



# DAGHDHA DANCE COMPANY **INFORMATION BOOKLET 2007**

DAGHDHA DANCE COMPANY



[WWW.DAGHDHA.IE](http://WWW.DAGHDHA.IE)

*“Choreography is not to constrain movement into a set pattern, it is to provide a cradle for movement to find its own patterns – over and over again – to prevent a body – whether bound by skin or habits – from stagnation and enable lightness, a primal energy and possibilities only to be found once relations start dancing.” (Michael Klien – Artistic Director)*

Daghdha Dance Company is emerging as one of Europe’s most progressive arts organisations. Dedicated to a rigorous discourse in dance, choreography, art and culture, Daghdha has distinguished itself through a unique combination of out-of-the-box thinking, a purity of focus on dance and choreography and at the same time, a deep interest in and generous attitude towards other cultural disciplines. Daghdha has focused its theoretical and practical energies on the investigation of new modes of inhabiting social structures and cultural forms through the primacy of bodily experience. By applying the aesthetics of choreography as a

purposeful, creative and pro-active tool upon the surface of consciousness, Daghdha has been passionately exploring the differences between ‘the way man thinks and the way nature works’.

In 2006 Daghdha Dance Company launched a comprehensive cultural programme, presenting its ideas in a number of innovative formats, platforms and activities. The Cultural Programme 2007 includes the world-renowned Mamuska Nights, the Framemakers Lecture Series as well as Gravity and Grace – an International Dance Festival revisiting the notion of dance improvisation. The Daghdha Mentoring Programme in Choreography and Dance (DMP), run in conjunction with FÁS Employment Services, is coming into its fourth year offering emerging dance-artists and choreographers financially supported full-time positions with the company. Against this backdrop, artistic director Michael Klien and his team of artists have been developing a groundbreaking choreographic repertoire of international renown.

PRODUCTIONS

CULTURAL PROGRAMME

PROFESSIONAL DEVELOPMENT

INITIATIVES

POSITIONS ON CHOREOGRAPHY AND DANCE

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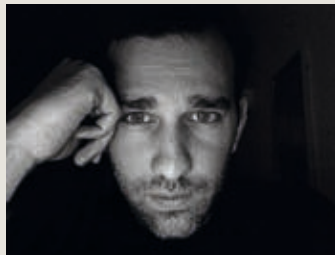
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**DAGHDHA'S HOME**

Located in Limerick's city centre, Daghdha Dance Company lives in beautifully restored historic buildings; the Daghdha Space, St. John's Church and No 1 John's Square (formerly the Limerick City Museum). Daghdha is run as a living laboratory for its artists, associate artists, local dance artists and the Love Spotters, who are currently in residence at Daghdha. Designed by local architectural company Quinn Savage Smith, the buildings were officially opened by Minister John O'Donoghue in May 2005. The refurbishment project was funded by the Irish Government under the National Development Plan, the Arts Council/an Chomhairle Ealaíon, the Limerick City Council, the Department of Arts, Sports and Tourism, the Limerick County Council, Shannon Development, local businesses and individuals.

**MICHAEL KLIEN – ARTISTIC DIRECTOR**

Michael Klien is one of Europe's choreographic pioneers. He was born in 1973 in Vienna and has worked as a choreographer, curator and producer of numerous touring productions, installations and events. He has been guest choreographer for Ballett Frankfurt and artistic advisor to William Forsythe. His works have been performed at many venues across Europe. Michael Klien developed a series of new choreographic methods and procedures (including non-linear choreography and distributed choreography) and has been a central figure in the development of choreography as an autonomous aesthetic discipline, the main focus of his work. He was co-founder of the enigmatic Barriedale Operahouse in London, the web's leading choreography web forum Choreograph.net, and the Framemakers project – a series of events dedicated to choreography as a pattern language. Michael Klien has been artistic director of Daghdha Dance Company since 2003.

**FIELD STUDIES – AN EXCAVATION OF MIND AND NATURE**

Michael Klien's new work for Daghdha Dance Company takes the form of twenty-two interrelated choreographic fieldwork studies dispersed throughout the year. The project will begin as a collaboration between Daghdha dancer Elena Giannotti and Klien himself. Out of a series of preliminary investigations, a soft network of 'intimate world building' will emerge. Field Studies is an artistic, systematic enquiry into the field of mental patterns and their relationship to the concept of unfathomable complexity in nature. As the work explores the active insertion of the dancer's perception into the lived world throughout the period of a year, the Field Studies project can never be presented in its entirety. Various fragments and findings will be performed, exhibited and presented for discussion during Daghdha's cultural calendar in 2007 and 2008. Field Studies will be at the heart of Daghdha's work in 2007 with individual sections being presented during the Cultural Programme as part of Mamuska Limerick, Framemakers and Gravity and Grace.

View manifestations of the Field Studies in 2007:

**DAGHDHA SPACE, ST. JOHN'S CHURCH, JOHN'S SQUARE, LIMERICK**  
**13 APRIL, 10 MAY, 1 JUNE, 21 JUNE, 5 OCTOBER, 25 OCTOBER, 15 NOVEMBER, 14-16 DECEMBER 2007**

**P-HOUSE, TOKYO**  
**7 MARCH 2007**

**DUBLIN FRINGE FESTIVAL, DUBLIN**  
**8 SEPTEMBER, 15 SEPTEMBER, 22 SEPTEMBER 2007**

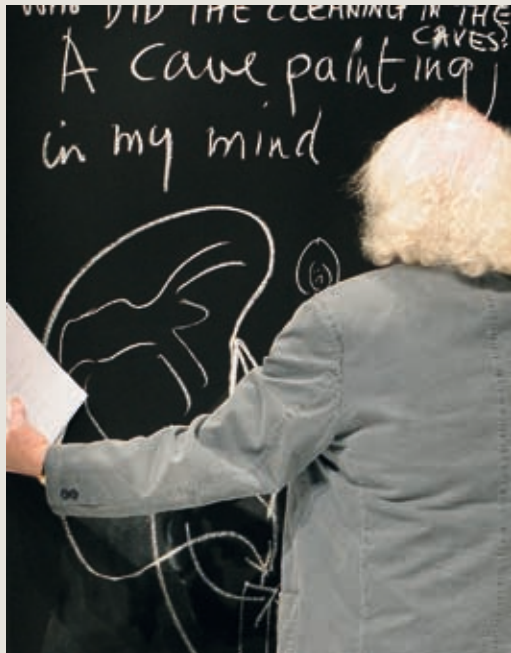
Further dates tba.



**YOUR TRUTH DOESN'T INTEREST ME. I KNOW NOTHING OF SUBSTANCE,  
AND I AM STUMPED BY WHAT YOU CALL REALITY**

3 LECTURES

A series of three public lectures by artistic director Michael Klien and renowned dramaturge Steve Valk (formerly Ballett Frankfurt) presents fundamental and far-reaching socio-cultural developments. The lectures *Choreography as An Aesthetics of Change*, *Dance as a Metaphor for Thought*, *Social Choreography/Social Dreaming* focus on choreography as an emerging autonomous discipline, the consequences for dance as well as the conceptual framework for new creative thinking and engagement within the social sphere. Drawing from various sources (Bateson, Beuys, Derrida, Badiou, Hoffmeyer, Keeney, etc.) Klien and Valk outline and contextualise the profound paradigmatic shifts happening in contemporary western cultural practice. International dates tba.



**REMOTE IRELAND TOUR**

A national tour that puts the concept of Social Choreography as developed by Daghdha Dance Company into practice around remote locations in Ireland. This production sees dance-artist Daniel Vais travel to various remote locations in Ireland during July 2007. Vais and numerous guest artists will create improvised, socially inclusive, choreographed gatherings at remote locations involving local people and special guests. A photographic and video journal of this tour will be presented in Daghdha Space, St. John's Church during *Gravity and Grace* in December 2007.

Daghdha productions are available for national and international touring.

For bookings, please contact:

RÓISÍN KINSELLA

PHONE +353-61-467872 | EMAIL ROISIN@DAGHDHA.IE

**CHOREOGRAPHY FOR BLACKBOARDS**

DURATION/FORMAT: 60 MINUTES/2 DAYS +

CHOREOGRAPHY: MICHAEL KLIENT

DRAMATURGY: STEVE VALK

ELECTRONIC MUSIC: VOLKMAR KLIENT

LIGHTING: DAVE GUY

Michael Klien's new work for six blackboards, a time-based installation to be performed in galleries and museums, is a carefully constructed choreographic structure. Five participants, chosen both locally and internationally, work on six monolithic blackboards spread throughout a large open space. Actively drawing on the blackboards over a set period of time, they follow exact, rehearsed procedures, developing and exchanging insights and individual expressions in various, immediate communicative forms, weaving their relations into a concentrated collective dance of minds. (Strike the surface) A silent and communal matrix of five individuals (dreaming the real) imprints a landscape of marks and meaning on the surfaces of blackboards.



**LIMERICK TRILOGY**

DURATION: APPROX. 55 MINUTES

CHOREOGRAPHY: MICHAEL KLIENT

MUSIC: LOCKERUNGEN BY VOLKMAR KLIENT

LIGHTING/STAGE: DAVE GUY

*Limerick Trilogy*, a choreography for three dancers, sheds a distinct light over an artist's enquiry that, far detached from the clichés of social representation, probes deeply into the function of human consciousness and social coding. *Limerick Trilogy* is a recollection of movements, processes and thoughts uncovered and woven together at Daghdha. Michael Klien in collaboration with the dancers has developed new choreographic and compositional methodologies, which filter and reconfigure the sediments of everyday life into patterns and movements. *Limerick Trilogy* outlines an unassuming, rudimentary aesthetic – a primer in the life of steady movement. This delicate process lays bare the human capacity for sensitive knowing. Its manifestation in movement yields a simple and nameless beauty.

*"As creators and investigators of every movement, there is an earnestness and truthfulness behind every action."*  
(*The Irish Times*)

**SEDIMENTS OF AN ORDINARY MIND**

DURATION: APPROX. 55 MINUTES

CHOREOGRAPHY: MICHAEL KLIEN

MUSIC: VOLKMAR KLIEN (IM FETT IN COLLABORATION WITH WEIPING LIN)

LIGHTING/STAGE: DAVE GUY, MICHAEL KLIEN

A thought is a physical act. Sediments of an Ordinary Mind, a work for four dancers, is an enigma of human idiosyncrasies and extraordinary traces of the ordinary. Michael Klien has devised a range of procedures guiding the dancers to embody their personal ‘streams of consciousness’ in real-time on stage. Thereby an artefact is created that actively and purposefully channels the existing personal and social setup of the four dancers. A world that is as real as it is fake, utilising underlying dynamics of the human condition: learning, faith, love, trust, hate, remembering and forgetting, trial and error ... in search of the social glue. Daghdha Dance Company has commissioned Irish writer Jeffrey Gormly to write a book documenting and exploring the choreography and processes behind Sediments of an Ordinary Mind. The book will be published during 2007.

*“Michael Klien doesn’t necessarily embrace randomness, but he trusts his methodology to articulate his vision.” (The Irish Times)*

*“A beautiful piece of pure movement.”  
(Irish Examiner)*

**ONCE BENEATH THE SKIN**

DURATION: APPROX. 55 MINUTES

CHOREOGRAPHY: MICHAEL KLIEN

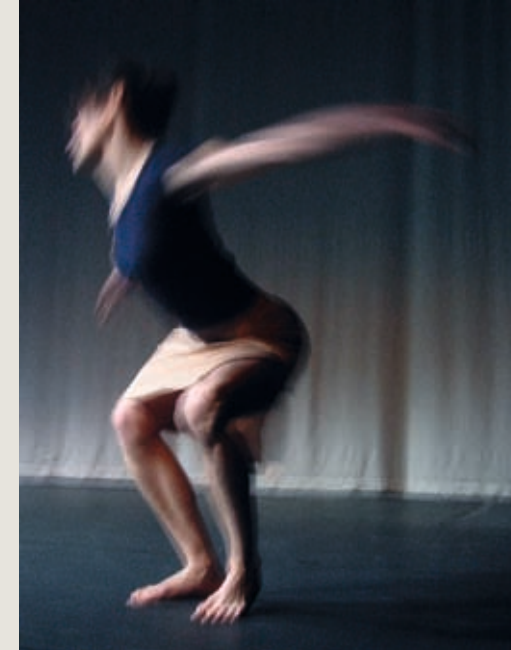
MUSIC: GOLDBERG VARIATIONS BY J. S. BACH

PIANO: FRANÇOISE PAPILLON

LIGHTING: DAVE GUY, MICHAEL KLIEN

Once Beneath the Skin is a meeting of two works, Bach’s famous Goldberg Variations and a dance-duet choreographed by Daghdha’s artistic director Michael Klien. Klien’s examination of the semantics of Bach’s work is reflected in the choreographic structure of the duet. The pieces, although sharing the same stage are very much sovereign, allowing the dance as well as the music, the time and the space to unfold. Synergies appear and dissolve, are created and abandoned. During Once Beneath the Skin the dancers explore their most precious personal memories, facing demons and reliving moments that formed them, creating a physical album of what has been and what is left behind. Endless stories embedded in a directed stream of consciousness.

*“Once Beneath the Skin is refreshingly less about the ego of the director and more about the interior of the dancer.”  
(Irish Independent)*



All pieces are choreographed by Michael Klien and can be performed as part of a shared bill.

**IM FETT (2003)**

DURATION: APPROX. 10 MINUTES

**MUD (2005)**

DURATION: APPROX. 9 MINUTES

**DUST (2005)**

DURATION: APPROX. 12 MINUTES

**EINEM (2002)**

DURATION: APPROX. 20 MINUTES

PRODUCED BY BALLETT FRANKFURT, ZKM AND TQW



**SLATTERY’S LAMP**  
CONCEPT: MICHAEL KLIEN  
TECHNICAL DESIGN: DAVE GUY  
PROGRAMMING: NICK ROTHWELL

Michael Klien’s installation of a street-lamp, previously situated in Limerick has been selected to join IMMA’s (Irish Museum of Modern Art) permanent collection in Spring 2007. Originally conceived as an installation complimentary to Klien’s choreography Sediments of an Ordinary Mind, the lamp presents a working mind spread across the fields of the social, the ordinary and the in-between. The lamp is technologically equipped with the capabilities to gain knowledge, to build meaning and to express itself in a limited manner. It gathers information in a public space and uses its light to communicate its findings. To fully perceive and engage with Slattery’s Lamp is an exercise in trust. Slattery’s Lamp was originally produced as part of EV+A 2004.

**IRIS**  
CONCEPT/CHOREOGRAPHY: MICHAEL KLIEN, DAVIDE TERLINGO  
DESIGN: RAFAL KOSAKOWSKI

Commissioned by Cork 2005 (European Capital of Culture), and supported by Absolute Events, Iris saw the distribution by Daghdha Dance Company of almost 10,000 stainless steel rings throughout Cork city in 2005. Each ring is a symbol of an expanded community; an invitation to actively engage with each other, acknowledging potential in seemingly ordinary encounters. Each Iris ring comes with a set of five simple, written instructions, inviting the wearer of a ring to show a physical or mental response whenever he or she meets someone wearing the same ring. Here, the choreographers’ work was centred on facilitating a social dynamic. The work created; the human patterns of being and moving, become a choreographic work at once ephemeral and playful, the ring becoming the key to a world of invisible links.

SEE [WWW.YOUCOULD.NET](http://WWW.YOUCOULD.NET)



Established in 2006, the Daghdha Dance Company Cultural Programme presents innovative activities and formats led by an extended view of choreography and dance. These activities have already emerged as a powerful reference in the cultural landscape of Limerick and Ireland. All events compliment and contribute to Daghdha’s overall artistic vision immersing both participating artists and the public in a shared environment. In 2007 Daghdha’s Cultural Programme comprises of Mamuska Limerick, Framemakers, Gravity and Grace, and Soundings.

*“Because there is always time for a bit more consciousness.”*



**GRAVITY AND GRACE – INTERNATIONAL DANCE FESTIVAL  
13–16 DECEMBER 2007**  
CURATOR: MICHAEL KLIEN

Running since 2003, Gravity and Grace is Daghdha’s annual pre-Christmas dance and performance festival. Opening with performances from Michael Klien’s new production Field Studies, the 2007 Gravity and Grace Festival will focus on extraordinary, improvised contemporary dance and performance work drawn from around the globe. A tight programme will be running daily, offering the finest dancing against the backdrop of a relaxed and socially inclusive environment. For a detailed programme consult Daghdha’s website or pick up a flyer closer to the date.



**FRAMEMAKERS – CHOREOGRAPHY AS AN AESTHETICS OF CHANGE**  
**10 MAY, 21 JUNE, 25 OCTOBER, 15 NOVEMBER 2007**

CURATORS: MICHAEL KLIEN, STEVE VALK, JEFFREY GORMLY

Framemakers – Choreography as an Aesthetics of Change is an ongoing series of projects enquiring into a world understood in terms of relations, order and ecologies. Framemakers poses the question of how we can move things in an ever-changing and deeply interconnected world, how we can imaginatively order and re-order aspects of our personal, social, cultural and political lives. Framemakers 2007 presents a series of lectures and short performances investigating choreography as the creative act of setting humans, actions, ideas and thoughts in relation to one another, to create order, channel energies and explore dynamics. Framemakers is supported by the Limerick City Council.

SEE [WWW.DAGHDHA.IE/FRAMEMAKERS](http://WWW.DAGHDHA.IE/FRAMEMAKERS)

**SOUNDINGS**

**29 MARCH, 18 MAY, 12 OCTOBER, 23 NOVEMBER 2007**

CURATORS: JÜRGEN SIMPSON, ROBIN PARMAR

Soundings is a continuing performance series designed to open the senses to new forms of music, sound art, and media interaction. Sound art is considered as wide as possible, incorporating compositional, algorithmic, improvisational and interactive modes of production. Some of the axes of exploration might include technology-environment, noise-music, stasis-dynamicism, internal-external, abstraction-representation, ephemeral-concrete, micro-macro, theory-praxis ... Soundings is supported by the University of Limerick.

SEE [WWW.SOUNDINGS-IRELAND.BLOGSPOT.COM](http://WWW.SOUNDINGS-IRELAND.BLOGSPOT.COM)

**MAMUSKA LIMERICK**

**2 FEBRUARY, 13 APRIL, 1 JUNE, 5 OCTOBER, 14 DECEMBER 2007, 8 PM | FREE ADMISSION**

**DAGHDHA SPACE, ST. JOHN'S CHURCH, JOHN'S SQUARE, LIMERICK**

CURATOR: DAVIDE TERLINGO

Originating in 2004, Mamuska Limerick continues to inspire both artists and audiences with its unique flavour and format built around informality and a true sense of artistic experimentation. Mamuska Limerick is an open and accessible platform conceived to challenge established notions of performance and theatrical space. Mamuska Limerick is an unique occasion to present and view evolving works, raw ideas, minimalist perfections, trials and errors, short masterpieces, first steps ... all in the context of an informal choreographed environment with the freedom to chat and move around at any time. In the wave of its success, Mamuska Limerick has inspired the growth of an international network sharing a common ethos and actively promoting collaborations and artistic exchange.

To submit your work for an upcoming Mamuska Limerick, please contact:

DAVIDE TERLINGO

PHONE +353-61-467872 | EMAIL [DAVIDE@DAGHDHA.IE](mailto:DAVIDE@DAGHDHA.IE)

SEE [WWW.MAMUSKANIGHTS.BLOGSPOT.COM](http://WWW.MAMUSKANIGHTS.BLOGSPOT.COM)





DAGHDHA MENTORING PROGRAMME IN CHOREOGRAPHY AND DANCE

Running since September 2004, the Daghdha Mentoring Programme in Choreography and Dance (DMP) is a full-time professional training and development programme geared towards dancers and emerging choreographers engaged in the field of choreography and dance. Run in association with FÁS – Ireland’s Training and Employment Authority – the DMP aims to develop and support the artistic, practical and creative work of select participants while integrating individuals into the wider framework of what is one of Ireland’s most progressive arts organisations and premier contemporary dance companies.

Throughout the year DMP participants engage with various aspects of the company’s creative and production work parallel to pursuing personal projects. Access to technique classes, choreographic workshops, screenings and seminars by distinguished international guests are complemented by opportunities to observe or participate in company rehearsals and productions, special events, promotional activities and new initiatives. Through the provision of free rehearsal and work spaces, access to a media lab and equipment and the facilitation of financial allowances from FÁS, the DMP affords select participants a unique opportunity to focus their energy for an extended period of time (up to one year) on the creation of work, the acquisition of theoretical knowledge and the development of practical skills as artists, academics and entrepreneurs. In an open laboratory setting this programme aims to develop an extended view of choreography and dance, testing borders and distilling new forms of knowledge. The programme is suitable for dance-artists as well as individuals wishing to pursue a career in the field of choreography, curation, dramaturgy and artistic direction or production.

Applications are accepted year-round and can be downloaded at:

WWW.DAGHDHA.IE  
(CLICK ON THE HEADING DMP)

For further enquiries, please contact:

DMP PROGRAMME COORDINATOR  
PHONE +353-61-467872 | EMAIL MAIL@DAGHDHA.IE



THE LOVE SPOTTERS

The Love Spotters is a collective group of performers with apparently special needs and certainly with other magical talents. Daniel Vais founded the Love Spotters during the 2005/06 Daghdha Mentoring Programme in Choreography and Dance. The dancers are mainly drawn from the Garvey Enterprise Centre, a day centre for people with special needs. At the core of its work the Love Spotters focuses on dance, movement and live art, experimenting with different styles and forms. Currently there are 12 members in the group with mild to moderate disabilities (Down syndrome and other unspecified disabilities). To date the Love Spotters have performed to full houses in Limerick, Dublin, London, and Frankfurt. Since January 2007, the Love Spotters are officially in residence at the Daghdha Space, St. John’s Church.

EDUCATION CONTACT POINT

The Education Contact Point puts schools and teachers in touch with professional dancers and dance teachers. Providing a comprehensive list of recommended dance practitioners the Education Contact Point is a resource available for all levels of dance teaching, including schools and special needs.

To avail of the Education Contact Point services, please contact:

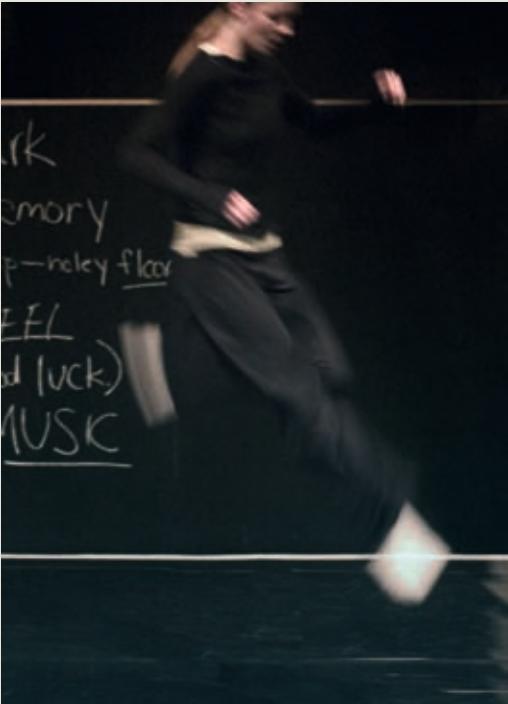
PHONE +353-61-467872 | EMAIL MAIL@DAGHDHA.IE

#### RESIDENCY PROGRAMME

World-renowned dance artist Jean Butler is currently creating a new dance piece Does She Take Sugar, in partnership with the Project Arts Centre and supported by the Arts Council. Daghdha Dance Company is supporting this initiative through a three-week residency at Daghdha. Residencies are granted at the discretion of the artistic director to complement Daghdha’s overall artistic aims and objectives.

To enquire about residencies in 2008, please contact:

PHONE +353-61-467872 | EMAIL MAIL@DAGHDHA.IE



#### RICE

RICE embodies a new and growing consciousness about how human activity transforms the world. Initiated by Daghdha Dance Company, RICE choreographs unique social situations that allow a deeper surface to become apparent, enabling citizens to sense the encompassing systems within which we perform our private and public lives. RICE is led by Jeffrey Gormly and Steve Valk, and supported by the Limerick City Council.

#### CHOREOGRAPH.NET

Choreograph.net is a web forum hosting a number of discursive initiatives fostering choreography as an autonomous discipline. It advances the development of choreography’s methodological bases, challenging established notions of choreography, re-examining its definitions by posing it in relation to different fields of human activities and subject matters. Since 2002 Choreograph.net has grown into the most important online-reference for choreography.

SEE [WWW.CHOREOGRAPH.NET](http://WWW.CHOREOGRAPH.NET)

#### CHOREOGRAPHY AS AN AESTHETICS OF CHANGE

*Choreograph (v.): bodies in time and space*  
*Choreograph (v.): act of arranging relations between bodies in time and space*  
*Choreography (v.): act of framing relations between bodies ... ‘a way of seeing the world’*  
*Choreography (n.): result of any of these actions*  
*Choreography (n.): a dynamic constellation of any kind, consciously created or not, self-organising or super-imposed*  
*Choreography (n.): order observed ..., exchange of forces ..., a process that has an observable or observed embodied order*  
*Choreograph (v.): act of witnessing such an order*  
*Choreography (v.): act of interfering with or negotiating such an order*

Choreography has become a metaphor for dynamic constellations of any kind, consciously choreographed or not, self-organising or artificially constructed. It has become a metaphor for order, intrinsically embodied by self-organising systems as observed in the biological world or super-imposed by a human creator. If the world is approached as a reality constructed of interactions, relationships, constellations and proportionalities, and choreography is seen as the aesthetic practice of setting those relations – or setting the conditions for those relations to emerge – choreographic knowledge gained in the field of dance or harvested from perceived patterns in nature should be transferable to other realms of life. The choreographer, at the centre of his art, deals with patterns and structures within the context of an existing, larger, ongoing choreography of physical, mental, and social structures, whereby he/she acts as a strategist negotiating intended change within his/her environment. As an aesthetics – a sensitive knowing – the discipline of choreography can be applied to enquire into the dance of life, effortlessly merging observation, theoretical writing and philosophy with practical rigor and personal expression to

create works of art. The stage becomes a laboratory, the laboratory a stage for the governing and steering of existing mind-dynamics and processes, whether physically expressed (such as the body or a flower) or not (such as evolution or learning). Applying the aesthetics of choreography as a purposeful, creative and proactive tool upon the surface of consciousness, proves a healthy disregard to virtual boundaries of human knowledge production which have arisen through habit or otherwise, transgressing through realms known as sociology, philosophy, psychology, religion, biology and history. This approach engages everyone’s perception and knowledge of ‘how things move’, inquiring if and how individuals can imaginatively order and re-order aspects of their personal, social, cultural and political life. It examines the role of the choreographer as an active agent of change within an ever-changing environment. These processes present a paradigm shift of thinking about choreography: choreography as the creative act of setting the conditions for things to happen, the choreographer as the navigator, negotiator and architect of a fluid environment that he/she himself/herself is part of.

MICHAEL KLIEN – ARTISTIC DIRECTOR

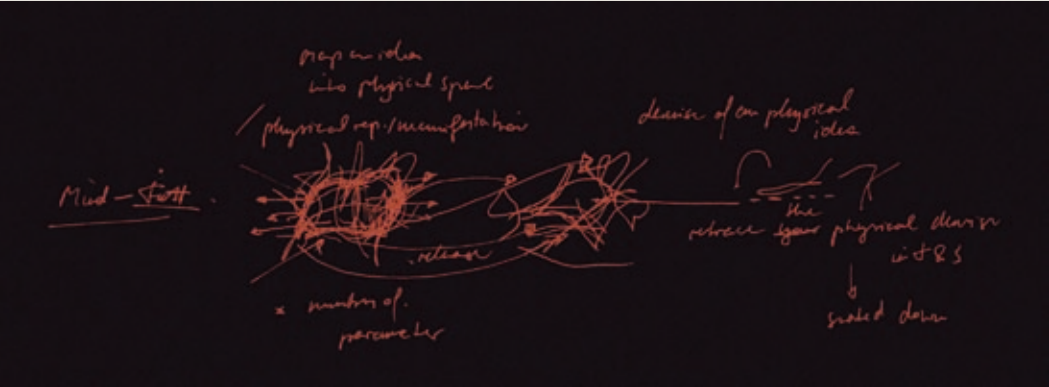
DANCE AS A FIGURE OF THOUGHT

*“Why does dance dawn on Nietzsche as a compulsory metaphor for thought? It is because dance is what opposes itself to Nietzsche-Zarathustra’s great enemy, an enemy he designates as the ‘spirit of gravity’. Dance is, first and foremost, the image of a thought subtracted from every spirit of heaviness.”*  
(Alain Badiou)

Dance allows the thought-body to show itself, it is the showing of a body in thought, independent of what constitutes such a body, whether its boundaries are made of skin or constitutions played out in laws. Dance is a form of certain configurations of thought, expressed in manifold ways by the birth of ideas or the shivering of a body. That is why evolution, animals and states are said to be dancing at times, because certain conditions are met allowing a system to be flexible and its emerging dancing body to be naked, anonymous and selfless. This is what constitutes dance. Hence dance is a manner of thought pointing towards the possibility of change as inscribed in the body. For the spectator to perceive dance is an exercise in trust, demanding the audience’s absolute gaze, oblivious to representational décor and fully focused on the underlying nakedness of a flexible body in thought. Our civilisation has been turning dance into a perversion of itself, applying to and onto it, everything that will prohibit its existence in the form of predetermined rigid time, space and action. It might be the need to capture that, which is ephemeral, to prolong what only exists in the presence of and in a general resistance to mortality’s grip. Maybe the reasons are to be found in the dominant muddle of language, which in Bateson’s

words ‘stops us from thinking straight’ and from dancing in general. Dance is a manifestation of improvisation – first of all opposing the ‘spirit of gravity’. To govern dance is in itself a misleading conception, a seemingly vain attempt to fence off its mortal nature, putting shackles on what can not be tamed without turning it into an empty shell, a sign pointing towards something other than it is. To choreograph dance conventionally sets movement in stone, whilst trying to re-create it proves an illusion. Dance is dance and cannot be tempered with, just as Bateson reminds us that God cannot be mocked. Dance has been crippled by conventional choreography for centuries. It is time to release choreography’s hold on dance and let it simply be.

MICHAEL KLIEN – ARTISTIC DIRECTOR



SOCIAL CHOREOGRAPHY

*“For the human psyche is one of the great forces of nature, and what is most frightening about this space-time technology is that it exposes us to this force within us as nothing else has. We are standing in the storm of our own being. We are standing in a world not created by God, except indirectly, but by our psyches. It is undeniably our fate, so we must face the fact ... that it may be ... our natural habitat.”*<sup>1</sup>

*“We are all in the bowels of this giant machine, the modern global economy, being used as instruments to serve its ends. We have created this machine collectively, but we feel trapped individually. We’ve shifted the burden so much to the machine that we don’t see a lot of options even though they may be really there. We can’t go into the woods and live happily off the land anymore. So we ‘deep freeze’ our ability to sense what is actually going on. We deny the larger consequences of what we are doing.”*<sup>2</sup>

When we look at our present situation as a species, it is clear that the seething surface of our revolving planet is the dance that now most urgently concerns us. The effects our human actions are having on the interweaving patterns of that dance are of the most vital importance and urgency. We are faced with learning to overcome what Einstein referred to as ‘the optical delusion of our consciousness’, whereby we experience ourselves ‘as something separate from the rest’, disconnected from nature and the primacy of our own bodily experience.

*“The dancer (the fragile self) points us in the direction of what the will is capable of learning.”*<sup>3</sup>

Out of a growing awareness of the ever-widening gap between ‘the way man thinks and the way nature works’, choreography, traditionally understood as ‘the art of movement in time and space’, has begun to draw away from ‘the ideal world’ of the stage and has instead begun deploying its creative sensibilities within and upon the wider field of social relations. Step by step it has emerged from the shelter of its history and has now arrived at ‘the guts’ of its own creativity. Choreography has come face to face with the pataphysical reality and unfathomable complexity of the biological world.

STEVE VALK – DRAMATURGE

1. J. HILLMAN AND M. VENTURA: WE’VE HAD A HUNDRED YEARS OF PSYCHOTHERAPY AND THE WORLD IS GETTING WORSE
2. PETER SENGE: PRESENCE: EXPLORING PROFOUND CHANGE IN PEOPLE, ORGANIZATIONS AND SOCIETY
3. ALAIN BADIOU: THE HANDBOOK OF INAESTHETICS

### DAGHDHA'S HISTORY

Daghdha Dance Company was formed by Teresa Leahy and Mary Nunan at the University of Limerick in 1988, and was led by Mary Nunan until 2000. Daghdha Dance Company quickly established itself as a dance company with a unique artistic identity and attracted funding from the Arts Council/an Chomhairle Ealaíon. During Mary Nunan's directorship, the company toured extensively throughout Ireland and was invited to perform at international dance festivals in London, Paris, Berlin, Munich, Barcelona and Mexico City. In 2000 Yoshiko Chuma took over as artistic director. For the next three years, Yoshiko Chuma further developed Daghdha's international profile by touring theatrical dance concerts, street performances and large-scale productions throughout Europe, America and Japan. Michael Klien was appointed artistic director in July 2003. Under the stewardship of Klien, Daghdha Dance Company has moved to its inspiring new premises in Limerick's city centre, where it has continued to develop and strengthen its position as a pioneer of contemporary dance in Ireland and beyond.



### WILLIAM FORSYTHE – ARTISTIC PATRON

Daghdha Dance Company is delighted to have William Forsythe as artistic patron. Forsythe is recognised worldwide as the foremost choreographer of contemporary ballet. For twenty years as director of Ballett Frankfurt, Forsythe, his choreography and his company's performances have consistently won overwhelming audience acclaim and the most prestigious awards the field has to offer. His work has significantly re-orientated the practice of ballet from its historical encapsulation in classical repertoire, to a new

viability as a dynamic art form of the 21st century. Daghdha Dance Company, whose artistic director Michael Klien has previously worked as a guest choreographer to Forsythe, is looking forward to an ongoing, inspiring exchange between the two companies.



**ENJOY DAGHDHA DANCE COMPANY**

*“Dance first. Think later. It’s the natural order.”  
(Samuel Beckett)*

Join Daghdha in a Dream or as an Angel by becoming a Daghdha Dance Company supporter. You and/or your company will be provided with access to a range of benefits and also become a key contributor to the dance and arts community of Limerick, Ireland and indeed Europe.

*“Will you, won’t you,  
Will you, won’t you,  
Will you join the dance?”  
(Lewis Carroll, Alice in Wonderland)*

Levels of support:

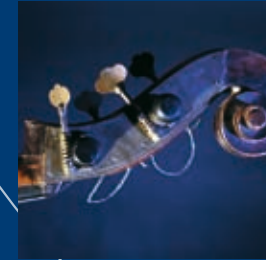
DAGHDHA ANGEL – EUR 2,000 +  
DAGHDHA DREAM – EUR 250

If you and/or your company would like to develop a closer relationship with Daghdha Dance Company please contact us to discuss upcoming opportunities for corporate sponsorship and available packages.

For further information on supporting Daghdha Dance Company, please contact:

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