mentor; Grace Salez, Director; Peter Sandmark, Executive Director; Kirk Schwartz, Technical Director; Scott Amos, Technical Support; and Caitlin Lewis, Programming Director

#### Awards

- Silver Ace Award winner for superior and standout filmmaking deserving special recognition at the 2009 Las Vegas International Film Festival, Las Vegas, Nevada, April 12, 2009
- Mention Spéciale du Jury [Special Mention of the Jury], Festival du Cinéma de Paris, Paris, France, January 2010
- Sierra Nevada Award Winner, Mountain Film Festival, Mammoth Lakes, California, February 26, 2010 (<http://www.mammothfilm.com>)

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- Art Direction, New York Short Film Festival, New York, New York, March 2010 (<http://www.mamut.net/festivalawards/newsdet4.htm>)

Official web site <http://groups.google.com/group/Dreamreve>

### Reviews

- Bryan Koenig, March 1, 2009, DC Shorts Film Festival, Washington, DC Blog <http://dcshorts.com/weblog/>  
“*Dream* has the feel of its title, not entirely here yet touching on an aspect of our waking life.”

### News

“Local connections at the Baltimore Women's Film Festival” published in *The Baltimore Sun* on Thursday, October 22, 2009 <http://www.baltimoresun.com/entertainment/bal-wff-baltimore-s1022,0,885535.story>

““Dream”: This super short short features a faun and a nymph, but the film is actually a representation of art and the artist according to local filmmaker and director James Brasic.”

### Festival Screenings for *Dream*

2008

#### Premiere

- Reel Dance Film Festival, Victoria Arts Connection, Victoria, British Columbia, Canada, on August 2, 2008, <http://www.reeldancefilmfest.com>
- Metafest, Metacafe's Short Film Festival 2008, Microcinema International, San Francisco, California, score 2.31

2009

- Festival International de Video Danse du Breuil, Le Crédit Agricole, Le Creusot, France, March 7, 2009, <http://videodansedubreuil.wordpress.com/>
- Festival International du court-métrage de Mohammedia Maroc, Mohammedia, Morocco, April 24-26, 2009, <http://www.cinemohammedia.com>
- Videopolis, Baltimore, Maryland, May 10, 2009 <http://themetrogallery.net/videopolis/>
- Il Coreografo Elettronico, XVI Festival Internazionale di Videodanza, Naples, Italy, May 29-30, 2009 <http://www.napolidanza.com/>
- San Francisco Short Film Festival, San Francisco, California, June 30, 2009
- Festival de Cine de Granada, Granada, Spain, July 31, 2009
- Festival de Cine Internacional de Barcelona, Barcelona, Spain, August, 2009
- International Film Festival Ireland, Clonmel, Ireland, September 6, 2009 (<http://www.amritsa.com>)
- Guild of Italian American Actors (GIAA) Festival of Short Films and Videos, New York, New York, October 2, 2009
- The Baltimore Women's Film Festival (<http://www.bwfilmfestival.com>), Baltimore, Maryland, October 24, 2009

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- International Film Festival South Africa, Dargle, KwaZulu-Natal, South Africa, November 2, 2009, nominated for Best Film under 5 Minutes (<http://www.amritsa.com>)
- Morgen sehen wir weiter [Tomorrow, we will see], Intervideo-Nachwuchspreis, Mainz, Germany, November 15-16, 2009 (<http://www.intervideo-nachwuchspreis.de/>)
- Montezuma International Film Festival, Montezuma, Costa Rica, November 13, 2009 (<http://montezumafilmfestival.com>)
- Environmental Competition. Short Film Center. Big on Ideas. Big on Business, 40th International Film Festival of India, Entertainment Society of Goa, Panaji, Goa, India, November 24 – December 2, 2009
- Videodança III Mostra Internacional São Carlos Videodance Festival, São Carlos, São Paulo, Brazil, November 25, 2009

### 2010

- Festival du Cinéma de Paris, Paris, France, January 2010
- Mountain Film Festival, Mammoth Lakes, California, February 26, 2010 (<http://www.mammothfilm.com>)
- New York Short Film Festival, New York, New York, March 2010 (<http://www.mamut.net/festivalawards/newsdet4.htm>)
- Hampshire Film Festival at the Brass Monkey, 26 West Street, Fareham, PO16 0JW, England, United Kingdom, at 3 PM on Tuesday, April 12, 2010, <http://festival.hampshire.tk/> online at OpenFilm.com as follows: [http://www.openfilm.com/videos/dream\\_by\\_hff/](http://www.openfilm.com/videos/dream_by_hff/)
- Short Film Festival of Los Angeles, Los Angeles, California, April 30, 2010
- Swansea Bay Film Festival, Swansea, Wales, Great Britain, 2010 (<http://www.amritsa.com>), nominated for Best Short Film – USA

### 2011

- International Film Festival of Australasia, Barossa, Tanunda, South Australia, Australia, October 26, 2011 (<http://barossafilmfestival.com/film/dream/>).

### Databases

- The Internet Movie Database (IMDb) (<http://www.imdb.com/title/tt1344598>)

Archived in film libraries as follows:

25<sup>th</sup> Marché du Film Court de Clermont-Ferrand [25<sup>th</sup> Short Film Market Clermont-Ferrand], January 30 to February 7, 2009, Clermont-Ferrand, France  
<http://www.clermont-filmfest.com>

### *Sacred Emily*

Director/Concept/Choreographer	James Robert Brašić
Actors	Helen Tudway-Cains and Zara King
Voiceover	James Robert Brašić

## **James Robert Brašić, October 11, 2018**

Text Gertrude Stein. *Sacred Emily*. In: Gertrude Stein. *Geography and Plays*. New York: Something Else Press, 1968 (originally issued in 1922): 178-188.

Available with and without subtitles

Subtitles James Robert Brašić

Camera James Robert Brašić Assistants Ellen Bromberg and Grace Salez

Location Victoria Events Centre, Victoria, British Columbia, Canada

Produced through Dance for the Camera 2010 at MediaNet, Victoria, British Columbia, Canada, with Ellen Bromberg, Mentor; Grace Salez, Director; Peter Sandmark, Executive Director; Kirk Schwartz, Technical Director; Scott Amos, Technical Support; and Caitlin Lewis, Programming Director

Length of film 2 min 05 secs (2 min 25 secs with credits)

Festival Screenings for *Sacred Emily*

2010

Premiere

- Open Space, Victoria, British Columbia, Canada, on July 17, 2010

2011

- Project for Dance Awareness, Busboys and Poets, Washington, DC, March, 2011

Member of jury

- Philadelphia Documentary and Fiction Film Festival 2012