

Dance Ireland and Dance Resource Base in association with  
Belfast International Arts Festival and Queen's University Belfast present

# CO-MOTION: DANCE & BORDERS

AN ALL-ISLAND DANCE CONFERENCE

**25-26 OCTOBER 2019**

**CRESCENT ARTS CENTRE, BELFAST**

**#COMOTIONDANCE**



## CO MOTION: DANCE & BORDERS

Curated by Dr Aoife McGrath, Queens University Belfast

### WELCOME

On behalf of Dance Ireland and Dance Resource Base welcome to *Co-Motion: Dance & Borders* conference. This is a milestone moment for us all.

Dance is at once personal and political, intimate and expansive. It inspires, delights, confounds, confronts and connects us all. We see this at dance events large and small, professional and amateur. We experience it on our sofa surrounded by family and friends watching ever popular TV dancing shows. No matter the genre, from ballroom to ballet, contemporary to capoeira, traditional to tap, dance moves us all and we are the better for it.

*Co-Motion* is an important and timely moment, celebrating our rich dance landscape, vibrant dance communities and diverse dance interests. Together with DRB we are delighted to consolidate our shared resources and mutual interests to forge a strong working bond on *Co-Motion* in partnership with curator Dr Aoife McGrath.

*Co-Motion* is the result of a joint commitment to partnership, collaboration, critical discourses and creative encounters. Informed by critical enquiry, *Co-Motion* is a platform and opportunity to collectively explore, and interrogate, some key themes surrounding the concept(s) of *dance & borders*. Significantly *Co-Motion* aims to highlight how an embodied practice can contribute to a better understanding of who we are.

We trust you will discover something new and maybe even be challenged or refreshed by something arising out of a panel, roundtable, keynote or presentation. Equally important for us is the opportunity for our collective communities of dance artists, colleagues, partners and friends to (re)connect.

We acknowledge the valuable supports we have received from Belfast International Arts Festival, Queens University Belfast, and from our respective funders: An Chomhairle Ealaíon and Dublin City Council; Arts Council of Northern Ireland and Belfast City Council, in addition to support from Visit Belfast and Halifax Foundation.

We extend heartfelt thanks to the conference steering committee who have generously contributed their time and expertise to making *Co-Motion: Dance & Borders* possible.

Dance Ireland and Dance Resource Base.

[danceireland.ie](http://danceireland.ie)

[danceresourcebase.org](http://danceresourcebase.org)



## CURATOR'S NOTE

### ***Co-Motion* is a gathering**

For the first time, an all-island conference brings together dance practitioners, researchers, educators, curators, policy makers, industry professionals and supporters to create an inclusive platform for putting thought into motion about how we move together. That this gathering is happening at a moment of threatened division is significant. *Co-Motion* responds to a critical moment both on the island of Ireland and globally, in which the hardening of international borders raises questions about the operation and experience of borders in dance communities.

Considering the artist as citizen, the conference brings critical attention to complexities of border interrelations in a contemporary moment of precarity and flux. With Brexit looming and its implications for the international border on this island still uncertain, dance's fundamental relationship with movement and stasis makes it particularly suited to tackling questions of mobility, migration, and movement across borders. Dance also affords a unique insight into how different kinds of borders operate in the broadest sense across a spectrum of embodied political, aesthetic and socio-cultural understandings.

### ***Co-Motion* is a questioning**

*Co-Motion's* roundtables provide a platform for every delegate to participate in discussion about the most critical issues for dance practice on the island of Ireland and beyond. Keynote and guest speakers bring expertise from a broad range of dance organisations, professions, disciplines and backgrounds, creating space for interweaving strands of thought and debating how we might best keep dancing together.

The open call for the conference posed a series of questions for response: how do dance communities experience and negotiate different kinds of

borders? What facilitates or hinders co-motion across them? How might danced "commotion" create interventions into the stasis of political inaction? At junctures of threatened division, how might dance function as a site of connection, collaboration, and movement? Or conversely, how does dance practice highlight boundaries, limits, fractures, or immobility?

The *Co-Motion* contributors have responded to these provocations in rich and diverse ways. Their individual panel presentations, performances and workshops highlight some of the most urgent issues for dance at this moment: the future of dance education in a climate of diminishing support for the arts; the need for inclusivity of all corporealities, especially those on the margins of society; environmental concerns and danced action for change; the impact of trauma on individuals and communities, and the possibilities for healing afforded by dance; the need to nurture and support dance networks and opportunities for collaboration; the power of danced interventions in politically contested borderlands.

To mention but a few...

### ***Co-Motion* is a celebration**

Dance practice on this island has a continued need to struggle for recognition and support. The importance of acknowledging the lived experience of dance practitioners working with/through/against different kinds of borders is at the heart of this conference. Yet, there is also much to celebrate; particularly in the creative achievements of dance artists.

Providing dance artists with a platform to showcase excerpts of new work, both live and through screenings, is a vital, celebratory element of the programme. Similarly, the collaboration with Belfast International Arts Festival connects the conference with two international dance performances that will bring fresh perspectives and energies to our gathering.

It has been an honour and a privilege to curate this first all-island dance conference. I hope it will be the first of many more. I owe a huge debt of gratitude to the dance communities on this island for their support in bringing the programme together. I would also like to thank the wonderful conference steering committee who generously provided their advice and guidance throughout the programming process.

Special thanks to Paul Johnson, Jane Mooney and Richard Wakely, to all of the conference volunteers and panel chairs, to the staff of the Crescent Arts Centre and Queen's University Belfast, and to our wonderful conference manager, Orla McGrady.

#### **Dr Aoife McGrath (Queen's University Belfast) Conference Curator**

**Dr Aoife McGrath** is a lecturer and Subject Lead in Drama at the School of Arts, English and Languages, Queen's University Belfast. After a professional dance career in Germany and Ireland, Aoife worked as a choreographer, dance critic, and as Dance Advisor for the Irish Arts Council. Publications include her monograph, *Dance Theatre in Ireland: Revolutionary Moves* (Palgrave, 2013), and a co-edited collection (with Dr Emma Meehan, CDaRe, Coventry), *Dance Matters in Ireland: contemporary processes and practices* (Palgrave, 2018). Recent choreographic work includes *Please* (NIMHAFF, 2017), *Within: Body + Time* (Accidental Theatre, 2018) and *Let Down* (Being Human Festival, Breastival, Northern Ireland Human Rights Festival, 2018). Aoife is Co-President of the Irish Society for Theatre Research, co-convenor (with Prarthana Purkayastha) of the IFTR Choreography and Corporeality Working Group, and a performer/choreographer member of Dance Ireland.

#### **Belfast International Arts Festival Welcome**

All of us at Belfast International Arts Festival join with our partners, Dance Ireland, Dance Resource Base and Queen's University Belfast to welcome you to the first ever all-Ireland dance conference in Belfast.

It's a great honour and privilege to have practitioners from across the island and special guests from overseas converge on Belfast to share their passion for dance.

Conference's themes of borders, connections and how to develop and promote practices for working together are reflective of BIAF's own continuing focus on addressing the perceptions and realities of borders on our lives, whether physical or conceptual. Contemporary dance practice is central to our annual programme of events and to mark this historic first all island conference, we are presenting a range of great dance across the entire festival, including Pat Kinevane's *Before* at The MAC; *To Da Bone* from (LA)HORDE and *Staging Schiele* from Shobana Jeyasingh Dance at The MAC. In addition, Oona Doherty's latest group work, *Lady Magma* will close this 57<sup>th</sup> festival edition over following weekend.

There has never been a more important time to celebrate and explore the diversity and richness of dance practice across the island and to underscore the cultural ties that continue to bind us together. Welcome to Belfast and enjoy the conference.

Richard Wakely

Artistic Director and Chief Executive, Belfast International Arts Festival  
[belfastinternationalartsfestival.com](http://belfastinternationalartsfestival.com)

**Before** has been generously supported by the Department of Foreign Affairs and Trade's Reconciliation Fund (Government of Ireland) and as part of BIAF's "IN-visible ID-entities" programme strand.

**To Da Bone** has been generously supported by the Institut Francais du Royaume-Uni as part of *FranceDance UK*.

## Acknowledgements & Special Thanks

The Co-Motion Steering Committee: Paul Johnson, Jane Mooney, Dr Aoife McGrath, Orla McGrady & Richard Wakely.

Jeanette Keane and the team at Dance Ireland; Kieran Lambe, Dance Resource Base; Rebecca Schwindt; Molly Street; the entire staff team at Crescent Arts Centre; Sarah Kelly and the entire team at Belfast International Arts Festival; Karin Jeffrey; the Dance Ireland Board of Directors; the Board of Dance Resource Base; Visit Belfast, Christine O'Toole, Belfast City Council; our wonderful Co-Motion Volunteers.

Arts Council Ireland; Theatre NI for artist bursary support, enabled by Belfast City Council, and for so generously lending us their Intern Molly Street.

Thank you for your support in attending Co-Motion: Dance and Borders, the first all-island dance conference.

For this conference we have produced a digital programme. We are committed to minimising any adverse environmental effects caused as a result of our activities. The decision to not produce a printed programme is in direct support of this commitment.

## Our Partners, Funders and Supporters



The conference welcomes all corporealities and bodies, and the Crescent Arts Centre is fully accessible.  
All children are very welcome, but must be supervised by a parent or guardian at all times.

There is a dedicated breastfeeding room (the green room behind the Cube theatre),  
which parents with babies or toddlers can use as a quiet space.

Friday 25 October Schedule						
9am Registration in the foyer						
Event/ Space	Time	Event/ Space	Time	Event/ Space		
<b>THEATRE</b>		<b>DAVID HILL STUDIO</b>		<b>HELEN LEWIS DANCE STUDIO</b>		
9.15am	Welcome and Programme Introduction					
9.30am	<b>Screening</b> <i>Zweiland</i> by Sasha Waltz & Guests followed by Q&A with Juan Kruz Diaz de Garaio Esnaola and Luc Dunberry	9.30am	<b>Workshop: <i>The Bridge</i> with Noeleen McGrath</b>	9.30am	<b>Workshop: <i>Co-Motion: people, place boundaries and borderlands</i> with Bernadette Divilly</b>	
11am	Tea/coffee/network				11.15am	<b>Workshop: Sasha Waltz &amp; Guests / Juan Kruz Diaz de Garaio Esnaola and Luc Dunberry</b>
11.30am		11.30am	<b>Panel 1 <i>Dance Education: past, present, future</i> with Marie Manion and Dr Sharon Phelan. Chaired by Louise Costelloe</b>			
12.45pm	<b>Performance</b> of new work created by Justine Doswell					
1pm	Lunch				1.15pm	
1.45pm	<b>Conference Launch:</b> Andrew Hurst Chief Executive, One Dance UK and conference curator Dr Aoife McGrath, Queens University Belfast					
2pm	<b>Keynote:</b> Shobana Jeyasingh					
3pm	<b>Roundtable 1</b> <i>Dancing with Political Borders</i> with Gustavo Fijalkow (Coventry University), John Scott (Irish Modern Dance Theatre) and Dylan Quinn (Dylan Quinn Dance Theatre). Chaired by Dr Fiona Murphy (QUB)					
4pm	Tea/coffee/network					
4.30pm - 5.15pm	<b>Roundtable 2</b> <i>Tackling Borders within the Dance Industry</i> Anita Clarke (The Work Room, Glasgow), Sheila Creevey (Pavilion Dance South West), Megan Kennedy (Junk Ensemble), Anne Maher (Ballet Ireland), Fleur Mellor (Producer), Dr Jenny Roche (University of Limerick) and Davide Terlingo (Arts Council). Chaired by Dr Ali Fitzgibbon (QUB)					

5.30pm - 7pm: Belfast City Hall for a reception and refreshments after which we will proceed to the performance of *To Da Bone* at The Grand Opera House. Please stay and join us for post-show drinks in the Circle Bar after the performance.

Saturday 26 October Schedule					
9am Registration in Foyer					
Time	Event/ Space	Time	Event/ Space	Time	Event/ Space
	<b>THEATRE</b>		<b>DAVID HILL STUDIO</b>		<b>HELEN LEWIS DANCE STUDIO</b>
9.15am	<b>Screenings</b> <i>Horrible Creature</i> by Áine Stapleton <i>Visible Invisible</i> by John Scott for Croí Glan Integrated Dance	9.15am	<b>Workshop: <i>Surf the Wave</i></b> with Sheila Creevey	10.15am	<b>Performance of new work created</b> Mayte Segura
10.30am	Tea/coffee/network				
11am	<b>Panel 2 <i>Dance Trauma and Wellbeing</i></b> with Cheryl Bleakley, Mary Cairns, David Smith (Northern Ireland Institute of Human Relations), Dr Paula Guzzanti and Dr Eimir McGrath. Chaired by Bernadette Divilly	11am	<b>Panel 3 <i>Dancing Sites and Environments</i></b> with Dr Beatrice Jarvis, Lisa McLoughlin, Dr Sinéad O'Connor, Dr Rachel Sweeney (Liverpool Hope University). Chaired by Dr Jenny Roche (University of Limerick).		
12.30pm	Lunch				
1.15pm					<b>Performance of new work created</b> Eileen McClory
2pm	<b>Keynote</b> Fearghus Ó Conchúir (National Dance Company Wales)				
				3pm	<b>Performance of new work created</b> by Suzannah McCreight
3.15pm	Tea/coffee/network				
3.45 - 4.45pm	<b>Closing Plenary Roundtable</b> <i>Co-Motion across borders - Future Moves</i> with Valerie Behan (Culture Ireland), Steven Brett (British Council), Mags Byrne (DU Dance), Nicola Curry (Maiden Voyage Dance), Andrew Hurst (One Dance UK), Liz Roche (Liz Roche Company) and Dr Fearghus O'Conchuir (NDCW). Chaired by Paul Johnson				

Evening performance of Shobana Jeyasingh Dance *Staging Schiele* 6pm at The Mac. Bus will transport delegates there at 5.15pm.

## KEYNOTE SPEAKERS

**Shobana Jeyasingh:** Beyond the Liminal  
2pm Fri 25 Oct, Theatre



Shobana Jeyasingh has been creating award winning dance work, which taps into both the intellectual and physical power of dance, for the last 30 years. Born in Chennai, India, she currently lives and works in London. Her acclaimed, highly individual work is created for a variety of platforms including theatres, outdoor and indoor sites and camera.

She founded Shobana Jeyasingh Dance and her work has been toured both nationally and internationally in Europe, America and the Far East.

Shobana's work is often enriched by specially commissioned music composed by an array of contemporary composers — from Michael Nyman to beat-boxer Shlomo. Her eclectic band of creative collaborators have included filmmakers, mathematicians, scientists, digital designers, writers, animators, as well as lighting and set designers.

She has made a significant contribution to dance in the UK and internationally through her published writings, papers, panel presentations and broadcast interviews. Her company have a strong track record widening the reach and impact of dance through numerous creative learning and participation programmes.

Shobana's most recent work *Contagion* (co-commissioned by 14-18 NOW, the UK's arts programme for the First World War centenary) commemorated the 1918 Spanish Flu pandemic with a large scale site generic multimedia work for unusual public spaces. *Contagion* was voted one of the top ten dance works in the UK for 2018 by the Guardian and the Evening Standard.

This year Shobana Jeyasingh Dance is embarking on two ambitious projects, the first is a full length dance work inspired by the extraordinary work and life of Austrian artist Egon Schiele. The piece will tour to UK venues in autumn 2019. The second project is a new exciting commission with Opera du Rhin in France which will premiere in spring 2020.



Shobana Jeyasingh Dance company dancers in rehearsal for *Staging Schiele*. Photo by Foteini Christofilopoulou

## **Fearghus Ó Conchúir: *The Casement Project***

2pm Sat 26 Oct, Theatre

*The Casement Project* danced with the queer body of British knight, Irish rebel and international humanitarian Roger Casement, to imagine a national body that welcomes the stranger from beyond the border, as well as the one already inside.

Responding to the centenary commemorations of the 1916 Easter Rising in Ireland, and to its context in the First World War, choreographer Fearghus Ó Conchúir mobilised the resources of state commemoration in two jurisdictions to focus attention on embodiment as a legacy and a resource, and on dance as an important source of knowledge because of its engagement with the formation and organization of individual and collective bodies. The presentation will reflect not only on the politics and ethics of placing bodies, examining the ongoing contest about what bodies are allowed to appear where, but also on the rhythms of movement and stillness that might be necessary to sustain the flourishing of more people.

**Fearghus Ó Conchúir** is a choreographer, dance artist and artistic



director. Brought up in the Ring Gaeltacht in Ireland, he completed degrees in English and European Literature at Magdalen College Oxford, before training at London Contemporary Dance School. Frequently collaborating with artists and experts from other disciplines, he is a champion for what dance can help us understand about how we live in the world. His film and live

performances, presented around the world, create frameworks for audiences and artists to build communities together. His multi-platform work, *The Casement Project*, was one of the Arts Council's National Projects for Ireland 2016 and was also part of the Ireland 2016 International Programme and of the 14-18NOW programme of WWI Centenary Art Commissions. In 2018, Fearghus was appointed Artistic Director of National Dance Company Wales and in 2019 he was appointed Deputy Chair of the Arts Council of Ireland. He was the first Ireland Fellow on the Clore Leadership Programme and continues to contribute to the programme as a facilitator, coach and speaker. He is former board member of The BBC Performing Arts Fund, of Project Arts Centre, of Dance Digital, of Create and of Dance Ireland.

He was a reporter for Imeall, TG4's flagship arts programme. Fearghus is one of the founding Associate Artists at Project Arts Centre. He gained his PhD at the Geography Department in NUI Maynooth with the support of an IRC Employment-based Scholarship.

[www.fearghus.net](http://www.fearghus.net)

## SPEAKER and CHAIR BIOGRAPHIES

### ROUNDTABLE 1 *Dancing with Political Borders*

3pm Fri 25 Oct, Theatre

#### Gustavo Fijalkow

Gustavo Fijalkow, (C-DaRE, and Coventry University). Curator and dramaturg. Diploma Stage Dance (Netherlands, 1994), M.A. International Arts Management (Thesis: *Bloodbath-Bloodbond. The Cultural Work of the Goethe-Institut Tel Aviv*, Germany 2010). PhD-candidate (Thesis: *National Dance Platforms. A comparative study of the cases of Germany, Israel, Sri Lanka and the UK*). Creative producer of mixed-abled dance company *DIN A13 tanzcompany* (projects in Africa, Europe, Asia and the Americas, 2004-2014). Conceptualiser and curator of multi-disciplinary festivals *KulturDifferenzTanz* (Germany, 2006) and *Crossings Dance Festival* (Germany, 2006-2011) and the conference [Heim.at tanz.t](#) (Germany, 2014). Conceptualiser transnational project *Upheaval* (Sri Lanka, Venezuela, Israel, Germany 2012 – 2014). Gustavo has had several articles published in dance publications internationally.

#### John Scott

Dublin born, John apprenticed and danced with Dublin City Ballet. He later studied with Meredith Monk, Julian Beck and Judith Malina (Living Theatre). He dances in Oona Doherty's 'Hard To Be Soft' and has also performed in Meredith Monk's Quarry (Spoleto Festival) and for Yoshiko Chuma, Sarah Rudner, Anna Sokolow and Thomas Lehmen. His company, Irish Modern Dance Theatre, has performed throughout Ireland and internationally at Theatre de la Ville at Espace Pierre Cardin, Paris, Kennedy Center, Washington, Queen Elizabeth Hall, London, New York Live Arts, La MaMa, Danspace Project at St Mark's Church, PS 122, New York and Dance Base,

Edinburgh, Les Hivernales, Avignon, Tanzmesse Dusseldorf, Forum Cultural Mundial, Brazil. He was awarded the African Refugee Network Culture Prize for his groundbreaking dance works with Survivors of Torture. John is also one of the subjects of Sadler's Wells' 52 Portraits with Jonathan Burrows, Matteo Fargin and Hugo Glendinning. He is founder of 'Dancer from the Dance' festival of Irish choreography in New York and Dublin. John holds a BA in English and Classics from UCD and also sings.

#### Dylan Quinn

Dylan Quinn and has been working as a Dance Artist throughout the UK and Ireland for over 20 years and since 2009 has been running Dylan Quinn Dance Theatre from his native Enniskillen in Northern Ireland.

Dylan has undertaken an extensive range of innovative projects in theatre, film, site specific, solo and company performances. He has delivered work and presented work with a range of companies at numerous events nationally and internationally.

Dylan has a strong history in Peace and Development studies and his interest and experience in these areas feeds the exploration of his artistic work. As a result DQDT has a strong community and education focus and a central aim of saying something about the world in which it exists. He has a strong commitment to creating work in and of the community within which he lives and has regularly engaged in exploring artistic interventions into issues of identity and social politics.

#### Chair: Dr Fiona Murphy

Dr Fiona Murphy is an anthropologist working in the School of History, Anthropology, Political Science, and Philosophy and the Senator George J. Mitchell Institute for Global Peace, Security, and Justice at Queen's

University Belfast. She works on displacement issues in Ireland, the United Kingdom, Turkey, and Australia.

### **ROUNDTABLE 2** *Tackling Borders within the Dance Industry*

4.30pm Fri 25 Oct, Theatre

#### **Anita Clark**

Anita is Director of The Work Room, an artist-led organisation based in Glasgow, Scotland. Working with artists in dance, movement and choreography, The Work Room's mission is to empower artists to lead in their practice, enabling them to make high quality, pioneering dance for diverse contexts at home and internationally.

As Director of The Work Room, Anita is responsible for leading the organisation and developing programmes to extend the creativity, status and impact of Scotland's independent dance artists. Anita has worked in dance since the early 1990s as a practitioner, producer and in funding and policy. She was previously Head of Dance for Creative Scotland.

#### **Sheila Creevey**

Sheila Creevey is Head of Performance at Pavilion Dance South West (PDSW), responsible for programming, artist and art form development.

Sheila is also the Project Director for Surf The Wave, a 3 year, UK-wide project led by PDSW that aims to initiate a step-change in how dance is showcased and toured across the UK. This included directing the UK Dance Showcase in May 2019. Sheila held the position of Chairperson of Dance Research Forum Ireland from 2010 to 2014. She has an MBA in Arts Management, a MA in Dance Performance, and a BA(Hons) in Dance Studies and Music.

#### **Megan Kennedy**

Megan trained at Alvin Ailey Dance Center in New York City and received a B.A. Honours from Queen Margaret University in Edinburgh. Megan is Co-Artistic Director of multi-award winning Junk Ensemble, who are current

Cork City Dance Artists-in-Residence at Firkin Crane and previous resident artists at the Tate. Choreography for live performance includes Gym Swim Party (O'Reilly Theatre Dublin), Villette (West Yorkshire Playhouse), Town is Dead (The Abbey Theatre), Tasting Blue (Bram Stoker, Live Collision, Project Arts Centre Gallery), Tchaikovsky's Queen of Spades Opera (Edinburgh Festival Theatre), Bram Stoker Festival (IRL), Marble & Bread (Dance Limerick), eX Choral Ensemble (IRL). Performance and choreography for film includes 6SKIN (Alice Maher & Aideen Barry), Five Letters to the Stranger Who Will Dissect My Brain (Tyrella Films), The Wake (Invisible Thread/Oonagh Kearney), Óiche Nollaig na mBan (RTÉ Television/Oonagh Kearney), Wonder House (Dublin Film Festival/Oonagh Kearney), Blind Runner (Junk Ensemble/Dance Ireland), Her Mother's Daughters (Winner Best Actress Capalbio Festival Italy/RTÉ Dance on the Box). Megan has performed with Retina Dance Company (UK), Brokentaklers (The Blue Boy, On This One Night) (IRL), CoisCéim Dance Theatre (Faun, As You Are) (IRL), The Abbey Theatre (Romeo & Juliet) (IRL), Loosysmokes Aerial Company (IRL), Tanz Lange (Germany), Blast Theory (UK), Storytelling Unplugged (Romania), Bedrock Productions (Pale Angel) (IRL) and productions for The Ark and The Pavilion (IRL). She was Limerick Dance Artist-in-Residence in 2015 and is a Fellow of Salzburg Global Seminar. [www.junkensemble.com](http://www.junkensemble.com)

## Anne Maher

Dublin-born Anne Maher is one of Ireland's most respected voices in ballet and dance, with an international career spanning over 35 years. Trained initially by Myrtle Lambkin in Dublin, she has worked with the major figures of Ireland's ballet world, including Irish Ballet Company founder, Joan Denise Moriarty and Dublin City Ballet's Janet Lewis.

Anne was awarded a scholarship by the late Princess Grace of Monaco, to study at L'Academie de Danse Classique in Monte Carlo under Marika Besobrasova. Following her training in Monaco, Anne danced for the British Ballet Theatre in London and as Principal Ballerina touring all over Europe with Wiener Ballett Theater. Her roles include Odette/Odile (*Swan Lake*), Sugar Plum Fairy (*Nutcracker*), Juliet (*Romeo and Juliet*), Queen of the Willis (*Giselle*), and a range of various modern works. Anne returned to Ireland in 1997 to found Ballet Ireland, which she continues to develop as a successful and vibrant national touring company. She also founded Irish Ballet Forum, a resource organisation that provides master classes, intensive courses and information for Ireland's aspiring young dancers. Anne continues to be one of this country's biggest advocates for ballet and dance. She is a former chairperson of Dance Ireland and is currently on the Board of Theatre Forum Ireland.

## Fleur Mellor

Fleur's background as a professional dancer working in the commercial, corporate and theatrical sectors has informed her career as a Choreographer and Producer to date. Her emphasis is on live work with a strong theatrical element be it a musical, fashion, or corporate event. On the board of Dance Resource Base for over 2 years now, Fleur is passionately committed to helping raise the standards and visibility of Dance throughout the island of Ireland through her employment and

championing of dancers based here. As a vocal advocate she believes that we are stronger together.

## Dr Jenny Roche

Dr Jenny Roche is a Senior Lecturer in Contemporary Dance, Course Director of the MA in Contemporary Dance Performance and Acting Course Director of the PhD Arts Practice at the Irish World Academy of Music and Dance, University of Limerick, Ireland. From 2013 to 2017, she was a lecturer in dance at Queensland University of Technology, Brisbane. Her research focus is the creative practice of the contemporary dancer, exploring the specific nuances of this career from multiple perspectives including philosophical approaches, Somatics and narrative enquiry. She has worked extensively as a dancer in Ireland and internationally and continues to work as a collaborator and performer in various creative arts research contexts. From 2007 to 2011 she was dance advisor to the Arts Council of Ireland. Palgrave Macmillan published her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* in 2015. More recent publications include 'Writing Wrongheaded: Narratives from a Dance Piece and Community Project Exploring Women's Bodily Autonomy in Ireland' (2019) in *Social Alternatives* (38)<sup>1</sup> and current projects include *Expanded Fields*, a collaboration with digital artists Ruth Gibson and Bruno Martelli to be presented at Limerick City Gallery of Art in November 2019.

## Daive Terlingo

Daive Terlingo has been working with the Arts Council in the role of Head of Dance since 2007, assuming additional responsibility for Circus, Street Arts and Spectacle in 2013 and Festivals in 2015. In these roles, he is responsible for managing art forms budgets, developing partnerships and advising on national policy.

During his 30-year professional career in the arts, he has initiated numerous international arts projects and cultural initiatives in a variety of contexts and roles. While in Ireland, these included: founder of the Mamuska Network (spanning several cities across four EU countries and Japan), curator of the critical forum [choreograph.net](http://choreograph.net) and creator of an innovative cultural programme in Limerick.

## Chair: Dr Ali FitzGibbon

Dr Ali FitzGibbon is a Lecturer in Creative and Cultural Industries Management at Queen's University Belfast. Her research is focused on the role of artists in decision-making, principally in the performing arts; looking at how artistic practice relates to management and policy-making processes. She has combined teaching, research and consultancy in the arts and cultural sector since 2012 and has over 25 years' experience of working as a programmer and producer in multiple disciplines in the arts and cultural sector in Ireland and Northern Ireland. From 2003 to 2016 she was Director of Young at Art, an international arts organisation and festival. She brings to this session specific knowledge of developing networks and partnerships through North: South, East:West and international co-operation.

## CLOSING PLENARY ROUNDTABLE

*Co-Motion across borders - Future Moves*

3.45pm Sat 26 Oct, Theatre

## Valerie Behan

Valerie started her career working in the Irish Civil Service in ICT units throughout different Government Departments. In 2012 she transferred to Protocol in the Department of Foreign Affairs and worked on incoming high level visits for Heads of state and Heads of Government. This was where her contact with Irish artists from all art forms began when working on the cultural elements of the visits. Her love of Irish culture in all its forms led her to become involved in the Irish Cultural Exchange programme at the Dept. of Foreign Affairs and in 2017 she transferred to Culture Ireland. In her role as Director of Grant Schemes, she is responsible for the management of the three Grant Rounds operated by Culture Ireland in support of Irish artists from the whole island of Ireland to present their work internationally. She has worked on showcase programmes such as World Music Expo and Celtic Connections and also Edinburgh Fringe Festivals.

## Steven Brett

Steven works for the British Council's Theatre and Dance department as a Programme Manager for the Americas and the EU countries in Europe. He has developed projects including UKMoves, a showcase for European programmers of Britain's most innovative dance makers in France. He also led on SPACE UK, a showcase of UK artists working in unusual spaces in Spain.

Steven danced for Nederlands Dans Theater II under Jiri Kylián and worked for Rambert Dance Company for 15 years, on both sides of the curtain as dancer, rehearsal director, and later as Associate Artistic Director to Christopher Bruce. As a dancer and a director Steven has worked with many luminaries of the contemporary dance world. Steven continues his role as assistant to Christopher Bruce, setting his pieces on companies around the

word. In 2008 Steven was appointed Executive Producer of Pacitti Company and SPILL Festival of Performance. From 2010–15 he ran the Nightingale Theatre – a small artist development, residency and performance space in Brighton.

### **Mags Byrne**

Mags has been working in dance professionally for over thirty five years. Initially as a performer she worked with many dance companies including Dance Theatre of Ireland, Irish Modern Dance Theatre, Footwork, Daghdha, Moving Shapes and Barefoot Dance. More recently she has worked as a teacher and choreographer mounting projects throughout Britain and Ireland and internationally in South Africa, Romania, Indonesia, Switzerland, Germany, Austria, Ethiopia and Palestine. Based on a fundamental belief in the intrinsic value of dance both as an art form and as a social activity Mags works with people of all ages and ability levels and is currently the founder and Artistic Director of DU Dance (NI). Over the past five years the Company has gained a reputation for its work at the cutting edge of dance and social and community development where it constantly pushes the boundaries of where and with whom dance has value.

### **Nicola Curry**

Nicola founded Maiden Voyage in 2001 to offer discoveries in dance with and for artists, audiences and participants. Central to this is commissioning new work from national or international choreographers and collaborators, providing professional development and mentoring of dance artists and creating enriching opportunities for engagement and participation in dance.

Nicola studied Law at Queen's University Belfast, an MA in Dance Performance at University of Limerick and Business Management at Ulster University. She is trained in Amatsu natural movement therapy and is a Somatic Movement Educator.

### **Andrew Hurst**

Andrew Hurst is Chief Executive of One Dance UK. From 2009 to 2016 he was a member of the senior management team at The Royal Ballet. Under the direction of Dame Monica Mason and Kevin O'Hare, he was responsible for the day to day operations of the company and was also responsible for international activity including touring and wrap-around education and training programmes. He trained at The Royal Ballet School and danced with Basel Ballet, Switzerland; Ballet Gulbenkian, Portugal; Netherlands Dance Theatre II, Holland; Berlin Ballet, Germany; and Rambert. While at Rambert he was the Company Deputy for Equity and began his management career there before taking up the position of General Manager at Phoenix Dance, where he led the Company through a period of change including a large capital project. He has a Masters in Cultural Policy and Management and has undertaken research into how personality factors influence success for professional dancers. He is qualified in the use of psychometrics and coaching for career counselling. He was previously a Trustee of the Dancers' Pension Scheme, the Dance Education and Training Board, and ArtsDepot and a Board observer for The Royal Ballet Benevolent Fund. He is proud to be the Chair of Company Chameleon, is a non-Executive Director of Dance Consortium, and is also Artistic Advisor to SpainNOW! and a Senior Committee member at the Hospital Club, in Covent Garden.

### **Dr Fearghus Ó Conchúir** (See bio above)

## Liz Roche

Liz is co-founder and Artistic Director of Liz Roche Company. Currently Company-in-residence at Dublin Dance Festival, the company has produced and toured over 20 of her works, performing throughout Ireland and internationally at prestigious venues and festivals including the Baryshnikov Arts Centre and Judson Church New York, South Bank Centre London, Edinburgh Fringe Festival, Meet in Beijing Festival and Powerhouse Brisbane.

Between 2009 and 2012 Liz was choreographer-in-residence at the Irish World Academy of Music and Dance at University Limerick, and is a former recipient of Peter Darrell Choreographic Award, Bonnie Bird U.K. New Choreography Award and the Dublin Fringe Festival's Jane Snow Award. She has been commissioned to make work for a number of dance companies, festivals and venues including the National Ballet of China, Cork Opera House, Sirius Arts Centre, Goethe-Institut Ireland, The Abbey Theatre, Kilkenny Arts Festival, The National Gallery of Ireland, Arcane Collective, Maiden Voyage Dance, Croí Glan Integrated Dance, Scottish Dance Theatre, CoisCeim and Dance Theatre of Ireland.

As a dancer, she has worked with the following choreographers and companies: Rosemary Butcher (UK), Jodi Melnick (USA), John Jasperse Company (USA), Les Carnets Bagouet, Cathala & Ramalingom, (France) and Christine Gaigg 2nd Nature (Vienna) and has performed at Montpellier Danse, Paris Biennale, Festival De La Nouvelle Danse, Impuls Festival and the Viennale. In Ireland she has danced with John Scott's IMDT, CoisCeim Dance Theatre, Dance Theatre of Ireland and Daghdha Dance Company.

She has also choreographed extensively in opera and theatre, most notably for The Abbey Theatre, the Gate Theatre, Landmark Productions, Wexford Festival Opera, Rossini Opera Festival

Pesaro, Liceu Barcelona, Opernhaus Zurich and Irish National Opera.

Liz was a selected artist for Modul Dance, a European network for dance

artists from 2011 – 2014 and a board member of Theatre Forum and Dance Ireland (chair).

## Chair: Paul Johnson

Paul Johnson is Chief Executive of Dance Ireland.

A dancer, teacher and choreographer Johnson has worked on a range of curation, dance, educational, film and theatre projects (1985 – 2006) nationally and internationally, for among others Dublin Contemporary Dance Theatre, icontact, Daghdha Dance Company, Druid Theatre Company, Irish Modern Dance Theatre, Scottish Ballet Steps Out, Tag Theatre Company and MaNDaNCE.

He was Choreographer in Residence at Project Arts Centre, Dublin (1998 to 2000) documented in *Fine Lines on Shifting Ground: Reflections on a Choreographic Process* (Project Press: 2000).

Johnson holds a BA in Communication Studies and MA in Cultural Studies from Dublin City University.

## PANELS: Presentation Abstracts & Speakers

### PANEL 1 *Dance Education: past, present, future*

11.30am Fri 25 Oct, David Hill Studio (DHS)

#### Marie Mannion

*Refractions in Time*

Marie studied for her Masters Degree in Dance at Northwestern University, Illinois USA. Her research practice featured an investigation of 'Imagery in the Choreographic Process'. Following her residence in US she returned to teach Dance and Drama at St. Louise's College and where she created a programme for Dance study.

She worked in Performing Arts to develop Dance programme within the existing programme of study. The specialist contemporary dance practice was one which offered GCSE and the A' Level Dance Studies.

As an advocate for accessible Dance Training for all, she feels passionately that young artists in NI should have parity with their other UK counterparts. Most recently she has been exploring possibility for development of a PGCE at UU in Performing Arts Dance.

#### Dr. Sharon Phelan

*The Irish Dance Master's Journey of Resistance*

This paper focuses on the evolution of the dance master tradition in Ireland. Cultural theorist, Frantz Fanon's concept of the "colonized writer" progressing through three "levels of resistance" provides a useful frame of reference. On Fanon's first level, the colonized writer adopts the customs and ways of life of his ruler and early Irish dance masters are viewed adopting same, when they accepted the garb, mannerisms, dance canon and fencing actions of British dance masters during the eighteenth and nineteenth centuries.

However, many traditional dance masters are viewed making a deliberate decision to return to their own native dance culture as the eighteenth century progressed. At this point, these dance masters occupied Fanon's "second level of resistance". There, the colonized writer strives to protect the uniqueness of his background and this causes a gradual separation from the colonizer. Similarly, these traditional dance masters had started to adapt imported dance material at their own discretion, and to choreograph unique dance material using their own movement styles.

The paper concludes, highlighting Irish dance masters entering Fanon's "third level of resistance". At this level, the "colonized writer" aims to arouse his kinfolk and to fight the oppressor. At the turn of the twentieth century, nationalists strove to preserve and promote Irish dance as an inherent part of the Irish culture. They achieved same when they formalized the Irish dance system. Now, dance masters, were titled "teachers" and they operated in formal *scoileanna rince* (dance schools) where they employed standardized syllabi and teaching resources. Subsequently, their pupils donned nationalistic garb to compete for medals and trophies bearing nationalistic symbols.

**Dr. Sharon Phelan** lectures in Performing Arts and Cultural Theory at the Institute of Technology, in Tralee, Co. Kerry. She has also performed with Siamsa Tire, the National Folk Theatre of Ireland, for over twenty-five years, as National Facilitator in Dance with the Department of Education and as Artistic Director of 'An Ionad Culturtha' in County Cork. Sharon has published internationally on dance, from artistic and cultural perspectives. In 2014, her book, 'Dance in Ireland: Steps, Stages and Stories' was published by Cambridge Scholars Press. Current areas of interest include supervision of arts research at masters and at doctoral levels and the use of distance learning in dance in third level.

### Chair: Louise Costelloe

Louise has a background in dance as a performer, teacher and choreographer and has previously held positions as Dance Artist in Residence for Dumfries and Galloway County Council (2006 – 2008), Dancer in Residence for South Dublin County Council and RUA RED Arts Centre (2008 – 2011), Public Programme Manager for South East Dance (2012-2014), Creative Learning Producer at Dance Umbrella Festival (2014 – 2017) and Manager of the Grainstore, DLR's youth arts facility (2017 – 2019). Her work in arts and dance management encompasses engagement with young people and communities, artist development and programming public events to support engagement in dance. She is currently Programme Manager at Dance Ireland.



### PANEL 2: *Dance Trauma and Wellbeing*

11am Sat 26 Oct, Theatre

#### *We Must Still Be Moving: The Co-Creation of a Therapeutic Clearing in the Aftermath of Trauma*

A screening of a short dance movement film (approximately six minutes in duration), followed by the presentation of a paper opening up some of the themes within the film.

The film is produced by Simon Alleyne, and features a combination of improvised and choreographed movement from two dance movement therapists, Theresa Messenger and Erin Shanks, and Mary Cairns.

*Presented by:*

#### **Cheryl Bleakley**

Cheryl Bleakley is an ICP- and UKCP-registered psychoanalytic psychotherapist, working in private practice in Belfast. She is the Vice-Chair of the Northern Ireland Institute of Human Relations, and facilitates the Institute's psychoanalytically-informed Art Project. Cheryl is a professional artist, whose paintings and conceptual artwork have featured in both solo and group exhibitions and secured her residencies in Berlin and New York. With a background in therapeutic communities, and as former artist-in-residence with Arts Care, she has extensive experience of facilitating the creativity of others. Cheryl is the co-author of a chapter on the psychoanalyst and artist Marion Milner (Karnac, in press).

#### **Mary Cairns**

Mary Cairns is an Arbours-trained, ICP- and UKCP-registered psychoanalytic psychotherapist and clinical supervisor, working in private practice in Belfast. Her background is in biochemistry research, having worked for four years in the Department of Psychiatry at Addenbrooke's Hospital, Cambridge. A former Chair of the Northern Ireland Institute of Human Relations, Mary continues to be an active Executive Committee member,

with a special interest in how psychoanalytic principles and thinking can be applied across a wide spectrum of creative arts. With this in mind, she has founded, and continues to facilitate, both the Institute's long-running Psychoanalytic Film Club and its well-established Psychoanalytic Book Club.

### David Smith

David Smith is an ICP- and UKCP-registered psychoanalytic psychotherapist and clinical supervisor, working in private practice in Belfast, having previously facilitated creative writing and both art and music therapy groups within a residential therapeutic community setting. He is the Chair of the Northern Ireland Institute of Human Relations, and former Chair of the Psychoanalytic Section of the Irish Council for Psychotherapy. David is the co-author, with Cheryl Bleakley, of a forthcoming chapter on the psychoanalyst and artist Marion Milner, and has delivered clinical presentations in London, New York, Dublin, and Belfast. He has a particular clinical interest in working therapeutically with mothers.

### Dr Paula Guzzanti

*Facilitating dance improvisation for Nicaraguan refugees in Costa Rica*

**Abstract:** This paper presentation shares my experience of facilitating a dance and wellbeing project for Nicaraguan political refugees living in Costa Rica in July 2019. The focus of my presentation will be on the corporeal experiences of refugees, and the need to bring the body to the forefront of political activism. I will discuss the potential of using and adapting artistic pedagogies of dance improvisation as educational tools for promoting a new form of social activist that is grounded in reflective thinking and respect over the body. Being forced to leave their homes has a profound impact on the lives of Nicaraguan people. Not solely by its social, economic, and political implications, but by the affective traces that violence imprints in their bodies. In this social reality of refugees in Latin America, kindness compassion, friendship, and love are pedagogies necessary for healing, and

producing a corporeal experience conducive to envisioning alternative ways of participating in political activism.

**Paula Guzzanti** (Argentina-UK) is a dance artist and scholar based in Northern Ireland. She has completed a PhD practice-as-research PhD project at Queen's University Belfast, exploring the relationship between affect and conscious awareness in dance improvisation practice. Paula's performance work develops in collaboration with artists from other disciplines. Her most recent music and dance collaborations include *The Middle Place* (2017), *I-Reflexes* (2016), and poetry and dance *Knowing the Dance* (2017). Her film and voice credits include the award-winning short film *Me and My thoughts* (Dir. Devek, 2016) and the performance piece *Set Inside the Speaker* (Choreographer Hall, 2017), *Determinazione Per Piacere (ma non troppo)* (Dir. Newland, 2014) and *SOMA* (Dir. Newland, 2012). Paula's recent publications include a chapter on the language of affect (*The Language of Affect in Choreographic Practice: Conversations on the Making of Embodied at the GPO*, Palgrave, 2017), and papers on dance improvisation (*On the Emergence of Choreographic Material in*

*'Silent Pact'* (Corpografias, Vol6, 2019); *In And Out Of Flow Improvisatory Decision Making In Dance And Spoken Word, Choreographic Practices*, 8.1, 2017) and affect and perception (*I-Reflexes: The Affective Implications of Bodies in Dance Improvisation Performance*. PARTake Journal of Performance Research, 2017).

Paula won the Higginson Leadership Award of the year 2019 to facilitate a dance and well-being project for Nicaraguan refugees in Costa Rica. She is a SenseLabber, and a choreographer/performer member of Dance Ireland. Paula is supported by the Arts Council of Northern Ireland and dance artist in residence of the Down Arts Centre (Downpatrick).

### Dr Eimir McGrath

*Commotion, Co-Motion, Connection.*

*A neuropsychodynamic approach to redefining societal perceptions of disability through viewing dance performance.*

**Abstract:** Dance is a powerful tool for the exploration and subversion of existing societal beliefs where physical disability may be perceived as a transgression against the borders of 'normality'.

Dance provides a window into the very heart of any culture, giving embodied expression to the beliefs and perceptions that shape the everyday lives of people. Yet dance also provides a means of critically evaluating and exploring the possibilities for change within that same culture (Dale et al., 2007; Kuppens, 2015). These apparently contradictory roles of reinforcement and subversion make dance an intriguing site for exploring the placement of physically disabled bodies in contemporary society, and for considering how existing perceptions of this identity as transgressive can be disrupted through dance performance (Garland Thomson, 2009).

Exposure to dance experiences that embrace physical diversity has the potential to allow an acceptance of embodied difference to evolve. Affective Neuroscience has demonstrated that change can come about as culturally acquired responses to disability are undone, through the rewiring of neural connections responsible for acceptance of difference at a primitive level of being, bringing about a state of empathic attunement (Schore, 2019; Panksepp, 2012; Trevarthen, Fresquez, 2015). There are constant difficulties in considering disability, politically correct stances create artificial borders (Siebers, 2010). The greater the opportunity to experience an intersubjectivity arising from the non-verbal, embodied communication of dance, the more the culturally acquired perceptions of disability can be undone, allowing for empathic connection rather than reinforcing the societal marginalization of corporeal difference.

**Eimir McGrath** is a researcher, lecturer and writer in several disciplines including psychotherapy, critical disability studies, and dance. She works as a psychotherapist with both children and adults, specialising in the areas of attachment, complex trauma, and disability. She previously taught ballet and Laban Community Dance Her PhD research examined the potential for inclusive dance performance to generate positive societal change in perceptions of disability. Her research interests and published works focus on the critical analysis of societal perceptions of disability, the application of interpersonal neurobiology to viewing dance performance, and the role of creative arts in psychotherapy.

### Chair: Bernadette Divilly

Dance Artist, Choreographer, Professional Member of Dance Ireland, Galway Dance Project. Affiliated member of Ómós Áite: Space/Place MA Somatic Psych/Dance Movement Therapy, MIACAT, MIAHIP, Senior DMT Psychotherapist, Private Practice

### PANEL 3: Dancing Sites and Environment

11am Sat 26 Oct, David Hill Studio

#### Dr Beatrice Jarvis

*Explorations of fluid boundaries of Lough Foyle through ecosomatic practice*

Drawing from core principles of PaR. within Ecopsychology, working over a durational period this paper explores a somatic process based work made in collaboration with Dowd Dónall Gillespie which develops the concept of learning and receiving directly from water and landscape as stimulus and the body as reactant reflecting on findings in a wider social and political context of Irish history. This work crosses the Foyle from Greencastle to Magilligan; exploring through movement, music and semantic writing the experience of place.

*How can the body embody the quality of the sea and take such vocabulary to the highest point of the mountain? How can we carry the sea within each step?*

Traversing terrain and disciplines, between dance, long distance walking, personal pilgrimage and environmental reactionary practice; this paper documents the sensitive and poignant synergy between water and the body and explores the bridge between personal practice methodology and collective workshop environments, discussing where we may situate somatic learning and knowledge in wider socio-cultural frameworks.

**Beatrice Jarvis** is a creative facilitator, choreographer and researcher, and founder of the *Urban Research Forum* and *The Living Collective*. She is currently a full time lecturer in Dance at Kingston University, London. She holds a practice based PhD from The University of Ulster and the University of Kingston exploring dance as medium to explore spatial and social conflict. As a dance artist, she works in Romania, Berlin, Germany and Northern Ireland to generate large-scale and site specific choreographic works to explore the social power and potential of embodied movement practices. Her socio-choreographic research has been profiled within Pina Bausch Symposium, Bauhaus-Universität Weimar, dOCUMENTA (13), The National

School of Art Bucharest, Galway Dance Festival, Goldsmiths CUCR Tate, and the American Association of Geographers Annual Meeting 2013. Her commissions include Steven Lawrence Center, Schiume Festival (Venice) Groundworks, and EGFK Berlin. Her most recent commissions have been to make a solo work for the Hold Everything Dear: Performance, Politics and John Berger Symposium at The Bathway Theatre, Woolwich, London and as Artist and Choreographer for Groundwork. Her work has recently been shared at the Conflict Research Society Annual conference 2019.

For more information see [beatricejarvis.net](http://beatricejarvis.net)

#### Lisa McLoughlin

*The Autonomy Project-An arts practice investigation of autonomy and dependency in a time of change.*

Dance Artist and IRC scholar, Lisa McLoughlin is using arts practice methods to explore complex issues of organisation within society. This body of work has to date included 500 people through creation, performances, workshops and symposium. The themes of the work *focus on autonomy and dependency and the role of art in holding multiple and competing narratives without need for consensus*. As migration in forms of political and environmental asylum become normalised, the absolute necessity to challenge our internalised and unconscious relationships to power has become more essential than ever (Foucault, 1980).

**Lisa McLoughlin** trained at London's Rambert School of Ballet and Contemporary Dance, Lisa has performed extensively as a freelance dancer around the world. She is an award-winning choreographer and a passionate advocate and teacher of dance. Currently on the board of the Dublin Dance Festival and The Liz Roche Company. She is currently completing her PhD arts practice and is the recipient of Post graduate Irish Research council funding. Lisa is a tutor and researcher in dance at the Irish World Academy, University of Limerick. She holds a first-class honours MA in Dance, combining dance and psychology.

### Dr Sinéad O'Connor

*The Environmental Manager and a Sufi Flaneuse - seeing eye to eye in the “walk the talk” towards meaningful sustainable development pathways*

This paper explores the performative perspectivity between visual fields of systemic environmental management and Sufism, as part of designing cross-cultural inclusive and engaging ways of addressing social and ecological uncertainties in contemporary societies. Although there has been increasing use of visual models such as participatory diagrams by facilitators in the environmental, social and scientific disciplines to collectively *look* for interventions in culturally complex situations such as climate change and the refugee crises, there is a relative absence of research on how “embodied tools” can enrich, through the medium of Sufism. With an enduring globalised history, Sufi communities have inspired spacing, massing and relocation of “collective praxis”, that mitigates the inner harmonious core of being with the outer order of society.

This has been mainly in the form of - whirling community structuralist diagrams - where visualization is not primarily bound to empirical Western scientific ways of framing what is “environmental” or what is “sustainable”. Whirling interactions draw out transdimensional worlds of “on the ground” protest, illuminating alchemical, cosmological, and philosophical wisdom on the binaries and unity between, for example, body and cosmos, internal and external worlds, light and dark, non-human and human. These everyday practices are acted out in Islamicate environments where there is some familiarity with the sharing of Sufi literature, visual symbols and movement rituals. There appears to be an opportunity for exploring how the Sufi’s *muraqaba* qualities of “keeping an eye” could add transparency to felt and lived layers of navigating sustainability faultlines and re-centering of social movements globally.

**Sinéad** is a lecturer and researcher in environmental management, sustainable trails and transdisciplinary methodologies. As a facilitator, she

has trained as an artist, Sufi-whirler and Kunda-dancer. Her intervention work creates space for communities to re-imagine and re-engage in sustainable decision-making processes. This ranges from visioning and behavioural change dialogue with UNFCCC staff, environmental designers in Schumacher College and professional Commonwealth Students in Kenya and Uganda, through to serving as national development officer in the launch of the Countryside Recreation Council in Ireland - for sustainable use of the Irish trail landscape, amid a legacy of conflicting land access rights and user responsibilities.

### Dr Rachel Sweeney

*SKIN CITY: globalised spectatorship within immersive dance theatre practice*

This paper explores how the term “commotion” might relate to both movement as protest and also mass movement as collective intention. Reflecting on recent key politically staged global events such as the Occupy movement, I will consider how bodies in motion attempt to create interventions into the stasis of political inaction while bodies in stasis operate as a kind of theatrical loci, through a kind of embodied intentionality that critiques the real time conditions of state based economies. Within both events - mass mobility and immobility – I will question how collective civic responses to the built environment (ie. cities) tend to operate through an ethnographic discourse that places individuals in direct contact with one another whilst also staging a collective resistance to conventional cultural values.

This paper will consider how certain immersive dance theatre practices found within site contemporary specific performance works respond to themes of commotion as political action, in creating a synaesthetic performance arena in which both performer and audience are often disoriented and their geographic, physiological and cultural boundaries challenged. In looking at how both virtual and real time site specific practices encourage diverse and often radical encounters through

interactivity, the paper questions how might the immersive realm directly respond to themes of collective staged resistance by using technological viewing platforms, satellite communications and simultaneous event design structures to create a multiplicity of performance events.

**Dr Rachel Sweeney** is a contemporary dancer and choreographer and is Head of Dance Studies at Liverpool Hope University, UK. Rachel has lectured in Performance Studies internationally at the University of Sydney, The Irish World Academy of Music and Dartington College of Arts, UK. Research posts include a Visiting Fellowship through the Humanities Research Centre at the Australian National University and also Centre Fellowship at the University of Plymouth (2007-08). Rachel has published widely on contemporary performance training and is Co-Director of Orr and Sweeney, a UK/AUS dance collective ([www.orrandsweeney.com](http://www.orrandsweeney.com)).

**Chair: Dr Jenny Roche** (See Bio above)

## SCREENINGS

*Zweiland* by Sasha Waltz & Guests

9.30am Fri 25 Oct, Theatre

Followed by Q&A with Juan Kruz Diaz de Garaio Esnaola and Luc Dunberry

Germany, united »Zweiland« (Duoland): coupled yet divided like a Siamese twins. As an embodiment of this paradox, Sasha Waltz's co-production with the Berliner Festspiele on the subject »Images of Germany« has found an analogous image within the cosmos of the variety in movement. In an air of dependency she melds the landscapes of two bodies into an archaic legendary being with two arms, four legs, one head and two stomachs: a divided unity. The material that the couple (Juan Kruz Diaz de Garaio Esnaola / Nicola Mascia) appears to pull out its mouth – as though it were throwing nets into the sea for cries of help that have long since died away – is as tenacious as a spider's web in an Indian summer. A third individual, who seeks to shake this monster's hand, gets caught and tears apart the double-ego, thereby swirling into the vacuum of a bodily chain reaction: they tumble, lever and link themselves head over heels (and vice versa) – interlocked and weightless – into a world of manipulations and power relations. Thus, cause and effect are unified.

*Horrible Creature* (2019)

Director: Áine Stapleton

9.15am Sat 26 Oct, Theatre

In 1915, James Joyce and Nora Barnacle travelled with their young children Giorgio and Lucia to Switzerland to escape the turmoil of World War I. Lucia later became a professional dancer and performed throughout Europe, but she was forced into psychiatric care in the early 1930s. Here, Lucia's own writing, interpreted by a cast of international dance artists, conjures her world between 1915 and 1950.

**Áine Stapleton** works in dance, film and music. She has a First Class Honours Degree in Dance Studies from the University of Surrey, London. She was recently selected as Associate Artist 2019 with Dance Ireland, the national dance development organization in Ireland.

She recently premiered her second dance feature film 'Horrible Creature'. Her first film 'Medicated Milk', which was also based on Lucia, was described as "Brave, provocative and deeply sensual...A must-see" Film Ireland.

Áine is currently an artist in residence at NMAC Foundation, supported by the Dance Ireland Associate Artist programme. NMAC is an outdoor sculpture park in Andalusia, which holds permanent works by international artists such as Marina Abramović and James Turrell. She will share two short work-in-progress dance films at NMAC and Dance Ireland in November 2019.

Since 2018, Áine has curated dance and wellness events in collaboration with Dance Ireland, including Healthier Dancer Days 2019, and First Fortnight – a festival dedicated to Challenging Mental Health Stigma through Creative Arts.

### **Croí Glan Integrated Dance Company**

9.15am Sat 26 Oct, Theatre

Croí Glan is an Integrated Dance Company, based in Cork. We produce innovative, engaging high calibre productions and deliver associated participatory activities with both disabled/non-disabled dancers to highlight the value of diverse bodies in creating performance. CG was nominated Best Performance Ensemble Dublin Fringe 2012 + 2016. In 2018 we appointed new co-Artistic Director, Linda Fearon to work alongside Tara Brandel. We're currently touring a new double bill featuring choreography by John Scott and Tara Brandel.

## **PERFORMANCES**

### **Justine Doswell**

*The Art of Fugue*

12.45pm Fri 25 Oct, Theatre

This work explores indeterminacy and the different applications of "randomness" in the choreographic process and performance. The idea that something that is creatively indeterminate is not unspecified, it still has very clearly defined properties and boundaries. However, unlike something fixed in shape and size, an indeterminate entity has borders within which it operates in a state of flux and unpredictable.

My point of entry was J.S.Bach's Art of Fugue using the complex contrapuntal score to make, to synergize movement, immersing myself in the ensuing self-referential, interweaving and interdependent patterns as well as the mathematics and divine geometry.

Dance artists / collaborators: Emily Kilkenny Roddy, Oran Leong, Justine Cooper, Emma O'Kane

Music: Acid Pauli aka Martin Gretschnann

Based in Dublin since 1997, Justine has worked with Liz Roche Company / Jodi Melnick; John Scott's imdt / Fabrice Dugied / Sean Curran / Sara Rudner; CoisCéim Dance Theatre; George Piper Dances—Ballet Boyz / Charles Linehan; Les Carnet Bagouet; Charleroi Danses / Merce Cunningham / Lucinda Childs / Paul Taylor Dance Company / Karole Armitage; The Abbey Theatre; Opera Ireland amongst others. An Arts Council 2019 Bursary recipient to undertake choreographic research, Justine is interested in dynamic structure, living systems and chaos theory. 2018/19 has seen her work curated for THEATREClub, John Scott's Festival of Irish Choreography and Liz Roche Company, Dance Ireland, The Lir's Lighting Design for Dance Project.

## Mayte Segura

10.15am Sat 26 Oct, Helen Lewis Dance Studio

This performance is based on my own experience of moving from Mexico to Northern Ireland and my struggles to fit in with the small local dance community in Belfast. It explores my feelings of moving between countries but also between dance techniques: Mexican folk dance, contemporary and improvisation.

The performance is a hybrid between contemporary, Mexican folk and ballet and explores the theme of belonging and displacement. It's a form of dance fighting to find the tools for expression using the human body.

The piece is performed by the International Dance Group, Queen's University, Belfast. We are bound together by the power of dance where we find a secure place to express ourselves and feel connected. All the initial motifs are changed and adopted by each body according to their own movement journeys. The result is a community dance celebration composed by the principle of *moving together with the beauty of individuality*.

### Dancers:

Mayte Segura (Mexico), Ellen Pollheimer (England), Macarena Losada (Chile), Tania Segura (Mexico), Arisdelsi Garza (Mexico-Netherlands)

Based in Belfast Northern Ireland, **The International Dance Group** (IDG) was created in 2018 by Mayte Segura, dancer and choreographer from Mexico with the support of Queen's University Well-being programme.

The IDG is an initiative to bring people from around the world together using dance as a tool of connection. The group meets in a very relaxed and friendly environment and we learn dance at the same time as creating social links, distressing and bringing the uniqueness of everybody into the studio. All abilities are very welcome, as we nurture each other sharing our dance knowledge.

One of the aims of the IDG aim is to promote the dance in open public spaces and since its creation has performed at the Lyric theatre outside

patio, Ulster Museum foyer, Tropical ravine, Botanic Gardens. It has been invited to participate in several festivals around Northern Ireland including Mela International Festival, Monster Mash, City dance festival, Queen's University annual staff awards.

The IDG provides lively and colorful performances bringing diversity and cultural awareness to the audiences transforming the vision of dance and making it accessible for all.

## Eileen McClory

*CUCK*

1.15pm Sat 26 Oct, Helen Lewis Dance Studio

CUCK is an entertaining, intimate and intensely raw dance piece about power, relationships and crossed boundaries. It explores the human condition at its most fragile.

On the back of #metoo and in a society where abuses of power are coming to the fore, this multi-layered work raises questions of the political ego and the erosion of basic human decency.

In the current political climate with the threat of closed borders and increasing tensions surrounding Brexit and the ongoing lack of government in Northern Ireland, CUCK is even more current than when it was created in 2017.

CUCK was created as part of Tinderbox's Ignition: a-show-in-a-week. Award-winning writer Abbie Spallen provided the provocation 'CUCK' on Monday morning. Funded by Arts Council Northern Ireland.

Dancers: Ryan O'Neill and Vasiliki Stanasiki.

Dramaturg: Hanna Slattne

Music: Moby, Bonnie Tyler

**Eileen McClory** is an established Dance Artist. She has received commissions from Maiden Voyage Dance Company: BRINK 2020, The Playhouse Derry: TURF 2018, Tinderbox Theatre Company: CUCK 2017.

As Artistic Director of Off the Rails Dance #OTR Eileen choreographed and produced *The Dutiful Wife* 2016, and *S(3)nsored* 2011 and received an Artist Career Enhancement award from Arts Council NI in 2018 to develop #theSHAMEproject for production in 2020.

Residencies: Next Stage Dublin Theatre Festival 2020, 2019 Creative Europe/Galway Theatre Festival's Make-a-Move: Incubator lab, Galway. 2017 SPACE PROGRAMME, The Performance Corporation (IRE). 2016 Dansmakers, Amsterdam: *The Game Show* supported by Arts Council NI. HATCH Artist, The MAC Belfast, 2013/14. Off the Rails Dance #OTR

### **Suzannah McCreight**

*Eimí*

3pm Sat 26 Oct, Helen Lewis Dance Studio

*Eimí* is a work-in-progress solo which emerged out of collaborative conversations on the topic of 'resilience' for the Belfast Science Festival in 2017. Recent research into the theme of 'joy' has informed the development of the work since then.

The solo is an autobiographical piece reflecting on the time I spent as a patient in the radioactive isolation suite at the Belfast Cancer Centre. To become a source of contamination and to be separated from my toddler and new baby was a daunting prospect. The piece considers the things I reached for as a woman and a dancer in order to endure, and the role of dance itself features in my attempts to stay strong. An emotional collapse occurs when these efforts fail, but in shedding the pretense of strength, a closer connection with the audience is felt. Enjoyment of my own existence beneath the performer's mask is found, initially through sensing the substance of my body in the present moment. Eventually, a deeper joy is

found through embracing my spiritual existence that is, in effect, outside of time. The piece takes its name from an old Greek word meaning 'I am'.

Suzannah grew up in Cornwall before training at Trinity Laban on the BA and MA courses. She has danced in companies such as Transitions, Scottish Dance Theatre and Maiden Voyage, lectured at Trinity Laban and University of Ulster and also worked as BareBones' rehearsal director. Choreography commissions have included pieces for Maiden Voyage, Open Arts, BBC/Imagine Media and DRB's 'Evolve' platform. Further afield, she has created for De Stilte (Holland), and several works for Springs Dance Company (London). More recently she choreographed for Terra Nova's *Midsummer Night's Dream* and began researching the topic of 'joy' with support from ACNI.

## KEYNOTE WORKSHOP

### Zweiland Workshop

With Juan Zruz Diaz de Garaio Esnaola & Luc Dunberry

11.15am Fri 25 Oct, Helen Lewis Dance Studio

The participants will be guided through a short warm up which should prepare them to explore themes and scenes from **Zweiland**. They will then be invited to research and explore, in small groups (duets, trios), from their own perspective and with their own approach, the main topics of **Zweiland**, separation and reunification.

### Luc Dunberry



Luc Dunberry born in Canada studied music at the Collège de Sherbrooke, drama at the UQAM (Université du Québec à Montréal) and dance at LADMMI (Les Ateliers de Danse Moderne de Montréal Inc.). As a member of the Groupe de la Place Royale he had worked with various choreographers including Sasha Waltz since 1996.

Parallel to his work with Sasha Waltz & Guests, Luc Dunberry has developed his own work: *No thanks I'm fine* (1997) *anything else* (1998). From 1999 to 2004, Luc has been a member of the dance ensemble at the Schaubühne as both dancer and choreographer. There he developed the dance production *The rest of you* with Juan Kruz Diaz de Garaio Esnaola in 2000. His piece *Seriously* of 2001 involved six actors and two dancers. In 2002, Luc Dunberry, together with the choreographers Juan Kruz Diaz de Garaio Esnaola, Sidi Larbi Cherkaoui and Damien Jalet, developed the piece *d'avant*, giving guest performances at home and abroad (Festival Internacional de Buenos Aires, Tanzplattform Deutschland 2004, Düsseldorf) to great acclaim. In 2004, he shot his first film (*Left*) *between us* which was presented at the Video Dance Festival in Greece and the ReelDance Film Festival in Australia. His choreography *Don't we* premiered in 2005. His film

*just me may be* was screened at RADIALSYSTEM V Berlin and at the Video Dance Festival in Greece in 2007. In the same year he was assistant choreographer for Sasha Waltz in *Roméo et Juliette* for the Ballet de l'Opéra National de Paris. 2008 he choreographed *Mi-un ni d'eux* for PPS Danse (Montreal) and *Mond...Days* for the Tanztheater Osnabrück. In March 2009 his new piece *Aliens!* had its premiere in Berlin. He has also worked as a corepetitor in the pieces *Gezeiten* and *Matsukaze* and took part on the transmission of the choreography *Roméo et Juliette* for the ballet of the Teatro alla Scala, Milan and the dancers of Sasha Waltz & Guests for the German premiere at the Deutsche Oper Berlin in April 2015 as also of the choreography *Sacre* for the Mariinsky Theatre in St. Petersburg.

### Juan Kruz Diaz de Garaio Esnaola



Born in Legazpi (Spain), after completing his musical studies at the Conservatorio Superior de Música de San Sebastián, he completed his Early Music degree as a countertenor at the Akademie voor Oude Muziek in Amsterdam. He began to explore the potential for the body as an instrument and tool of expression after working with choreographer Marcelo Evelin in Amsterdam. He went on to the work with P.C. Scholten, Emio Greco, and Lloyd Newson (DV8 Physical Theatre), and Sasha Waltz in 1996, who invited him to take part of the core ensemble. Within the company he has worked as a dancer and responsible for musical direction and musical composition of various pieces, as well as rehearsal director and artistic assistant to Sasha Waltz. As a dancer, Juan Kruz Diaz de Garaio Esnaola has taken part in almost every choreography by Sasha Waltz, among others *Allee der Kosmonauten*, *Körper*, *Dido & Aeneas*, *Medea*, *Sacre* and *Orfeo*.

Strong believer and advocate of genuine artistic collaborations, he develops his projects around these. He invites his close artistic partner Luc Dunberry (with whom he shares an important body of work), and Sidi Larbi Cherkaoui and Damien Jalet to co-sign the direction of his project *d'avant*. Additional collaborators include Joanna Dudley, the orchestra Akademie für Alte Musik Berlin, the baroque ensemble Les Monts du Reuil, Stephanie Thiersch, Estévez y Paños Compañía, The Geneva Camerata, etc. His most recent work include *Romances*, a commission by the Bienal de Flamenco de Sevilla for which he has been awarded with the *Giraldillo* for the best direction, the 18<sup>th</sup> century operas *Le docteur Sangrado* (Duny-Laruelle), *Le soldat magicien* (Philidor) and *Raoul Barbe-bleue* (Grétry) *Le jeune sage et le vieux fou* (Grétry), *Richard Cœur-de-lion* (Grétry), as well as the new chamber opera *Mr. Barbe bleue* (Perrault-Robinson, all with Les Monts du Reuil for the Bibliothèque Nationale de France and Opéra de Reims, and *de temps en temps sinon jamais* with Clémentine Deluy for the Foundation Pina Bausch.

He teaches and gives workshops and master classes regularly all around the world.

## WORKSHOPS

### **Bernadette Divilly**

*Co-Motion – People, Place, Boundaries and Borderlands*

9.30am Fri 25 Oct, Helen Lewis Dance Studio

In this workshop, participants will get an opportunity to contemplate the meaning of boundaries and borders as lived experience situated between our bodies. We will do this through short meditation, supported personal awareness practice through movement and an exchange through deep play. The intention is to invite considered engagement with knowledge that rises out of giving attention to the landscape of boundaries and borders as shaped in relationship. These relationships are shaped by political and personal cultural structures. I will apply contemplative dance practices of Barbara Dilley ([www.barbaradilley.com](http://www.barbaradilley.com))

### **Noeleen McGrath**

*The Bridge*

9.30am Fri 25 Oct, David Hill Studio

The workshop will explore connectivity, mobility and transience, utilising the Laban principles of creative dance. The workshop was originally designed as a Welcome Workshop for Kildare County Councils' bi-annual Laban summer school in Maynooth. Participants from a myriad of dance, social and disabled backgrounds worked together creatively through dance to produce a sense of inclusiveness, well-being and welcome, thus setting the tone for the rest of the summer school. The workshop has evolved to encompass the wider themes stated above.

As a bright 'older' thing, Noeleen brings a wealth of experience, expertise and sensitivity to 'BYT.' She worked professionally as an actor and dancer for six years. She is a fully qualified teacher who has taught and lectured in drama and dance in schools, colleges and universities across Ireland. She is a tutor and assessor for the Laban Dance Guild's professional development

courses and since 2010 has been course coordinator for all Laban courses in Ireland. She is also a visiting examiner for AS Performing Arts.

**Shelia Creevey**

*Surf The Wave: initiating a culture shift through co-motion, co-responsibility and collaboration*

9.15am Sat 26 Oct, Helen Lewis Dance Studio

Surf The Wave (STW) is a three-year project (2017 – 2020) led by Pavilion Dance South West, and supported by Arts Council England, Esmée Fairbairn Foundation, Jerwood Arts, Arts Council Wales, Creative Scotland and the National Dance Network.

At the heart of this ambitious partnership project is the principle of co-responsibility, and an intention to drive a culture shift from transactional to collaborative relationships in the development of opportunities for dance. This workshop will share some of the insights and outcomes of Surf The Wave, and explore how reaching across boundaries - geographic, artistic and political – and developing meaningful relationships can initiate a step-change in how dance is showcased and toured across many different contexts.

[www.surfthewaveuk.org.uk](http://www.surfthewaveuk.org.uk)