

## Programme at a Glance

### Thursday 19 April 2012

#### 14-16.00: PUBLIC ART CLINIC: *SHOWHOUSE*

*Mapping Spectral Traces V International Conference*; Hosted by Vagabond Reviews and Sliabh Bán Residents Association Venue: Sliabh Bán, Ballybane, Galway City

#### 19.00: 'BODIES – SPACE – MEMORY': LAUNCH

*Mapping Spectral Traces V International Conference, Art Exhibition and Dancing Days*  
Venue: Black Box Theatre

#### 20.00: 'FRAME': WORLD PREMIÈRE

*Dancing Days Festival*  
Venue: Black Box Theatre; Tickets: €15/€10

### Friday 20 April 2012

#### 9.00-12.30: CONFERENCE PAPER PANELS

*Mapping Spectral Traces V International Conference*

Venue: St Anthony's Lecture Theatre, NUI Galway

- Panel 1: 9-10.30: *Ómós Áite* Panel: 'In Search of Place: Irish Visual Cultures, Music and Poetry'
- Panel 2: 11-12:30: 'Choreographies of the Irish Body'

#### 14.00: *CORP\_REAL*: PERFORMANCE

*Dancing Days Festival*

Venue: Black Box Theatre, Galway City; Tickets €5 (includes entry to Corp\_Real Symposium)

#### 15.15-16.00: PUBLIC ART CLINIC: 'Mapping the Body of Joy and Pain'

#### 16-17.30: *CORP\_REAL*: SYMPOSIUM

*Dancing Days Festival and Mapping Spectral Traces V International Conference*

Venue: Black Box Theatre, Galway City

- Panel 3: Discussion: 'Bodies and Environments'

#### 19.00: BOOK LAUNCH: *Irish Contemporary Landscapes in Literature and the Arts*

*Mapping Spectral Traces V International Conference*

Venue: Charlie Byrne's Bookshop, Galway City

### Saturday 21 April 2012

#### 9.00-15.00: CONFERENCE PAPER AND DISCUSSION PANELS

*Mapping Spectral Traces V International Conference*

Venue: St Anthony's Lecture Theatre, NUI Galway

- Panel 4: 9-10.30: *Space&Place* Panel: 'Body Cartographies: Art, Memory and the City'
- Panel 5: 11-12:30: 'Visiting Publics: Explorations of Inherited Place through Collaborative Practice'
- Panel 6: 13.30-15.00: Closing Conference Roundtable Discussion

#### 18.30-21.30: CUAIRTEOIREACHT: THE RAMBLING HOUSE

*Dancing Days Festival*

Venue: Meeting Point: Town Hall Theatre; Location: *To be announced on the night*; Tickets: €20 including coach transfers (limited seating)

**Mapping Spectral Traces V**  
*Bodies – Space – Memory*

**In association with**  
*Dancing Days Festival*

**International Conference, Art Exhibition and Dance Festival**  
**Galway, Ireland - 19-21 April 2012**

**Centre for Irish Studies, NUI Galway, Black Box Theatre and on location**



*A Thing of Beauty and a Joy Forever, Crosbóthar, Andrew Duggan, 2011.*

**FÁILTE! / WELCOME!**

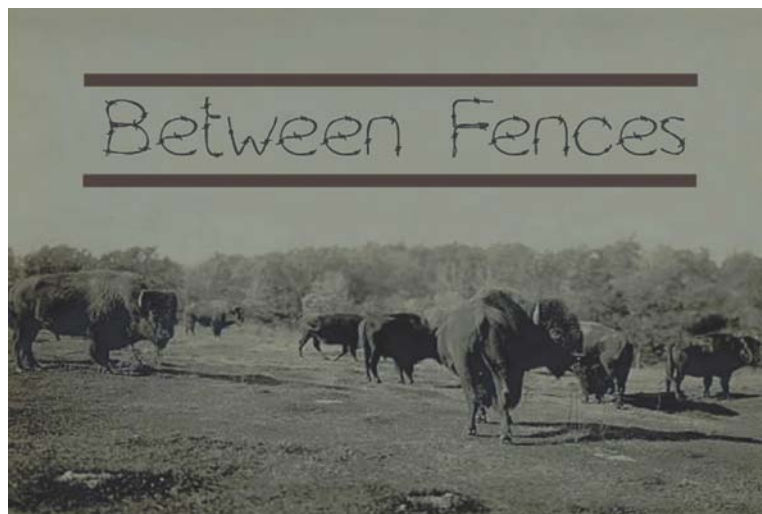
Following on from the success of *Mapping Spectral Traces IV* international symposium at Maynooth and Dublin in 2011, co-convened by Dr. Nessa Cronin (Centre for Irish Studies, NUI Galway) and Dr. Karen Till (Department of Geography, NUI Maynooth), we are delighted to welcome you to the *Mapping Spectral Traces V: Bodies – Space – Memory* International Conference, Art Exhibition and Dance Festival from 19-21 April 2012 in several venues across Galway city and county. This joint initiative marks the continuing collaboration between *Ómós Áite*, based at the Centre for Irish Studies at NUI Galway, and the *Space&Place Research Collaborative* based at the Department of Geography, NUI Maynooth, and is one of a series of events organized by the *Mapping Spectral Traces* International Network organized by seven institutions across five countries in 2011-12.

We are particularly delighted that Galway Dancer in Residence, Ríonach Ní Néill, is the curator of the dance and site-specific performance elements of the *Dancing Days Festival*, and that Tim Collins, musician and scholar of Irish Traditional Music Studies, is part of the organizing committee this year. *Dancing Days* is the dance and performance strand of our programme, and most performances will take place at the Black Box Theatre, Galway. The

three key elements of the programme, (art exhibition, conference and dance festival) have been closely programmed to open up cross-disciplinary discussions of the role of space and place in local and global contexts. With specialist lectures, public roundtable discussions, and specially commissioned art works responding to the rapidly changing landscape of post-Celtic Tiger Ireland, this joint project explores the connections between how we inhabit everyday spaces and how the traces of the past have shaped and moulded the places in which we live today.

You are all very welcome to *MSTV: Bodies – Space – Memory* and *Dancing Days*, and you are warmly welcomed to Galway. We hope that you enjoy your stay with us over the coming days. Tim, Nessa, Ríonach and Karen.

Tim Collins, Centre for Irish Studies, NUI Galway; Nessa Cronin, Centre for Irish Studies, NUI Galway; Ríonach Ní Néill, Galway Dancer in Residence; Karen E. Till, Department of Geography, NUI Maynooth.



*Between Fences*, Mona Smith, 2011.

**This joint initiative is kindly supported by**

The Arts Council; Ealaín na Gaeltachta; The Irish Research Council for Humanities and Social Sciences; Ciotóg; Parzival Productions; Vagabond Reviews; The Town Hall Theatre; Galway City Council; Galway County Council

**in association with**

Ómós Áite, Centre for Irish Studies, NUI Galway; The College of Arts, Social Sciences and Celtic Studies, NUI Galway; Community Knowledge Initiative, NUI Galway; *Space&Place* Research Collaborative, NUI Maynooth; Department of Geography, NUI Maynooth; Mapping Spectral Traces International Network; University of Dundee; PLaCE, University of West of England, Bristol; College of Design, University of Minnesota.

The Galway Dancer in Residence and *Dancing Days* Festival is supported by the Arts Council, Galway City Council, Galway County Council, Town Hall Theatre, Ealaín na Gaeltachta and Centre for Irish Studies, NUI Galway.

**Associated Websites**

[www.nuigalway.ie/research/centre\\_irish\\_studies/](http://www.nuigalway.ie/research/centre_irish_studies/)  
[www.geography.nuim.ie/research/space-place](http://www.geography.nuim.ie/research/space-place)  
[www.ciotóg.ie](http://www.ciotóg.ie)  
[www.mappingspectraltraces.org](http://www.mappingspectraltraces.org)  
[www.tht.ie](http://www.tht.ie)

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***About the Space&Place Research Collaborative, Dept. of Geography, NUI  
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***About the Mapping Spectral Traces International Network***

**Buíochas / Acknowledgements**



*Untitled (The Language of Stone), Film Still, Mary Modeen, 2012.*

## DETAILED EVENTS PROGRAMME

### Mapping Spectral Traces V *Bodies – Space – Memory*

In association with  
*Dancing Days Festival*



Ríonach Ní Néill le Ceara Conway, 2011

### International Conference, Art Exhibition and Dance Festival Galway, Ireland 19-21 April 2012

*A joint initiative of*  
Ómós Áite, Centre for Irish Studies, NUI Galway  
Space&Place, Department of Geography, NUI Maynooth  
Galway Dancer in Residence  
Mapping Spectral Traces International Network

**THURSDAY 19 APRIL 2012**

#### **14.00-16.00: PUBLIC ART CLINIC: *SHOW HOUSE***

**Offsite Venue: Sliabh Bán, Ballybane East Galway** (limited to Sliabh Bán Residents and conference participants only).



#### ***'The Sliabh Bán (Re) Interpretive Centre: A Per Cent for Art Commission'***

Hosted by *Vagabond Reviews*, in association with the *Sliabh Bán Resident's Association* and the *MSTV International Conference*.

Early in 2011 Vagabond Reviews was awarded a Per Cent for Art Commission by Galway City Council Arts Office. Located at the Sliabh Bán Estate, Ballybane East Galway this commission is exploring the theme of home as a vehicle for a broader investigation of place. Working closely with the Sliabh Bán Resident's Association Committee *Vagabond Reviews* have established a temporary cultural space at No.18 Sliabh Bán called the Art-House-Café. The material traces of the project's initial research phase (July – December 2011) include *All*

About *Sliabh Bán* art workshops for children, *Neighbourhood Portraits* and the *HOME X 4 Art Box Project*. The project is currently in its second phase where *Vagabond Reviews* are working with residents on material and symbolic representations of themes of home as traces of the embodied local identities within the culturally diverse neighbourhood of *Sliabh Bán*. Due to be completed in May of this year, this second phase corresponds with the production stage of the per cent for art commission and will take the form of an exhibition of work throughout the house entitled *Show House: The Sliabh Bán (Re)Interpretive Centre*. For the Mapping Spectral Traces V conference *Vagabond Reviews* and the *Sliabh Bán Residents Association Committee* will host the sixth in a series of Public Art Clinics at the project house. These Public Art Clinics have brought together artists, art students, academics and curators to encounter the project work as a specific form of inquiry and to explore some of the experiential, epistemological and representational challenges that arise in the contested territory between engaged art practices and more ethnographic approaches to place.



**19.00: LAUNCH: ‘BODIES – SPACE – MEMORY’**  
**MSTV Conference, Art Exhibition and Dancing Days Festival**

**Venue: Black Box Theatre, Galway City**

Programme launch by event organisers *Tim Collins* (Centre for Irish Studies, NUI Galway), *Nessa Cronin* (Centre for Irish Studies, NUI Galway), *Ríonach Ní Néill* (Galway Dancer in Residence) and *Karen E. Till* (Geography, NUI Maynooth). Followed by a wine reception.

**‘BODIES-SPACE-MEMORY’ International Art Exhibition**

Reflecting on the themes of *Mapping Spectral Traces V – Bodies – Space – Memory*, this exhibition features film, photographic, and installation works from international and Irish visual and dance artists.

Featuring work by Irish visual artists *Ceara Conway*, *Seán Ó Flaithearta*, *Fearghus Ó Conchúir*, and artists *Rebecca Krinke* (US), *Mary Modeen* (Scotland), and *Mona Smith* (Dakota, US). Curated by *Ríonach Ní Néill* and *Ceara Conway*.

**Artists’ statements**

*Ceara Conway*, independent artist: *Untitled photographic collaborations*.

This new series of photographic work has been developed in collaboration with the dancer *Ríonach Ni Neill*. It began with a discussion around the subject of the body in landscape and of how people used to identify with their environment in a more visceral way. These days we

tend to engage with our surroundings from a distance, through commuting in vehicles viewing the landscape from car windows, computer screens and behind camera lens. We have in some ways become estranged, landscape has become 'other', we see it through objects but do not engage in a sensate way. The following few images are but a beginning to this new work. As visual artist and dancer collaborate, questions regarding leading/directing and creating arise. An organic rhythm of the dancer creating images, images creating story and new ideas, begin.

*Rebecca Krinke*, artist and Professor of Landscape Architecture, University of Minnesota: *Mapping Joy and Pain*.

*Mapping Joy and Pain* was a participatory art project that invited the public to map where they have experienced joy and pain in their bodies. Gold was colored at places of joy and gray for pain. Each “body mapping” was collaboratively produced and reflects a separate mapping session.



*Seán Ó Flaithearta*, independent artist: *Cell Drawings*.

Cell drawings stemmed from anthropological research on the genetic make-up of the native population of the Aran Islands. The research discovered that the inhabitants on the Aran Islands had a different blood grouping from the population on the mainland. The closest blood relatives were found in north England. The results of long-term presence of English soldiers in the seventeenth century had a noticeable genetic impact, but none culturally. The focus on empirical example suggests that culture, race and ethnicity are ambiguous, fluid and entangled concepts that are not related to some essential or biological difference between groups but rather are socially constructed in specific places in specific times.

Cell drawings is a series of seven interrelated drawings that makes use of blood cell as a unifying motif to question the perceived quality of our blood make-up which defines humankind, and our rank in it. The belief of being superior or inferior and how all this is categorised by the vital fluid of life in our veins, and the language of blood, for example bloodline, blue blood, and bad blood is explored. From a historical perspective race is depicted as complicated, fluid and unreliable subject, whose definitions have shifted over time.

*Fearghus Ó Conchúir*, independent choreographer: *Three + 1 for now*

On wasteground near Sherrif Street, in Dublin’s Docklands, a cast of international dancers embody the spirit of a city whose skyline changed everyday during Ireland’s economic boom. They dance under the cranes, shelter in derelict factories and celebrate on the overgrown plots of land that await the developers’ attention. Like Dubliners new and old, they adapt to

changed circumstances in a choreography that is as tough, quirky and unexpectedly beautiful as the city itself. They make the most of what they have. Three+1 for now had its public premiere on Culture Night 2007 when it was projected onto the side of the Dublin City Council buildings at Barnardo Square near City Hall. It has been shown as part of the Screendance Festival in Falkirk in May 2009 and as part of Dublin Dance Festival's screenings at the Lighthouse Cinema in July 2009.

*Mary Modeen*, artist and Senior Lecturer, Duncan of Jordanstown College of Art & Design, University of Dundee, Scotland: *Untitled*.

The movement of light and shadow plays with human movement and shadows merging and parting. The light defines the figure and the shadow consumes it; both are in motion, suggesting the passage of time and, indirectly, memory -- the traces of past movement lingering in the edges of the frame.

*Mona M. Smith*, independent Dakota artist and educator, US: *Between Fences*, 2011. *Between Fences* is a piece designed to accompany a traveling Smithsonian Exhibit about fences in US history. The exhibit included no mention of the indigenous. This piece explores a range of definitions of the word, 'fences', sharing the responses of indigenous North Americans to the word fence and the role of fences in our lives and our history.

## **20.00 "FRAME": World première at the DANCING DAYS FESTIVAL**

**Venue: Black Box Theatre, Galway; Tickets €15/€10 (www.tht.ie)**

*Dancing Days* festival presents new works, reworkings and contexts for dance performance and practice, and extends discussion and understanding of the role of dance in Irish culture and society today.

Curated and produced by Ríonach Ní Néill; Production Managers: Mike Byrne, Joe Glasgow; Technician: Stephen Kelly; Publicity: Gwen O'Sullivan.



**"FRAME":** A 3-dimensional dialogue on how we are shaped by the places we create. Exploring the architectural imagination and creative process in a performance encompassing dance, dialogue, and film.

Created and performed by Ríonach Ní Néill and Michelle Fagan, with film by Marek Bogacki. Choreography: Ríonach Ní Néill. Film: Marek Bogacki. Slideshows: Michelle Fagan. Set Design: Michelle Fagan. Lighting Design and Production Management: Kevin



*Smith. Stage Management: Emma O'Sullivan. Producer: Richard Wakely. Music excerpts from: Bach: Goldberg Variations, BWV 988: Variation 21 Canone alla Settima, Variation 22 a 1 Alla breve. Elvis Presley: Baby Let's Play House. Morton Feldman: Piano & String Quartet. Nurit Tilles: St Petersburg Waltz. LCD Soundsystem: Daft Punk is Playing at My House. Steve Reich: Drumming Part I.*

### ***Choreographer's note***

This work is a response to the Arts Council of Ireland's initiative to engage the public in dialogue with architecture. Working together are architect Michelle Fagan; Marek Bogaski, a visual artist and film-maker – whose interest in architecture goes back to playing in the studios and building sites of his mother's architectural practice; and myself, a choreographer and performer with a background in urban geography.

Choreography for me usually starts with an itch, a question that needs to be answered, or at least attended to. And in this case I wanted to know, as we share similar spatial preoccupations how does the architectural mind work? How do architects see space differently from others? When one of the pillars of dance is the dialogue between the body and space, how would an architect engage with that dialogue? What happens when the architectural imagination is directed, not towards built form, but the body? If an architect can create and manipulate the space within which we move, how would it be if they manipulated the movement of the body directly? And how would dance, and specifically my own choreography and performance, change through the prism of this architectural imagination?

Apparently disparate, our choreography and architecture in fact share similar creative processes and methods. We understand dance and architecture to fundamentally concern themselves with the relationship between the body, space and time. They are universal in that everyone moves and everyone needs shelter. They both have as a foundation functional human movement. Architecture creates space for human actions to take place in, and shapes them. Dance extends functional actions. Dance is the intellectualisation of movement and architecture the intellectualisation of shelter. In both, we abstract from function into essence. Neither of us have a need for narrative in the work. We are not looking to find an external reason - what architecture or dance may represent, but the meaning inherent in themselves.

Dance is the making of deliberate movement and architecture the making of deliberate space. Although represented mostly in two-dimensionally in plans, or statically in models, architecture can only be fully experienced by movement, as it is approached, encountered and passed through. In thinking of architecture as a flow of movement, we move from a static to a kinesthetic experience of space, one which feels fluid and curvilinear, which had the effect of breaking away from a frontal focus and vertical orientation in movement and introducing multiple simultaneous perspectives. Architecture and dance are visceral experiences that engage all our senses, shaping and framing what we see, what we hear, touch.

In recognising architecture as creating space for possibility, we become sensitive to the voids, the spaces in between, the pauses and silences. Recognising that the the experience of the built environment or the body moving is made as much of ideas and emotions as of material, we move towards an architectural and choreographic aesthetic of action and emotion.

***Acknowledgements:*** *Frame* is generously funded by the Arts Council and the Department of Arts, Heritage and the Gaeltacht under the Engaging with Architecture Scheme, with support from a range of valued partners including: Project Arts Centre, Dublin; the Office of Public Works; the Architectural Association of Ireland; National Concert Hall; the Irish Architecture Foundation and the Royal Institute of the Architects of Ireland. Ríonach Ní Néill/Ciotóg is part of PROJECT CATALYST, an initiative of Project Arts Centre, Dublin.

Our thanks also to: Barry Walsh, Aidan Quinn, Paul Kohlmann NCH, Stephen, Dodd, Ken of Abacus Fire Services, Kevin Mc Ging of Grapevine Audio, Lisa Mahony, Corn Exchange, Éadaoin & Paul, Mike Byrne and our venue partners, Siamsa Tíre Teo, Tralee; Town Hall Theatre, Galway and the National Concert Hall, Dublin.



FRIDAY 20 APRIL 2012

## ***MAPPING SPECTRAL TRACES V INTERNATIONAL CONFERENCE***

**Venue: St Anthony's Lecture Theatre, Cairnes Building, NUI Galway**

**9.00-10.30**     **PANEL 1: Ómós Áite Panel: 'In Search of Place: Irish Visual Cultures, Music and Poetry'**

**Chair: Rebecca Krinke**, Landscape Architecture, College of Design, University of Minnesota

### **Panelists and Paper Abstracts**

- *Conn Holohan*, Huston Film School & Digital Media, NUI Galway  
'No direction home?: Location and dislocation in Irish visual culture'

By drawing on various theoretical approaches to the cultural construction of home, this paper will discuss the home as a symbolic fiction which underpins collective and personal senses of identity. It will argue that social and cultural shifts within Ireland can be traced through changing articulations of what it means to be 'at home'. Drawing on the anthropologist Marc Augé's concept of the 'non-place', it will analyse the construction of space within Irish visual culture of the last twenty years, tracing a shift from ease to dis-ease as the primary cultural relationship to space.

- *Tim Collins*, Centre for Irish Studies, NUI Galway  
'Reading Between the Notes: Uncovering Sense of Place in the Vernacular Music Compositions of East Galway'

East Galway is widely celebrated for its rich heritage of traditional music composition, with in excess of three hundred melodies attributed to composers from that area. While conventional musicological analysis—a worthwhile endeavour in itself—focuses primarily on musicological aspects of composition such as melodic structure, tonality and modality, this paper advances an alternative epistemological approach in an effort to broaden our horizons of understanding of composition. Drawing extensively on space and place theory, this paper focuses primarily on the spatial nature of composition, exploring specifically how place is

sensed by composers and subsequently articulated in their works. Research will reveal that many of these compositions resonate with a powerful sense of place that is informed by either personal experience of place or by shared bodies of local knowledge (Geertz, 1983). Hermeneutically interpreting these compositions as ‘place-texts’ that require ‘reading,’ the paper proposes that in addition to the actual melodies, tune names and underlying narratives are also an intrinsic part of vernacular compositions. These compositional elements contribute to ‘an ethnography of locality’ (Cohen, 1995) that maps both individual and collective geographies in time and space. The paper also explores the idea of place as palimpsest, as a layered location that is replete with human histories and memories (Lippard, 1997). Conceptualized in this way, place becomes a tool for the imagination (Basso, 1996). Composers draw on both real and imagined landscapes to gain access to the spectral traces of the past and in the process, render such traces as meaningful in the here and now.

- *Anne Karhio*, English, NUI Galway  
‘Mediating Place in Recent Irish Poetry’

This paper examines the relationship between place and new media technologies in the work of contemporary Irish poets. Recent technological developments can on the one hand be seen to heighten the possibilities for communication between individuals separated by physical distance, and, on the other, reinforce the condition of “placelessness” in a society where location becomes less and less meaningful. Of literary forms, lyric poetry has traditionally had a particularly strong connection with place. The romantic poet drew on the potential of phenomenal perception of landscape, and subsequent epiphany or transcendence of the material present by the individual. At the same time, oral traditions were evoked for the purposes of connecting the individual to the accumulated, communal narratives of place. In Ireland, poetry and place have had a particularly strong and at times fraught relationship. What kind of an impact, then, does the engagement with new communications technology (particularly enabled by the internet) have on the poetics of place in recent poetry by Irish authors? Does such a cultural context continue to matter in the age of global and/or transnational interaction? Do new media enable new poetic forms of expression, or do poets settle for thematic representations of the interrelationship between media and place? And in cases where poetry moves off the page and makes use of the new modes of publication and dissemination, can it maintain and simultaneously reinvent its close connection with place?

**Discussant:** *Tony Tracy*, Huston Film School & Digital Media, NUI Galway

<b>11.00-12.30</b> <b>PANEL 2: ‘Choreographies of the Irish Body’</b>
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**Chair:** *David Smith*, PLaCE, UWE-Bristol

**Panelists and Paper Abstracts**

- *Marie Mianowski*, Département d’études anglaises, University of Nantes  
‘The choreography of exile in Colum McCann’s shorter fiction’

The subject of my paper is to analyse the links between dance, memory and landscape in Colum McCann’s collection of short stories *Fishing the Sloe-Black River* (1996) and show that if landscape triggers special memories of the past and of the exiles’ past homeland, dance and movement are also a way of inscribing into space a form of hope. We will first focus on the gravity of exile in the collection *Fishing the Sloe-Black River*. Gravity is here used in the sense used by Nietzsche in *Thus Spoke Zarathustra* where he describes dancing as a way of escaping the spirit of gravity. In a second part, the fundamental role of memory, rituals and tradition in the making of this landscape will be examined. How does repetition heal the minds and bodies of the exiles, and how creatively does imagination feed both on what is remembered from the past and what has been forgotten? (Deleuze). Finally, in a third part, we will study how McCann’s fiction depicts dancing bodies writing in the present moment and actual space what words are unable to express: the vital, imminent movement of hope. Those dancing movements map the spectral traces of trauma, but they also gracefully trace the

gestures of the exiles' imminent future (Agamben, Badiou) in narratives in which McCann is as much a poet as a choreographer.



- *Gerry Kearns*, Department of Geography, NUI Maynooth  
'Catholic Body Memory'

Irish Catholicism has engaged with the body in powerful and distinctive ways. In some respects Irish Catholicism has been both production and performance of bodies. In producing bodies a series of polarities were deployed soul/body, clergy/lay, adult/child, male/female, perfectible/sinful. These polarities were connected to texts, representations, rituals, and institutions. There is an extensive Catholic theological and penitential and literature relating to bodies and their regulation. One way into this material is to examine a very influential four-volume work on *Moral and Pastoral Theology* written by Henry Davis (1935-52) and used widely in seminaries. The regulation of bodies herein is minute and the anxieties and scrupulosity thus implied are evident. The ideology of the body disclosed by theological and penitential texts is evident across all forms of reverential representation from sculpted crucifixes to humble prayer-cards and medals. The rituals which reinforce and perform this bodily ideology have been many and various from the hell-fire retreat, to the private confessional, to the public procession, to the collective pilgrimage, and various practices relating to the covering of heads, the bending of knees, the kissing of rings, and churching of new mothers. This regulation of bodies is evident also in the design of churches and in the provision of distinct institutions of monastic seclusion or preventive incarceration. As we look back into this discourse of Catholic bodies, we might begin to see bodily memory and the memories of bodies as resources for acknowledging and resisting this Irish Catholic bodily ideology.

- *Lisa Godson*, GradCAM , National College of Art and Design, Dublin  
'Holy Shows: public ritual, the crisis of memory and body technique in post-independence Ireland, 1922-32'

A key technique employed by the Catholic Church during the devotional revolution of the second half of the nineteenth century related to standardisation – of objects, devotions and also public body technique such as the participation in processions. Such techniques were embedded by the 1920s, when there was a major expansion in public acts of discipline and devotion from small-scale pilgrimages and recurrent events such as Corpus Christi processions to once-off spectacles such as the celebrations of the Centenary of Catholic Emancipation (1929) and the 31<sup>st</sup> International Eucharistic Congress (1932). This paper explores aspects of public ritual in the Free State era, addressing problems in the public enactment of social memory relating to secular events and the coterminous increase in public religious events. It addresses issues of transcendence, standardisation and ritualisation.

**Discussant:** *Victoria Walters*, PLaCE, UWE-Bristol.

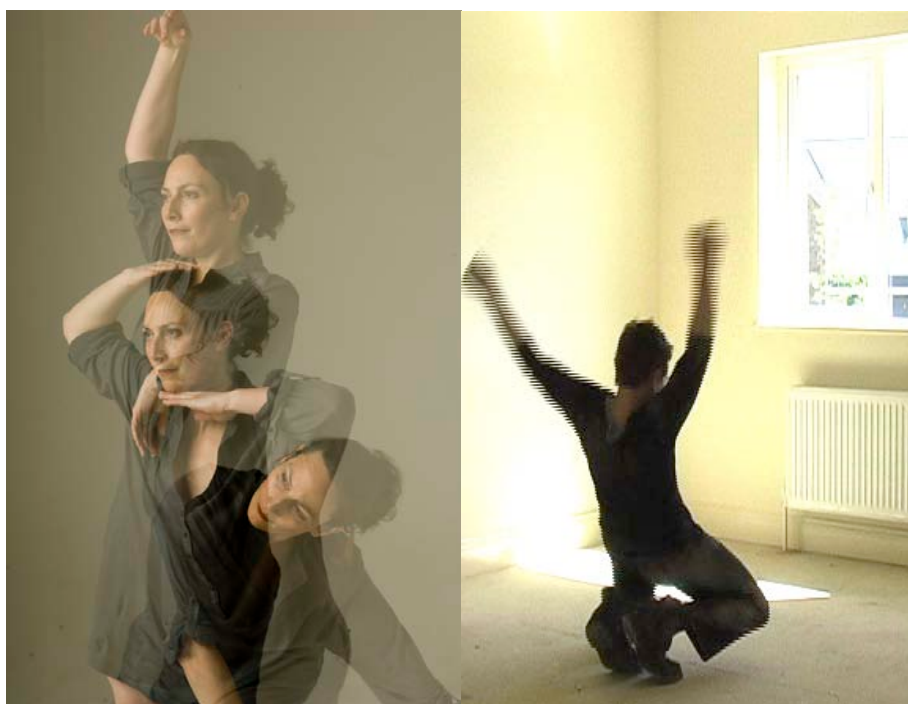
## 14.00 *CORP\_REAL Performance at the DANCING DAYS FESTIVAL*

**Venue: Black Box Theatre, Galway City**

Tickets € www.tht.ie (includes free entry to *Public Art Clinic* and *Corp\_Real Symposium*)

Making dance practice explicit through performance and discussion, *Corp\_Real* is a multi-disciplinary dialogue between dance artists, academics and practitioners on dance as a source material for academic research and social practice and on how dance investigates, theorises and communicates about contemporary social issues. Curated by Ríonach Ní Néill and featuring:

- ❖ *Jenny Roche* (Irish World Academy of Music and Dance, University of Limerick) in *Altered Copy*, an adaptation of 'Business of the Bloom' by award-winning US choreographer Jodi Melnick. In 2008, Jenny Roche commissioned Jodi Melnick to make the solo 'Business of the Bloom' on her. Four years later Roche re-enters this piece and draws on their many years of working together to inhabit its ideas and impulses from a new perspective. In this new 'altered copy' Roche refers to the previous work; embellishing, redirecting and abstracting moments. By reinterpreting both her earlier self and footage of Melnick dancing a re-worked version of the solo in performance, Roche connects with the polyvalent nature of both interpretation and memory.



*'When Roche dances, the impetus seems to be from within, although her gaze looks out far beyond the walls ... the tiniest shift of energy in one part of her body causes movement in another.'*  
- The Irish Times

- ❖ *Ríonach Ní Néill*, Galway Dancer in Residence (affiliated with Centre for Irish Studies, NUI Galway) in *Seandálaíocht*. Pléann *Seandálaíocht* leis an bparadacs a tharlaíonn nuair nach bhfuil teanga dá labhairt a thuilleadh ach ag aon duine amháin. Tá an rince dráma suite in am ina bhfuil bean fágtha ina haonar i measc iarsmaí saol a pobal. Níl fágtha ach rianta agus giotaí beaga, sean-cheirníní briste, míreanna scannáin, cuimhní neamhiomlán. Tá brí na bhfocal ag imeacht uaithi agus níl fágtha ach ceol na teangan. Ag triall ar a pobal a athchruthú, líonann sí an spás le taibhsí. Níl

aici mar chomhlúadar ach a scáth féin. Ghlaigh mé Seandálaíocht ar an togra mar gur idir iarsma agus eolaí an caractéir. Tá rianta ár sean-phobal ina glór mar a bheadh fothracha sean-bhailte sna páirceanna, agus í ag déanamh iarracht ciall a bhaint astu.

Seandálaíocht (Archaeology) is a highly personal exploration of the paradox of a language only spoken by one person. How can you communicate when your language has died before you? It postulates a woman among the relics of her community, with nothing but half-forgotten memories, broken records and films. The meaning of her language is disappearing, leaving just the music of the words. She uses these last remnants of sound and film to multiply her image into a substitute community for herself. The archaeology of the title refers to the last speaker's role as both relic and researcher. The remains of her former community is in her words, like ruined cottages in a field, as she tries to retain their meaning.

- ❖ *Fearghus Ó Conchúir in Mo Mhórchoir Féin - A Prayer.*  
Screening of Ó Conchúir's dance 2010 film *Mo Mhórchoir Féin – a prayer*, preceded by a live iteration of the movement material. The film places the muscular physicality of a solo male dancer within the socially and spiritually resonant architecture of a Catholic church. This bringing together of dance and location invites a timely reflection on the impact of the Church on the formation of the Irish body. As a counterpoint to this adult male dance, the film's arc is shaped by the liturgical tidying up of a single altar boy at the end of mass. He quenches candles, removes cruets, folds cloth, replaces the altar bells. The film allows the dance to be read in relation to the boy's actions. The third presence in the chapel is that of a woman in her sixties who sits in one of the pews. While the boy is not aware of the male dancer, the woman sees everything.



*'Ó Conchúir's artistic ... strategy doesn't just produce eloquent movement, it creates powerful art.'*  
- The Irish Times

- ❖ *Andrew Duggan & Cindy Cummings* will screen video selections of their seminal work *9.8 meters per second part III*, with a special screening of *9.8 meters per second part II*. *9.8 meters per second part III* has also been shown at FOUR gallery Dublin

2009, Darklight 2009, Oíche Chultúir An Ghaeltacht 2010, The Arts Council 25|25 years Local Arts Development Conference at The Irish World Academy Limerick and in NYC at a special screening at Location One for Armory week, 2011. And most recently at Capital Cities during the Annual Meeting of the Association of American Geographers, in NYC.

**15.15-16.00 PUBLIC ART PARTICIPATORY EVENT:  
'Mapping the body of joy and pain'**

**Venue: Black Box Theatre, Galway City**

Curated by *Rebecca Krinke*, artist, College of Design, University of Minnesota, *in association with the Dancing Days Festival and the MSTV International Conference.*

*Everyone is invited to create a new "body mapping" of joy and pain, which will then be added to the 'Bodies – Space – Memory' exhibition.*

**16.00-17.30 CORP\_REAL SYMPOSIUM**

**Venue: Black Box Theatre, Galway City**

Artists and scholars discuss '*Bodies and Environments*', *in association with the Dancing Days Festival and the MSTV International Conference*

**Chair:** *Nessa Cronin*, Centre for Irish Studies, NUI Galway

**Panelists and Abstracts**

- *Philip Barnard*,: R-Research Advisor, Wayne McGregor | Random Dance & Visiting Scientist MRC Cognition and Brain Sciences Unit, Cambridge. 'Bridging between Science and Art: towards tools for augmenting choreographic practices.'

There are many ways in which scientists and artists can participate in mutually beneficial dialogues: science can gain understandings of creative thought while artists can be inspired by the ideas that emerge from scientific enquiry. For the last several years the R-research team at Wayne | McGregor Random Dance has been exploring specific questions about how our knowledge of the workings of the human mind might support the development of tools specifically developed to augment choreographic practices. This talk will outline some key features of this work – along with descriptions of McGregor's processes and the challenges of pinpointing how such might usefully be augmented. We have focussed on "choreographic thinking tools" for the dancers and for choreographers. These have emerged out of research on how verbal, visual and semantic imagery skills can underpin the development of innovative movement vocabularies. We are also developing process and concept tracking tools. These are designed to support reflection on the evolution of specific ideas and decisions that might otherwise be hard to organise or express in words.

- *Jenny Roche*, Dance Artist; Irish World Academy of Music and Dance, University of Limerick, 'Something of the Shape Remains in my Body: Tracing Movement memories'.

The dancer is inhabited by a multitude of choreographic movement traces. Perhaps these past embodiments never fully dissolve but recirculate to become part of her/his moving present. In this paper I will explore how choreographic movement impacts on the dancer's body schema, body image and subsequently her/his sense of self. This is outlined through explorations from the first person position, encompassing both a somatic and phenomenological perspective. I argue that the dancer's moving identity is a correlation of past movement experiences that

settle into what Deleuze and Guattari describe as a *plane of consistency*. This accumulation of embodied experiences can limit and restrict choices as well as offer possibilities for new choreographic adaptations. Taking the performance ‘Altered Copy’ as an example I illustrate how dancers might speak back to the choreographic works with which they engage, so that movement traces might unravel and be redirected.



- *Feorghus Ó Conchúir*, Independent Choreographer and Dancer  
‘Building Bodies’

Ó Conchúir appropriates a variety of culturally, socially and politically resonant spaces as sites for his danced performances. To what extent do those spaces form the dance and to what extent can the articulate moving body transform the space?

- *Orla Murphy*, UCD School of Architecture, Simon J Kelly + Partners.  
‘The daily dance’. How does human presence make and mark space, be it permanent or temporary, physical or intellectual? How does the daily dance of people in time and in space create a layering of occupation as continued, added to and enriched? The setting for contemporary dance can perhaps be seen as the changing witness to this process. ‘Setting’ does not only provide the context for the occupation (by life, by dance) but also leaves its marks on those who occupy: dancers and their movements, light falling on bodies, dust or mud on creased clothes and on skin. The mind can translate what it has coded as context: an urban unobserved wasteland, a partially finished, scantily occupied suburban housing estate, a church interior, a ballroom. Settings such as these provoke a set of perceived interpretations – whether they are public or private, safe or dangerous, sacred or profane. What is the role of dance in questioning these assumptions? Can dance work hold up a mirror to place and to its daily/weekly/seasonal/continual/occasional occupation? And in doing so can dance reveal other readings of place, how they came to be and how they might be in the future?

- *Andrew Duggan and Cindy Cummings*, Independent Artists  
‘Fall, Fall again, Fall Better’

Cindy Cummings and Andrew Duggan will give an insight into their collaborative creative practice; their obsession for vacant built spaces and their ability to scratch the surface of our unconscious cultural memory..

**Discussants:** *Gerry Kearns*, Department of Geography, NUI Maynooth and *Ríonach Ní Néill*, Galway Dancer in Residence.

**19.00 BOOK LAUNCH:** *Irish Contemporary Landscapes in Literature and the Arts*. Edited by *Marie Mianowski*. Palgrave Macmillan Press, December 2011.

**Venue:** **Charlie Byrne’s Bookshop, Galway City**

Introduced by *Nessa Cronin*, Centre for Irish Studies, NUI Galway, and launched by *Conor Newman*, Archaeology and Centre for Landscape Studies, NUI Galway.

**20.00 CONFERENCE/FESTIVAL DINNER:** Nimmo’s/Ard Bia, The Spanish Arch



SATURDAY 21 APRIL 2012

**MAPPING SPECTRAL TRACES V INTERNATIONAL CONFERENCE**

**Venue: St Anthony's Lecture Theatre, Cairnes Building, NUI Galway**

**9.00-10.30**      **PANEL 4: Space&Place Panel: 'Body Cartographies: Art, Memory and the City'**

**Chair: Alan Mee, School of Architecture, University College Dublin**

**Paper panelists and abstracts**

- *Karen E. Till*, Department of Geography, NUI Maynooth  
'Mapping the Body in Bogotá: *Cartographic Quicksand*'

What would it mean to think about cities marked by past structures of violence and exclusion as wounded but also as environments that offer their residents care? My current book in progress, *Wounded Cities*, focuses on creative practices and politics in Bogotá, Cape Town, Berlin, Minneapolis and Roanoke, cities in which settlement clearances have produced spaces so steeped in oppression that the geographies of displacement continue to structure urban social relations. Precisely in and through these 'wounded cities', residents, artists, educators and activists reconsider the meanings of the 'right to the city' through embodied and place-based practices, including: encouraging political forms of witnessing to respect those who have gone before, attending to past injustices that continue to haunt contemporary cities, and creating experimental communities to imagine different urban futures. I describe the series of projects 'Art, Memory and the City' (2003-2010), including *Cartographic Quicksand*, created by the artistic collaborative Mapa Teatro in Bogotá, Colombia. I understand their creative practice as forms of place-making and memory-work that reconfigure urban bodies from passers-by that move through the mundane spaces of everyday routine to responsible citizens. The right to the city therefore entails an ethical responsibility of residents to care for particular places and learn how these places are connected through political, economic and social networks that, taken together, create the artwork they call their city.

- *Mona Smith*, Dakota Artist  
'New Work: Body, Memory, Trauma, Healing',

Science is exploring embodied memory. Biologists are examining chromatin as an epigenome – that may transmit information between a genome and the environment. Resulting multi-generational changes from transmission of information between the genome and the environment is called epimutation. Social scientists and health professionals are exploring historical trauma as an explanation of the high rates of poor physical and emotional health among the indigenous of North America that can not be explained only by poverty. In the article, "Bodies Don't Just Tell Stories, They Tell Histories," Walters, Mohammed, et al., say, "The concept of embodiment is consistent with AIAN spatial and relational world-views that recognize the interdependency between humans and nature, the physical and spiritual worlds, the ancestors and the future generations." A new work, collaboration of Mona Smith and Emily Johnson, Yupik dancer, will explore some expressions of body memory and will include the concept, taught by Dakota elders and spiritual people, that the earth remembers us. The work will weave together Johnson's modern dance, Dakota traditional dance, Dakota voices and drum at the site of the 1862-1863 Dakota concentration camp at Fort Snelling State Park in Minneapolis-St. Paul, MN.

- *Rebecca Krinke*, Landscape Architecture, College of Design, University of Minnesota  
'The Body: Making, Mapping, and Performing'.

Using my sculpture, installations, public art and involvement with performance as vehicles, my presentation will explore ideas of body/space and trauma/recovery. My sculpture has its origins in using the physical body, the emotional body, the absent body, the animal body – and aspects of domestic objects and architecture – to investigate and embody trauma. The bodies or body-like forms may be hybrids or remnants – and adaptation processes/unnatural growths are visible. Memory and repression fuel this work. My talk will focus on two recent projects. *Visitation* was an installation about the body, memory, and conflict. Anna Lawrence Bierbrauer, Paige Collette, and Amy Krautbauer created and performed a piece that responded to the installation. In addition, I created a series of public excursions to places broadly related to definitions of the word “visitation”, and these excursions are ongoing. A form and material language that I developed through making sculpture moved into the making of a temporary environment for *Unseen/Seen: The Mapping of Joy and Pain* - a participatory, traveling, outdoor public artwork that embodied themes of trauma and recovery in the same piece. A temporary shared social space for emotional engagement and catharsis was created. These two participatory projects revealed that there is an opportunity (or necessity) for new types of objects, spatial typologies, and engagements to address a wider range of human emotion and need, particularly in the public realm.

**Discussant:** *Mary Modeen*, Duncan of Jordanstown College of Art & Design, University of Dundee.

<b>PANEL 5</b>	<b>11.00-12.30</b>	<b><i>‘Visiting Publics: Explorations of Inherited Place through Collaborative Practice’</i></b>
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**Chair:** *Mary Cawley*, Geography, NUI Galway

#### **Paper panelists and abstracts**

- *Deirdre O’Mahony*, School of Creative Arts, Galway and Mayo Institute of Technology, Galway  
*‘Re-Framing Landscape: Artists as Cultural Catalysts in Rural Localities’*

This presentation gives a critical account of a socially engaged, activist, arts practice that seeks to address the tension between differing perspectives on place and space in the Burren in the West of Ireland. Two public art projects are given as case studies, *Cross Land* and *X-PO*. Both projects were catalytic actions that created or revived public space for exchange and collective interaction. Employing a durational, practice-based, collaborative methodology, the artist’s research was directed towards transdisciplinary modes of visual inquiry as well as the practice of dialogical aesthetics, as a reflexive enquiry into location, an interrogation of the mechanics of belonging and a reflection upon the relational connections between the local and the global.



The role that an expanded and inclusive definition of collaborative arts practice might play in producing new understandings of overlooked, often disregarded, local knowledge will be discussed in relation to two public art projects. *Cross Land* was an examination of the regulation of agricultural practices and the effect of changes in farming practices in the socio-cultural context of the Burren. *X-PO* was established as an interstitial space enabling new connections and collaborative exchange between the various knowledge-making communities in the locality. In both case studies an interdisciplinary, aesthetic discourse between the various participants both activated and publicly articulated provisional understandings of (often contested) rural public space enabling different forms of knowledge; social, historical, agricultural and cultural to make unexpected and transcendent conjunctions.

- *Jo Anne Butler and Tara Kennedy, Culturstruction*  
'St. John's Eve: A Celebration of Rights of Way at the Royal Hospital Kilmainham, Dublin'

This paper outlines the evolution of an ongoing work by Culturstruction – *St. John's Eve - A Celebration of Rights of Way*. This work touches on issues of access, tradition, inherited landscape, collective memory, antagonism and the role of the designer. *St. John's Eve* has been developed in response to an invited residency at IMMA exploring 'audience engagement with contemporary art'. The starting point for research is the built fabric of the museum (formerly the Royal Hospital Kilmainham) and its grounds and ways in which the inherited formal make-up of the site impacts on the manner in which people access and respond to IMMA as an institution. Researching historical usage patterns on the site the now lost tradition of St. John's Eve bonfires emerged as a key pinch point of tension between the then Royal Hospital governors and local communities. The work is an attempt to reinstate this annual celebration of public rights of way. By designing and fabricating the minimum infrastructure to support this event we wish to explore how design through considered and minimal means can become an activator. Exploiting fire as a point of gathering, we investigate authority, public access and the continuation of tradition in Ireland. Liability legislation greatly tempers what happens in the public realm. A cholera epidemic stamped out St. John's Eve in the 19th century. Today heavily bureaucratic 'health and safety' laws are most likely to hamper its re-instatement. While this paper is primarily focused on the *St. John's Eve / IMMA* project we will also situate this within the wider aims of our practice as Culturstruction.

- *Lisa Moran, Irish Museum of Modern Art, Dublin*  
'I like what I know: An artist-centred approach to engaging the public with modern and contemporary art in the Irish Museum of Modern Art'

Acknowledging the challenge to engage the public with contemporary music, the composer Philip Glass suggested that it is not that people necessarily know what they like but that they 'like what they know'. Engaging the public with modern and contemporary art raises similar challenges where, for many people, this represents a venture into the unknown. The Irish Museum of Modern Art believes the artist plays a central role in this process. Since IMMA opened in 1991, the artist has been at the centre of the work of the Museum. This is reflected in IMMA's core functions to exhibit and promote the artwork of modern and contemporary artists, to prioritise the collection of artwork by living artists and to provide space for artists to develop their practice. However it also extends to the work of the Education and Community Department where the artist has a central role in engaging the public with modern and contemporary art. In this regard the artist functions as an intermediary between the artwork and the public. In 2009-10 the Education and Community Department undertook a review of the way in which we work with artists. Central to this review were questions about the role of the artist in the interface between the artwork and the public and the nature of the relationship between the public and a publicly funded museum? Arising from the recommendations of this review process, and with an emphasis on research, mediation and critique, we have initiated an open-ended and experimental phase with a view to establishing new, more artist-centred ways of engaging the public with modern and contemporary art. This presentation will

consider some of issues arising from this review process, the artist-centred precedents which informed its recommendations and some examples of the ways in which IMMA continues to work with artists.

**Discussant:** *Tomás Hardiman*, Parzival Productions



**13.30-15.00** **PANEL 6: Closing Discussion Panel: ‘Artistic Practice as Research: Research as Creative Practice’**

**Chair:** *Louis de Paor*, Centre for Irish Studies, NUI Galway

**Panelists:** *Ailbhe Murphy*, Vagabond Reviews, *Ríonach Ní Néill*, Galway Dancer in Residence, *Mona Smith*, Dakota Artist, *Nessa Cronin*, Centre for Irish Studies, NUI Galway, *Tim Collins*, Centre for Irish Studies, NUI Galway

**Discussants:** *Lillis O Laoire*, Scoil na Gaeilge, Ollscoil na hÉireann, Gaillimh, and *Karen E. Till*, Department of Geography, NUI Maynooth

**18:30 CLOSING EVENT CUAIRTEOIREACHT: THE RAMBLING HOUSE at the DANCING DAYS FESTIVAL**

**Venue:** *location to be disclosed on the evening*

**Meeting Point:** **18.30 Town Hall Theatre** Tickets: €20 including coach transfers

Curated by *Ríonach Ní Néill* and *Tim Collins*

*Location* - Two un-lived-in houses on the outskirts of a village in Conamara. Two empty houses on the crossroads between past, present and future. A revisiting and re-imagining of the Cuairteoireacht/Rambling House tradition (also known as Bothánaíocht). The rambling house can be interpreted as a space that was intimately involved in the production of locality and in the production of a sense of place that was grounded in the specificities of music and dance practice. It was a space of production of culture and entertainment and a point of gathering for people to share news and ideas. In this event, we

imagine it as it could be now. Traditional and contemporary cultures living side by side. A space of inspiration, entertainment and contemplation. A house céilí, sean nós dance and song and Strawboys, intermingle with contemporary dance, film and installations created in response to the event, with space for participation and observation. In this context of reawakening and re-enlivening the ghosts of one tradition, we situate Cúairteoireacht in two empty houses in a so-called ghost estate. As the rambling house became marginalised and emptied of its use over the last decades of the 20<sup>th</sup> century, we now have new empty spaces on the margins of communities, awaiting and anticipating purpose. For this one night, they become the rambling house.

#### *Background to Cúairteoireacht/Rambling House*

The middle to late 19<sup>th</sup> century witnessed a major shift in traditional music and dance practice in rural Ireland. The availability of factory-made cheap and affordable instruments as well as improvements in rural housing, including flagstone floors and more spacious kitchen areas, were contributing factors in the movement of social dancing from the pre-famine outdoor spaces such as crossroads and platforms, to the indoor space of the country house. Although crossroad dancing survived well into the 20<sup>th</sup> century among some dance communities in counties such as Kerry, Clare and Galway, the country-house-also known among many communities as the ‘rambling house’ or ‘visiting house’-became the dominant social entertainment space among rural communities. Virtually every townland had its designated rambling houses, where locals ‘went on cuaird’ or visited to socialize with friends, neighbours and prospective partners. Although the popularity of the rambling house tradition faded during the early decades of the 20<sup>th</sup> century (for a whole plethora of complex social, political, cultural and religious reasons), the vestiges of the tradition survived into the 1960s among some rural communities.

#### **Rambling House Programme**

##### *Mystery Ghost Estate Bus Tour*

Guide: *Cian O’Callaghan*, National Institute of Regional and Spatial Analysis, NUI Maynooth

Post-Celtic Tiger Ireland has been marked by the spectre of an over-inflated property sector manifested through the proliferation of abandoned, unfinished or unoccupied speculative developments in the form of ‘ghost estates’, office blocks, and hotels. If the deficit in the banks remained abstract and esoteric, visualised through stacks of numbers, deficits and credit defaults, ‘ghost estates’, in particular, provided simple and arresting symbols of these effects, capturing the transition from boom to bust. Materially and metaphorically, visually and psychologically, personally and communally, ‘ghost estates’ represent the intense transformations and aspirations of the Celtic Tiger period and the sobering anxieties and uncertainty of the current period. However, while ghost estates are currently iconic national landscapes representing the crash, many of them are also lived spaces in which people must conduct their day-to-day lives, ultimately with the hope of building something better from these incomplete spaces. Thus, ‘ghost estates’ exist between two planes, so to speak. On the one hand, these estates are symbolic spaces through which important debates about Ireland’s past, present and future are being articulated. On the other hand, many estates constitute a home to the families and individuals living on them. With this in mind, this tour will explore the factors that led to the creation of ‘ghost estates’; examine some of the ways in which they have been drawn upon in debates that aim to revise the narrative of the Celtic Tiger era and refashion new narratives for Ireland’s future; and understand how this symbolic articulation intersects with the ‘ordinary’ life of the estates.

*The House Céilí* - Artists: Fear an tí *Lilis Ó Laoire* and Bean an Tí *Méabh Ní Fhuartháin* welcome you to a house céilí. Musician *Tim Collins* (Kilfenora Ceili Band) leads the

traditional music and set dance programme. Also featuring Conamara sean-nós dancer *Pádraig Ó hOibicín*.

### ***Strawboys***

Artists: *John Lynch* (banjo), *Pat Lynch* (fiddle), *Claire Griffin* (accordion)  
*Francis Cunningham* (concertina), *Sean Long* (set dancer), *Gráinne Markham* (set dancer),  
*Rachel Finnucane* (set dancer) and *Eoin Marrinan* (set dancer).

Strawboys, *Buachaillí Tuí*, *Soparaí*, Soppers or Sappers are names that refer to a nineteenth century custom associated with social entertainment in rural Ireland. They are associated in particular with rural weddings, at a time when such celebrations were located in the home of either the bride or groom. After the wedding feast, a house dance commenced, with music, song and merriment continuing into the early hours of the morning. An important and welcome feature was the unannounced arrival of strawboys during the night's proceedings, whereupon the newly weds were 'danced' a ritual of layered meanings that among other things, symbolized elements of communal identity and solidarity. Related as well to both the Mummers and the Wrenboy traditions, Strawboys-local males, disguised with straw and womens' clothing-are liminal beings of the rural landscape who are both socially and structurally ambiguous. Historically linked to late eighteenth and nineteenth century subversive groups such as Whiteboys and Rockites respectively, Strawboys exist in a shadowy realm, constituting individuals who are neither here nor there, but are betwixt and between. Such beings should feel 'at home' at our ghost estate event.

The musicians are drawn from membership of the Kilfenora Céilí Band, Ireland's oldest and most celebrated céilí band. From village parties in the early 1900s, to urban dance halls in the '30s, broadcasts in the '40s, commercial recordings in the '50s, foreign tours in the '60s right down to its current international profile, the band continues to adapt with ease to the ever-changing cultural landscape. The Kilfenora features fiddles, bass, cello, flutes, banjo, concertina and accordion, with what Folk Roots Magazine called "one of the tightest rhythm sections in the world". The visual impact of up to twelve musicians exuberantly driving the dancers on is what sets them apart and makes them unique. Four members of the band are collaborating for this event with members of multi award-winning set Diabhlaíocht na hÓige from County Clare. They hold multiple All-Ireland titles and they have travelled to and performed in some of the most prestigious concert venues in Ireland and across Europe. They are renowned for their strong, infectious, rhythmic and percussive style of set dancing that show cases the traditional dancing body at its best.

### ***Long roving meadow (turning)***

Artist: *Mel Shearsmith*

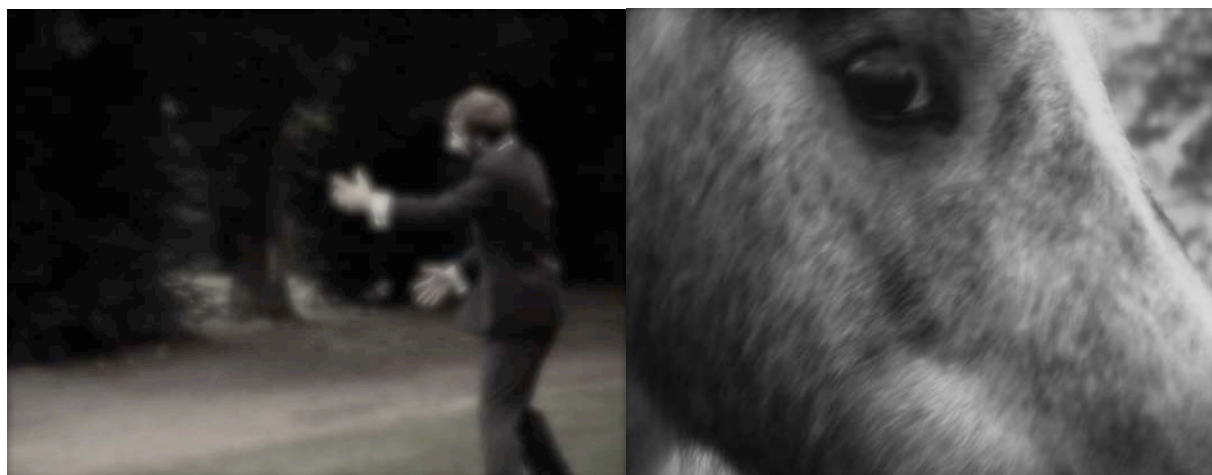


photo: mel shearsmith

Where is the still point of the repetition? It revolves around itself, a revenant of action, a meditation. Lost words hang suspended in silence, a poetic residue in the stillness between each revolution. The silence becomes the movement and the repeated movement becomes stillness. The quietness of the movement, fragmented, is held in this still centre of the revolving world. It - the words, the revolution - disappears and reappears to repeat again when there is no beginning and no end.

### ***Detached***

Artist: *Magdalena Hylak*

Specially commissioned for *Dancing Days*, this fast paced multi-media dance piece explores the themes of attachment and belonging in reality. Can the connection with spaces and people that is made in dreams seem more real? 'Detached' was created as a work suited to non-theatrical space, bringing the viewers closer to the performer, which allows them to enter the dancer's realm. The piece includes both formal and improvisational structures and is propelled forward by a series of industrial music pieces (Radiohead – Bloom[Balwan RMX]; Burial – In McDonalds, Homeless). Still and moving images (by Regina Pryce) projected during the performance show the work in different light and give it an added dimension. Inspiration for the dance piece were books by Haruki Murakami, in which reality and dreams often take each other places, blending surreal, magical elements with, sometimes brutal, physicality.



### ***9.8 Meters Per Second Part III***

Artists: *Andrew Duggan and Cindy Cummings*

9.8 meters per second: the rate at which all things fall [in a vacuum; social, economic or otherwise] is a series of dance performances, video works, installations, projections sited in a 'pre lived' unsold vacant house. Originally commissioned by Éigse 2009, the work preceded Ireland's housing crash and the ensuing media attention on Ireland's 'ghost estates'. Set in the aftermath of the economic 'fall', *9.8 meters per second part III* shifts to examine the 'now': the present tense, the social, economic and cultural context. *'Fall, Fall again, Fall better.'*

### ***'Dreams In The Dark'* (DVD)**

Artist: *Joe Lee*. *'Dreams In The Dark'* is a 22-minute film that explores the story of St. Michael's Estate and Keogh Square in Inchicore Dublin 8. Both Keogh Square (which was a former British army barracks) and St. Michael's Estate which replaced it in the early 1970's became synonymous in the 1950s and 60s, and again in the 1980s and 90s, with social exclusion and marginalisation. These vulnerable communities faced issues of poverty, poor housing conditions and, from the 1980s onwards, a chronic community-wide drug problem.

The context for making the film was a community based arts project called ‘*Out of Place*’ (directed by Joe Lee), which had the aim of gathering living memory from both places and presenting that work back to the community through a variety of participatory art projects and art forms. ‘*Dreams In The Dark*’ was one of a number of outcomes from ‘*Out of Place*’ which ran from 2000 to 2003.

The context for the art project and film was a proposed plan to regenerate St. Michael’s Estate. This is one of the five failed public-private public housing regeneration projects in Dublin. The promised regeneration has failed to materialise in a process that is now in its thirteenth year. The story of ‘*Dreams In The Dark*’ is told through the voices of people who have lived and worked in the area. ‘*Dreams In The Dark*’ was made in a partnership between filmmaker Joe Lee and local community development project the *Family Resource Centre St Michael’s Est.* led by *Rita Fagan*. The film was completed in 2003 and was first presented to the public as a large outdoor video projection onto an eight-story de-tenanted tower block. Original music was composed and recorded by *Derek Cronin*. Additional photography by *Michael Doyle*. ‘*Dreams In The Dark*’ was edited and directed by Joe Lee.

**‘*Dúch na mBocht*’** (*ink of the poor*) 5 min video piece, 2007.

Artist: *Seán Ó Flaithearta*. The video piece refers to themes as explored in the series *Cell Drawings*. It suggests looking at blood cells, as if through a microscope with developing and building of cells. The periwinkle/cell is adapting and reinventing itself as did the population of the islands, when at the same time keeping their strong cultural identity. The vocals are of a traditional caoine (*caoineadh na marbh*) that dates back to the 17<sup>th</sup> century the solemn ritual of crying-out against grief and death. The recording is of the last woman on the island to perform this ritual in 1954. The caoine has not been used in its original form since.

The edible periwinkle (*littorina littorea*) has been exploited as a food source in Ireland since the stone-age. As with the human population the periwinkle is an evolving species and has developed into local and regional variations in genetic make up, colour and shell shape. During the Great Famine (*An Gorta Mór*) there was great consumption of all seafood and especially of the periwinkle, with its abundant quantities and easy access for every member of a starving family. With the failure of the potato crop and of all farming activities there was a large population movement to the coastal regions and islands where they survived on the availability of periwinkle’s where it became known as ‘*Bia na mBocht*’ (*the poor people’s food*). The dependence and survival of man on this food in a compressed environment is reflected in the number of periwinkle middens to be found at every ancient settlement and close to doorways of old cottages and buildings. The periwinkle is a perfect symbol to present a study of a people in a unique and physically challenging environment.

## CONCLUSION OF EVENTS



## BOOK LAUNCH

**Venue:** Charlie Byrne's Bookshop, Middle Street, Galway

**Date:** 7pm Friday 20 April 2012

***Irish Contemporary Landscapes in Literature and the Arts***  
**Edited by Marie Mianowski**



Launched by, Conor Newman, Archaeology & Centre for Landscape Studies,  
NUI Galway

Looking at representations of the Irish landscape in contemporary literature and the arts, this interdisciplinary essay collection discusses the economic, political and environmental issues associated with it. Questioning the myths behind Ireland's landscape from the first Greek descriptions to present day post Celtic-Tiger architecture, the contributors explore its artistic representations (fictional and visual), arguing that the experience of humans with place is preserved in landscape, history and myth.

The collection further argues that contemporary landscape practices, from landscape planning to landscape designing, are imbued with myth. Just as the myth of loss is at the root of many cultural, political and economical statements, the myth of unity, belonging, globalization and its twin, the myth of speed, have in turn contributed to creating new landscapes and new ruins.

MARIE MIANOWSKI is Lecturer at the University of Nantes, France, where she teaches Irish Studies, Literature and translation classes for undergraduate and postgraduate students. She is the author of a PhD thesis on Flann O'Brien's fiction and of articles on Irish contemporary literature and the representations of landscape and exile.

*'This is an engaging and tightly conceived collection of essays which will open up new ground and forge fresh connections in the best sense of interdisciplinary scholarship.'* - Aaron Kelly, University of Edinburgh, Scotland

## Participant Bios

**Philip Barnard** is Research Neuroscientist at the MRC Cognition and Brain Sciences Unit at the University of Cambridge. His programme of work focuses mainly on Executive Control and Emotional Meanings in Cognitive and Neural systems. Current work is organised under four project headings: [a] Core Theoretical work on Interacting Cognitive Subsystems - a macro-theory of mental architecture. Modelling addresses issues in attention, memory and psychopathology as well as the evolution and processing of meaning; [b] Schematic models (of self, others and world) and executive mode (how they are processed) – covers experiments on memory and attention in both healthy participants and those with psychopathology (including anxiety, depression, mania and schizophrenia); [c] Brain networks underlying affective representations and executive control in healthy participants, patients with frontal lesions and dementia. This project is collecting data from patient groups. [d] Use of mental resources, particularly imagery, in creative activities.

**Marek Bogacki** studied Fine Art & Film at Leeds Polytechnic and Philosophy at UC London. As an artist painter and sculptor, Marek has exhibited at CAN 85, Irish Exhibition of Living Art, GPE Emerging Artists and RHA Open. Since winning 1st prize in stone carving at RDS'86 he completed a number of public commissions to date including 'Eppur Si Mouve' at Crawford Art Gallery, Cork and 'Tree of Knowledge' at New Library, Clonmel. Marek also lectured architectural colour and phenomenology of design on UCD Landscape Architecture course. His current film work continues to focus on personal narratives that he explored as an artist over the years. Both spoken and implicit narratives are a source of research into how we construct our identities and how these, in turn, inform our physical presence. Recent projects include 'Heron' and 'Paper Pylons' with Fiona Quilligan, documentaries 'Killruddery Silent Film Festival 2009' and 'Silent Cinema' interviews, and 'Dissolving Boundaries' and VITALL project for NUI Maynooth.

**Mary Cawley** is Senior Lecturer in Geography at NUI Galway. She has held Senior Fulbright Fellowships at Pennsylvania State University and has been a visiting scholar at the Karelian Institute, University of Joensuu, Finland, the Hungarian Academy of Sciences, Pécs, the University of Toulouse Le Mirail, France and Brandon University, Manitoba, Canada. Since the early 1990s, she has been a member and leader of four EU research projects relating to aspects of rural restructuring with national and international academic colleagues in six countries. Her current research relates primarily to theory and practice with reference to two dimensions of the geography of rural social and economic change: national and international migration to and from small towns and the countryside and the implications for population and social structures, and relationships between tourism and recreation and the sustainability of rural systems

**Tim Collins** is a musician and academic who lives in Crusheen, County Clare. He completed his honours teaching degree in 1990 and spent fifteen years as a teacher of Biology and Mathematics. In 2003, he received a first class honours MA in music performance at the University of Limerick, where he now regularly tutors on both BA and MA programmes. He is currently completing his PhD at the Centre for Irish Studies at NUI Galway under the supervision of Dr Lillis Ó Laoire. His PhD explores the spatiality of Irish traditional music and dance practices in Sliabh Aughty, a musically-rich region in the west of Ireland that encompasses east County Clare and south east County Galway. Over the course of his PhD studies, he has taught on both BA and MA courses at the Centre. Since the commencement of his doctoral studies, he has been the recipient of both an Arts fellowship from NUI Galway and a Government of Ireland scholarship (IRCHSS). In 2007, he was the recipient of a prestigious Fulbright/Culture Ireland research/lecturing scholarship, resulting in a six-month tenureship at Glucksman Ireland House, New York University. In 2009, along with Dr. Nessa

Cronin, he co-founded *Ómós Áite: Space/Place Research Group* at the Centre for Irish Studies. As a traditional musician, he has earned a national and international reputation both as a performer and as a tutor on concertina. He has toured and recorded extensively. He is also a member of the Kilfenora Céilí Band, the oldest traditional Irish music ensemble in existence.

**Ceara Conway** studied at the Edinburgh College of Art, Alfred College New York and NCAD, Dublin. In 2003 she set up a Glass Blowing Studio with *VetroMaghie* in Rome before returning to the west of Ireland. She is involved in Public Art practice and through commissions and projects has worked in hospitals, housing estates, and radio stations exploring socio-political and historical issues with members of the public to creating more personal intimate photographic and sculptural works. Projects have included a 'Per Cent for Art' Commission (Offaly County Council) and a residency at Cill Rialaig's retreat in Kerry. Ceara's most recent work involved a three-month residency in Los Angeles with the renowned artist Suzanne Lacy, where she assisted on a public project for the Getty Museum, highlighting rape and sexual violence in LA. Awards include an Artist's Bursary and a New Commissions Award from the Arts Council, and awards from Galway City and County Council, and Ealaín na Gaeltachta.

**Nessa Cronin** is Lecturer in Irish Studies, at the Centre for Irish Studies, NUI Galway. She read English and Philosophy at Trinity College, Dublin and received an MA in Continental Philosophy and Literature from Warwick University. She was the recipient of an IRCHSS Postgraduate Scholarship, Arts Faculty Fellowship, and a Notre-Dame Summer School Fellowship for her doctoral research on Irish Cartographic History (NUI Galway, 2007), and has subsequently been awarded fellowships and research awards by the IRCHSS (2007, 2011), European Science Foundation (2008) and Culture Ireland (2008) for her work in Irish cartographic history and Irish Place Studies. Nessa is the author of several articles, chapters and reviews on various aspects of Irish historical geography and literary geographies. Publications include contributions to *Ireland: Myth and Reality* (2012), *Irish Contemporary Landscapes in Literature and the Arts* (2011), and *India and Ireland: Colonies, Culture and Empire* (2006). She is also co-editor with Seán Crosson and John Eastlake of *Anáil an Bhéil Bheo: Orality and Modern Irish Culture* (2009). Her current work on Irish Literary Geographies has involved the development of the interdisciplinary Irish Place Studies network, *Ómós Áite* at NUI Galway and is an Irish co-convenor of the *Mapping Spectral Traces* international network.

**Culturstruction** is a collaborative design practice of **Jo Anne Butler** and **Tara Kennedy**. Positioned at the intersection of art and architecture their work addresses the embedded social, spatial and economic infrastructure of the public realm. They are driven by an ambition to provide a platform for critique of the processes of conceiving, making and managing our built environs. Central to their work is the idea of access – both physical and conceptual - and a desire to prise open traditional boundaries of practice. Coming from a background of self-initiated art practices they examine the ways in which the systems and structures of the art world can be utilised to create much-needed critical debate in the field of architecture. The name Culturstruction is a critique of the impossibility of the task of 'constructing culture'. This collaborative practice has been evolving since 2008. Having both graduated from NCAD (National College of Art and Design, Dublin) and worked across a variety of public art disciplines, they both began studying Architecture at UCD (University College Dublin) in 2007. This route from art, towards architecture then became the shared starting point for Culturstruction. Recent work has included an invited research residency at the Irish Museum of Modern Art (IMMA), Open Spaces Schools Project (with Michelle Browne) as part of Dublin City Council's Open Spaces Programme and both are co-founders and directors of Commonage Studio an innovative design and curatorial studio founded in Callan Co. Kilkenny.

**Cindy Cummings** is a dance artist and co-director of Fumbally Court Studio in Dublin. Originally from the US, she has been creating live performance work with various artistic collaborators around the world since 1986. Cummings is a specialist in Improvisation and continues to create work that is engaged in the idea of Serious Play: a practice of embodied responsive awareness to physical environments, internal and external. This fertile landscape has been richly developed in her collaborations using interactive technology with US composer Todd Winkler, Paris based installation artists Connolly/Cleary and 'half/angel dance theatre (UK; Jools Gilson Ellis & Richard Povall). Since 2002, her practice has been greatly enriched by the work of US choreographer Deborah Hay through two Solo Performance Commissioning Projects and performances of Hay's trio work 'A Lost Opera' (2011). Currently, Cindy is collaborating on a dance/theatre project with media artist Néill O'Dwyer through the ATRL (Arts Technology Research Lab) at Trinity College, Dublin. *“Unifying my practice are several themes: the centrality of play and humour as tools of creative interrogation; the vulnerable and mutable place of the body within contemporary society; a passion for scientific ideas, rigour and innovation; and a constant engagement with how the body in 4 dimensional space/time, interacting with visual, sonic and dramatic impulses, can be used as both medium and text of essential human communication.”*

**Louis de Paor** is Director of the Centre for Irish Studies, NUI Galway. He spent time as a lecturer in Irish at UCC and Thomond College, Limerick, before moving to Australia in 1987, where he worked in local and ethnic radio in Melbourne and taught evening classes in Irish language and literature at Melbourne University and the Melbourne Council for Adult Education. He was Visiting Professor of Celtic Studies at Sydney University in 1993 and Visiting Fellow in 1992. His published works include a monograph on the work of Máirtín Ó Cadhain, *Faoin mblaois bheag sin: an aigneolaíocht i scéalta Mháirtín Uí Chadhain, Coiscéim na haoise seo*, co-edited with Seán Ó Tuama, a critical edition of the selected poems of Liam S Gógan, *Míorúilt an chleite chaoín*, and a bilingual edition of the selected poems of Máire Mhac an tSaoi *An paróiste míorúilteach/The miraculous parish*. He was Jefferson Smurfit Distinguished Fellow at the University of St Louis-Missouri in 2002 and received the Charles Fanning medal from Southern Illinois University at Carbondale in 2009.

**Andrew Duggan** is a visual artist who uses the camera to redefine and reframe memory and cultural histories. He was selected by Sarah Glennie, director of The Irish Museum of Modern Art and Willie Doherty to be the first artist to be awarded the prestigious Arts Council of Ireland Location One Fellowship in New York City. Andrew's work has been presented in Philadelphia, Los Angeles, Italy, Slovakia and Lithuania. Last year his work was presented as part of Culture Ireland's 'Imagine Ireland' year-long season of Irish arts in America in 2011. Current projects include *'court\_pace I'* with Paul Galvin and *'unravel'* with Olwen Forére. *“My work, more often than not, has been presented in [and is concerned with] spaces where the location and [social, historical, architectural] context is crucial to the understanding of the work; from video projections in disused creameries [Milk+Honey, 2002], installations in handball alleys [Court, 2011, Future Perfect, 2008] to creating video pieces in previously used film locations [iarsma\_remnant, 2009] or theatrical spaces [Act, 2006]. The work has been described as a collision between ‘a past’ [incident/event/legacy] and ‘now’ [codes of representation/transmission]. I see it concerned with what I call ‘vernacular consequences’: the syntax and language associated with the responsibility of representation and our relationship with what we create, the emotions associated with what is left behind and the legacy of now.”*

**Michelle Fagen** studied Architecture at Dublin Institute of Technology and graduated in 1990. Founding member of d-Compass set up in 1990 to enter competitions receiving joint first in the Smithfield competition in 1990, and second place in the Zo No Hana Pier Competition in Yokohama, Japan in 1991. Received an AAI Award in 1992, for a house project. Worked in Germany for O.M. Ungers in Frankfurt and for Hoyer Hare/RKW in Berlin from 1994 to 1996. Returning to Dublin in 1996 to work with Ahrends Burton Koralek

Architects, until setting up FKL Architects with Paul Kelly and Gary Lysaght in 1998 ([www.fklarchitects.com](http://www.fklarchitects.com)). FKL have won many Awards, have been invited to lecture in Ireland, England, Belgium, The Netherlands, Croatia and Italy, have been published widely and produced two publications relating to the work of the practice. FKL were curators at the RHA “Practising Architecture” 2004, the Irish exhibition in the 2006 Venice Architecture Biennale “SubUrban to SuperRural” and the “Shadowland” event 2010. Member of the Architectural Association of Ireland Committee 1997-98. Assessor of the AAI Awards 1996. Assessor RIAI Travelling Scholarship 2000, Assessor Concrete Opacity Competition 2006, Assessor of European Ireland 2007 Council Member of the RIAI 2006 to present. Current President of the RIAI 2012-2013. Guest Critic and Tutor at UCD. Guest Critic and Tutor at DIT. Guest Critic at SAUL and CCEA.

**Lisa Godson** is lecturer in history of design and material culture at the National College of Art and Design in Dublin, and is currently on secondment as Fellow at the Graduate School of Creative Arts and Media ([www.gradcam.ie](http://www.gradcam.ie)) where she contributes to a taught doctoral programme to practitioners, theorists and historians in the creative arts including artists, curators, musicians and architects. Her main research has focused on material culture and religion in Ireland, in particular the role of objects in the ‘devotional revolution’ from c.1830 – 1890, and then in terms of the design and material culture of public events in the Irish Free State. Recent projects have included research into Irish modernist architecture in West Africa 1945 – 1975 – one output of this was a collaboration with Still Films in the making of the award-winning documentary ‘Build Something Modern’ (2011). She has also worked as a critic, writing a weekly column on design for the Sunday Times Culture section for six years; a curator (On Neon: Electric advertising from modern Ireland’ at the National Photographic Archive) and exhibition consultant to the National Museum of Ireland and the Design Museum, London. She studied and taught at Trinity College Dublin and the Royal College of Art London where she was lecturer in Critical and Historical studies 2003-7.

**Tomás Hardiman** holds a B.Comm from NUI Galway (1979) and an M.A. in Film and Television Studies from Dublin City University (1992). After graduation he worked in human resources in Dublin before living for a time in Toronto, where he began a professional career in the theatre as General Manager of Mercury Theatre Company. Following his return to Ireland he was appointed Marketing/Publicity Director of The Abbey Theatre where he worked from 1985 to 1993. He then returned to Galway where he ran his own communications and independent film production company, Parzival Productions, for which he produced seven short films and documentaries, all of which were broadcast by RTE. From October 2002 to November 2007 he was Managing Director of Galway Arts Centre and the Cúirt International Festival of Literature. He was a member of the board of Theatre Forum, the representative group for Irish arts organisations, from 2005 -2007. In 2008 he produced a pilot project [murmur]galway, an audio documentary project allowing people to access personal stories about specific locations via mobile phone and online (<http://galway.murmur.info/>). He is currently developing *localore*, a location-based, multimedia digital folklore resource (see [www.irelandxo.com/localore](http://www.irelandxo.com/localore)) and training to become a teacher of the Alexander Technique.

**Conn Holohan** is a Lecturer in Film Studies at the Huston School of Film & Digital Media at NUI Galway, where he teaches on a number of undergraduate and postgraduate programmes. His research interests include Deleuzian film theory, migrant cinema, onscreen sexuality and short films. His current research explores utopian spaces in European film, focusing particularly on road movies. Conn is currently the Reviews Editor for the *Journal of European Popular Culture*.

**Anne Karhio** holds an MA in Comparative Literature from the University of Helsinki, a Ph.D. in English from the NUI Galway, and has also carried out postgraduate studies in Université Paris X-Nanterre and Trinity College, Dublin. Her doctoral thesis, completed as

the Lady Gregory Fellow of the College of Arts, Social Sciences and Celtic Studies at NUI Galway, focused on the relationship between poetic discourse and the formation of place in the work of Paul Muldoon. She has published a number of critical essays on the work of contemporary Irish poets, including Paul Durcan, Michael Hartnett, Seamus Heaney, Derek Mahon, Paula Meehan and Paul Muldoon, and she is a co-editor of *Crisis and Contemporary Poetry* (Palgrave MacMillan, 2011). She currently teaches contemporary Irish poetry and Irish women's writing at the department of English, NUI Galway.

**Gerry Kearns** is a historical and political geographer, and Professor of Human Geography at the NUI Maynooth. Previously, he taught and researched at the universities of Liverpool, Cambridge, Wisconsin-Madison and Virginia Tech. Gerry is particularly concerned with Public Geographies, or the sorts of geographical ideas that circulate either as common sense or are appealed to in political and cultural debate. In his book, *Geopolitics and Empire*, Gerry looked at how resilient a world view proved to be that privileged the West, racialised cultural difference, and offered an environmental explanation for race. This worldview presented the paranoid vision of an overfull world that invited the West to take up the struggle for survival by claiming a resource belt that ran from Iraq up into Western Russia – the global heartland. Gerry argues that these ideas were formulated first for the benefit of British imperialism before being redesigned for Nazi imperialism and finally for US imperialism. Gerry has also worked for many years on the intersection between science and culture in the responses to HIV and AIDS. He argues that cultural critique both advised and improved science. Artists were among the citizens who thought most clearly and profoundly about how we could live together in the new Age of AIDS. These contested ideas about contagion, vulnerability, and charity were profoundly geographical. Since coming to Ireland, he has researched the Catholic Child Sex Abuse scandal and what it implies about church-state relations in Ireland, and has published two preliminary pieces – on the NUI Maynooth Geography blog ('Scalecraft and the Catholic Church') and the *Dublin Review of Books* ('Looking into the Dark'). He is interested in the ways that artists have registered and articulated these bodily dilemmas and looks forward to having his imagination fed further by the artistic-academic engagements of this latest Mapping Spectral Traces event.

**Rebecca Krinke** is a multimedia artist working in sculpture, installations, public art, and site art. In broad terms, her creative practice and research deals with issues related to trauma and recovery - moving from body to space/from object to landscape - exploring trauma as it moves from individuals to societies to ecosystems and back again. Krinke's sculpture has focused on embodying trauma - using the body as a starting point - while her installations and site works have often focused on ideas of recovery - through contemplative, transformative environments. Krinke's published works also address the trauma-recovery dialectic and include: *Contemporary Landscapes of Contemplation* (editor) and chapters in *Manufactured Sites: Rethinking the Post-Industrial Landscape*. Krinke disseminates her work through gallery shows and temporary and permanent public works. She has shown her work at national and international venues such as the Walker Art Center, Franconia Sculpture Park, and BV Gallery, Bristol, UK. She is represented by Rosalux Gallery, Minneapolis. Krinke has been a visiting artist at the Art Institute of San Francisco, the University of Southern Colorado, and St. John's University, among others. She is co-convenor of the international artist-academic network *Mapping Spectral Traces* and a member of the UK-based group *PLaCE*, an artist-academic collective for place-based practice and research. Krinke is Professor of Landscape Architecture at the University of Minnesota where her focus is public art.

**Marie Mianowski** is Lecturer at the University of Nantes, France. She is the author of a Doctorate thesis on the representations of space and time in Flann O'Brien's works of fiction (1998) and is now mainly working on the representations of landscape in Irish contemporary literature. Her research also deals with the links between creation and separation and the function of artistic creation in literature (photography, sculpture, painting, dance), as well as the construction of a landscape of exile. She has published several papers on Irish

contemporary writers (Colum McCann, William Trevor, Dermot Bolger, Robert McLiam Wilson) and recently edited a cross-disciplinary book on the representation of Irish contemporary landscapes in literature and the arts (*Irish Contemporary Landscapes in Literature and the Arts*, Marie Mianowski, ed., Basingstoke: Palgrave-Macmillan, 2012). She organized an international conference on Irish landscapes at the University of Nantes in 2010. She is also a member of the scientific committee of the Parc Naturel Régional de Brière in France. She is presently preparing a book on Colum McCann and William Trevor's landscapes of exile. She also has an Agrégation (France's highest teaching qualification) in English and has been teaching English and Irish literature as well as business English and translation classes since 1995.

**Alan Mee** is Managing Director, practising architect and urban designer at Alan Mee Architects Ltd. He is also a Lecturer in Architecture and directs the research masters in Urban Design Programme, at University College Dublin. As an architect and urban designer working in urbanism, architecture, research and education, his research interests include evolving definitions of spatial practice at multi-scalar levels, design and public life. Alan has published and spoken nationally and internationally on the specificity of context related to the recent dramatic changes in the Irish design environment.

**Lisa Moran** is Curator of Education and Community Programmes in the Irish Museum of Modern Art and also lectures on Visual Culture in the National College of Art and Design, Dublin. She studied Fine Art at the Cooper Union School of Art in New York, where she received her BFA and she has an MA in History of Art from the National College of Art and Design. Her undergraduate research focused on the role of projective identification in the viewer's encounter with an artwork and her MA thesis explored the relationship of outsider art to mainstream practice within a museum context. She is currently undertaking research towards a PhD exploring commemorative strategies in contemporary art.

**Ailbhe Murphy** is a visual artist based in Dublin whose collaborative practice has evolved primarily within the community development sector. Previous projects include *Unspoken Truths* (1991 – 1996) *Once is Too Much* (1995 – 2004), and *Tower Songs* (2003-2006). In 2007 she co-founded the interdisciplinary platform *Vagabond Reviews* with independent researcher Dr. Ciaran Smyth. Her doctoral research with the University of Ulster focused on critical co-ordinates for collaborative arts practice within the spatial politics of urban regeneration: she was awarded her PhD in 2011. She has contributed extensively to discussions about the area of collaborative arts, most recently in a chapter for *Art Education and Contemporary Culture* Ed. Gary Granville NCAD. In December 2011 Ailbhe was awarded the Arts Council's / Create Artist in the Community Scheme Bursary Award for Arts and Community Development.

**Orla Murphy** has been involved in practicing, teaching and writing about architecture since graduating from UCD School of Architecture in 1995. Having worked with Gerry Cahill Architects and Grafton Architects, In 2004 she established the Westport studio of Simon J Kelly + Partners Architects with Dermot McCabe. In 2007 Orla was appointed architect in residence by Cavan County Council, and spent a year investigating and mapping the public space of Cavan town. This research culminated in the exhibition *Atlas of Cavan*, which was first launched in November 2008. Arising out of this research she was awarded the *Kevin Kieran Award* for 2009-2011 by the Arts Council and OPW, which supported her study and analysis of the origins, morphology, and future of the rural town. The shaping of the townscape by human activity and ritual, on a daily, seasonal or occasional basis, that is the shaping of space over time, is a recurring theme in her research. As part of the dissemination of this research, she has recently delivered public talks in Westport, Galway, Dublin, Daingean, Belfast, Cashel and Banagher and is collaborating with artist Orla McHardy on a short animated film about the work. She teaches in UCD Architecture. She is currently co-editing *UCD Architecture 100*, a book celebrating the centenary of UCD Architecture. Orla

is interested in the social context of architecture, and co-organised a one-day symposium *Architecture for Society: Practices and Projects* in March 2012 which explored the changing nature of architectural practice and how it can affect positive societal change.

**Conor Newman** is Lecturer in Archaeology and is a member of the Centre for Landscape Studies, NUI Galway. Conor directed the Discovery Programme's *Tara: Archaeological Survey* project before joining the Department of Archaeology, NUI Galway, in 1996. Three times visiting professor of Celtic archaeology at the University of Toronto, he has studied at the Institute of Archaeology, Oxford, and at Edinburgh University. He was Vice-Dean for Research at the Arts faculty in 2007-08. A member of the Institute of Archaeologists of Ireland, he was editor of the *Journal of Irish Archaeology* from 2003-2008. He is a Fellow of the Society of Antiquaries of London and chairman of the Heritage Council.

**Méabh Ní Fhuartháin** is Programme Co-ordinator, BA Connect in Irish Studies, Centre for Irish Studies, NUI Galway. Following her primary degree at University College Cork in Music and Gaeilge, Méabh Ní Fhuartháin pursued graduate work in ethnomusicology at Boston College and Brown University. Méabh completed her PhD at the Centre for Irish Studies, exploring Comhaltas Ceoltóirí Éireann as a literal and powerfully symbolic agent of culture. Her thesis documents the genesis and development of Comhaltas and contributes to the growing field of Irish Music Studies. A contributor of articles and reviews to a variety of journals such as *Ethnomusicology*, *New York Irish History Roundtable*, *Journal of Music in Ireland* and the *Journal of the Society of Musicology in Ireland*, Méabh is the Popular Music editor of the forthcoming *Encyclopedia of Music in Ireland* (UCD Press, 2011) and is also currently editing, together with Dr David Doyle, a collection of essays on popular culture and ordinary life in Ireland (forthcoming, Irish Academic Press). Her research interests include Irish traditional music and dance, popular music in Ireland, cultural revivals and emigrant music traditions.

**Ríonach Ní Néill** is currently Galway Dancer In Residence. After completing a post-doctoral fellowship in urban geography, Ríonach Ní Néill began her professional career in contemporary dance in 1996. From 2002-2006 she was a member of Tanztheater Bremen and has performed with many Irish dance companies, including Rex Levitates, Daghda Dance Co, Fearghus Ó Conchúir, and Finola Cronin. She founded her Galway based company Ciotóg in 2006 for which she has choreographed ten works and performed in Ireland, Germany, the US and UK. Rooted in dance, Ciotóg has no fixed borders in exploring the physical form and is dedicated to embracing the spectrum of the arts in the creation of performance in Irish and English. Extending the norm of artist and performance, and of the relationship between art and its community, Ciotóg creates alliances between dance and other artforms, and also between professional and non-vocational artists – reflecting and engaging with the multiplicity of human experience. Ríonach founded and runs two older -in - people in dance programmes; the Macushla Dance Club in Dublin and Ar Mo Sheanléim in the Conamara Gaeltacht and is currently engaged in a research project on older dance supported by Create/the Arts Council. Ríonach lectures in dance at the Bundesakademie für Kulturelle Bildung, Wolfenbüttel, Germany.

**Cian O'Callaghan** is an urban and cultural geographer, and currently is a Postdoctoral Research Fellow at the National Institute of Regional and Spatial Analysis at NUI Maynooth. Cian received his PhD in Geography at the University of Cork, (2008), which focussed on urban and cultural geographies of transformation in Cork, Ireland, through plans to regenerate the city's industrial docklands and its year as European Capital of Culture. His research interests include (i) Social theory and epistemology in urban geography (ii) Urban and cultural geographies of transformation in the post-industrial city, particularly through large-scale cultural and physical regeneration initiatives (iii) Cultural policy, creativity and place, focussing on a critical reading of the 'creative class' discourses and the European Capital of Culture event (iv) The 'neoliberal' state and urban governance, and principally Ireland during



and after the Celtic Tiger period (v) The exploration of the changing nature of culture, identity and place through visual and textual media and methodologies. He is currently working on an IRCHSS funded project on the topic of 'ghost estates'. This research aims to explore how 'ghost estates' have been used in media and political debates to represent the Celtic Tiger crash, to highlight from a policy perspective some of the problems that are posed by the estates, and to explore changing Irish identity through the point of view of residents living on them. He is also a regular contributor to the Ireland After NAMA blog (<http://irelandafternama.wordpress.com/>).

**Fearghus Ó Conchúir** is an independent choreographer. Brought up in the Ring Gaeltacht he completed degrees in English and European Literature at Magdalen College Oxford, before training at the London Contemporary Dance School. His major creative preoccupation has been the relationship between bodies and buildings in the context of urban regeneration, a preoccupation that has manifested itself in film and in live performance in Europe, the US and China. In 2011, he premiered *Tabernacle* at the Dublin Dance Festival and has recently collaborated with photographer Dan Dubowitz to make *If the Invader Comes*, a film-based installation in response to the Martello Towers of England. In 2012, he premieres *Starlight* at the Cork Midsummer Festival and begins work on *Cure*, a new dance commission for 2013. Fearghus is part of Project Catalyst, the Associate Artist initiative of Project Arts Centre and was the first Ireland Fellow on the Clore Leadership Programme. He is a Board member of Project Arts Centre and of Dance Digital, and a former board member of Create and of Dance Ireland.

Árannach ó dhúchas é **Seán Ó Flaithearta** agus is i gCill Éinne atá a stiúideo aige. Bhain sé céim san ealaín amach sa Choláiste Náisiúnta Ealaíne agus Deartha (NCAD), Baile Átha Cliath. Chaith sé tréimhsí ag staidéar chomh maith i gcoláistí sa Bheilg agus i Stáit Aontaithe Mheiriceá. Bíonn a shaothar ar taispeáint in Éirinn agus thar lear. Ar na taispeántas aonair a bhí aige go dtí seo bhí *Anáil Trá* (2012), *Talamh Dóite* (2011), *Notaí Ciúnais- Ó Ríordáin* (2011), agus *Go bhFeicfidh Tú Dán - Ó Direáin* (2010). Ba é an Flaitheartach an t-ealaíontóir a rinne ionadaíocht ar Éirinn ag Féile Idircheilteach Lorient na Briotáine in 2009. Bhuaiigh sé an chéad duais sa chomórtas dearcealaíne Ciall in 2011. Tá fáil ar a shaothar i mbailiúcháin phoiblí agus phríobháideacha in Éirinn agus thar lear. Ó Flaithearta a dhear an dráma *An tSeanbhróg* (Salamandar) le Darach Ó Scolaí, na drámaí *Faoi Dheireadh Thiar* (2008), *In Ainm an Athar* (2006) agus *Níor Mhaith Liom Do Thrioblóid* (2000/2004) le Joe Steve Ó Neachtain agus *Fear an Tae* le Liam Ó Muirthile (2000). Stiúir sé agus dhear sé an dráma *Mise, Subhó agus Maccó* le Bidy Jenkinson (2002). Dhear sé an seó ilmheán drámaíochta *Éistigí, Caithfear Éisteacht!* (2006), a léiríodh mar chuid den chomóradh 100 bliain ó rugadh Máirtín Ó Cadhain. Tá dámhachtainí faighte aige ón gComhairle Ealaíon, ó Rialtas na Beilge agus ó Ealaín na Gaeltachta. Ba é an chéad ealaíontóir cónaitheach é a chaith tréimhse in Áras Éanna.

**Seán Ó Flaithearta** is from the Aran Islands and works from his studio in Cill Éinne. He received his degree from the National College of Art and Design, Dublin, and later continued his studies in Belgium and the US. He was the first artist in residence in Áras Éanna, Inis Oírr, and his work can be found in public and private art collections throughout Ireland and abroad. Recent solo exhibitions of his work include *Anáil Trá* (2012), *Talamh Dóite* (2011), *Notaí Ciúnais- Ó Ríordáin* (2011), and *Go bhFeicfidh Tú Dán - Ó Direáin* (2010). Seán has also designed and worked on theatre productions including Darach Ó Scolaí's *An tSeanbhróg* (Salamandar), *Faoi Dheireadh Thiar* (2008), *In Ainm an Athar* (2006) and *Níor Mhaith Liom Do Thrioblóid* (2000/2004) by Joe Steve Ó Neachtain, and *Fear an Tae* by Liam Ó Muirthile (2000). He directed and designed *Mise, Subhó agus Maccó* by Bidy Jenkinson (2002), and designed the multimedia production of *Éistigí, Caithfear Éisteacht!* that was produced as part of the centenary celebrations marking the birth of Máirtín Ó Cadhain in 2006. In 2009 he was the Irish art representative at the Pan-Celtic Festival in Lorient, Brittany. He was the winner

of the Ciall award in 2001, and has received previous awards for his work from the Arts Council, Ealaíon na Gaeltachta, and the Belgian Government.

Rugadh agus tógadh **Lillis Ó Laoire** i dTír Chonaill, ach is iomaí áit ar fhág sé lorg a chos ó shin. Oilleadh é in Ollscoil na Gaillimhe agus i gColáiste na hOllscoile Corcaigh. Chaith sé bliain ar Scoláireacht Fulbright in UCLA i 1996-7 agus d'fhoilsigh sé leabhar ar amhránaíocht Thoraigh bunaithe ar a chuid oibre an tráth sin. Bhronn CTDES Comhaltacht Shinsearach Taighde air sa bhliain 2009-10 chun críoch a chur lena chuid staidéar ar Sheosamh Ó hÉanaí. Comhpháirtíocht a bhí sa tionscnamh seo idir é féin agus an tOllamh Sean Williams, Evergreen State College, Olympia Washington. D'fhoilsigh OUP an leabhar *Bright Star of the West: Joe Heaney Irish Song Man* leis an mbeirt sa bhliain 2011. I bpáirt le hAcadamh na hOllscolaíochta Gaeilge chuir sé le chéile suíomh idirlín bunaithe ar Chartlann Sheosaimh Uí Éanaí ag The University of Washington, Seattle. Tá an suíomh sin le fáil ag [www.joeheaney.org](http://www.joeheaney.org). Is amhránaí aitheanta é agus tá Corn Uí Riada don amhránaíocht ar an sean-nós buaite faoi dhó aige. Is é Ceann Scoil na dTeangacha, na Litríochtaí agus na gCultúr é in Ollscoil na hÉireann Gaillimh, mar a múineann sé cúrsaí sa Bhéalóideas agus sa chultúr i Roinn na Gaeilge.

**Lillis Ó Laoire** is Head of the School of Languages, Cultures and Literatures at NUI Galway, where he teaches courses in Folklore and Culture in the Discipline of Irish. He was born and raised in Donegal but has also travelled extensively. He spent a year at UCLA in 1996-7 as a Fulbright Scholar and published an award winning book on the songs of Tory Island based on his work during that period. In 2009-10, the IRCHSS granted him a Senior Research Fellowship to complete his work on the singer Seosamh Ó hÉanaí. This was a joint project between himself and Sean Williams of The Evergreen State College, Olympia Washington, and *Bright Star of the West: Joe Heaney, Irish Song Man* was published in 2011. With Acadamh na hOllscolaíochta Gaeilge he constructed the website [www.joeheaney.org](http://www.joeheaney.org) as part of this project. He is a recognized singer and has won Corn Uí Riada for sean-nós singing twice.

**Deirdre O'Mahony** is an artist and lecturer in the Galway-Mayo Institute of Technology. In her latest research she has been exploring three themes, all arising from her earlier work on the perception and representation of rural land/scapes. This concerns first, the mechanics of belonging in rural communities, secondly, the creativity of tacit, practice-led knowledge and thirdly, the relational dynamic between the local/rural and the national/global. Solo exhibitions include *Abandoned Clare X-PO* 2011, *re-presentations*; the BCA Gallery 2009, *Viscqueux*; Galway Arts Festival, 2006, *Wall*; Context Gallery Derry and LCGA, 2002 and *WRAP*; Galway Arts Centre in 2000. Selected group exhibitions include *Hybrid* Denver USA Aug 2012, *TRACE* Limerick City Gallery March 2012, *10,000 to 50*, IMMA Dublin 2008 and *Eire/Land* McMullen Museum Boston, 2003. Public art projects include *T.U.R.F (Transitional Understandings Of Rural Futures)*, ongoing, *Mind Meitheal* ongoing, *Abridged: 0 – 20 Abandoned Clare*, 2010-11, funded by the Arts Council, *X-PO* 2007-8 funded by the Arts Council and *Cross Land*, 2007 commissioned by Clare Co. Council. O'Mahony has received numerous awards, both national and international including a Pollock-Krasner Foundation Fellowship in 1995 and visual arts bursaries from the Arts Council of Ireland/An Chomhairle Ealaíon, 1997/2001 and 2010. O'Mahony is presently completing her PhD through practice-led research at the University of Brighton.

**Emma O'Sullivan** has a BAHons. in Performing Arts, specialising in Technical Theatre. Emma has recently worked on *Dear Frankie* (Verdant Productions), *Robinson Crusoe and the Caribbean Pirates* (Gaiety Theatre), *Laundry* (Anu Productions). Assistant Producers credits in ABSOLUT Fringe Festival 2011 include: *The Year of Magical Wanking* (thisispobaby), *A Lost Opera* (Genesis Collective), *Luca & The Sunshine* (Donjuandemonaghan). Other productions as part of the stage management team include: *National Eisteddfod of Wales*

2010, *The Long The Tall and the Short of It* (Cecilia MacFarlane), *Gulliver's Travels* (Wonderland Productions), "My Dad Was Nearly James Bond" (Des Bishop), *The Field* (Lane Productions), *Silent* (Fishamble), *Pineapple* (Calipo Picture & Theatre Company).

**Jenny Roche** is a dance artist who has performed extensively in Ireland with companies such as Irish modern dance theatre, Dance Theatre of Ireland, Cois Ceim and Daghdha and in the international arena with a wide-range of choreographers including: Michael Keegan-Dolan (Ire), Janet Smith (UK), Rosemary Butcher (UK), Jodi Melnick (NYC), John Jasperse (NYC), Yoshiko Chuma (NYC) and in work by Dominique Bagouet, re-staged by Les Carnets Bagouet (France). She was a founder member of Fabulous Beast Dance Theatre and in 1999 she co-founded Rex Levitates Dance Company with Liz Roche, co-directing and performing regularly with the company until 2007. With Rex Levitates she has toured to the Meet in Beijing Festival (2005), the South Bank Centre, London (2008) and the Baryshnikov Arts Centre, New York (2010, 2011). In 2009 she completed a practice-based PhD in Dance at Roehampton University, London for which she produced and danced an evening of solo works entitled Solo<sup>3</sup> for the Dublin Dance Festival (2008). From 2007-2011, she was Dance Adviser to the Arts Council. She is currently a dance lecturer at University of Limerick where she co-ordinates the dance programme on the BA in Voice and Dance. Her research interests include the exploration of the dancer's creative process within choreographic practice through narrative and somatic methodologies. Her article *Embodying Multiplicity: the independent contemporary dancer's moving identity* (2011) was recently published by the journal *Research in Dance Education*.

**Mel Shearsmith** is a movement artist who works with film and installation to explore spatial participation and embodied interactions, challenging expected behaviours in specific settings. Her work subtly dislodges the 'expected' by allowing the audience to be closer to the event; the performance, the text, the moment. After her initial training in performance (Dartington College of Arts) she went on to a research masters in Fine art (UWE) and is currently a PhD researcher at Worcester University with Dr Jane George and Dr John Hall (Dartington). This practice-led research is exploring *translation* - bridging the gap between the live-body, embodied language and the experience - translation as transition to *re-presence*. Her performance and installation work has been shown in Holland, Budapest, Dublin and the UK including The Place (London), Arnolfini, Picture This and the Watershed in Bristol and a rainy field near Carmarthen to a solo sheep. She is an associate of PLaCE Research Centre and MST member.

The **Sliabh Bán Residents Association** was formed in 2009 with a view to developing and encouraging a sense of community in this recently built estate in Galway. Sliabh Bán consists of 54 units and situated in Ballybane, east of the city. With a current membership of five, the Sliabh Bán Residents Association Committee represents the residents of the estate on the Ballybane Community Forum and liaises with the Galway City Council Housing Dept and Clúid Housing Association on the residents' behalf. The Sliabh Bán Residents Association Committee is chaired by Fintan Conlon, who with a background in community development is also the Committee's liaison for the Sliabh Bán Per Cent for Art commission.

**David Smith** is a multimedia artist and photographer, living and working in Bristol. He studied at the University of the West of England, where he currently works as a Senior Technical Instructor in web and multimedia production at the Department of Art and Design. His ongoing project, *Sediment* ([www.treasuremind.org](http://www.treasuremind.org)), explores the landscape and the community that surrounds Victoria Park in south Bristol. The project uses locative media software ([www.appfurnace.com](http://www.appfurnace.com)) and augmented reality techniques to map its history and community interaction, through sound and image, which, on location and online, seeks to reveal layers of hidden narrative to its participants.

**Kevin Smith** trained at The Samuel Beckett Centre, Trinity College. His theatre design credits include *Rhinoceros* (Blue Raincoat), *Serious Money*, *Dying City* (Rough Magic), *Heading For Dakota* (Livin Dred), *Buck Jones & The Body Snatchers* (Joan Sheehy Productions), *Excess Baggage*, *The Fisherman's Son* (Belltable), *84 Charing Cross Road* (Lane Productions), *Fairytales Heart* (Calypso), *Grumpy Old Women* (Gaiety) and *Tom Loves a Lord* (Shore). Kevin's opera work includes *Madama Butterfly* (Opera Ireland) & *Orpheus in the Underworld* (Gleeson Theatre). His dance credits include *Exodus* and *Grand Junction* (Dance Theatre of Ireland), *Between Earth Sky and Home*, *Triptik* (Citóig), *The Ballet Ruse* (Muirne Bloomer & Emma O'Kane).

**Mona M. Smith**, Sisseton-Wahpeton Dakota, is a media artist, educator and the owner of Allies: media/art. A former college-level educator, Smith has produced award-winning work broadcast through PBS and other networks, and shown at festivals, conferences and museums internationally. Her most recent work has been in new media, developing art pieces for the web and multimedia installation work, most notably, "Cloudy Waters; Dakota Reflections on the River," in the experimental gallery at the Minnesota History Center in 2004-2005, and at the Mapping Spectral Traces Symposium and art exhibition at Virginia Tech in 2010, "City Indians" for the Ancient Traders Art Gallery of Minneapolis in 2006-2007, "Mnnesota Dakota Home" at Form + Content Gallery in 2008, "Presence," a multi-media/live event at Mill City Museum Ruins Courtyard on the Minneapolis Riverfront in 2010, and at the BV Studio Gallery in Bristol, England in 2011 and the Bdote Memory Map web constellation in partnership with the Minnesota Humanities Center. She lives near Maka Cokiya Kin in south Minneapolis overlooking Wakpa Cistinna.

**Strawboys, Buachaillí Tuí, Soparaí, Soppers or Sappers** are names that refer to a custom associated with social entertainment in rural Ireland since at least the nineteenth century. Related as well to both the Mummers and the Wrenboy traditions, Strawboys – local males, disguised with straw and womens' clothing – were associated in particular with rural weddings, at a time when such celebrations were located in the home of either the bride or groom. After the wedding feast, a house dance commenced, with music, song and merriment continuing into the early hours of the morning. An important and welcome feature was the unannounced arrival of strawboys during the night's proceedings, whereupon the newly weds were 'danced' a ritual of layered meanings that among other things, symbolized elements of communal identity and solidarity.

The Strawboys for the *Cuairteoireacht: Rambling House* event include: **John Lynch** (banjo), **Pat Lynch** (fiddle), **Claire Griffin** (accordion), **Francis Cunningham** (concertina), **Sean Long** (set dancer), **Gráinne Markham** (set dancer), **Rachel Finnucane** (set dancer) and **Eoin Marrinan** (set dancer). The musicians are drawn from membership of the **Kilfenora Céilí Band**, Ireland's oldest and most celebrated céilí band. From village parties in the early 1900s, to urban dance halls in the '30s, broadcasts in the '40s, commercial recordings in the '50s, foreign tours in the '60s right down to its current international profile, the band continues to adapt with ease to the ever-changing cultural landscape. The Kilfenora features fiddles, bass, cello, flutes, banjo, concertina and accordion, with what Folk Roots Magazine called "one of the tightest rhythm sections in the world". The visual impact of up to twelve musicians exuberantly driving the dancers on is what sets them apart and makes them unique. Four members of the band are collaborating for this event with members of multi award-winning set **Diabhláocht na hÓige** from County Clare. They hold multiple All-Ireland titles and they have travelled to and performed in some of the most prestigious concert venues in Ireland and across Europe. They are renowned for their strong, infectious, rhythmic and percussive style of set dancing that show cases the traditional dancing body at its best.

**Karen E. Till** is Lecturer in Human Geography at the National University of Ireland Maynooth and co-founder of the Space&Place Research Collaborative. She is chair of the National Council for the Association of American Geographers and is Affiliate Fellow with

GradCAM Dublin, Land2 international, and the Urban Laboratory (UCL). Her geo-ethnographic research and curatorial work explore the relationships and politics of place-making, personal and social memory, and creative practice in contemporary cities. Her publications include: *The New Berlin: Memory, Politics, Place* (2005) and the edited volumes: *Mapping Spectral Traces* (2010); *Walls, Borders, and Boundaries* (2012, co-edited with Marc Silberman and Janet Ward); and *Textures of Place* (2001, co-edited with Paul Adams and Steven Hoelscher). Karen is currently working on two book-length projects, *Interim Spaces* and *Wounded Cities*.

**Tony Tracy** is Lecturer in Film Studies at the Huston School of Film & Digital Media. Before coming to Galway, Tony was involved with film and film education in a variety of roles and contexts. In New York Tony also worked on a number of independent films and then for Miramax Films (International) before returning to Ireland to work in a number of capacities in film production and film culture. He was senior education officer at the Irish Film Institute from 1996-2000 and central to the development of a pioneering film education programme for second-level students that included the introduction of film in the Leaving Certificate English curriculum. Alongside his academic research and teaching, Tony remains passionately involved with the development of film culture in the public sphere, as a director of the Fresh Film Festival ([www.freshfilmfestival.net](http://www.freshfilmfestival.net)), through frequent guest lectures, school visits and public interviews, and as a regular radio broadcaster.

**Vagabond Reviews** Founded in 2007 by artists/researchers Dr. **Ailbhe Murphy** and Dr. **Ciaran Smyth**, *Vagabond Reviews* is an interdisciplinary platform which combines art and research processes in order to develop creative trajectories of critical inquiry in a range of socially situated arenas of practice. Those arenas of practice have included urban regeneration settings, creative neighbourhood-based ethnographies of place and organisational cultures within community development. Projects include the *Cultural Archaeology*, a collaborative arts-based research initiative conducted with the community development project Fatima Groups United in Rialto, Dublin 8. More recently *Vagabond Reviews* was invited to facilitate an arts-based research workshop as part of the Art and Publics programme of the Kaunas Biennial, Lithuania. Current projects include a Galway City Council per cent for art commission located in the Sliabh Bán Estate in East Galway which sets out to engage with local residents on the estate and to create opportunities for debate on public art more broadly in Galway City.

**Richard Wakely** is an independent theatre and dance producer and arts management consultant working internationally out of Ireland. Recent productions include *Bird with boy* and *Five Ways to Drown* for Junk Ensemble (Ireland), *ME (Mobile/Evolution)* on tour in the UK, Europe and South America for Claire Cunningham (Scotland), *See Saw* for Ciotóg on tour around Ireland, the US and UK and *On The Waterfront* at the Hong Kong Arts Festival for Nottingham Playhouse (UK). Richard is also the International Associate for Sol Picó Dance Company (Spain) and co-curator of the annual season of Irish contemporary dance at Dance Base during the Edinburgh Fringe Festival. Consultancy work includes leading the rebuild of the Lyric Theatre in Belfast and assisting both the Traverse and Lyceum Theatres in Edinburgh with creative and organisational change programmes.

**Victoria Walters** is a Research Associate in Visual Culture at PLaCE Research Centre, UWE Bristol. She holds a doctorate from the University of Ulster on Joseph Beuys' art practice as an expanded language and healing discourse that engages with the Celtic world. Victoria's publications include "The Artist as Shaman: the work of Joseph Beuys and Marcus Coates" in Schneider and Wright (eds), *Between Art and Anthropology* (Berg 2010) and "Working 'in the Opposite Direction': Joseph Beuys in the Field", *Anthropological Journal of European Cultures* (Berghahn Journals 2011). She is co-editor, with Dr Christa-Maria Lerm Hayes, of *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (Lit Verlag, May 2011)

and is currently working on the adaption of her thesis into a book (Lit Verlag, forthcoming, 2012).

**Samantha Williams** graduated from NUI Galway with a first class honours degree in Economic and Social Studies with a specialism in Information Technology and has been a member of the administrative staff of NUI Galway since her appointment in 1992. She has obtained invaluable work experience in both flexible and highly structured work environments in offices and disciplines throughout the University before joining the Centre for Irish Studies in March 2003.

**ÓMÓS ÁITE: SPACE/PLACE RESEARCH GROUP**  
**Centre for Irish Studies, NUI Galway**

*Ómós Áite: Space/Place Research Group* was established in 2009 to promote the interdisciplinary study of issues relating to the social, cultural and political production of space and place in modern society. Work conducted in the group critically examines how personal and national identities, cultures and communities ground themselves and construct their sense of place in a world that is becoming increasingly globalised and is sometime perceived as being 'placeless'. While such spatialized concerns are wide-ranging and demand a critical engagement across a variety of discourses, the focus of much research underway with members is with the significance and role of place and the concept of critical regionalism in Irish culture and society.

*Ómós Áite* originally grew from a conversation about the contested role of place in Irish culture and this informal dialogue developed into the formation of an interdisciplinary research group that now meets on a monthly basis at the Centre for Irish Studies, NUI Galway, to discuss theoretical readings and practice-based issues relating to questions of space. Members range from scholars associated with cognate disciplines across NUI Galway while also including musicians, dancers, artists and community practitioners concerned with spatial and environmental issues in their work.

In particular, *Ómós Áite* seeks to forge further thematic connections across key disciplines in the Humanities and Social Sciences, with a particular emphasis on both foundational texts and contemporary work underway in Irish Studies, Cultural Geography, Modern Languages and Literatures, Critical Theory, Philosophy, Music and Performance Studies, Urban Planning, and Visual Art & Design.

***National Collaboration***

*Space&Place Research Collaborative*, Department of Geography, NUI Maynooth, Ireland. In May 2011, *Ómós Áite* as entered into a new network alliance established between Dr Nessa Cronin, Centre for Irish Studies, NUI Galway and Dr Karen Till Department of Geography, NUI Maynooth. The first strand of this collaboration was the co-ordination and co-hosting of an international conference and series of workshops at NUI Maynooth and the Irish Museum of Modern Art, Dublin, *Mapping Spectral Traces IV*, 25-27 May 2011.

***International Collaboration***

The connection between *Ómós Áite* and the *Space&Place Research Collaborative* was further strengthened over the summer months of 2011 when both research groups were invited to become convening collaborative members of the *Mapping Spectral Traces* international network (MST Network).

With the inclusion of the two Irish research groups and the launch of a new public website in September 2011, the MST Network now has a national presence in Ireland while also having an international presence for virtual communities of scholars, artists and community partners on the web. This website development has already enhanced interaction and engagement on all issues relating to discourses on space and place, and will change the way in which our research is conducted and disseminated in future years.

If you like to be placed on our *Ómós Áite* mailing list, or receive further information about the research group, please contact Nessa or Tim at: [nessa.cronin@nuigalway.ie](mailto:nessa.cronin@nuigalway.ie)  
[timncollins@eircom.net](mailto:timncollins@eircom.net)  
[www.nuigalway.ie/research/centre\\_irish\\_studies/omos\\_aite.html](http://www.nuigalway.ie/research/centre_irish_studies/omos_aite.html)

**SPACE&PLACE RESEARCH COLLABORATIVE**  
**Department of Geography, NUI Maynooth**

The *Space&Place Research Collaborative* is a translocal intellectual and creative collaborative, with branches at the University of Minnesota's College of Liberal Arts and the National University of Ireland Maynooth. Our experimental forum bridges the methods, concerns, theories and practices of the Humanities, Fine and Performing Arts, and Social Sciences through a focus on space and place. We understand space and place as broad and mobile concepts that are not easily fixed or fixable within existing disciplinary, artistic, geographic and temporal boundaries. Our creative and intellectual explorations of these concepts move between and across institutional frames to redefine the practices, performances and representations of interdisciplinarity. Our explorations, reflections, performances, and conversations delve into the myriad ways that spatial imaginaries for the future have been limited by linear temporal narratives - in ways that have excluded social groups and natures - and consider alternative journeys and pathways toward more socially just futures. Our forum is therefore multi-modal and process-driven, shaped by an international membership and grounded in feminist politics and practices.

**History:** *Space&Place* was originally established at the University of Minnesota in 1999 by Dr. Sonja Kuflinec (Theatre Arts & Dance), Dr. Jani Scandura (English), and Dr. Karen E. Till (Geography); Dr. Margaret Werry (Theatre Arts & Dance) joined as co-convenor in 2004. *Space&Place* remains an intellectual collaborative at the Institute for Advanced Study at UMN. In 2011, under Dr. Karen Till, *Space&Place* opened an Irish collaborative at the Department of Geography, NUI Maynooth, and now includes staff from the Department of Geography, NIRSA, and the Department of English at NUIM, and collaborates with staff from GradCAM, CREATE and IMMA in Dublin.

In May 2011, *Space&Place* formed a new network alliance with *Ómós Áite* at the Centre for Irish Studies, NUI Galway through Dr. Nessa Cronin. *Space&Place/ Ómós Áite* coordinated and hosted their first international conference and series of workshops, *Mapping Spectral Traces IV*, at NUI Maynooth and the Irish Museum of Modern Art, Dublin, 25-27 May 2011.

**International Collaborations:** *Space&Place* regularly collaborates with *Land2* (University of Leeds and UWE-Bristol), such as for its 'Memory Matters Summer Studio' in Minneapolis in the summer of 2009. This week-long exchange fostered further conversations and projects, ultimately leading to the first three 'Mapping Spectral Traces' conferences and exhibitions at Leeds, Bristol, and Blacksburg and Roanoke, VA (USA).

Following the success of the MSTIV conference and workshops, the *Space&Place Research Collaborative* and *Ómós Áite* were invited in the summer of 2011 to become convening collaborative members of the *Mapping Spectral Traces* international network: [www.mappingspectraltraces.org](http://www.mappingspectraltraces.org). With the inclusion of the two Irish research groups and the launch of a new public website and blog in September 2011, the MST Network now has a national presence in Ireland, as well as creates both face-to-face and virtual international communities of scholars, artists and community partners.

Please visit the *Space&Place* webpages for more information about upcoming events in Ireland: <http://geography.nuim.ie/research/space-place>, and the US: <http://www.ias.umn.edu/space-place.php>.



## MAPPING SPECTRAL TRACES INTERNATIONAL NETWORK

Mapping Spectral Traces is a trans-disciplinary, international group of scholars, practitioners, community leaders and artists who work with and in traumatized communities, contested lands and diverse environments. As part of a commitment to socially engaged creative practice, network members have worked collaboratively and individually on projects that ‘map’ the unseen and unacknowledged difficult pasts that continue to structure present-day social relations. Acknowledging and addressing this emotive layer of the present and the past in contemporary life – in our cities, landscapes, and in ourselves – is a primary concern of this network. Through workshops, exhibitions, presentations, excursions, poster sessions and other forms of exchange, we have engaged in place-based social justice agendas in different parts of the world.

We believe that there is much value not only in exchanging ideas from those who come from different historical backgrounds and by engaging sensitively with particular cultural and political contexts, but also in the unexpected journey of exploring ideas and projects that emerge from international encounters and collaborations. As like-minded artists, scholars, designers, activists and community educators, we have worked to build a supportive, open-ended space to consider how we might respectfully engage in ‘mapping’ as a creative and research practice that might honor unacknowledged pasts and presences, and imagine more socially just futures.

The network also serves to mediate and facilitate inter- and trans-disciplinary international dialogue to explore the role of the visual and performing arts in addressing such relevant concerns as ecological activism, ‘deep mapping’, place-based memory work, trauma, postcolonial geographies and related topics. As such, it has the ability to address the unseen as well as the seen, and to wed a wider, more holistic approach to topics that too often have been the subject of narrow focus. We believe that our work should have social relevance; creative practices that enable communities and various publics to care for and represent their pasts will be particularly relevant for primary and secondary educators, for those engaged in research in higher education, and for professionals working in urban design and policy at the neighborhood scale. We also to support the participation of younger and older artists and community leaders in our network who may not otherwise have access to institutional resources.

**Convening Collaboratives:** The network is linked through its members (artists, landscape architects, architects, scholars, urban professionals, curators, media experts and practitioners) to a number of related initiatives and research groupings across its partner collaboratives and institutions across the humanities, social sciences, and visual, conceptual and performing arts, including:

Land<sup>2</sup> (University of Leeds, School of Design and UWE-Bristol, PLaCE Research Centre); Ómós Áite (National University of Ireland Galway, Centre for Irish Studies); PLaCE Minnesota (University of Minnesota, Departments of Art and Landscape Architecture; College of Design); PLaCE Research Centre (UWE-Bristol, Faculty of Creative Arts, Humanities and Education, UK); PLaCE Scotland (in proposal stage) (University of Dundee, Duncan of Jordanstone College of Art and Design, Department of Art&Media, Art and Philosophy); the Space&Place Research Collaborative (National University of Ireland Maynooth, Department of Geography); and the Department of Landscape Architecture, University of Melbourne.

For more information, see our webpage: <http://www.mappingspectraltraces.org/>  
and blog at: <http://mappingspectraltraces.posterous.com/>

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I ndíl cuimhne ar  
Mike Diskin  
ar dheis Dé go raibh a anam  
Manager of the Town Hall Theatre and champion of the arts.

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