

Art&Geography Ireland Galway Dance Days

Short Biographies and Abstracts



Artwork: Carolyn Collier, *ephemeral static*

16-18 May 2013, Galway

Ambra Gatto Bergamasco has been a Butoh practitioner for sixteen years, during which time she has worked with Dr. Mallika Sarabhai in India and Mamadou Dioume. Ambra co-directs the Butoh Dublin Festival and facilitates workshops and performances in Exchange Temple Bar Dublin. She is finishing her PhD in Urban Geography and developing a research project that engages dance, the body and the Medical Humanities. In the workshop participants will be given a practical and performance introduction to Butoh dance, exploring slow movement, imagination, poetical evocation and body-space perception. This practical experience of Butoh will enable participants to consider how such practice can inform creativity and also change spatial perspectives, both internally and externally.

Nick Bryson is an Irish-based dance artist with a strong interest in cross-disciplinary fields including theatre & broadcast media. His collaboration ‘the point at which it last made sense’ with UK-based dance artist Robin Dingemans has just received the theatre-based Compass Commission from Greenwich Dance & Trinity Laban partnership in London. His performed paper elucidates dance communities manifesting in different locations in Ireland. Differences will be drawn between communities on the basis of their structures of organisation, for example ballet is based on hierarchical structures, whereas ‘mindful dance’ is not. The intention is to guide perceptions of this nuanced territory & is instigated by Nick’s ongoing navigations through the performative (contemporary/classical) and the non-performative (therapeutic/social/somatic).

Jackie Bourke is co-convenor of Playtime.ie which specialises in children’s outdoor needs in urban neighbourhoods. Her doctoral thesis explored public space from the child’s perspective. She Her walking workshop aims to gain an insight into children’s urban geographies with reference to the sensory, imaginative, pragmatic and social nature of their experience. Following a route along the river to Spanish Arch and the Millenium Park, it focuses on children’s place making through their everyday walks and the relationship between play and walking in public space. It

explores the implications of the individualistic nature of the walking experience for urban planning decisions. The workshop concludes with a consideration of Galway City as a child-friendly space and participants will contribute to a ‘re-mapping’ of the route from the perspective of the child.

Mark Boyle is Professor of Geography and from 1 September 2013 has been appointed Director of the National Institute for Regional and Spatial Analyses (NIRSA) at the National University of Ireland Maynooth. He has also researched and published widely in the fields of migration, diaspora and development, and spatial planning and urban and regional development.

Michelle Browne is an artists and curator based in Dublin. She is performed and exhibited nationally and internationally and her work used performance and site specificity to interrogate our relationship to the built environment. She will discuss her new project, *Mapping Mothers*, which deals with research into the movement patterns and urban experiences of mothers in Dublin city, while looking at how this fits into the overall feminist discourse on urban design. The paper examines how art research links with geographical and spatial studies to offer new knowledge that can impact on the design of our cities. Considering recent debates about “the demise of public space”, the paper considers what S. Torre sees as an “*awareness of the loss of architecture’s power to represent the public as a living, acting, and self determining community*” (*The City Cultures Reader*, Routledge: 285).

Bernardine Carroll is the Public Art Manager of the Galway County Council.

Carolyn Collier is a student on the Masters programme (MA: AP) at Crawford College of Art & Design. Her research is led by an enquiry into how we can connect to each other and/or to a place and how we can connect through our experience & memory of place. She is interested in elements of Contemporary dance that explore the intersubjective (the process of psychological energy moving between two or more subjects) and collective experiences through stored memory of the body. The link between selves

and place is more ambiguous and transient (my intrigue is in the transient place) and I explore the combination of concept, material, form and movement through my practice.

Verena Commins is a Research Fellow and lecturer at the Centre for Irish Studies, NUI Galway. Her doctoral research case-studies the Willie Clancy Summer School, interrogating authenticity as a cultural resource within Irish traditional music. It appraises the school's role in creative renewal through the facilitation of new contexts for engagement in the transmission, performance and commemoration of Irish traditional music. Her paper, 'Performing the local' considers 'West Clare' as a performance rubric and the liminality of performance opportunities at the Willie Clancy Summer School. It examines the place of live performance as a key signifier of the authentic by considering the meta-communications that frame performance. Extra-musical dynamics synergistically combine at the School, interlacing its self-narrative with discourses of authenticity. These dynamics include; location, both physical and imagined; the development of terminology-specific performance descriptions; the creation of ritual and continuity and the genealogical legacy of family dynasties

Thomas Conway works as a director, dramaturg and instructor. As a dramaturg, he has worked with Druid, Pan Pan, Fabulous Beast and Barabbas. He is Druid Director-in-Residence at NUI Galway and teaches contemporary theatre at the Lir Academy for the Dramatic Arts. Taking its cue from Peggy Phelan's observation that '[i]n moving from the grammar of words to the grammar of the body, one moves from the realm of metaphor to the realm of metonymy', this paper asks in what ways dance participates in, is framed within and, indeed, goes unrecognized in university contexts? Is dance not feared in universities precisely because of its embodied grammars?

Finola Cronin teaches in the UCD School of English, Drama and Film. She performs in Raimund Hogue's most recent work *Cantatas*.

This paper analyses Cindy Cummings and Andrew Duggan's *rEvolution Reloaded* (2005) and Michael Keegan-Dolan's *The Bull* (2005), and considers how these dance works materialise what is an 'affective gap of historiography' (Margaret Kelleher). I explore how these productions structure association to place, and query what conditions may enable dance to perform history as it (re)places icon and myth back into an 'original' materiality. What can dancing bodies, as culturally inscribed sites, summon in their enaction of 'memory as motion' to engage audiences & trigger memory?

Aoife Desmond is an interdisciplinary artist who works predominantly with film, drawing and sculptural installation. She is committed to making art works that question human relationships to nature. Wasteland areas are often the focus of her enquiry. For this presentation she will talk about her recent practice of place-based films. She exhibits frequently both in Ireland and internationally. Recent exhibitions include 'Insertion' Fragil, Madrid, 'Conquered' Temple Bar Galleries, Dublin and 'Holding Together' Douglas Hyde Gallery, Dublin. She has participated in several artist residency programmes including The Land Foundation, Thailand, Space Delawab, Belfast and Centre Culturel Irlandais, Paris. She is a co-founding director and film curator of the Experimental Film Club, currently in residence at the Irish Film Institute Dublin. Her Masters in Visual Arts Practices is from IADT (2005).

Máirín Doddy is the Architectural Conservation Officer, Galway County Council.

Tracy Fahey is Head of Department of Fine Art and Head of Centre of Postgraduate Studies at Limerick School of Art and Design, LIT. She has previously worked as Head of Department of Humanities, IT Carlow and Head of Faculty of Design, Griffith College Dublin. She currently sits on the Board of the Hunt Museum and the Limerick Printmakers. Her main area of research is the Gothic, she has written for *The Irish Journal of Gothic and Horror Studies* and the *Gothic Studies Journal* and delivered papers at conferences in Ireland,

Denmark, the U.K., the U.S., and New Zealand. In 2010 she founded the Limerick-based collaborative gothic art practice, Gothicise, who have produced *ghostwalk/ghosttalk* (2010), *The Double Life of Catherine Street* (2011) and *A Haunting* (2011).

Federico Ferretti's PhD research (Universities of Paris 1 and Bologna) examined Élisée Reclus' *Nouvelle Géographie Universelle*. He is a Lecturer in the Department of Geography & Environment of the University of Geneva, within the project *Ecrire le Monde Autrement*, focusing on the exile networks of Reclus, Kropotkin and other 19th and 20th century geographers who built an original vision of the world. His paper deals with the relation between Reclus and figurative arts. Reclus had close relationships with Neo-Impressionist painters, both for the illustration of his works and for common political purpose; at the same time, he considered Nature as the true aesthetic ideal that the geographers and the artists had to make know.

Cathy Fitzgerald is a visual, environmental artist. A practice-thesis experimental forest transformation project, *The Hollywood Diaries* (2008 – ongoing) is centered in a small conifer plantation in which Cathy lives, in county Carlow, Ireland. In her paper, she argues that emergent insights and practices produce new understandings of 'deep sustainability' that are important in adapting to changing, exponentially accelerating ecological realities. Emergent understandings are argued to be urgently needed, in going beyond the illusory practices and false promises of 'sustainable development' policies. Shared online, audio-visual works, writing and theory contribute a synergy of reflexive praxis. Observations and lessons gathered from tending to a forest's emergent self-sustaining dynamics, ultimately argue for ecological, deeply sustainable relational processes, that are transferable to other situations.

Fitzgerald and Stapleton have produced five full-length choreographies since forming in 2008, three of which were co-produced with New York Theatres'; *WAGE* (2012), *The Smell*

of Want (2011), *The Work The Work* (2010) and *Starvin'* (2009); and four shorter works. Their work is complex and challenging – displaying an unrelenting and personal intimacy which refuses to be contained within a single narrative or identity. The relationship between language and the lived experience is at the heart of their choreographic and performance techniques. "*The Work, The Work*, a sometimes confounding, sometimes brutal dissection of the role of women in contemporary society, that bounded from topics as diverse as economic distress to body hatred" (Culturebot, NY).

Margaret Fitzgibbon is an artist based in Dublin. She works across media including: sculpture, super 8 mm film and sound. She is a PhD Practise Based Researcher at NCAD and a Core Researcher in GradCam, Dublin. Her paper is titled. 'Archival Promises: Loss and return in an Irish family archive 1950 to mid 1960s through art process'. Recent scholars argue that rather than a repository of inert documents and files, the archive is a social and even psychic construct: multi-layered, complex and contested, an abstract as well as a physical site of authority and meaning. I examine concepts such as: time, order, private and public, legitimacy and transparency and loss by reconfiguring original, family material created during 1950 – 1966 into an alternative archive.



Artwork: Margaret Fitzgibbon

Brian Fleming is a drummer, performer, producer and theatre practitioner, based in County Clare. His paper, 'Regeneration, renewal and revolution, the artist as an agent for change', looks at this question in the context of three art projects. The Spectacle of

Defiance and Hope is a Dublin based, grassroots, working class movement resisting austerity and in particular, cuts to the community and voluntary sector. They have chosen the arts as their main medium of protest. Tower Songs (2004-'09) was a long-term citywide project, which afforded communities in Dublin undergoing urban regeneration a platform to tell their own stories and mark the passing of a way of life. Clowns Without Borders is an international arts organisation, which sends clowns to refugee camps and war zones around the world as a form of relief for children in crisis situations.

Olwen Fouéré is an internationally renowned actor, performer and leading Irish theatre artist (www.olwenfouere.com). Her extensive practice navigates the performance contexts of mainstream theatre and film, the visual arts, dance theatre and music. She has featured in several works by artist James Coleman and she was artistic director of Operating Theatre with composer Roger Doyle. Recent stage work includes her translation and award-winning performance of *Sodome, my love* by Laurent Gaudé. Recent film appearances include *This Must Be the Place* by Paolo Sorrentino and *Cassandra: fragments of a playscript* performed and directed by Fouéré, written by Anne Enright and co-directed by Kevin Abosch. In this work-in-progress reading of 'riverrun' Olwen presents her own adaptation of the voice of the River 'Life' in James Joyce's *Finnegans Wake*. The world premiere production of 'riverrun' will take place in July in co-production with the Galway Arts Festival 2013.

Elena Giannotti is an independent dancer, Chinese Medicine and Qi Gong Practitioner. She has been Rosemary Butcher's main interpreter for over 10 years, worked with L'Ensemble Dance-Theatre, Virgilio Sieni, Yoshiko Chuma, Nicole Peisl for The Forsythe Company, Daghdha Dance Co., Fearghus Ó Conchúir and Company Blu, and improvised with Julyen Hamilton, Vera Mantero, Jennifer Monson, Ray Chung, Judith Sanchez Ruiz. Her works have been shown in Ireland, UK, Mexico, Italy, New York,

Slovakia, and the Czech Republic. Elena's performance *Dead Head* is a new exploration into the remains of desires. She works with flags of favourite movements, symbols and borrowed suggestions. Elena's practical workshop explores concepts of space and place through movement and guided visualizations. The focus is on imagination, the imaginative self and ambiguous boundaries, and is a response to time spent in front of a screen and a way to regain enthusiasm for space exploration.

Tomás Hardiman is an Arts Manager and Alexander Technique teacher based in Galway.

Liadain Speranza Herriott is a freelance dancer and choreographer based between Dublin and Brussels. Her work has been performed in festivals in India, U.S., Norway, Belgium, Latvia, Spain and Ireland. Her work has been supported by Danscentrumjette, Irish Arts Council, Dance Theatre of Ireland and Dance Ireland. *Geography*, defined as "1. the study of the physical features of the earth and its atmosphere, and of human activity as it affects and is affected by these..." How do I begin to develop a dance creation based on the theme of bog? A habitat rich in a plethora of references, it is a complex theme. How do I break it down? How do I relate the body to the landscape? What elements of bog intrigue me? How do they influence the way I approach my work? Do certain characteristics/ specific qualities occur within the movement as a result?

Beatrice Jarvis is an urban space creative facilitator, choreographer and researcher, and founder of the *Urban Research Forum*. She is undertaking a practice-based PhD at University of Ulster and is Visiting Lecturer at various town planning and architecture departments in London. Beatrice is keen to create platforms of social interaction and research using urban wastelands and reflections on urban habitation as a creative resource. She explores how far choreographic practice can develop new methodologies to interrogate a range of inner city conflict zones. As a dance artist, she works in Romania, Gaza, Berlin, Germany and Derry, Northern Ireland

to generate large-scale choreographic works to explore the social power of movement. Her research has been profiled within DOCUMENTA (13), Pina Bausch Symposium, the School of Art Bucharest.

Gerry Kearns is Professor of Human Geography at the National University of Ireland Maynooth, a member of the Space&Place Research Collaborative and co-organiser of Art&Geography Ireland. He researches and teaches about geopolitics, Church-State relations in Ireland, and the cultural politics of AIDS. He is currently working on papers about Irish dance and theatre as places where the Catholic body is examined and resisted.

Hollie Kearns is a curator at Commonage, a community organisation in Callan, Co. Kilkenny, which seeks to provide a critical platform for art and architecture practice in the public realm. Landing Place is a visual arts project at the Pigeon House Precinct in Dublin Bay, curated by Commonage in partnership with Dublin City Council Heritage Office. Central to Landing Place is the idea of activation and access. Pigeon House, and environs are significant public lands, currently inaccessible to the public due to dereliction. This project takes place at a pivotal time, a juncture between its maritime and industrial past, and possible futures. This paper will explore the inheritance of the multi-layered histories, ecology and topography on this particular site and address a curatorial approach to supporting artistic practice, which is beyond site responsive engagement.

Joe Lee is an independent film artist. His paper presents work made in three city areas of Dublin in the last fifteen years. His artwork involves telling the stories of place as experienced by people from these areas, and Joe will reveal the range of approaches employed to create these narratives that focus their attention on shared patterns of communal experience as opposed to highlighting individual stories. Descriptions of context and excerpts from film works will include: the troubled history of St. Michael's Estate and Inchicore in 'Dreams in the Dark'

and 'Dark Room' (addressing the wounded history of drug abuse in the area); 'Inside Out Outside In: Stories from O'Devaney Gardens'; 'Sketch', a short drama made with and by local youth from the Most Youth Project; and finally, 'Bananas on the Breadboard', a story of women street traders from the North West Inner City and their struggles with the city council and the redevelopment on their area.

Silvia Loeffler is an independent artist, researcher and educator based in Dublin. She lectures on Visual Culture and Emotional Relationships with Space at DIT and NCAD. Her work examines emotional scannings or deep-mappings of spaces. She is currently working on *Glas Journal*, a transdisciplinary project that explores concepts of belonging and the multiple meanings of 'harbour'. In her paper, Silvia argues that when exploring the body of a city through an emotional lens, one may speak of different scapes depending on mood and energy flux, including 'homescape', 'sexscape' or a 'deathscape'. The fragmented intimacy of the public sphere appears to involve the same melancholic aesthetics of failure: an analogy of dead ends and dead things.

Gwen MacGregor is a Toronto artist working in installation, video and photography. Her art reflects her close observation of time and place and how they shape small dramas or uncannily familiar situations. She is currently pursuing a Masters in Cultural Geography at The University of Toronto. She writes: "I am interested in a discussion where the way I consider my own creative practice can be in conversation with recent geographic scholarship about materiality's productive contingencies".

Fiona McDonald situates her practice at the interface between art and architecture. Making site-specific architectural interventions, functional objects, works on paper and films McDonald attempts to expand our awareness of socio economic development associated with place, in particular with sites under pressure of functional, social, political, economic and physical transformation, and

explores the potential inherent in alternative considerations of space, materials and economic exchange. She has a Bachelor of Architecture degree from University College Dublin and an MA in Visual Arts Practices, Institute of Art, Design and Technology, Dublin. For Art and Geography McDonald will present her site-specific practice research exploring indigenous geographies, politics, socio-economics and their influence on the development of place. The site for her research is the Great South Wall, Dublin Bay. (www.fionamcdonald.ie).



Artwork: Still from Fiona McDonald's film, *Crisis*.

Siobhan McDonald is an independent Visual Artist. Recent shows include: *VUE*, *Seism*, *Eye of the Storm* and *Rhythm*. Siobhan was awarded an Arts Council Bursary and Project Award, DIT & UCD 'Science Artists in Residence' (2012-13). Her works are collected by Irish & international collectors. Her recent work focuses upon geological activity and phenomena through engagement with our understanding of time. "I am interested in the changeable nature of landmass, historical events and their interconnection to deep time. ... [I] map imperceptible movements of the Earth, subtly manifesting links to both physical locations and to particular moments in time." In Iceland, she studied diverse volcanic and glacial environments: "The experience of working on site with an active volcano and scientific expeditions to the core, felt like travelling to the centre of the earth".

Aoife McGrath is a lecturer at the School of Creative Arts, Queen's University Belfast. She is a dancer, director and choreographer and has recently published a monograph, *Dance Theatre in Ireland: Revolutionary Moves* (Houndmills: Palgrave Macmillan, 2013). Her

paper, 'Discomforting/Disarming Touch: dance, affect and vulnerability' investigates the affective resonances and possible socio-political implications of moments of choreographed and impromptu physical and emotional vulnerability in dance performance. In *Precarious Life* (2004) Judith Butler highlights the "social vulnerability" and "risk of violence" that becomes apparent when the body is considered as a site of interdependence, publicity and exposure. Looking at the work of dance theatre company Fitzgerald and Stapleton, Aoife will examine moments of touch, looking at their potential to function as sites of heightened awareness (and experience) of social vulnerability.

Gwen McHale is a movement therapist and choreographic artist. Gwen spent the last decade developing techniques for the exploration of the conscious awareness of the human-embodied connection with the environment and has developed a system for framing creative process which she calls eco-somatic improvisation. While on residency on the Daghda mentoring programme, Gwen worked with a team of dancers, a film maker, photographers, a graphic designer and a musician to research a year-long radical engagement with the natural environment of the Burren, County Clare. The research resulted in the presentation of a film, book and photographic exhibition called 'Landscape: A Dance of Deep Ecology'. This presentation challenges our cultures belief in an individual identity that is separate and complete in itself. Through exploring the 'self as part of a complex ecology, 'Landscape' explores the resonances between the apparently internal landscapes of the embodied human with apparently external landscapes and uncovers multitudes of convergences and meeting places which illuminate a different understanding of self. (www.gwenmchale.wordpress.com).

Kate McMillan is a visual artist based in London. She also holds an academic position with Open University Australia/Curtin University (www.katemcmillan.net). Kate's paper examines the capacity of contemporary

art to un-forget history and trauma. Using *the island* as a mechanism for forgetting, it explores the traces that haunt these landscapes, focusing on the island of Rottneest/Wadjemup off the coast of Western Australia and its 100-year history as an Aboriginal prison – a history that is all but obliterated by its current use as an almost exclusively white middle-class holiday destination. Her paper is part of a creative PhD under the supervision of Dr Anna Haebich (author of *Broken Circles: Fragmenting Indigenous families 1800-2000*) and Dr Ann Schilo.

Alan Mee is a practicing architect, urban designer & consultant. He is Director of the Masters in Urban Design at UCD, and Lecturer in Architecture. His research interests include evolving definitions of spatial practice at multi-scalar levels, design and public life; he has published and spoken internationally on the specificity of context related to the recent dramatic changes in the Irish designed environment. His cycling workshop is an experiment in Fieldwork that seeks to analyse some representative contemporary spatial conditions in Galway. Combining a critical urban theory approach with local spatial and configurational analysis, and using the lens of spatial political economy, aspects of certain sites are examined in order to more fully explain and understand recent change. Selected 'linear attractors' or parts of networks are considered, with particular emphasis on qualitative assessments of the selected spatial environments.

Lisa Moran is Curator of Education and Community Programmes in the Irish Museum of Modern Art. She is undertaking research towards a PhD focusing on commemorative strategies in contemporary art. Her paper explores the significance of both place and the body in the work of Polish artist Mirosław Balka, whose work is often associated with themes of memory and history – his own and that of his native Poland. Balka's work is influenced by a number of key literary figures, in particular Primo Levi, whose insistence that 'where there is no human being, be one' resonates with Balka's insistence on the body in his minimalist artwork.

Maeve Mulrennan is the Visual Arts Officer for the Galway Arts Centre.

Deirdre Ní Chonghaile is a musician and an IRC Postdoctoral Fellow at the National University of Ireland, Galway. Previously, she was the Alan Lomax Fellow at the Library of Congress and musical director of *Journey to Aran* (2011) for the Irish Film Institute. In her paper, Deirdre will discuss the strong aesthetic connection between traditional music and dance in Árainn, the largest of the Aran Islands off the west coast of Ireland. From day to day, however, the enactment of this long-standing aesthetic is becoming increasingly intermittent because of depopulation and because the number of venues in which music and dance are practised together is shrinking. In this small community, the displacement of the previously interdependent and enmeshed music and dance practices of the island is not only altering the local musical aesthetic, it is also destabilizing the local practice of making traditional music together.

Ríonach Ní Néill is currently Galway Dancer in Residence (2010-13), curator of Galway Dance Days and co-organiser of Art&Geography Ireland. Her choreography has been performed in the US, UK, Germany, France, Belgium and Ireland. She holds a PhD in urban geography and lectures on Dance at the Bundesakademie für Kulturelle Bildung, Wolfenbüttel. Her paper focuses on a dance film "The Area" & the biographical significances of a particular urban landscape as a construct of collective remembering. It attempts to unravel the complex connection between memory, body and place, examining how experience of place elicits acts of physical remembering. As a non-verbal means of articulating memories and spatial connections, dance's ability to access the interface between mind and environment is examined.

Collette Nolan is a Cork-based artist and director of Cork Artists Collective and The Guesthouse workspace. She studied at NCAD and GradCAM and graduated in 2012 with a PhD by Research in Fine Art Media. She will speak about her research project: 'Extimacy:

Revealing the Hidden Embodied Gestures of Child's Play Through Video Art Installation'. Research interests include artistic practice, childhood studies, play, phenomenology, embodiment and gesture. Phenomenological research methods were used to create an eight-year video diary of my son's play filmed in various settings and environments. The project is a synthesis of theoretical and practical investigations into the child's direct intuitive form of pre-reflective embodied knowing and bodily experiences of play and agency.



Collette Nolan, Production Shot

Cian O'Callaghan is an urban and cultural geographer at NIRSA, NUI Maynooth. His current research focuses on Ireland's 'ghost estates'.

Zoë O'Reilly is an independent visual artist and uses participatory visual methods to explore subjective experience. She completed a PhD (NUIM Geography/NIRSA), looking at the experiences of people living in the direct provision system in Ireland. Her paper discusses a participatory photography project with a group of people seeking asylum and living in the direct provision system in Ireland. A body of work was gradually created based on everyday subjective experiences of living in this system. Through a presentation of the 'image-text' and the processes of creation and representation of this work, this paper will discuss not only experiences of living in direct provision, but will also explore some of the challenges of collaborative visual work with people in precarious situations, and the importance of increased dialogue with artistic practices for geographers interested in working in this way.

Seán O'Sullivan is a writer and curator whose research focuses on the politics and the preservation of localities. He has developed publications with Commonage, Project Press, Broadcast Gallery and Mermaid Arts Centre, dealing with subjects such as architecture, ecology and the bonds between people and places. He holds an MA in Curation and a BA in Sculpture from IADT, Dún Laoghaire. With Denise Reddy, Seán will discuss The Red Stables Art and Ecology Summer Schools in 2012 and 2013. (See Denise Reddy for more details.)

Laragh Pittman is a Visual Artist who completed an Art In the Digital World MA at NCAD in 2010, after previous art education in England. Working with a variety of media including digital video and photography and sculptural materials she has been exhibiting and producing work in both art and community settings. 'Travels Into Several Remote Corners of Dublin' is collaborative mapping project funded by CREATE and the 'Artist In The Community Scheme'. Laragh is working with a group of Irish and Migrant women based in Dublin 8. The project will culminate with an installation in the 'Bayno' in Bull Alley in June 2013 as 'The Museum of the Re-Found'. The project, which started in 2012, has provided the participants with a way of exploring the landscape of the city bringing their own perspectives, knowledge and linguistic backgrounds to the drawing process.

Blaithin Quinn is a visual artist, architect, and active practitioner in the area of public engagement with architecture. Quinn led the recent 'Shaping Space' project at Galway Arts Centre, in collaboration with Red Bird Youth Collective and funded by the Arts Council of Ireland's 'Engaging with Architecture' award. Her experimental workshop conceptually and creatively engages with the relationship between space and capitalism as explored in David Harvey's essay *Globalization and the 'Spatial Fix'*. Artists, practitioners and geographers will work collaboratively to create original responses to the workshop theme and propose innovative solutions for vacant urban spaces.

Denise Reddy manages The Red Stables Artists Studios (Dublin City Council) and is Curator of the Art & Ecology Summer School, funded by DCC and the Arts Council. Its focus on research and learning between artistic & ecological practices is situated in St. Anne's Park, one of the oldest green spaces in Dublin and the location of The Red Stables. The 2012 Summer School included workshops, field trips, film screenings, a series of public conversations and exhibitions by artists Seoidín O'Sullivan and Geraldine O'Reilly. In 2013, artists Rhona Byrne & Jenny Brady, and ecologists, will engage with the unique and delicate ecosystems of North Bull Island, a UNESCO Biosphere Reserve & home to the last undisturbed land in Dublin. The island's ecology is extensively catalogued, offering a rare level of insight into its history, and is recognised for the diversity flora and fauna, including rare plants and insects, and a diverse species of migratory birds.

Bryonie Reid is a researcher, writer and visual artist. Focusing on place and landscape during a fine art degree, she moved into cultural studies and cultural geography. Her recent writing about place-based art led her back to practising as an artist. In her talk, Bryonie will discuss her experience of interdisciplinary work. Such work can and should produce rich, thoughtful and nuanced outcomes. However, educational institutions and formal learning structures rarely facilitate it, and the extent to which disciplines remain discrete and mutually unaware of intellectual and practical overlaps is surprising. She looks at three projects on which she worked variously as cultural geographer, artist, critic and curator, and evaluates her experiences and the projects' processes and results.

Jenny Sjöholm is a post-doctoral researcher at Uppsala University in the Department of Social and Economic Geography. Her research concerns the geographies of creativity, artistic practice and the art market. Her paper is titled: *'The Modern Art Studio as Archive: Body, Space and Memory in Artistic Practice'*. Despite artistic practices, sites and modes of production and expression being in constant flux, this paper argues how the

studio is and remains an important instrument and base of contemporary artistic practice. The studio is discussed as a space where objects and documents are placed as a way to mark an end to a process, as well as it is a space where things originate or are reinvented – it is a space where things begin. However, in its particular set-up there is a creative limitation; there is a limiting order of the material collected that can authorize and command the future development of artistic processes. There is an archival notion of the making and thinking in the modern art studio.

Katrinka Somdahl-Sands is an Assistant Professor of Geography at Rowan University & the Coordinator for the New Jersey Geographic Alliance. Her research interests focus on the spaces of political communication, mediated spaces of performance, & geographic education. Her paper 'Reclaiming the scale of landscape?' examines an annual site-specific performance that visually dominates the landscape of the historic Milling district of downtown Minneapolis, Minnesota. In this paper her primary argument is that landscape is a peculiar scale that is at once personal and grand and created by an inherently embodied vision.

Maira Sweeney is an artist, filmmaker and educator and has directed highly successful documentaries for RTÉ, TG4, BBC and Channel 4 (moirasweeney.com). She is a Dublin Institute of Technology Fiosraigh Scholar. Her lens-based doctoral study is titled *Dublin Docks: Visualising Changing Identities, Communities and Labour Practices*. Maira will discuss the audiovisual ethnographic research methods she is using to examine the lived identities and labour practices of workers on Dublin Docks – a community under transformation in the context of globalisation, urban regeneration and recession. In the immensity of the globalised space of the docklands, the stevedores, boatmen and dockworkers still exist as a community that has witnessed and can recall the rich tapestry of this area.



Photo credit: South Coal Quay, Moira Sweeney

Vagabond Reviews, co-founded in 2007 by artist **Ailbhe Murphy** & independent researcher **Ciaran Smyth**, is an interdisciplinary platform combining socially engaged art and research practice. Projects include the *Cultural Archaeology*, *Sliabh Bán Art House*, *City (Re)Searches: Experiences of Being Public* and, in development *(In)Visible Labour Factorium*. Their presentation discusses *City (Re)Searches*, produced by Blue Drum, Community Arts Partnership Belfast and the Kaunas Biennial, Lithuania. Funded by the EU Culture Programme, the project was held in Lithuania (2011), Cork (2012) and Belfast (2013). Their talk describes the experience of a synchronic-diachronic mapping of local cultural registers in the district of Lower Sanciai over an intensive four-day research process. They will critically reflect on the interdisciplinary possibilities and limitations for temporary cultural interventions that seek to articulate cultural topographies beneath the threshold of mainstream cultural institutions.

La Veronal is a Catalan company of dance, theatre and film artists, founded in 2005 by Marcos Morau. The company has won many international choreographic awards, most recently FAD – Sebastià Gasch Award and was named Time Out Barcelona Creator of the Year 2012. They have created works for Cross Connection Ballet of Copenhagen, Norrdans, and Skånes (Sweden), and will premiere a new work for the Compañía Nacional de Danza in 2014. Creating an analogy between dance and geography, *Shortcuts* takes three cities as starting points for enquiries as expansive as the nature of fear, semiotics and the history of

the body in art, related through a dazzling physical virtuosity with references from cinema, philosophy, photography, art and literature.

Simon Read is a visual artist working through community organisations and academic networks to foster a more informed approach to environmental change. The perils of immersing myself in a debate that requires a clear understanding of the scientific principles are that I might forfeit the strengths and freedoms that I habitually bring to any challenge as an artist. The alternative could be that failure to become sufficiently grounded runs the risk of not being taken seriously in any field of practice other than my own. Environmental change is a cultural challenge, therefore I consider the main drivers for adaptation are cultural. For this reason I am convinced that by any means the arts have a duty to be central to this debate.



Photo credit: Sharon Watson

Karen E. Till is Senior Lecturer of Cultural Geography at NUIM and co-organiser of Art&Geography Ireland. She is director of the Space&Place Research Collaborative and co-convenor of Mapping Spectral Traces network. Her book in progress, *Wounded Cities*, highlights the memory-work and 'place-based ethics of care' that residents, activists and artists engage in, where past structures of state-perpetrated violence and displacement continue to haunt the present. Her paper discusses *Cartografías Movedizas*, a peripatetic day-long installation performance created by the artistic collaborative *Mapa Teatro Laboratorio des Artistas* in Bogotá. Making visible those residents who cannot afford to take public transportation but whose work keep the city functioning, the temporal and spatial

unfolding of this artistic ‘mapping’ of the city invites a form of shared witnessing to both the inherent power relations of everyday routines and the beauty of urban ‘place ballets’.



Cartografías Movidizas, Mapa Teatro, Bogotá, 2010.

Maria Nilsson Waller is a Swedish-born, Dublin-based Dance Artist trained at the Royal Swedish Balletschool and Salzburg Experimental Academy of Dance. Her work has been presented at numerous venues, including Cannes Jeune Ballet, Estrad Norr and Dublin Dance Festival. Maria is a Dance Ireland Associate Artist 2013-14. *Last Land* is a dance piece based on our planet’s last Terra Nullius, developed with support from Dance Ireland, Irish Arts Council, Läns kulturen Region Jämtland/Swedish Arts Council, Folkuniversitetet, Stockholm, Culture Ireland and the Swedish Arts Grants Committee. *Last Land: The movie: Creating dance about land far away*, a film by Marcelo Biglia, follows the work over 2012. In addition to the screening, Maria wish to share about the process; the challenges, ideas and findings that finally resulted in a piece that considers ownership, nomadic people, the era of explorers and dramatic polar expeditions, as well as the urgent movements and accelerating rhythms of nature and climate change. What are our (shifting?) relationships to nature, contemporary nomadism & environmental change?

Sharon Watson is a PhD Candidate at Birmingham City University, works as a creative outdoor practitioner in collaboration with after-school clubs and play-schemes. She studied Landscape Architecture and is a qualified Forest Schools Leader. Her jointly authored paper with Richard Coles, ‘How to make a tree talk. Imagining, being and talking landscapes’, presents findings from her research testing children’s use of experiential, collaborative film-making activities to capture, negotiate and re-tell ways of being and imagining in urban ‘wildspace’ settings, from their perspective. Far from giving voice to the children’s experience and interpretation, experiential film methods raised questions and silences. These concerned recognising the limits of different forms of representation and listening, and in particular what it means to apply voice to nonverbal experiences.

Aidan Williams is a final year PhD researcher at the University of Dundee studying art, architecture, and philosophy under Dr Lorens Holm and Mary Modeen. His talk, ‘Building Fragments’, is an alternative reading of the architectural implications of Heidegger’s concept of dwelling. By exploring Heidegger’s concept of dwelling through creative practice, concretising the often nebulous and intrinsically non-physical thought Aidan Williams arrives at an alternative understanding that stresses the worth of place making through poetic actions.



Montage credit: Aidan Williams