

A Guide to Independent Choreographers & Dance Companies

1st Edition



A Guide to Independent Choreographers & Dance Companies

1st Edition



Dance Ireland

Dance Ireland is the trading name of the Association of Professional Dancers in Ireland Ltd (APDI). Established in 1989, Dance Ireland has evolved into an umbrella resource for professional dance practice, whose core aims include: the promotion of dance practices; the provision of support and resources for professional dance artists; advocacy on dance and choreography issues.

Dance Ireland is a membership led organisation funded by the Arts Council and Dublin City Council. In 2006 Dance Ireland assumed responsibility for DanceHouse, a purpose-built six studio dance rehearsal venue. DanceHouse provides a base for Dance Ireland activities, and an opportunity to develop a valuable resource for professional dance artists and the wider dance community.

Board Members

Liz Roche Chairperson, Ríonach Ní Néill Secretary, Muirne Bloomer, Adrienne Brown, Megan Kennedy, Joseph Melvin, Fearghus Ó Conchúir, John Scott, Gaby Smith

Dance Ireland Personnel

Paul Johnson
Chief Executive

Siân Cunningham
General Manager/DanceHouse

Elisabetta Bisaro
Development Officer

Duncan Keegan
Administrator

Brenda Crea
Glenn Montgomery
Receptionists/Administrative Support

Dance Ireland

DanceHouse
Liberty Corner
Foley Street
Dublin 1

T +353 1 855 8800
F + 353 1 855 8801
E info@danceireland.ie
www.danceireland.ie

Cover photo: Ros Kavanagh

Contents

5	Foreword
6	Introduction by Seona Mac Réamoinn
	Profiles
11	Ballet Ireland
13	Catapult Dance/Rebecca Walter
15	Catherine Young
17	Chrysalis Dance
19	CoisCéim Dance Theatre
21	Colin Dunne
23	Cork City Ballet
25	Corp Feasa Dance
27	Croí Glan Integrated Dance Company
29	CruX Dance Theatre
31	Daghdha Dance Company
33	Dance Theatre of Ireland
35	Dublin Youth Dance Company
37	Dylan Quinn
39	Echo Echo Dance Theatre Company
41	Fabulous Beast Dance Theatre
43	Flock Dance Company
45	Fluxusdance
47	Irish Modern Dance Theatre
49	Irish National Youth Ballet Company
51	Jean Butler
53	Joyce Richardson
55	Junk Ensemble Dance Theatre
57	Kalichi
59	Katarína Mojžišová
61	Maiden Voyage
63	Mary Nunan
65	Maya Lila
67	Myriad Dance Company
69	New Balance Dance Company
71	Night Star Dance Company
73	Rachel Wynne
75	Rex Levitates Dance Company
77	Ríonach Ní Néill/Ciotóg
79	Selma Daniel Dance Company
81	Shakram Music and Dance Company
83	Tapestry Dance Company
85	This Torsion Dance Theatre Company
87	Ursula Mawson-Raffalt
88	Other Contacts



Foreword

Dance Ireland is delighted to introduce the first in a series of directories dedicated to dance in Ireland.

The *Guide to Dance Companies and Independent Choreographers 1st Edition* focuses on professional choreographers and companies working in Ireland. It contains an introductory essay by dance critic and writer Seona Mac Réamoinn and a short list of useful contacts. We hope it will act as an invaluable point of reference for professional dance in Ireland both nationally and internationally.

We wish to thank all those who have contributed by submitting their material. Further titles covering other aspects of dance practice will be added in the future. For information and deadlines, please visit our website at www.danceireland.ie.

Paul Johnson,
Chief Executive
Dance Ireland

Elisabetta Bisaro
Development Officer
Dance Ireland

Disclaimer:
Profile information was provided by each contributor

Introduction

Dance and Ireland. Several pictures are likely to come to mind when you entertain this duo together; a snapshot of comely maidens dancing at a crossroads blurring with some riotous chorus line céili? But, Ireland is a surprising place. Our maidens are ever comely but our crossroads are currently pointing in new directions. The roads being travelled are not to ports of emigration and local house céilis. The cultural and social landscape is changing even as I write and our definitions of national and cultural image and identity are being interrogated and challenged. These days Ireland and dance are forging a dynamic new partnership as we set sail into a more culturally cosmopolitan world.

Dance is no stranger in our historical and cultural environment as Irish music is and has been a constant. Dance tunes are at the heart of that tradition and even the names of the tunes conjure much movement. A fiddle tune called *Round the House and Mind the Dresser* needs no footnoting and the social integration of dance is deeply embedded in the native culture. The dances even have an international provenance as along with the jigs, reels and hornpipes, there are waltzes, polkas and mazurkas, gathered and traded no doubt by musicians and dance masters on their travels within and without the country. Other dance forms are not so indigenous of course, so the more globally recognised forms of ballet, jazz or modern dance owe their development here to more recent times.

We have long been in the import and export business with people, languages and the arts, but without a past of patronage, tsars or palaces, ballet performance was merely a visiting phenomenon until the brief appearance of the Irish National Ballet (1973 to 1988). Joan Denise Moriarty, choreographer and artistic director was a doyenne of the early years and being conscious of the other Irish cultural traditions, she looked to dance's collaborative instincts to create a work that would fuse both theatre and dance. Her challenge was how to merge two traditions and yet make the work visibly Irish. In other words, how to meld the local dance tradition, which is without a narrative vocabulary, with that of classical ballet. Her *Playboy of the Western World* (1978) took on JM Synge's hymn to the west of Ireland, infused it with even more physical energy, engaged The Chieftains to write the music and it became a successful foretaste of things to come.

Ballet's role in our new century has been in training and touring, educating audiences, stimulating interest, exposing and familiarising us with a classical repertory. One of the drawbacks of being an island without an opera or dance house stage has always been the intermittent visits by touring companies. So in the last decade, three International Dance Festivals have made a substantial contribution to the expansion of our knowledge and exposure to dance styles and forms. The occasion in May 2000, when The Merce Cunningham Dance Company stepped on to the stage of the Abbey Theatre marked a watershed in how we have matured as a nation, acknowledging dance as a legitimate art form.

One of the challenges in a culture where the word has enjoyed dominance over any other medium of expression has been whether to turn your back on it, politely keep your distance or find a way to negotiate a neighbourly, if

not intimate, relationship. The narrative strain, given that we have fostered generations of storytellers might initially have been a more likely path for our dance makers to follow but, intriguingly, they have mostly not taken that road. Instead, their choices have been far ranging. They embrace the process driven and non verbal work of Rex Levitates, the text flecked dance works of CoisCéim and Irish Modern Dance Theatre, and the technology embracing work of Dance Theatre of Ireland. In effect, apart from some reinvigoration of Irish folk drama/dance as produced by Siamsa Tíre in County Kerry, there has been a shift away from fully representational work. The move has been towards innovation and the more experimental techniques and collaborative processes which have mined local and international resources of technology, music and design.

Still, there are distinctive features to the development. Many Irish dance artists tend to complement their movement skills with quite an extensive acting and emotional range which gives a distinctive tenor to the dance performances. Also, quite uniquely, the rhythms and tones of our other language, Irish, has provided a wealth of oral and written sources for two dancers/choreographers, Fearghus O Conchúir and Ríonach Ní Néill. Through background and education, both have a past steeped in the Irish language and culture. Now elements of their work seek to question and reach beyond some of the myths and stereotypes emanating from that tradition.

The strong role of the individual artist in our literary and theatrical culture helped to give the dance artist a place that was not perhaps well funded but at least acknowledged and tolerated as an important contributor to the cultural mix. So, with the burgeoning of a modern dance culture over the past thirty years, contemporary choreographers have been equally visible in the vanguard along with the performers and dancers. This has led to highly original and creative instinct in contemporary dance in Ireland, relative to the brevity of its presence here and the number of choreographer led companies is further evidence of that impulse. There is also, as you will see in the following pages, testament to the support of the individual artist as many choreographers work independently and freelance of a full supporting company. Further fertile ground for individual dance artists has been uncovered as playwrights and theatre directors including Tom Mc Intyre, Conall Morrison and Vincent Woods have sought the skills and imagination of dancers and choreographers to underline the visceral elements of their work.

Ireland's island position, perched between influential continents has offered us a unique perspective on the richness of surrounding comparative cultures from which we could learn. As our economic fortunes soared in recent years, the question posed often was would we look to Boston or Berlin? In dance terms, we have taken the 'both and' approach, absorbing and reworking both the European and the North American styles and conventions, which has allowed for difference to flourish. Abstract, intellectual, expressionist, they have all found their way into the vocabulary of dance here. However, in the way of post colonial nations, we are well used to assimilating the habits of our visitors and there is already evidence that our native culture has made its mark. We have engaged and exchanged with performers and individual artists from many countries, inviting in, and stepping out, while two major companies are currently led by artists from the United States (Dance Theatre of Ireland) and Austria (Daghdha Dance Company).

Traditional Irish dance is also on the move. The revival of the social form of set dancing and more recently of the pure Sean Nós (solo 'old style' performance) has offered a couple of parallel routes for Irish dancing to take following the high profile of dance garnered by *Riverdance*. Whether you see that show as light entertainment or as reinventing the idiom, one point is certain. It has revealed that there is more to this culture than the more recognisable eloquent voices of poetry and song. Just one blast of the liquid energy emanating from the performance of Connemara native Seán Ó Neachtain would make you pause, not only in admiration but also in reflection. Two veterans of Irish traditional dance, Jean Butler and Colin Dunne, have stopped on that road to re-evaluation and are keen to investigate the percussive roots of their dance training and performance. Both were raised in families and communities borne of our emigrant culture, one in New York, the other in England, places where the badges of ethnic identity were conserved and carried over the generations in dance, song and language.

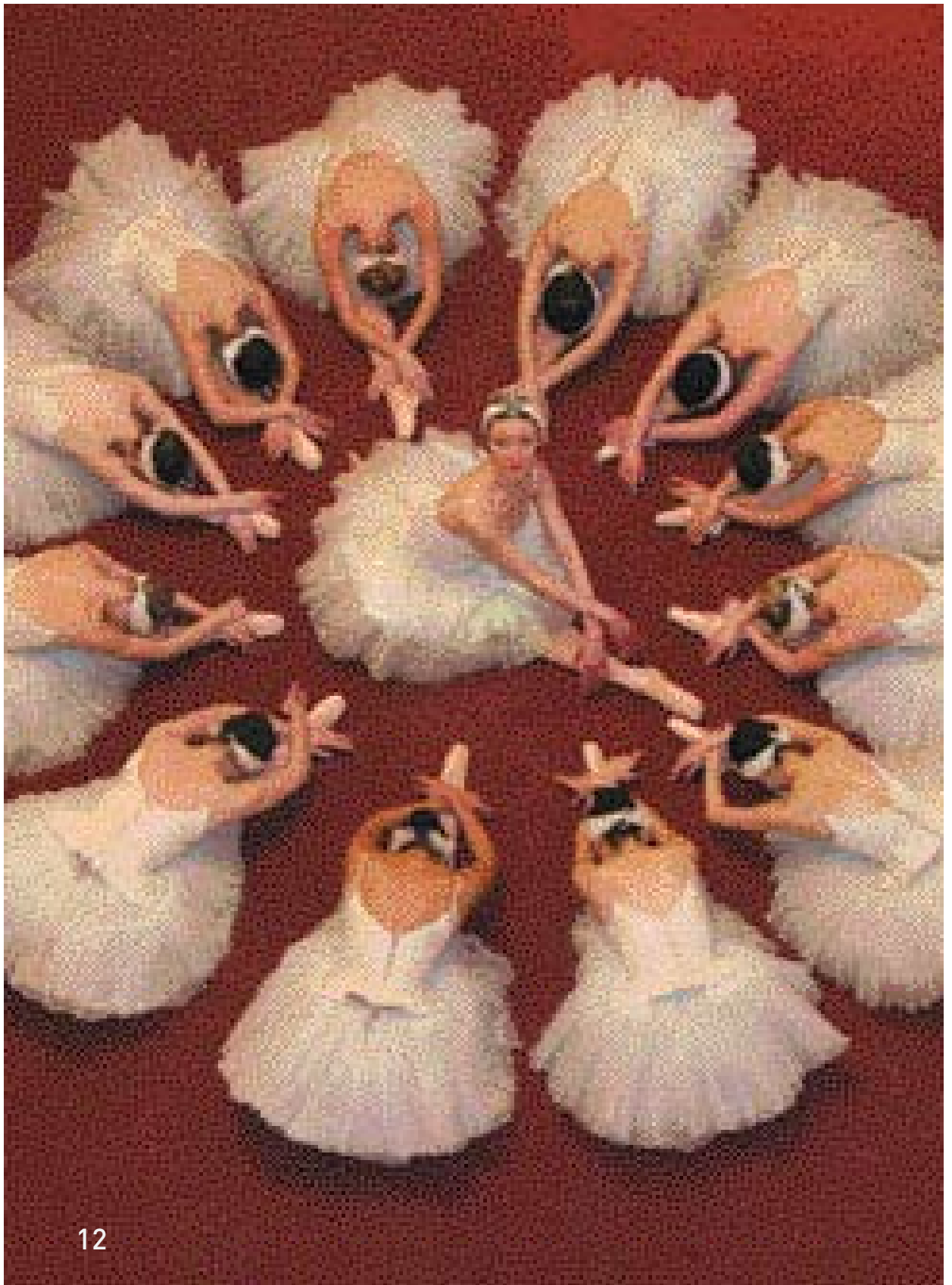
Those once indelible patterns of emigration have almost completely evaporated. We are now the destination of European, Asian and African migrants; economic, political and many who have the luxury of choice. This has happened with incredible speed and sometimes has caught us off balance, but we are eager to embrace the opportunity and challenge such diversity offers. Our dance community has been touched too and while, in the spirit of an island nation has looked out rather than merely within, the new influx of so many people and cultural backgrounds has opened up so many more possibilities. Visiting dancers, who come to perform, stay on and contribute to this exciting new world. There are opportunities emerging to participate in international festivals, take work abroad, perform for new and larger audiences and test oneself in a wider context.

There are sudden moments of illumination which underline the force of change we are experiencing. John Scott's *The White Piece* (2005) a collaboration between his Irish Modern Dance Theatre and clients from the Centre for the Care of Survivors of Torture in Dublin is one such moment. The work celebrates and evokes human frailty and hope, drawing on and performed from true personal events, and watching it one realised this could never have been conceived, let alone produced in an Ireland of ten years ago. Then it would have had little resonance, few imaginative connections.

So, here, in these pages, Irish dance presents itself. It is a survivor of economic privation through lack of funding, sponsorship or patronage, but that is balanced with old and new generations of dancers and choreographers whose extraordinary resilience and talent, collective energy, wit and spirit has ensured not simply survival but a creative future. Dance's international language is currently acquiring a new and distinctive Irish accent. In our post Celtic tiger, post *Riverdance* world, Irish dance is celebrating its coming of age.

Seona Mac Réamoinn is a dance critic and writer.

Choreographers & Dance Companies Profiles



Ballet Ireland

Ballet Ireland was founded in 1998 to re-introduce the performance of ballet in Ireland at an internationally recognised standard of excellence and available to audiences throughout the entire island. Ballet Ireland presents two seasons annually. The company's repertory ranges from world-renowned full-length classical ballets such as *Sleeping Beauty*, *Nutcracker* and *Swan Lake* through to contemporary ballets and works created by commissioned choreographers.

Ballet Ireland was founded with several determined aims, foremost among which were two: to develop a full-time classical ballet company of the highest quality and to develop an outreach programme which would contribute to the education of all young people in Ireland, particularly with regard to dance as a performance art.

Company directors are Günther Falusy and Anne Maher. Günther has worked with most of the great choreographers and dancers of the past and present including Ashton, Balanchine, Butler, Cranko, Hayde, Fonteyn, Killian, McMillan, Massine, Nureyev Tudor and Schaufuss.

Anne Maher has danced the principle roles in all the great classics including *Swan Lake*, *Nutcracker*, *Sleeping Beauty* and *Giselle* all over Western Europe.

The mainstay of our outreach programme is the annual summer school. The educational unit also oversees several special projects involving the collaboration of national schools.

Ballet Ireland hosts an annual Choreographic Showcase. This enables aspiring choreographers to expand their creative vocabulary, by giving them the opportunity to experiment with new work on the professional stage.

During its eight-year tenure on the arts scene in Ireland, Ballet Ireland has stimulated much interest and excitement. Steadily increasing audience statistics in the domestic market re-affirm our belief that our mixed repertoire of traditional and modern performance works, backed by our commitment in developing a progressive educational programme, answers public demand.

Quotes:

[*Swan Lake* premiere 2001] *a landmark for Ballet Ireland and for Irish ballet*
The Irish Times

[*Christmas Carol* premiere 2006] *a triumph pure and simple. So mesmerisingly beautiful that each scene seemed a painting come alive*
Sunday Business Post

Photo caption:

Tchaikovsky Celebration Gala, Act 4 Swan Lake with Agnieszka Chleborowsky as Odette
Photo: Colm Mahady - Fennell Photography

Ballet Ireland

Agher
Summerhill
Co. Meath
Republic of Ireland
T/F +353 (0) 46 955 7585
E balletireland@eircom.net
www.balletireland.com

Artistic Director
Günther Falusy

Managing Director
Anne Maher

Education Officer
Stephen Brennan

Ballet Mistress
Robyn Ross



Catapult Dance/Rebecca Walter

Catapult Dance Company was founded in 2001 by Artistic Director Rebecca Walter. Since then, the company has premiered 11 original works.

Catapult endeavours to continuously develop and refine its own, personal approach to dance theatre. To this end, Catapult has performed extensively throughout Ireland in both established and unconventional venues. Catapult creates work for performance in theatres as well as works made for specific non-theatre locations.

Past presenters have included Project Arts Centre, Belfast Festival at Queens, Cork Midsummer Festival, Westport Arts Festival, Eigse Carlow Arts Festival and Dublin Jazz Festival, among others. Notable site-specific performances include *everybody into the pool* (Jayne Snow Award & Bedrock Commission Award, Dublin Fringe Festival 2004), performed on the rooftop balcony of Project Arts Centre, Dublin and *Wash-O-Rama* (Sexiest Show Dublin Fringe Festival 2001) performed in the All-American Launderette, Dublin.

Catapult has been commissioned by Dublin Fringe Festival, National Youth Dance Company, Institute of Choreography and Dance and Project Arts Centre. Most recently, Catapult was commissioned to create a new version of *Schreibstück*, a score for dance by choreographer Thomas Lehmen. This new version premiered at Tanzquartier Wien (Austria) in March 2006 and had further performances in Project Arts Centre (Dublin) and Dansens Hus (Oslo).

Catapult frequently collaborates with artists working in other mediums. Past collaborators have included: composer Hugh O'Neill (Berlin/Dublin), scenographer Lian Bell (Dublin), beatboxer Eric Biondo (NYC), electronica duo Double Adaptor (Berlin/Dublin) and Hammond organ player Justin Carroll (Paris/Dublin).

Rebecca Walter, the Artistic Director of Catapult, is a freelance dancer and choreographer. She has choreographed all of the company's productions to date. She holds a BFA from SUNY Purchase (USA) and received additional training from the National Institute of the Arts, Taipei (Taiwan). In addition to her work for Catapult, she has performed and choreographed for numerous dance and theatre companies in Ireland.

Quotes:

...twisting and spinning... limbs alight as they made a mockery of enclosed space
The Irish Times

[Rebecca Walter's] award for the Sexiest Show in 2001 is indicative not just of her canny choice of venue but of the streetwise nature of her choreography
The Irish Times

Photo caption:

Rebecca Walter in *Home Disco* Photo: Mark Nixon

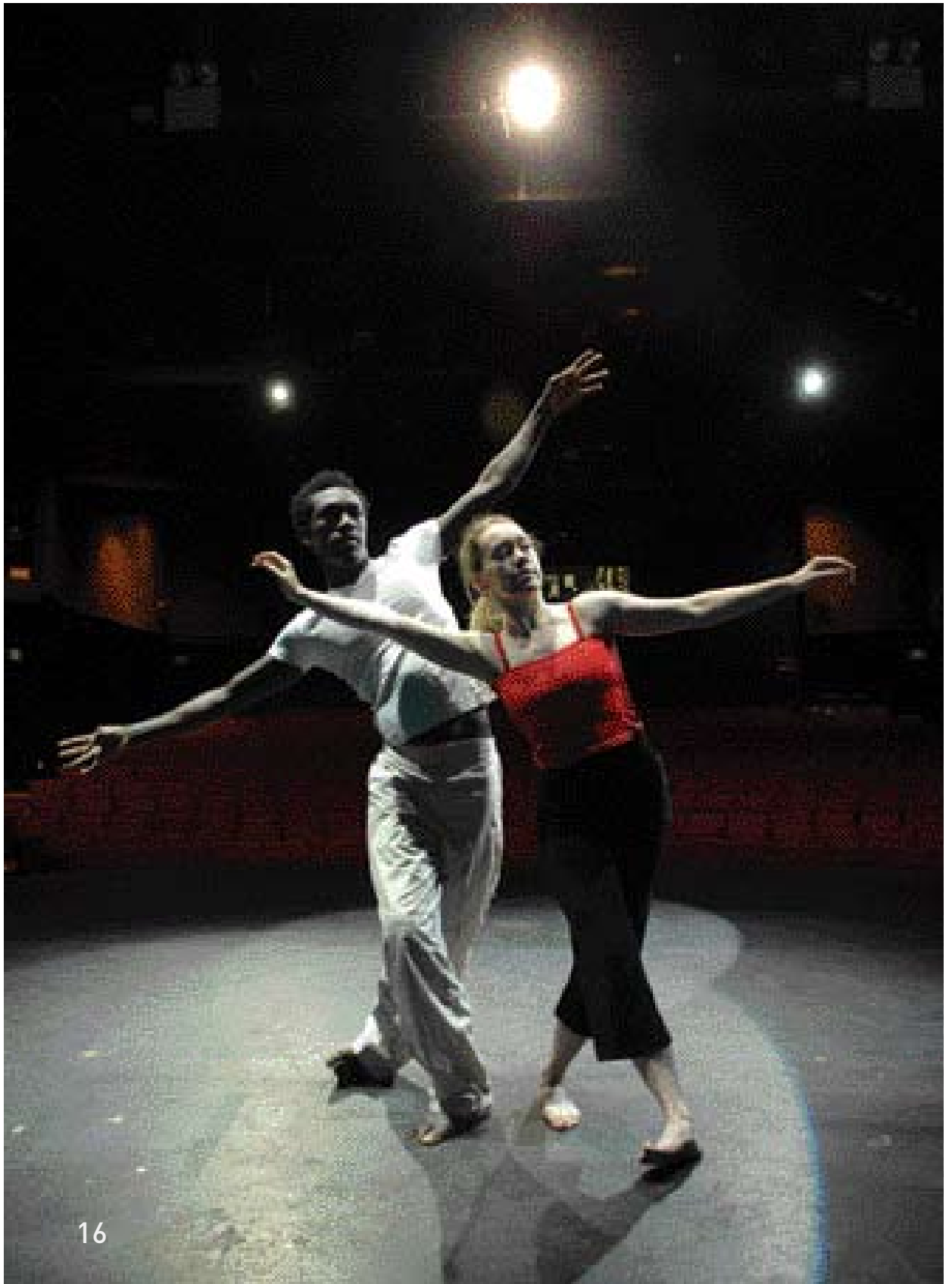
Catapult Dance Company

T +353 (0)86 375 0260

E rebewalt@yahoo.com

Artistic Director

Rebecca Walter



Catherine Young

Catherine Young is currently dancer in residence for Kerry County Council working closely with Siamsa Tíre, the National Folk Theatre of Ireland. She is an honors graduate of the University of Limerick with a Masters in Contemporary Dance Performance. Prior to undertaking her Masters, Catherine spent eight years in the U.S. training and performing in theatre and dance. She has performed in San Francisco with Pure Dance Company, City College Repertory Dance Company and on the American Conservatory Theatre's MA program as well as performing in Ireland and West Africa. Her training includes modern dance (Horton & Graham technique), contemporary, jazz, afro-Haitian, hip-hop and ballet. Catherine has also trained extensively in contemporary West African dance in Mali & Burkina Faso, under the tutelage of Mamadou Kante, Ousseni Sako & Lacina Coulibaly – all highly acclaimed West African performers.

Catherine's choreography has been performed both sides of the Atlantic, in San Francisco and Boston as well as in Ireland. Since moving back to Ireland in 2005, her choreography has been showcased at Daghdha's 2005 Framemakers Symposium (*Traces*), Blas Rince 2005 (*Catharsis*) and Dance Research Forum Ireland's first International Conference, University of Limerick 2006. *Rootless Belonging*, her first full length show and Irish debut, was premiered at the National Folk Theatre (Siamsa Tíre) in March 2006.

Catherine has recently been awarded the first ever Dance Per Cent for Arts Commission to be showcased in March 2007. She is also on staff at IT Tralee teaching dance & choreography.

Catherine Young

T +353 (0) 87 2660012

E cath_young@hotmail.com

Quotes:

She is a choreographer that we will hear about for a long time

Jonathan Kelleher, Artistic Director, Siamsa Tíre – The National Folk Theatre of Ireland

Catherine has an ability to inspire creative, technical and intelligent work in dance

Kate Kennelly, Arts Officer, Kerry County Council

Photo caption:

Catherine Young and Hamed

Photo: Domnick Walsh



Chrysalis Dance

Judith Sibley studied at Elmhurst Ballet School and the Ballet Rambert School. She has worked with Vienna Festival Ballet, Rubato Ballet, New Balance Dance Company, Ballet Ireland, Spirit of the Dance, Phantom of the Opera, Irish National Youth Ballet and Cork City Ballet. Judith is also an International tutor for the Royal Academy of Dance. She is currently chair of the RAD Irish region.

Chrysalis Dance was formed in January 2004 by Artistic Director Judith Sibley. To date, the company has used contemporary Irish music as inspiration for movement. The company blends fluid classical ballet and intricate contemporary dance to create a vibrant and exhilarating dance form.

The debut production by Chrysalis Dance, a work entitled *Strings*, took place in April 2004. *Strings* was inspired by the lyrics and music of Meteor Award winning singer/songwriter Paddy Casey. It was performed in the Black Box (Galway), the Dean Crowe Theatre (Athlone) and the Draiocht (Blanchardstown). A further developed production of *Strings* was given at the 2005 Galway Arts Festival. Paddy Casey performed live alongside the dancers for the festival. The production subsequently went on a small national tour.

Wishes and Waves the company's second piece was researched and developed by the Artistic Director with the assistance of an Arts Council choreographers bursary.

Wishes was danced to music from the albums of Irish rock band BellX1 and *Waves* was a collaboration between choreographer Judith Sibley and Irish singer/songwriter Declan O'Rourke. The production premiered at the Black Box, Galway on 1st April 2006 followed by a tour to 14 venues around Ireland.

Chrysalis Dance

28 Carraig Mor
Lackagh
Co. Galway
Republic of Ireland
T + 353 (0) 87 7970339

Artistic Director
Judith Sibley

Quotes:

Strings opens with a burst and exuberance rarely seen in Irish dance...dancers swirl and leap across the stage
Irish Emigrant Online

One truly has to admire Sibley and her company of dancers for their ambition, their commitment, their creative energy and their drive in creating a successful full length evening work
Dance Europe

Photo caption:

Wishes and Waves (2006) Photo: Thomas Rohan



CoisCéim Dance Theatre

As co-founder and Artistic Director of CoisCéim, David has choreographed numerous dance performances. In 2001, he co-wrote and choreographed the award winning film *Hit and Run* for which he was nominated for the American Choreography Award, LA.

As a freelance choreographer, David has worked in dance, opera, theatre and film with many companies in Ireland and overseas including Druid, the Abbey, Opera Ireland, The National Theatre (London), the Guthrie Theatre (Minneapolis), and Cameron Mackintosh (UK & USA).

CoisCéim has created over 20 works for live performance ranging in scale from duets to larger ensembles. In the main, the shows have been conceived for presentation within theatre spaces, though the company has created site specific work, for example *Swept* was conceived for and presented in a bar/foyer area and *Chamber Made* in a hotel bedroom.

In 2001, CoisCéim co-produced with Rough Magic Films, *Hit and Run* which premiered at the first International Dance Festival in May 2002 and was shown on Network 2 Television in December 2002. It was subsequently screened at over 16 national and international film festivals during which time it has won five major awards including the Paula Citron Award for choreography and a Creative Excellence award at the Houston Indie Festival in 2002.

CoisCéim has participated in a range of diverse projects such as: the Special Olympics in 2003; Opera Ireland's production of *Orfeo Ed Euridice* in 2004 which went on to win the Irish Times/ESB Award for Best Opera; the opening of the new Sean O'Casey bridge across the River Liffey in Dublin in 2005 and at the Opening Ceremony of the Ryder Cup in 2006.

The company has developed an international reputation through presentations at prestigious festivals such as the 10 Days on the Island Festival in Tasmania (2000); the Jacob's Pillow Festival in America (2001); as part of the Ireland China Festival of Arts & Culture in Beijing and Shanghai (2004) and at the Edinburgh Fringe Festivals (2005 & 2006).

CoisCéim has attracted excellent media attention gaining widespread critical acclaim from dance practitioners, journalists and audiences alike. In both years at the Edinburgh Fringe, CoisCéim was awarded a much coveted Scotsman Fringe First Award for both *Chamber Made* and *Knots*.

Quotes:

CoisCéim are producing some of the most thought-provoking physical theatre around Scotland on Sundays

Playful and sensual...sheer precision and emotional eloquence is outstanding...thrilling athletic zest...wonderfully witty and wistful
Sunday Business Post

Photo caption:

Thomas Maucher in *Out of Harm's Way* (2006)

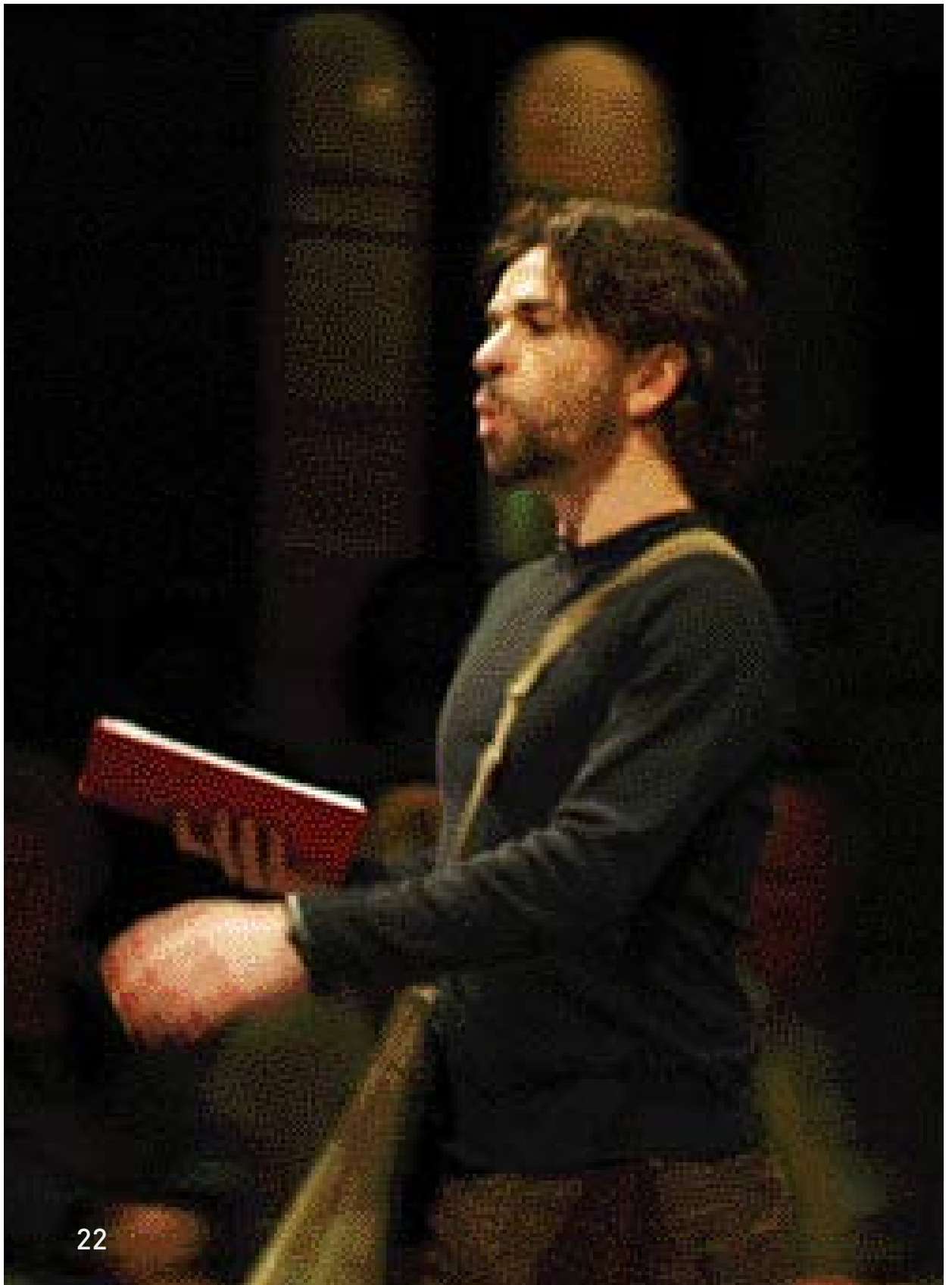
Photo: Maurice Korbel

CoisCéim Dance Theatre

14 Sackville Place
Dublin 1
Republic of Ireland
T +353 1 8780558
F +353 1 8780813
E info@coisceim.com
www.coisceim.com

Artistic Director
David Bolger

General Manager
Jenny Traynor



Colin Dunne

Colin Dunne was born in Birmingham, England of Irish parents and began classes in Traditional Irish step dance at the age of three. He is currently based at the University of Limerick where he is a guest tutor, and is working internationally as an independent performer, choreographer and teacher.

Colin Dunne made his professional dance debut touring with The Chieftains and De Danann in the early 1990's before going on to become principal male dancer with *Riverdance – The Show* from 1995 to 1998, and then choreographing, producing and appearing in *Dancing on Dangerous Ground* (1999 – 2000 Theatre Royal Drury Lane). In 2001-2002 he took the MA in Contemporary Dance Performance at the University of Limerick.

Post 2002 he has focused on the making of solo works. Work includes *Piano One*, *The Arrival of The Queen of Sheba in Galway*, *Bar480*, *Oh So Virtuoso*, and *Rasbers and Sausages*. He has presented work at Vail International Dance Festival, The South Bank in London, Jubilee Centre Edmonton Canada, and Daghda Space, Limerick. In 2003 he collaborated with New York based artist Yoshiko Chuma in the Daghda production of *The Yellow Room*. In 2005 he performed and choreographed for *The Bull* (Fabulous Beast Dance Theatre, Dublin Theatre Festival BITE'07 Barbican). In 2005 he worked as a soloist with the Irish Chamber Orchestra (*Carna*, composer Bill Whelan). Theatre choreography includes *The Shaughbraun* (Abbey Theatre 2004). Since 2003 he has toured his Colin Dunne *Masterclass* series in the USA, Europe, China and Russia.

He continues to research the making of work which has its basis in traditional dance, but within the context of contemporary theatre practice. He was the recipient of an Arts Council Bursary Award in 2004 and 2005, and a Commission Award (Glor, Ennis) in 2005/06.

Quotes:

Like prodigious ballet dissident Mikhail Baryshnikov, whose mastery of his craft brought with it a productive aesthetic restlessness, Dunne has been on an aesthetic journey since he choreographed (Trading Taps) for Riverdance in 1995

Dance Magazine

Dunne's Celtic Bitch choreography is as astounding as it is uproarious

The Irish Times

Photo caption:

Colin Dunne in *Rasbers and Sausages*

Photo: Maurice Gunning

Colin Dunne

T/F +353 (0) 46 955 7585

E mailroom@colindunne.com

www.colindunne.com



Cork City Ballet

Alan Foley, Artistic Director and Principal Dancer of Cork City Ballet, began his training with the renowned Joan Denise Moriarty School of Dance and the Cork Ballet Company. Further training included the Harrison College of Dance and Drama in London, the Vaganova (Kirov) Ballet Summer School in Russia in 1989, the Broadway Dance Centre in New York, and classes with many distinguished teachers and dancers in Pineapple Dance Studios in London. Cork City Ballet embraces a policy of engaging dancers from international companies as well as Ireland's finest classical and contemporary dancers, to perform to audiences all over Ireland. CCB promotes and encourages the ethos that ballet no longer needs to be the preserve of the privileged. This is achieved by its diversity of programming, which includes not just the well-loved classics, but also modern and contemporary choreography including works specially created for the company by Irish Choreographer Jane Kellaghan among others. This blend of classical and contemporary dance in the one programme is in keeping with the company's intention of making dance as accessible as possible to the general public, and is a major factor in the company being able to attract a new and younger audience to ballet than ever before. Cork City Ballet aspires to promoting dance as a vibrant and enjoyable art form, and the Company's Artistic Director Alan Foley also directs the VEC Diploma in Dance course at Colaiste Stiofain Naofa, which is based at Firkin Crane, Cork. This interaction places him in the valuable position of being able to provide enviable educational opportunities to the students in stagecraft and dance evaluation through the work of CCB. Eminent Irish dancer Patricia Crosbie is now reinvesting her expertise in Irish Ballet through her direct involvement with CCB. Our links with the Irish National Youth Ballet offer professional exposure to fledgling dancers. Artistic staff of Cork City Ballet regularly visit theatres in London, Stockholm, St. Petersburg and New York to engage in discussion with policy makers and to strengthen our established international network of contacts. Cork City Ballet's aims and objectives are to present quality ballet to the highest possible standards, offer a wide range of repertory that includes new and lesser-known works as well as the established classics, promote and provide performance opportunities for Irish dancers, choreographers, teachers and practitioners, extend the public's understanding and enjoyment of dance and build on our existing international relationships, thus creating valuable exchange opportunities and absorbing international culture of dance into Irish ballet.

Quotes:

Cork City Ballet is gradually and successfully re-establishing classical ballet as an important contribution to the cultural life of the city

Dancing Times Magazine

Modern themes and references and music are all used with total confidence.... and further distinguished by excellent costuming, confirms Alan Foley as a significant force in dance in Ireland today

The Irish Times

Photo caption:

Cork City Ballet

Photo: Kieran Tobin

Cork City Ballet

56 Clevedon
Kilmoney
Carrigaline
Co. Cork
Republic of Ireland
T +353 (0)21 4375155
E corkcityballet@yahoo.com
www.corkcityballet.com

Artistic Director
Alan Foley

Administrator
Janet Dillon



Corp Feasa Dance

Brought up in An Rinn, Fearghus Ó Conchúir completed degrees in English and European Literature at Magdalen College Oxford, before training at London Contemporary Dance School. He has danced for Adventures in Motion Pictures, Catapult Dance Company, Claire Russ Ensemble, Arc Dance Company. He is the first Ireland Fellow on the Clore Leadership Programme.

In 2001 Fearghus started producing his work under the name Corp Feasa Dance, a name which means 'a body of knowledge'. Corp Feasa's purpose is to create high-quality dance that moves bodies and minds. The work has developed by building relationships with dance artists, with artists from other disciplines, with venues, with stakeholders and ultimately with audiences, to create a network which it influences and by which it can be influenced. This work has included *Vespers* (2001) *Tzarmann* (2003), *Sulán* (2003), *An dá thrá* (2004) and *Cosán Dearg* (2005)

Fearghus was Artist in Residence in the Muskerry Gaeltacht in 2003/2004 and continues to develop his work in association with communities across Ireland, returning to Muskerry for *Idir* (2006) and to An Rinn for *Duan Déiseach* (2006). He created an inaugural Dance on the Box commission, *Match*, with director Dearbhla Walsh and the film has been screened internationally. He has also worked with Live Art photographer Manuel Vason to produce a photographic exhibition and is currently collaborating with architect, Dan Dubowitz, on projects relating bodies to buildings in change. Other collaborators include composers Iarla Ó Lionáird, Julie Feeney and Mícheál Ó Súilleabháin, director Jason Byrne, visual artists Bob Rasmussen and Bernadette Cotter, documentary maker Chris Hurley, poet Aine Uí Fhoghlú, dance artists Bernadette Iglich, Ríonach Ní Néill, Rebecca Walter, Fred Persson, Matthew Morris and Nanette Kincaid.

Corp Feasa is committed to locating a place for artistic excellence within public discourse and to making challenging dance-art available to the widest possible audience.

Quotes:

Outstanding dancer

The Irish Times

Ó Conchúir has an intellectual restlessness that pulls him in different directions, but his sure-footedness, now supplemented by the Clore Fellowship experience, will ensure his ideas continue to be communicated limpidly

Ballet Tanz Yearbook 2006

Photo caption:

Bernadette Iglich and Fearghus Ó Conchúir, in collaboration with Manuel Vason, www.artcollaboration.co.uk

Corp Feasa Dance

4 Tennyson Rd

Walthamstow

London

UK

E17 8PR

E corp.feasa@ntlworld.com

Artistic Director

Fearghus Ó Conchúir



Croi Glan Integrated Dance Company

Croi Glan Integrated Dance Company Artistic Director Tara Brandel trained at the Laban Centre, London, and with Contact Improvisation pioneer Steve Paxton. She has been choreographing and performing since 1991, in Cork, Dublin, London, Berlin and San Francisco. She trained in Integrated Dance with DanceAbility (USA) and Axis Integrated Dance Company (San Francisco).

Croi Glan Integrated Dance Company is a new professional contemporary dance company based in Cork, which performs works in a dance theatre style using both disabled and able bodied dancers. Croi Glan aims to promote the cutting edge artistic value of Integrated Dance by commissioning renowned choreographers to make high caliber work on the company which can tour nationally and internationally.

Croi Glan also provides an educational program which promotes Integrated Dance to people with disabilities and able bodied dancers through introductory workshops; ongoing classes; and a Vocational Training in Integrated Dance.

Croi Glan Integrated Dance Company

Firkin Crane
Shandon
Cork
Republic of Ireland

Artistic Director
Tara Brandel
E tazbraz@onebox.com

Administrator
integrateddance@yahoo.ie

Quotes:

Ireland's most experimental contemporary dancer, Tara Brandel is new and innovative ...energy and promise...sleek and sophisticated...a screaming success
GCN Ireland

Brandel's work has a startling raw energy....ambitious and oblique
Dance Theatre Journal

Photo caption:

- 1 Tara Brandel and Rhona Coughlan Photo: John Maloney
- 2 Croi Glan Integrated Dance Company Photo: John Maloney



CruX Dance Theatre

CruX Dance Theatre has established itself as a leader in professional contemporary dance in Cork, committed to motivating artistic intelligence by raising aspirations and professional opportunities for dance. CruX was founded in 2000 by Artistic Director Jane Kellaghan, as a platform to focus on building a coherent artistic agenda and to provide greater access to the art of dance, nationally. The company is building an infrastructure by identifying an ideology, both culturally and politically, for dance practice and continuously strengthening/defining CruX's ethos. In retaining an exciting artistic profile CruX has succeeded in developing curiosity of its increasing audience, by providing an accessible framework stimulating inclusiveness and awareness of the possibilities of the medium.

In our commitment to venture into unexplored territory, and articulate new possibilities and directions for dance at a professional level, CruX has successfully devised novel dance theatre since its inception. The company's repertoire has integrated considered elements of multi-media, particularly video, photography and film and proved integral to contextualising and transmitting the concepts.

The company's unique creative endeavours, successes and visibility is becoming an intrinsic part of the fabric of artistic aspirations in Ireland.

Artistic Director Jane Kellaghan graduated from the Northern School of Contemporary Dance in Leeds, with a B.A. in Performing Arts (dance) in 1995. In 2000 she was awarded a Masters Degree with first class honors in Dance from the University of Limerick.

Jane has performed with Daghda Dance Co, Wayne McGregor (Random) @ Suffolk Dance Conference, Mna Rua, Half/Angel Visual Theatre, Rebus, Isabelle Meerstein Film Co, Cork City Ballet & CruX Dance Theatre. Since 1995 Jane has created repertoire work for Cork City Ballet (7 in total) & CruX Dance Theatre (16 in total).

Since 1995 Jane has taught Contemporary Technique & Choreography Craft on the (VEC) Diploma in Dance by Coláiste Stíofáin Naofa based at The Firkin Crane. She is also director of CruX Youth Dance Co.

Quotes:

Infallible Muse II, directed and choreographed by Jane Kellaghan, fuses contemporary dance with music and film in a fresh and invigoration manner... throughout the production, there were scenes of incredible beauty

The Irish Examiner

Dancers undulated behind a frieze of cling film capturing light like a moonlit lake ... this was aesthetically satisfying and skilled dancing

The Irish Times

Photo caption:

Ursula Chapman & Inma Moya in *Infallible Muse II*

Photo: Jacqueline Galvin

CruX Dance Theatre
The Firkin Crane
Shandon
Cork City
Republic of Ireland
T + 353 86 8147837
E jane@cruxdance.com
& cruxdance@gmail.com
www.cruxdance.com

Artistic Director
Jane Kellaghan



Daghdha Dance Company

Michael Klien has been Artistic Director of Daghdha Dance Company since 2003. Prior to his appointment with Daghdha, Klien worked as a choreographer, curator and producer of numerous touring productions, installations and events. He was guest-choreographer for Ballett Frankfurt and the Volksoper Vienna and director of the London based Barriedale Operahouse.

Based in a beautiful new home in Limerick's city centre, Daghdha Dance Company, a leading Irish professional contemporary dance company, is a group of active, highly skilled artists dedicated to a rigorous discourse in dance, choreography, arts and culture. Pioneers of contemporary dance, choreography and education in Ireland, Daghdha Dance Company challenges existing practice with bold thinking and courageous actions.

Under Michael Klien's direction, Daghdha Dance Company has developed a new model of a cultural institution linking artistic production and enquiry to social relevance. Daghdha is a catalyst as well as a laboratory for change. In 2006 Daghdha launched a comprehensive cultural programme, presenting a number of platforms and activities, including the renowned Mamuska Nights, the Gravity and Grace Festival, the Framemakers Symposium, the Membership Programme, Choreograph.net and numerous collaborations and partnerships.

In 2004 the Daghdha Mentoring Programme in Choreography and Dance (DMP), a one year full-time local training initiative designed for emerging dancers and artists, was established. For the DMP 2006/07 Daghdha Dance Company has partnered with FÁS employment services to create 14 financially supported DMP trainee positions. In addition to assisting and devising company activities, DMP trainees are supported to create and present their own artistic work and encouraged to develop as artists, entrepreneurs or to pursue further scholarly study.

Michael Klien has developed an extensive repertoire for Daghdha Dance Company, which includes highly acclaimed productions such as *Once Beneath the Skin* and *Einem...*, and the experimental piece *Choreography for Blackboards*.

Daghdha Dance Company

1 John's Square
Limerick
Republic of Ireland
T +353 (0)61 467874
F +353 (0) 61 311144
E mail@daghdha.ie
www.daghdha.ie

Artistic Director
Michael Klien

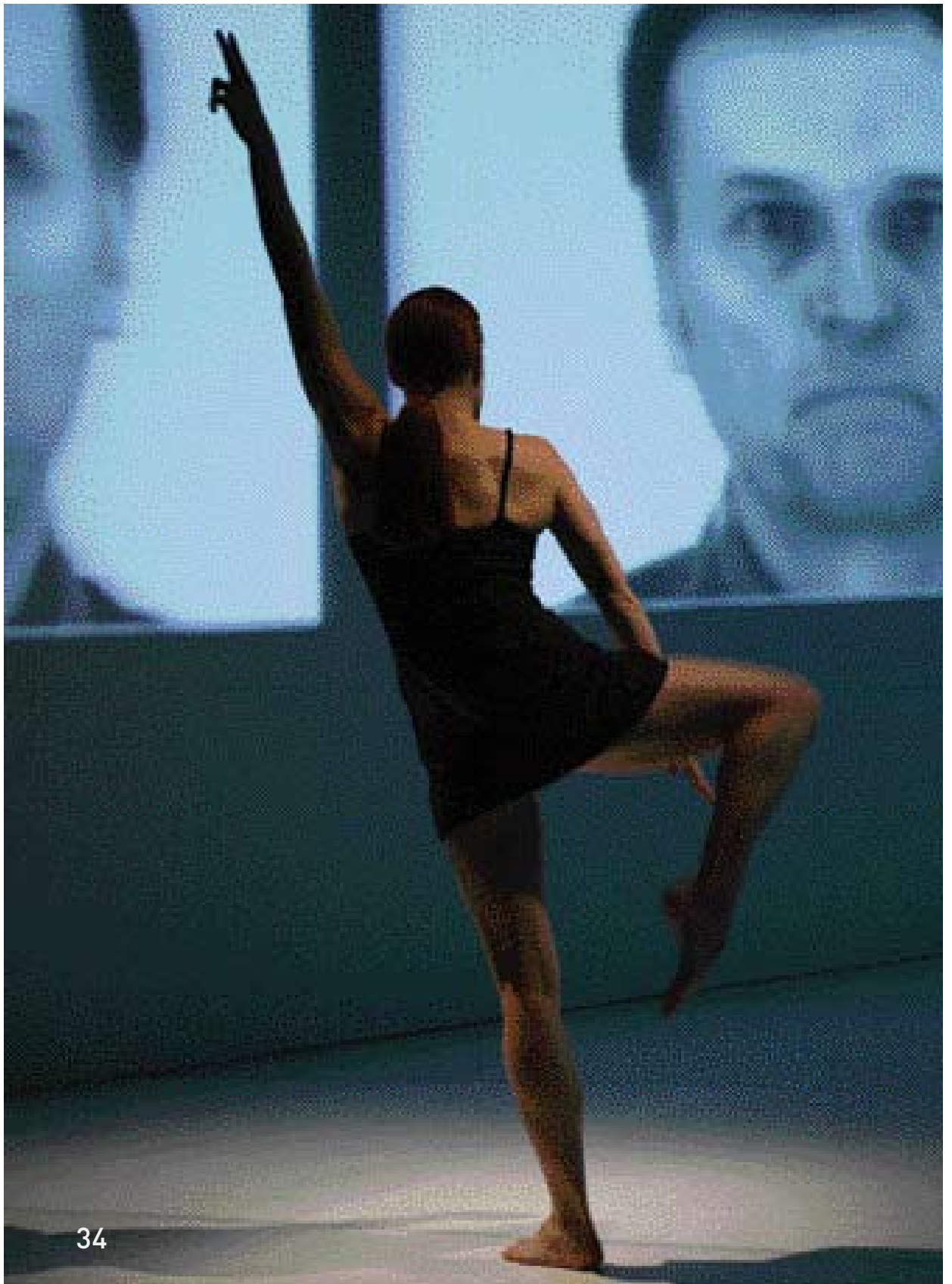
Quotes:

Michael Klien manages to achieve something rare and beautiful
Irish Independent

[on *Sediments of an Ordinary Mind*] *This piece is like watching a Jackson Pollock painting unfold*
Dance Europe

Photo caption:

Nicole Peisl in *Limerick Trilogy*
Photo: Conor Buckley



Dance Theatre of Ireland

Artistic Directors Robert Connor & Loretta Yurick have been at the forefront of Contemporary Dance in Ireland throughout their careers as performers, choreographers, teachers and producers. Their earliest dance training was in Abstract Expressionism in the USA with Nancy Hauser & Hanya Holm. They hold degrees in Psychology and Urban Studies, respectively, and together they have created over 30 original pieces for Theatres & Festivals. While their work has increasingly incorporated digital technologies, creating cinematic and immersed stage environments, it has continually embraced the search for vocabularies and collaborations which enlighten the process of being human. Their work permeates the senses with an intelligent thoughtfulness that playfully and seductively tells us more about ourselves.

Dynamic and multi-faceted, Dance Theatre of Ireland's visually arresting work emerges from a world where the senses, the intellect and the heart co-exist; where accumulated life experiences and the inexplicable visions of the imagination are equal parts. Their poetic vision is delivered in finely etched, highly-charged, multi-disciplinary work combining rigorous choreography with original music/sound and digital imagery. Explosions of primordial energy are juxtaposed with complex passages of rich and detailed choreography, where the motional energy of human relationships is poignantly observed. Collaborating with some of Ireland's finest composers, designers and contemporary artists, their repertoire features the work of founding Artistic Directors Robert Connor & Loretta Yurick, and seminal European choreographers, including Charles Cre-ANGE (FR) Philippe Saire (CH), Charles Linchan (UK) and Rui Horta (PT). With a cast of stunning international dancers, the Company tours throughout Ireland and to some of the finest International Festivals in Europe, including France, Italy, Britain, Sweden and Germany.

The President of Ireland Mary McAleese officially opened the Company's purpose-built studio in 2001, where the Company rehearses as well as offers a programme of professional and recreational courses to some 3000 people yearly. DTI also conduct the country's largest Dance Outreach Programme in a programme of workshops given nationwide in conjunction with Schools, Community Groups and VEC and Dept of Education organisations.

Quotes:

Connor & Yurick have transformed the landscape of Irish contemporary dance... Their work is a constant reflection on our human states of frailty and strength... arguably the most respected troupe in the Country
The Sunday Times (London)

Part modern dance, part theatre, part performance art, part installation... an experience not to be missed... the movements are simply mesmerising, breathtaking... a powerful evening's entertainment... leave(s) you speechless but the images will remain with you long after the lights go down. Unmissable.
RTE Arts, Culture & Entertainment

Photo caption:

Gillian Beauchamp in *As A Matter of Fact*
Photo: Kieran Harnett

Dance Theatre of Ireland
Bloomfields Centre, Lower
Georges Street
Dun Laoghaire,
Co. Dublin
Republic of Ireland
T +353 1 280 3455
F +353 1 280 3466
E danceire@iol.ie
www.dancetheatreireland.com

In USA
Pentacle
Contact/ Maryá Wethers
maryaw@pentacle.org
246 West 38 Street, 8th Fl,
NYC 10018
T 001 212 278 8111 ext. 308
www.pentacle.org

Artistic Directors
Robert Connor
Loretta Yurick



Dublin Youth Dance Company

DYDC is a professionally directed dance group for young people who seek involvement in choreography, rehearsals and performances. It provides a platform for youth dance in Dun Laoghaire-Rathdown County and is supported by the Arts Council, Dun Laoghaire Rathdown County Council and Dance Theatre of Ireland.

DYDC aims to create and perform new work and to provide young dancers & choreographers with opportunities to develop their talent. The company aims to give young dancers professionally directed experiences to enhance their technical training, tap their creative and interpretative skills in choreography, and give opportunities for performing.

Artistic Director Mariam Ribon and DYDC host annually The Irish Youth Dance Festival at the Pavilion Theatre in Dun Laoghaire. Youth dance companies and youth dance groups from all corners of Ireland and abroad had taken part in this event. DYDC is constantly involved in performances nationally and internationally. Events to date include International Merseyside Summer Festival 2000 in UK, Irish Youth Dance Festival, Dun Laoghaire's World Culture Festival, St. Patrick's Day Festival, Roscommon Dance Festival, DYDC Open Day 2005, Dance Masters 2006.

Mariam Ribon, originally from Spain, moved to Dublin in 1995. As a professional dancer she has worked in Ireland with New Balance Dance Company, John Scott's Irish Modern Dance Theatre, MaNDaNCE, Daghda Dance Company, Opera Ireland and CoisCéim Dance Theatre. She was a member of the faculty of The College of Dance as the Contemporary Dance teacher from 1997 to 2003. In 2002 Mariam graduated with First Class Honors in her Master in Contemporary Dance Performance from University Limerick. She completed a Pilates Instructor Diploma in 2003.

In 2003 Mariam became the Artistic Director of the Dublin Youth Dance Company and the Irish Youth Dance Festival. At present she teaches Contemporary Dance at Sallynoggin VEC and Inchicore VEC and runs her own Contemporary Dance Courses for adults.

Dublin Youth Dance Company

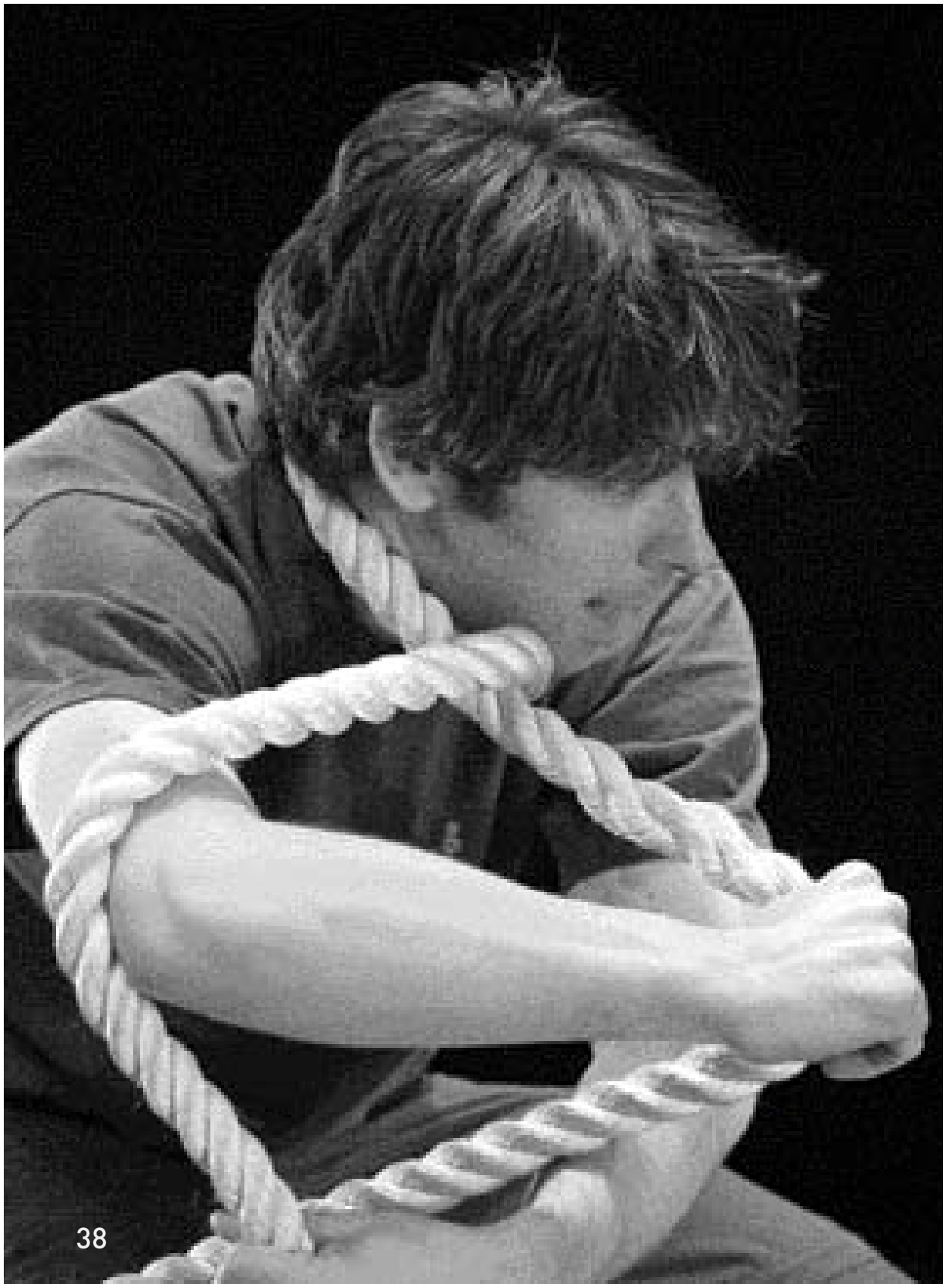
Artistic Director
Mariam Ribon
T +353 (0) 86 8639702
E mariammola@yahoo.ie

Manager
Catherine Farmer
Arts Office, Dun Laoghaire-
Rathdown County Council
Marina Road
Co. Dublin
Republic of Ireland
T +353 (0)1 271 95 27
E arts@dlrcoco.ie

Photo caption:

DYDC in *Ghost of Freedom* by Mariam Ribon

Photo: Derek Spears



Dylan Quinn

Dylan has over 12 years' experience as a performer, educator, choreographer and director. His professional choreographic portfolio includes solo, duet and group work. He has extensive experience in delivering work with professional and non professional performers. He has a strong interest in developing work that explores and comments on society, whilst being eclectic in style.

He has toured performances to various venues including schools, theatres, dance conferences and festivals. Dylan has undertaken a wide range of projects including dance films working with Birmingham Dancexchange and Birmingham Royal Ballet and independently with the prison service; he has delivered numerous dance education projects, including a large scale initiative addressing peace and conflict with young people in Northern Ghana.

Dylan has received a number of commissions from the Arts Council of Northern Ireland, Wexford County Council, Dancexchange Birmingham & Birmingham Royal Ballet and has been artist in residence in a number of venues/organisations. In 2004, Dylan was a recipient of the Bonnie Bird New Choreography Award.

Dylan is originally from Northern Ireland and returned in 2002 to support the development of its emerging dance infrastructure. His new company 'art4change', created and developed in order to facilitate projects through out his native Fermanagh and across Ireland, has been successful in achieving funding from the Clore Duffield Foundation, Creative Youth Partnerships and the Arts Council of Northern Ireland. Through art4change he has developed a unique dance education performance project working with professional dancers and young people from across all sections of the community in Northern Ireland.

Dylan has developed a unique understanding of the role of dance in our modern society through his research in Peace and Development Studies.

Dylan Quinn
Dylan Quinn
6 Drumclay Court
Enniskillen
Co Fermanagh
BT74 6NS
Northern Ireland
M +44 (0) 7886915672
E. dylan@phonecoop.coop

Quotes:

Dylan Quinn [is] an exciting choreographer with a physically dynamic style and mountains of experience working with disadvantaged young people
Dancexchange

Dylan Quinn, winner of the Bonnie Bird New Choreography Award, will be presenting his innovative and arresting new piece of dance
Dudley Press

Photo caption:

Dylan Quinn
Photo: Joe Fox



Echo Echo Dance Theatre Company

Echo Echo Dance Theatre Company was set up by Co-Artistic Directors Ursula Laeubli and Steve Batts in Amsterdam in 1991. After six years of project work all over Europe the company relocated to Derry, Northern Ireland in 1997.

Since then the company has established itself as a leading influence in the development of dance and dance theatre in Ireland with a flourishing reputation internationally.

Echo Echo's movement style ranges from quirky and playful to gentle and poetic, sourcing its movement material from a very wide range of contemporary dance forms and movement practices.

Echo Echo has a strong commitment to developing dance as an accessible art form maintaining a busy teaching and outreach programme and works closely with Irelands only dance degree course at University of Ulster.

The company regularly produces original new performance work and tours throughout Ireland and across Europe most recently with its acclaimed 2005 production *Resonance*, directed by Wolfgang Hoffmann.

The company regularly performs and teaches at international festivals, European education institutions and Contact Improvisation events worldwide.

Echo Echo Dance Theatre Company

Waterside Theatre
Glendermott Road
Derry BT47 6BG
Northern Ireland
T +44 (0)28 71342266
E info@echoechodance.com
www.echoechodance.com

Artistic Directors
Steve Batts
Ursula Laeubli

Quotes:

Amazing sound design

The Irish Times

Mesmerising journey into dance

Daily Ireland

Photo caption:

Steve Batts and Ursula Laeubli in *Resonance* by Wolfgang Hoffmann

Photo: Anika Kaiser



Fabulous Beast Dance Theatre

Born in Dublin, Michael Keegan-Dolan founded Fabulous Beast Dance Theatre in 1997 and has written, directed and choreographed six works for the company to date. Recent and future opera work includes *Faust* at the Royal Opera, Covent Garden and *The Rake's Progress* with Robert Lepage (La Monnaie / Opera de Lyon).

Productions to date include:

Sunday Lunch (1997)

Fragile (commissioned by Dublin Fringe Festival (DFF) 1999, revived 2001, Uzes, France) (Awards: Best Production 1999, Irish Times)

The Flowerbed (commissioned by Project 2000, revived 2006 for Barbican bite06 (London) and DFF; Awards: Best Production 2000, Irish Times; nominated for Best Choreography, Critics' Circle, London 2006)

The Christmas Show (Project, 2001)

Giselle (commissioned by Dublin International Theatre Festival (DTF) 2003; revived 2004 New Haven Festival of Arts and Ideas (USA), 2005 Barbican bite05 (London); Judges' Special Award, Irish Times/ESB Theatre Awards 2004; nominations: Best Dance Production, Olivier Awards 2005.

The Bull (co-commissioned by DTF 2005 and Barbican bite07; UK premiere 21 Feb 2007)

The company recently began research and development for the final part of *The Midlands Trilogy* (for Dublin premiere, autumn 2007). Fabulous Beast's partnership with the Barbican continues with future dates confirmed for 2008 and 2009.

Fabulous Beast Dance Theatre

T +353 (0)86 085 0030

E thefabulousbeast@aol.com

www.fabulousbeast.net

Artistic Director

Michael Keegan-Dolan

Quotes:

[*The Bull*, 2005] *sensationally unsettling, deliriously funny and awesomely savage, the first great piece of theatre about the new hyped-up 21st century Ireland*
Irish Times

[*Giselle*, London 2005] *marks out Keegan-Dolan as a bit of a genius...we call them choreographers because no other word describes their magic*
The Observer

Photo caption:

Daphne Strothmann and Milos Galko in *Giselle*

Photo: T. Charles Erickson



Flock Dance Company

Having trained professionally as a musician, actress and dancer (with Martha Graham), Carol Langstaff has created many large scale productions combining these art forms. As co-founder of Revels Inc., she created and directed over 200 performances in 10 major U.S. cities. Since 1999, as director of Flock Dance in Vermont and Ireland, she has created, produced and directed 6 large scale works based on themes of social concern.

The work of Flock Dance Company is the culmination of Carol Langstaff's more than thirty years of artistic experiment and experience. Combining choreographed dance, ritual, and improvisation with an urgent concern for social and environmental problems, Flock offers large scale spectacles adapted for performance in interior and outdoor locales.

Flock Company members are a mixture of professional and semi-professional dancers, as well as community members of all ages and levels of ability. Carol Langstaff's choreography draws upon Martha Graham's modernist spirals and contractions, traditional folk dances, the movements of physical work, nonverbal body language and flow forms derived from nature. Flock's goal is to transport an audience with stunning music and evocative, accessible dance, and to nudge spectators and participants toward a new recognition of our place as human beings in the natural order of life on earth. Each work embraces a story line with humor, visual beauty, and graceful, ecstatic ensemble dances. We aim to inspire through feeling and thought.

Flock companies exist simultaneously in the U.S. and in Ireland, working out-of-doors in Vermont in the spring and summer and indoors in Galway in the autumn and winter.

Flock Dance Company
Killeenaran, Kilcolgan
Co. Galway
Republic of Ireland
T +353 (0) 91 796902
E carolang@aol.com
www.flockdance.org

Artistic Director
Carol Langstaff

Quotes:

Langstaff's Troupe gives birth to a festival of sensuality, movement, music and colour: the essential ingredients of a good dance piece. The choreography is careful, beautifully musical and draws on a refreshingly diverse dictionary of dance traditions

The Galway Independent

JOY! has a magical quality that I, for one, have never seen or felt before, dealing as it does with both life and death in clear, humanistic terms.....The choreography is how Carol Langstaff thinks and feels, and is beyond words effective in its simple, yet powerful expression

The Valley News

Photo caption:

Flock Dance Company in *JOY!*

Photo: Karin Wimmer



Fluxusdance

Fluxusdance was founded 1998 by choreographer Cathy O Kennedy and is based in the midlands of Ireland. The company is an innovative force within the Irish dance scene, and is highly regarded for its originality of approach, its core of skilled and talented dance artists, its capacity to build insight and inspiration and its commitment to nurturing new forms of participation.

The company has established a national and international reputation for its original approaches to and around inclusive practises winning the E-Creativity Award at the Geneva World Summit on the Information Society in 2003.

Fluxusdance creates high quality dance performances characterised by a bold and imaginative performance style which is innovative in its devising, and accessible in its delivery. The result is a unique repertoire of works for audiences of all ages. In addition the company pioneers concepts for presentation that supports and expands the roots of dance practices within Ireland.

Cross arts collaborations are a feature of the company's repertoire and play a crucial part in the development of new work.

The dance work of Fluxusdance is a vehicle for varied partnerships within local, regional, national and international communities and within dance, arts and education organisations.

Cathy O Kennedy, choreographer and artistic director of Fluxusdance, has developed a distinctive dance language and discourse around her passion for, and commitment to bringing the art of dance and the normal into close association with one another. *The Divine Normal* is the title of her current performance series with Fluxusdance investigating and developing her lifelong practices with dance artists, choreographers, composers, film and digital artists as well as with sculptors, musicians and visual artists. Cathy received the Sunday Tribune Arts Award for her pioneering work in Wexford with Barefoot Dance Company and Wexford Arts Centre.

Quotes:

[Delicious Death] A masterful mix of chance, luck and timing...viewers choreograph here, and the still moments speak as powerfully as the constant rushes of motion. O Kennedy's choreographic allure centres on inclusion, whether connecting dancers with those watching, or uniting performers of various backgrounds

The Irish Times

[Delicious Death] Full of compelling push, shove, grip and drop...the implication isn't that dancing is nefarious: its life-and-death potential is more to the point

Dance Europe

Photo caption:

Maurice Fraga, Stephen O'Rourk, Lucy Dundon and Jen Fleenor in *The Divine Normal* by Cathy O'Kennedy

Photo: Jana Riedel

Fluxusdance

Riverbank Arts Centre

Newbridge

County Kildare

Republic of Ireland

T +353 (0)45- 531555

E Fluxusdance@ireland.com

www.fluxusdance.ie

Artistic Director

Cathy O'Kennedy



Irish Modern Dance Theatre

John Scott's Irish Modern Dance Theatre creates and commissions new works and expands the experience of Dance Theatre for audiences and performers in Ireland. Scott's work is sometimes seen a battle against the conservatism in Irish theatre and dance. The company mixes dancers and performers of different styles ages and backgrounds as varied as former Cunningham dancers with survivors of Torture from Africa playing with every theatrical and dance convention. His own choreographic work is playful, quirky and idiosyncratic, playing with different performance situations, from theatres to museums to a restaurant and film. Scott pioneers and promotes dialogue with international choreographers including Deborah Hay, Meredith Monk, Sara Rudner, Thomas Lehmen, John Jasperse, Sean Curran and Chris Yon. IMDT performs in every possible location throughout Ireland, North and South. International touring includes Danspace Project at St Mark's Church, PS 122 and La MaMa, New York, Forum Cultural Mundial, Rio de Janeiro, Brazil, Étoile du Nord, Paris, Kanuti Guildi SAAL, Tallin Estonia Unga Atalante and Pusterviksteatern, Sweden and Varna Summer Festival, Bulgaria.

John Scott born in Dublin, trained with Dublin City Ballet working with Anna Sokolow. He subsequently worked with Yoshiko Chuma and with Meredith Monk in *Quarry*. He studied with Susan Buirge, Anne Crosset, Andy De Groat and Janet Panetta. Recently created *Silvery Snot* for Ciento Cinquenta Cuerdas Danza, Bilbao.

Irish Modern Dance Theatre

Rear 44 East Essex Street
Temple Bar
Dublin 2
Republic of Ireland
T +353 (0) 1 671 5113
F +353 (0) 1 671 5163
E imdt@iol.ie
www.irishmoderndancetheatre.com

Artistic Director
John Scott

Quotes:

Scott is the most provocative choreographer emerging (in Ireland) currently. He is a keen observer of dance theatre conventions and can mix them together in a single frame—resulting in imagery of startling originality and interests

Diana Theodores/Dartington College UK

...has the potential to yield the most interesting and original developments in European Dance
Dance Europe

Photo caption:

Philip Connaughton and Joanna Banks in *left and right*

Photo: Chris Nash



Irish National Youth Ballet Company

Irish National Youth Ballet Company is a semi-professional Youth Ballet Company. Its aims include: providing an opportunity for young Irish Ballet dancers, between the ages of ten and twenty one, to train as a company, with internationally trained teachers and visiting choreographers; enabling talented young Irish dancers to stay at home and receive world-class training rather than to have to leave the country. INYB Co aims to develop and maintain the highest artistic standards for the Ballet dancers.

Irish National Youth Ballet Company works in conjunction with the private dance teacher and is an advanced supplement to this private training. Irish National Youth Ballet Company makes all of its literature available to private Ballet teachers in Ireland and encourages them to send pupils for auditions.

Irish National Youth Ballet Company also aims to showcase the talents of Professional Irish Ballet dancers who have successful performance careers abroad. These dancers appear as guest artists in Irish National Youth Ballet performances. Master classes with international teachers and visiting choreographers take place at the weekend and pupils take lessons in the European style and develop a cohesive style for performance.

Anne Campbell-Crawford is primarily trained in classical ballet for which she went through the Royal Academy of Dance examinations. After marrying and having two children she then re-trained through the Imperial Society of Teachers of Dancing in both Ballet and Modern Theatre Dance techniques. She holds the Licentiate Diploma from the ISTD, London. She also attended two teaching seminars at the Vaganova Academy of Choreographic Art in St. Petersburg, Russia for which she received the certificate. Anne continues to refresh and renew teaching techniques at special seminars world wide and continues to observe master classes with leaders of the ballet profession. These are namely the National Ballet of Canada, New York City Ballet, American Ballet Theatre, Boston Ballet, American Academy of Ballet and Dance Department, Florida State University.

Irish National Youth Ballet Company

13, Stamer Street
Portobello
Dublin 8
Republic of Ireland
T/F +353 (0)1 4755 451
E annecc@inybco.com
www.inybco.com

Artistic Director
Anne Campbell-Crawford

Quotes:

By presenting a range of dancing ability [...], this Nutcracker reveals what is like to work in a professional company

The Irish Times

Photo caption:

INYB in *Les Sylphides* from their performance season "In The Company of French Composers"



Jean Butler

Jean Butler was born and raised in New York and moved to Dublin after completing a BA in Theatre Arts in England. Trained in competitive Irish Dance, Jean is best known for her work in *Riverdance the Show* and *Dancing on Dangerous Ground*. Jean completed a Masters in Contemporary Dance Performance from the University of Limerick in 2005 and continues to work as a freelance dance artist and choreographer for stage, film and TV.

Jean Butler
E jeanbutler@iol.ie

As a freelance dance artist and choreographer Jean Butler's work covers diverse ground. As a traditional Irish Dancer, she continues to work as a choreographer for Irish Dance stage shows and has recently taken on the role of director of a new percussive dance show in Toronto. As a soloist her current work falls into two categories. The first category, Irish dance solo commissions, allows Jean to work directly with a composer and /or musicians in a traditional medium to create singular pieces of choreography that compliment an evening of music. The second category, contemporary dance performance, was instigated by a two year post as Artist in Residence at the Irish World Academy of Music and Dance at Limerick University. In this more experimental work Jean continues to challenge the boundaries of traditional dance language by utilizing the principles of contemporary dance composition. As a traditionally trained dancer, she is committed to fostering Irish dance practice into a post-modern era. In addition to performance and choreography work, Jean teaches masterclasses internationally and guest lectures at universities such as NYU, Notre Dame, and Trinity College, Dublin.

Quotes:

To a spectacular technique and unassuming beauty (willowy figure, auburn tresses, air of imperturbable innocence), Butler adds the dimension of soul, a quality of temperament and projection that distinguishes the very greatest dancers no matter what their genre. She's the finest step dancer I've ever seen, but when I look at her, I think ballerina

New York Magazine

Congratulations are in order. For what Ms. Butler and Mr. Dunne accomplish through their choreography is exactly what Riverdance does not, which is to channel Irish step dancing into genuine artistic expression. They have come up with one terrific show, filled with a consistent integrity that does not look down on popular appeal

New York Times

Photo caption:

Jean Butler @ Jean Butler



Joyce Richardson

Joyce (IDTA) trained at the Urdang Academy of Ballet and Performing Arts and has enjoyed working with almost every type of dance. She discovered Flamenco in 1997. She is presently very busy teaching workshops, creating new choreographies and performing to keep the Flamenco flame lighting in Ireland

Dubliner Joyce started (Irish) dance at the age of 2; ballet at age 9 at the Myrtle Lambkin School of Dance. By 16 she had completed all major classical exams, including IDTA Associate. She completed training at the Urdang Academy of Ballet and Performing Arts, Covent Garden. Joyce's career subsequently embraced many different forms, including: a Freddie Mercury video, European tours with *Westside Story*, *Jesus Christ Superstar* and *A Chorus Line* commercial.

In 1988 Joyce returned to Dublin where she danced and choreographed several Gaiety Pantos, RTE shows including Sunday Night At The Olympia, Jacinta, Finbar's Class, The Late Late and many commercials. She has had the privilege of working with some great Irish stars including Maureen Potter, Brendan Grace, Twink, Noel Pearson, Noel Purcell and Ronnie Drew. When asked what's her favorite style of dance she replies 'whatever music is playing at the moment'.

After a personal tragedy in 1997, Joyce discovered Flamenco in Jerez. She has taken courses in Spain and London with many great flamenco stars including Mario Maya, Belen Maya, Javier La Torre, Esperanza Linares and Ana Salazar. In 2005 Joyce started teaching Flamenco and in 2006 was invited to do St Patricks Festival for which she introduced two new pieces *Tangos Estrella* and *Bulerias Duet*. Her company Aires Flamencos has performed at the NCH's World Routes Day. At the World Festival of Cultures in Dun Laoghaire they performed further two new pieces: *Sevillana Romantica* and *Wedding Guajira*. Joyce really embraces family life, teaching, choreographing and performing.

Joyce Richardson

E gottadanceacademy@eircom.net

www.flamencodublin.com

Quotes:

Aires Flamenco dance group, directed by Joyce Richardson, brilliantly ignites the temperament of this stunning dance style; from its signature rhythm to the rigor and elegance inherent in one of the world's most passionate dance styles

World Festival of Cultures

Photo caption:

Aires Flamenco

Photo: Nathan Johns



junk ensemble dance theatre

Artistic Directors Megan and Jessica Kennedy co-founded junk ensemble in 2004. junk ensemble have produced the works Watch Her Disappear, Circus Freak, and Drowning Memory in a Bowl and have performed in Germany, Scotland and Ireland. junk ensemble will perform The Rain Party, a site-specific piece in association with Project Arts Centre in 2007.

Jessica Kennedy trained in the U.S.A., Dublin and London, and completed her BA Hons in Dance Performance and English Literature at Middlesex University, London. Jessica performed with The English National Youth Dance Company in 2000, and worked for two years with Compound Productions Company (London). She has worked with Storytelling Unplugged Company (Romania), Stage Junket Company (Edinburgh), in London with Adrenalin Dance, Satu Tuomisto Dance Company, Retina Dance Company, and Brokentalkers Theatre (Ireland). Jessica has worked with Myriad Dance for two years and recently performed Ella Clarke's behindtheyeliesbone in Flagstaff, Arizona. Jessica won Best Female Performer Award for the Dublin Fringe Festival 2006.

Megan Kennedy trained at Alvin Ailey Dance Theatre, New York City and received a BA Hons degree in Theatre Arts from Queen Margaret University, Edinburgh. She has worked with Retina Dance Company, Storytelling Unplugged Company, CoisCéim Dance Theatre, This Tortion Dance Theatre, Rex Levitates Dance Company, and Shakram Dance Company. Megan toured the UK twice with Scotland's Cat in A Cup Theatre Company and recently worked with Bedrock Productions and Brokentalkers Theatre. Choreography includes Tchaikovsky's Queen of Spades Opera (Edinburgh Festival Theatre) and Brimstone and Treacle (QM Acting Company).

junk ensemble recently co-choreographed Daniel Figgis' opera for dance The Banquet and The Caucasian Chalk Circle for Trinity School of Drama.

junk ensemble dance theatre
E junkensemble@gmail.com
www.junkensemble.com

Artistic Directors
Jessica Kennedy
Megan Kennedy

Quotes:

Witty yet powerful, expertly handled by the performers
The Scotsman

They have guts and ingenuity
The Irish Times

Photo caption:

Megan and Jessica Kennedy
Photo: Fionn McCann



Kalichi

Kalichi was born in Yonkers, New York in 1950. He has been teaching Tai Chi for 30 years and is the author of *Dance, Words & Soul*. Kalichi directed and performed in six original dance plays with Liberation Dance Workshop, which he formed in Dublin in 1979.

For Kalichi dance is more than technical proficiency. It is also a path to awareness, a way of knowing. To create new work, you need to familiarise yourself with the place-space where nothing seems to be happening. Waiting with that unclear sense. You are learning to sense the presence of the seed. Barely visible – barely perceptible. Something is there – but not yet. We begin at this threshold – with this unknown.

Kalichi was deeply influenced by the spirit and politics of the 1960's. His work is informed by the spirit of Isadora Duncan, Tai Chi and the writings of Rumi and James Hillman. Kalichi's integrated approach to working with dance, music and writing has received numerous awards from the Arts Council of Ireland.

He has brought an imaginative approach to dance to a variety of settings. These include: the Grapevine Arts Centre in Dublin; the Laban Centre for Dance in London; Mount Oliver Institute for Religious Education in Dundalk; Slánú, the Galway Cancer Help Centre; Portlaoise Prison; the University of California, Santa Barbara; and as dancer-in-residence at schools in Ireland with his project, *Dancing with Bodhráns & Poetry*.

Kalichi is currently completing a book on the philosophy and practice of Liberation Dance Workshop. Kalichi is also a performing songwriter. His debut album, *Time for the Turning* is available on Blue Horse Records.

Quotes:

When I was performing at the Project Arts Centre, I asked them what else was happening in new dance in Dublin. They replied that there was this man named Kalichi who was teaching Tai Chi and some form of movement theatre. In Kinvara I saw it first hand and the process was very exciting
Sara Pearson, choreographer

Liberation Dance Workshop is presenting what they describe as an original dance play under the title Ravens Yellow Eye. It is an ambitious project seeking to ally music, movement, poetry, philosophy and sound . . . their achievement is encouraging . . . Undoubtedly, the tension of drama is created.
The Irish Times

Photo: Ken Walsh

Kalichi

E liberationdance@gmail.com
www.kalichi.com



Katarína Mojžišová

Katarína Mojžišová is a Slovakian artist based in Limerick. She works in dance, performance art, theatre, film and journalism. Having performed for numerous Slovak and foreign directors, her own projects have been awarded and commissioned by art institutions and companies and shown at international dance, performance and new media festivals.

Katarína Mojžišová

E katarina_mojzisova@yahoo.ie

Katarína Mojžišová (1975) received her MA in Dance from VSMU Bratislava in 1999. Her projects in Ireland include *Parsifal Project*, commissioned by Framemakers Symposium 2005; *Dragon*, supported by Daghda Dance Company and selected for Dublin Fringe Festival 2006; *The Auction* commissioned by Excursions: Performance Festival 2005 and 22 exclusive performance pieces for Mamuska Nights 2004–2006.

She lectured on dance and performance at the MA in Dance Performance at the University of Limerick; at the Sculpture and Combined Media of Limerick School of Art and Design and at the Mentoring Programme of Daghda Dance Company.

Katarína Mojžišová is involved in various experimentations and cross-genre projects. The collaboration project O1 with sound artist Robin Parmar demanded 7-hours live dance/sound performance. Her collaborations include a film performance for short films of an Austrian duo MACHFELD, that gained screenings and prize nominations at festivals across the world.

She is currently creating *Body Technologies*, a laboratory for experimenting with different concepts of using the body in performance. It aims to involve artists from various genres to explore and test the possibilities of existing backgrounds, fields and categories within the open frame of performance.

I am interested in physicality and in any form it can take for its delivery, be it dance, choreography, performance art, sound or a text... I believe in what body communicates and I am curious to explore what channel can be built to stream this communication. I think of body expression as the most primal, most present and most urgent one

Katarína Mojžišová

Quotes:

Using only house lights and a boom-box onstage, Katarína Mojžišová signals a preference for concept rather than theatrical niceties

The Irish Times

With a joy and playfulness Katarína Mojžišová presents an odd aesthetics, coming out of her physiognomy and a non-conformist view of life

Peter Groll, Salto 2004

Photo caption:

Katarína Mojžišová in *Kryk (Screaming)*

Photo: Robo Blasko



Maiden Voyage

Maiden Voyage was established in 2001 by Artistic Director Nicola Curry. We work with local, national and international artists and organisations to bring the best of contemporary dance performance and practice to audiences across the North of Ireland and beyond. Recent commissioned work includes *Cinderella Syndrome* by Juha-Pekka Marsalo (Finland), *The Match* by Liz Roche (Ireland), *Wanderlust Kentucky* by Jodie Melnick (NYC) alongside developing work by local choreographers including *Infinity Box* and *I just happened to be...* by Dylan Quinn and Nicola Curry.

The company is committed to high quality dance experiences and delivers a range of projects across many educational and community settings. The company is dedicated to providing a platform for professional dance and its development in the north of Ireland, nurturing indigenous talent and evolving practice through professional development events including regular classes, workshops and residencies.

The company are supported by funding from the National Lottery through the Arts Council of Northern Ireland and Belfast City Council.

Maiden Voyage
E info@maidenvoyagedance.com
www.maidenvoyagedance.com

Artistic Director
Nicola Curry

Photo caption:
Nicola Curry & Dylan Quinn
Photo Jill McKeown



Mary Nunan

Mary Nunan is a contemporary dance artist. She is currently Course Director of the MA in Contemporary Dance Performance at the University of Limerick. Her professional performing career began when she joined Dublin Contemporary Dance Theatre in 1980. From 1988-1999 she was founder member and Artistic Director of Daghda Dance Company. Since 1999 she has continued to create and perform work independent artist and choreographer.

Mary Nunan

E nunan.mary@gmail.com

T + 353 (0) 87 668 9600

Mary developed a substantial body of ensemble choreographies when she was Artistic Director of Daghda Dance Company. From 1992-1999 works she choreographed for the company toured to venues nationally and were presented by invitation at dance festivals in London, Berlin, Munich and Paris and Mexico. In 1997 she collaborated with film director Donal Haughey to produce a screen adaptation of her dance theatre work *Territorial Claims*. This was selected for screening at the Lincoln Center's Dance for Camera Festival in New York. Since 1999 Mary has continued to collaborate with other independent artists towards the production of performance projects. These artists include Yoshiko Chuma (*2x2x5* and *The Yellow Room*) and Joan Davis (performance research and performance offerings as part of the Maya Lila collective). On-going projects in 2006 include *Audience* a collaborative performance project with visual artist Mike Fitzpatrick and sound artist Michael Mc Loughlin and a choreography for camera project *Queen to Infinity* in collaboration with film producer James Kelly. Currently on sabbatical leave from the University of Limerick, Mary is honorary visiting senior lecturer and also undertaking a practice-based PhD at Middlesex University in the UK. The title of the M.Phil/PhD research is *Always Returning: One Impulse, Knowing Unknowing* (A practice-based study of choreographic process). She is a member of the Arts Council/An Chomhairle Ealaoin and was recently appointed Chair of the newly established Arts and Education Committee.

Quotes:

A cleanness which is contemporary and absolutely formal, flooding our senses with beauty
Correo De Hoy, Mexico

It has a refreshing vigorous feel which mixes quirky humour, fast paced footwork and a strong sense of movement
Sunday Tribune

Photo caption:

Mary Nunan in *My Foot*

Photo: Kevin Logan



Maya Lila

Joan Davis has been exploring the nature of creativity for over thirty years. She pioneered contemporary dance in Ireland in the 1970s and 1980s and has consistently experimented with collaborative art as a professional artist, dancer and choreographer. Joan is a Body Mind Centering Practitioner, has studied Authentic Movement with Janet Adler and voice work with Chloe Goodchild and Rajeswar Bhattacharya.

Maya Lila is a research arts and performance practice that has been in development by Joan Davis in Gorse Hill, a small residential centre in Bray, for the past 5 years. It is built on the wisdom gained from over 30 years in the theater and healing Arts. The name Maya Lila is taken from the Sanskrit words for illusion and play. Maya Lila explores the illusory nature of our perceptions and the play of life in relationship to us and to others. It is a body based approach to dance, movement, voice, music and the spoken word developed by Joan Davis. It combines Body Mind Centering®, Authentic Movement and Voice Work. She aims to create truly unique and original works of living art involving dance, objects, music, sound and spoken word that are unrepeatable, new and fresh. It invites highly skilled and experienced artists of multi art forms who can meet the demands of the rigueur and meticulousness of the arts practice in Maya Lila with the objective of accessing a depth of authenticity and immediacy in a non-contrived way.

Maya Lila has evolved with essentially two elements at its core. One is Community and the other is a distinct Arts Practice. A profound experience of community is created that provides a uniquely supportive environment for creativity to emerge and be nurtured. This is an invaluable environment for artists irrespective of the medium in which they work. As an arts Practice she creates a realm in which deepening authenticity transforms the practice of any artists from any discipline who engage with it. It achieves this by the twin development of both the technical skills of the art form and the developments of the internal witness.

Maya Lila
Joan Davis
Gorse Hill
Cliff Road
Windgates
Bray
Co. Wicklow
Republic of Ireland
T +353 (0)1 2876986
E mayalila@gorschill.net
www.gorschill.net

Photo caption:

Musician Nicholas Twilly. Dancers Maggie Harvey and Penny Collinson.

Photo: Kevin Logan



Myriad Dance

Formed in 1999 in Wexford by Deirdre Grant and Brid Malone, Myriad Dance produces new innovative contemporary dance work in a variety of performance settings; outdoors, site-specific and adapted theatre spaces for local, national & international audiences. The company has been very successful in promoting awareness through its various dance development initiatives, most notably, Pulse Youth Dance Programme in collaboration with Wexford County Council but also through its professional morning dance classes and choreographic laboratories for dancers in its region every year. The company currently employs two to three dance artists throughout the year providing both input into the company's production work through performances and facilitation on the Youth Dance Programme. Myriad Dance seeks professional development opportunities for dancers to further their training, maintain health and fitness and opportunities to work with different post-modern choreographers. They also provide choreographic opportunities for young artist to showcase their work.

Deirdre Grant has a BA (Hons) degree in Dance with Education from Middlesex University, London & a post-graduate training in Community & Youth Dance. Her choreographic credits with the company include *Mutation* (2004), *Rainbow* (2003) & *Scramble* (2002). Deirdre is currently Project Director for the Pulse Youth Dance Programme run in conjunction with Wexford County Council.

Myriad Dance
South Slob Road
Drinagh
Co. Wexford
Republic of Ireland
T/F + 353 (0) 53 91 74665
E info@myriaddance.com
www.myriaddance.com

Artistic Director
Deirdre Grant

Company Manager
Lena O'Leary

Quotes:

*By counter pointing text and movement for much of behindtheeyeliesbone, choreographer Ella Clarke creates a rich dialogue between the visual and aural senses. Alternating direct addresses to the audience with self-absorbed weaving group sequences the performers maintain a gentle performance energy that perfectly matches the choreography **** star rating*
The Irish Times

Photo caption:

Shelly Hering, Aine Stapleton and Jessica Kennedy in *behind the eye lies bone*
Photo: Pdraig Grant



New Balance Dance Company

Born in Dublin, Adrienne began her dance education in ballet and later at London Contemporary Dance School where she studied for three years. She founded New Balance Dance Company in 1987, with which she danced and choreographed for extensively. From 1991 – 1998 she attended the Martha Graham Center of Dance in NY, gaining first place in her teacher-training certificate in 1996 with A+.

She has choreographed over 30 original works, which have been staged in Ireland, England and France. Her works draw on many stimuli: movement; narrative; text; musicality and compositional elements. She has collaborated with several composers in her work, and she has also worked with recorded music: Bach, Beethoven, Arvo Pärt, John Taverner and Ian Wilson. She has taken inspiration from the writings of Oscar Wilde, W.B. Yeats, Paula Meehan, Charlotte Mew and Beth Ann Fennelly.

Adrienne was the first Irish choreographer to be invited to take part in the inaugural *Righting Dance* project in 1997 at the Institute of Choreography and Dance, Cork. This was a mentored research project, which took place over three years under her chosen mentor, the international choreographer Kim Brandstrup of Arc Dance. Following three year's research, the Institute commissioned her to create the full-length dance work *Colmcille*, which premiered in 2000 and toured Ireland in 2001.

From 2002 – 2006 she completed a B.A. degree in University College Dublin, graduating with honours in Music and English, and an honours M.A. in American Studies. She was awarded an 'Ad Astra Research Scholarship' in 2006, upon commencement of her PhD in Musicology and Dance. Her doctoral thesis proposes: *A Research Imperative into the Composition of Music and Dance: Central Documents of Human Expression*. Adrienne is a founding member and current board member of Dance Ireland.

Quotes:

A physically dramatic dance... it held a strong connection with truth
The Examiner

Adrienne Brown's ambitions are ... eclectic, and the result is flawlessly choreographed and performed with exquisite precision. This is quality dance with a strong European flavour
The Sunday Times

Photo caption:

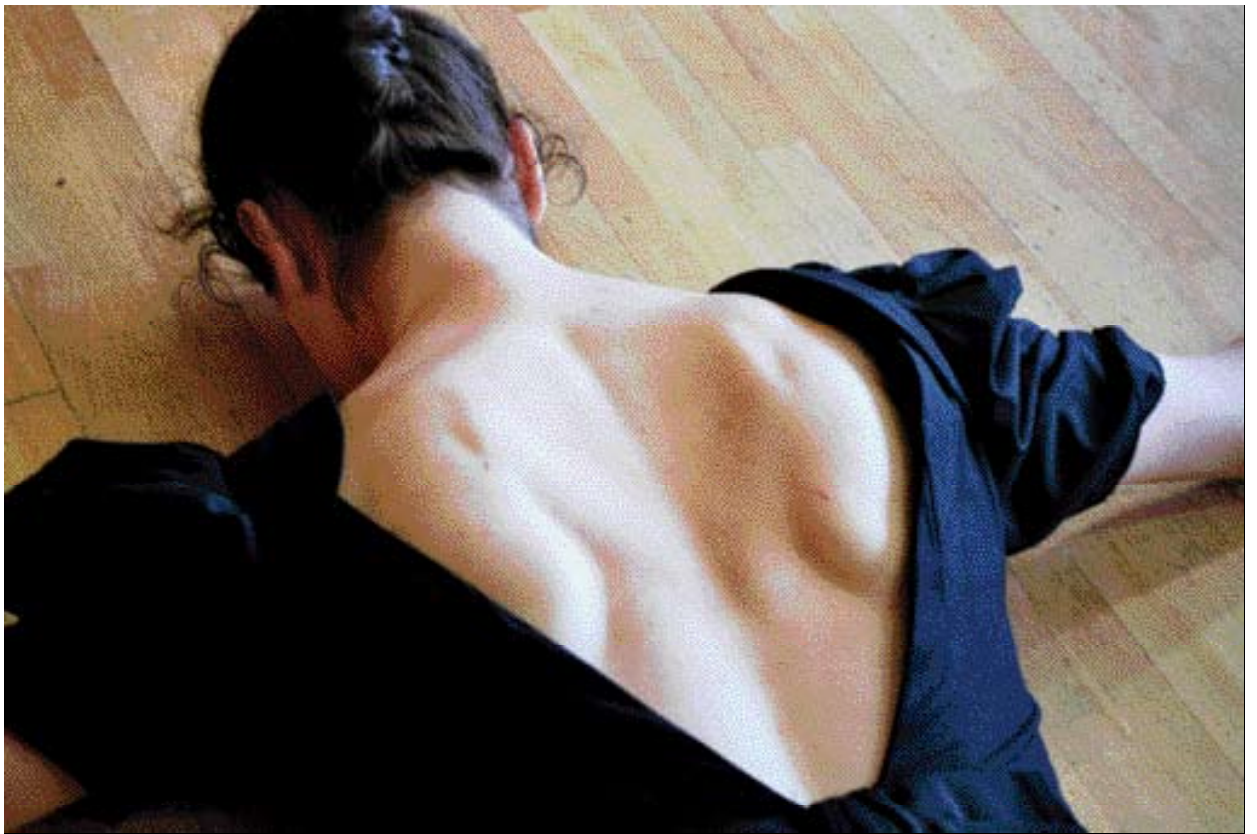
Veronique Beliot

Photo: Jonathan Pratschke

New Balance Dance Company

Apt. 2, Bayview
The Headlands
Putland Road
Bray, Co. Wicklow
Republic of Ireland
T + 353 1 286 1525
E ennebrown@hotmail.com

Artistic Director
Adrienne Brown



Night Star Dance Company

Night Star Dance Company was established in 2003. The company performs works that are a fusion of classical ballet and contemporary dance.

Selected Works:

Bow-tie like 'Chioni

Project Cube Private Viewing April 2003. Dancers: Michael Cooney, Orla McFeely, Deirdre O'Neill, Jay Ryan.

Peace and Demons

The Mint (part of the Irish Choreographers' New Works Platform) May 2003
Dancer: Veronica Mahon

Peace and Demons - A Victorian Experience

Project Space Upstairs - Dublin Fringe Festival October 2003
Dancers: Joanna Banks, Dara Pierce.

Only Some People Die (commissioned by Ballet Ireland as part of its Choreography Platform). Civic Theatre Tallaght July 2004. Dancers: Larissa Law Mel Perks, Therese Schweppe, David Skelton.

The Ante-Room and 'Bow-tie like 'Chioni

Pavilion Theatre November 2005 - part of Novemberfest - a mini international dance festival. Dancers: Michael Cooney, Megan Kennedy, Emma Martin, Orla McFeely, Deirdre O'Neill, Jay Ryan.

Ingrid Nachstern is the Artistic Director of and Choreographer for Night Star Dance Company. She was a ballet pupil of Muriel Catt as a child and later went to Trinity College Dublin to read Modern Languages. She then worked as a translator in Dublin, Toronto, London and Oxford. She took ballet classes with Richard Sugarman in Toronto and Joanna Banks in Dublin. She now runs Nachstern Ballet School in Dublin and formed her professional dance company Night Star Dance Company in 2003.

Quotes:

Uniquely in Ireland, Nachstern has begun melding classical ballet with contemporary dance
The Irish Times

Photo caption:

Deirdre O'Neill in *Bow-tie like 'Chioni*

Photo: Ella Clarke

Night Star Dance Company

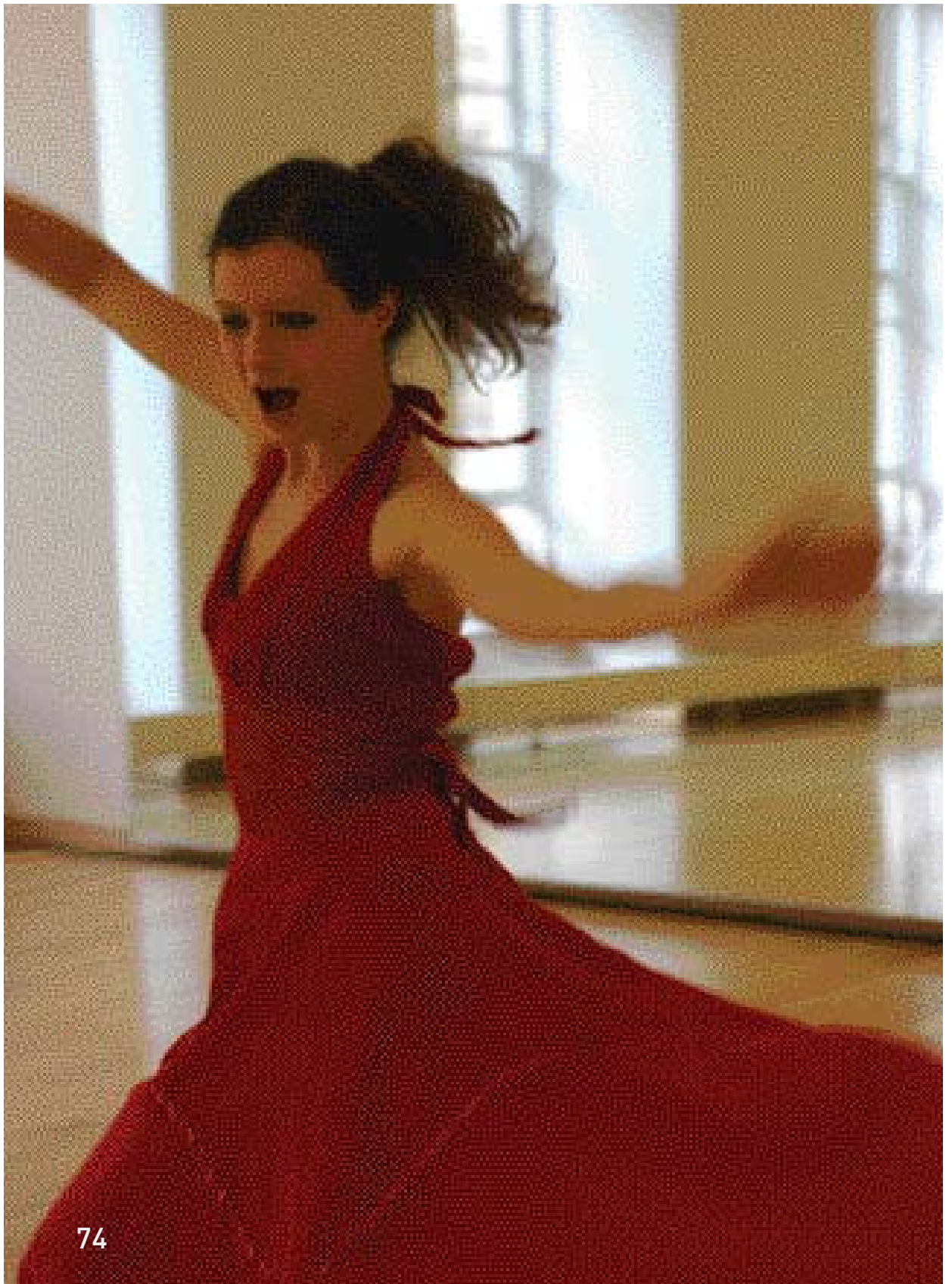
T +353 (0) 87 7833125

or +353 (0)1 260 0663

E nachsternballetschool@hotmail.com

Artistic Director/Choreographer

Ingrid Nachstern



Rachel Wynne

Born in Dublin, Rachel began dancing age 3 with Vonnie Goulding. While attending a summer course at Shawbrook Ballet School, aged 10, she discovered she was an enthusiastic choreographer, and chose that path there and then. She holds a joint Hons BA in Contemporary Dance and Theatre from De Montfort University, UK.

In addition to twenty years of dance training, in Ireland, the UK and most recently New York, (under an Arts Council grant) Rachel has been learning Transforming Cellular Memory, a training and healing process with Don Hanson (Arizona, USA.) since 2003. The structure gained in workshops with Don, and through her Thai Massage training, has greatly influenced her choreographic process. Daily practice emphasizes meditation, and cultivating an awareness of the energy which moves through the body and throughout one's surroundings. Dancers are asked to move honestly in each moment, moving with the energy and allowing its full expression, without censoring or placing expectations on it. This requires the surrender of the mind / ego and often creates a sense of vulnerability for those involved, and Rachel's training enables her to provide safe and non-judgemental space in which to create.

Working under various titles in recent years, including Rapida Productions, hapiDANCE, and currently expandance, Rachel has produced several short dance films, shown at festivals in the UK and Ireland. Choreographing professionally since 2001, she has worked under Arts Council commissions (Dublin Youth Dance Company, Irish National Youth Dance Company) and freelance. She was awarded Senior Solo Section of the National Dance Awards in 2002 and Overall Group Title in 2004 for her choreography for INYD.

Her choreography is constantly evolving, expressing a wide variety of themes from ancient mythology to modern society, from the formlessness of spiritual existence to the sophistications of human relationship. The work is emotionally evocative, socially conscious, often theatrical and sometimes humorous.

Quotes:

There was complete clarity about Dublin Youth Dance Company's Rebirth, choreographed by Rachel Wynne. Clearly constructed in two parts, it compared our so-called primitive past with fast-moving urban living

The Irish Times

'[an] ethereal dancer'

The Irish Times

Photo caption:

Dancing with Spirit studio shot

NYC Photo: Heather Brand

Rachel Wynne

T + 353 (0) 86 345 4277

F + 353 (0) 1 280 0955

E rachelwynne@gmail.com

www.expandance.com



Rex Levitates Dance Company

Liz Roche Artistic Director, Choreographer & Dancer

Liz is the winner of the Peter Darrell Choreographic Award 2000 and The Bonnie Bird UK New Choreographic Award 2001. She has choreographed for The National Ballet of China, Scottish Dance Theatre, CoisCéim, Dance Theatre of Ireland, Opera Ireland, The Ark, CCNC France and Opera Machine. Liz has choreographed 10 full length works to date for Rex Levitates, performing in festivals in Ireland, Europe and Asia.

Jenny Roche Co-Director, Dancer & Researcher

Jenny has worked extensively as a freelance dancer in Ireland and abroad. Recent work includes *Missed/fit* by John Jasperse, *Fish and Map*, a solo by Jodi Melnick and *The Same Jane* by Liz Roche. Jenny is currently working on her PhD in Dance, through Roehampton University, London.

Rex Levitates Dance Company is a dynamic young company committed to producing entertaining, innovative and thought provoking contemporary dance works, which constantly explore and question the world we live in.

Rex Levitates Dance Company primarily aims to produce and promote the work of the company's choreographer and artistic director Liz Roche in working partnership with dancer and artistic director Jenny Roche. The company is committed to expanding artistically into a vibrant world-class dance ensemble through the on-going development of the artistic directors, core company of dance artists and artistic collaborators. Rex Levitates' artistic directors are focused on the formulation and realisation of a distinctive artistic vision, made visible through excellence and innovation in all areas of performance development, production, presentation and touring.

Established in 1999 by choreographer/dancer Liz Roche and dancer/researcher Jenny Roche, Rex Levitates Dance Company has produced 10 full length dance works, many site specific, collaborative and research projects, commissioned innovative and challenging work from up and coming and established foreign choreographers and has performed in prominent dance festivals in Ireland, Britain, France, China and Cyprus. The company is revenue funded by the Arts Council since 2003.

Quotes:

Superb, haunting and addictive
The Irish Times

Roche has created a piece that focuses on movement, on the energy generated by the dancer and his or her participation in the dance. The result is a work of singular intensity - so much so that it almost feels voyeuristic to watch it.... a powerful example of Roche's talent and ability - not to mention courage - in exploring new territory
The Irish Times

Photo caption:

Clíodhna Hoey & Abhilash Ningappa in *Cross Purposes*
Photo: Fionn McCann

Rex Levitates Dance Company

22a Dame House

Dame Street

Dublin 2

Republic of Ireland

T + 353 1 670 6770

E admin@rexlevitates.com

www.rexlevitates.com

Artistic Directors

Liz Roche & Jenny Roche

General Manager

Sally Ebert

Associate Producer

Richard Wakely



Ríonach Ní Néill/Ciotóg

Contemporary dancer and choreographer. Engagements with Tanztheater Bremen, Germany, Corp Feasa, Rex Levitates, Daghdha Dance Company and Catapult Dance Company. Dance artist in residence in the Conamara Gaeltacht from 1999 to 2001. Secretary of Dance Ireland. Certified Gyrokinesis teacher.

Ríonach founded Ciotóg in 2005 as a forum for bilingual interdisciplinary collaborations. Ciotóg has no fixed borders, embracing the spectrum of the arts in the creation of boundary-breaking performance. It is committed to providing access to artistic practise, performance and education in Irish and English.

Works to date: *Seandálaíocht* (2002), a highly personal multimedia exploration of the paradox of a language spoken by only one person, *A Thing of Beauty & A Joy Forever* (2004), a story about corsets and Victorian femininity performed by an all-male cast, with original musical accompaniment, and *Moro* (2006), a solo based on the Moro reflex. Works in 2007 include *How did we get Here?* an interactive theatre experiment, *Ádhamb & Éabha*, a collaborative work with writer Darach Ó Scoláí and actor Diarmuid de Faoite, and *The Macushla Dance Club*, an older people in dance club in collaboration with Dance Ireland.

Ríonach Ní Néill/Ciotóg

No.1, Hollyville House
Hollybrook Road
Dublin 3
Republic of Ireland
E Rnineill@yahoo.ie
T +353 (0)1 8533639
M (0) 87 4121775
www.ciotog.ie

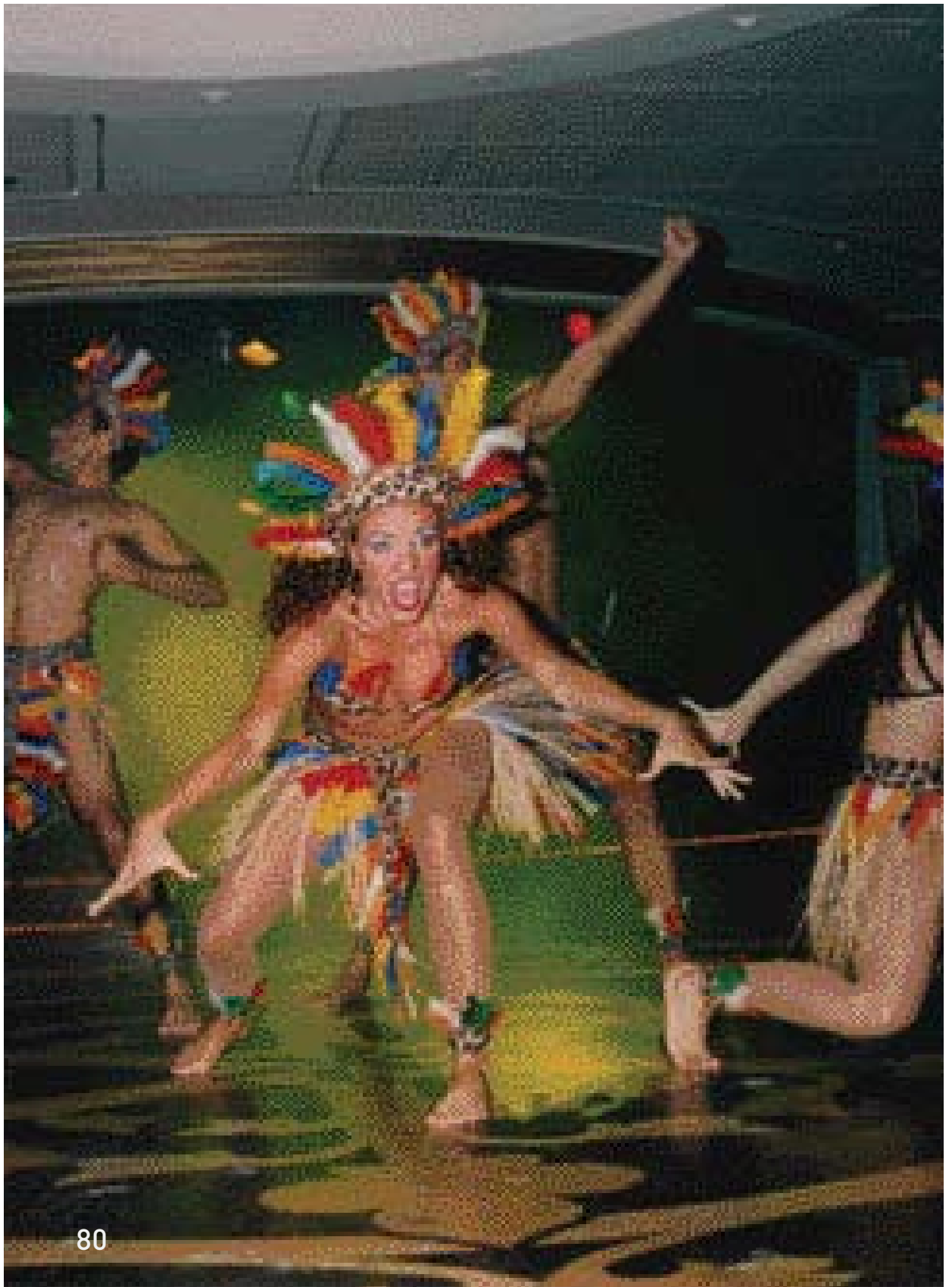
Quotes:

[*On A Thing of Beauty & A Joy Forever*] Ríonach Ní Néill has created a choreography which is in every respect amazing
Kreiszeitung Syke, Germany

Ríonach Ní Néill was an inspiration through her dance and dramatic presence, in a comprehensively individual movement aesthetic... A gripping piece
Kreiszeitung, Germany

Photo caption:

A Thing of Beauty & A Joy Forever
Photo: Peter Altenberg



Selma Daniel Dance Company

Founded in 2006 by Selma Daniel, The Selma Daniel Dance Company is a new company dedicated to the exploration of dance through dreaming, sensibility, experience and hard work. A primary goal of the company is to research the possibilities for an artistically fruitful interaction between the different techniques found within both Irish and Brazilian dance. A teacher of Brazilian popular dance to dancers of many different nationalities, Selma hopes to examine the creative dynamic arising out of this fusion, seeking a convergence of artistic forces, where the energy, improvisation, and syncopation of the music are expressed through athletic, lyrical, and explosive dance.

With a combination of the fundamental movement vocabulary of contemporary dance, jazz dance, Irish dance technique, Brazilian popular dance, ballroom dance, and ballet, Selma Daniel Dance Company seeks to create performances that reflect the fusion of cultural influences, individual improvised expression, and classical technique that make up their dance.

In the Selma Daniel Dance Company repertoire is *Culturas e Ritmos*, which was performed at Cooley Collins Festival (Gort, Ireland).

Born in Sao Paulo, Brazil, Selma Daniel has a background of over 19 years in ballet, jazz contemporary and popular dance training including the Alicia Alonso Prodance Company (Havana, Cuba) and Homura Tommoy Dance Company (Osaka, Japan).

In 1996, Selma commenced her professional career dancing on tour throughout Brazil with high-profile singers and performers such as Sirya. Shortly thereafter, she got her first international contract, performing in cabaret shows, in musicals like *Grease* and *Chicago*, and on cruise ships throughout Japan, Europe and the Caribbean. A resident dancer with the Adriana Locciento Dance Company for four years, she also acted as choreographer and dance captain. She now lives in Ireland, working freelance as a dancer.

She has performed at Milan's 500 Years of Brazil Festival, Belfast Festival, Drogheda Samba Music Festival and most recently as part of the Ryder Cup Opening Ceremony, Ireland 2006.

Selma Daniel Dance Company

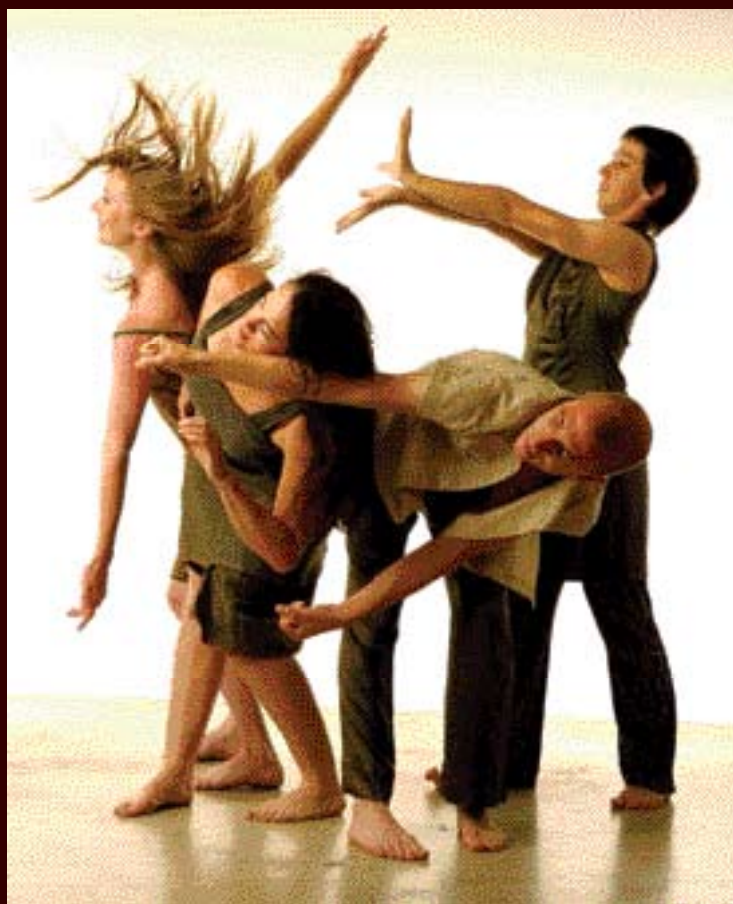
Flat 1
234
Harold's Cross Road
Dublin 6
Republic of Ireland
T +353 (0)87 9606411
E selmadanisdd@yahoo.com

Artistic Director
Selma Daniel

Photo caption:

Culturas e Ritmos Choreography *Indios da Amazonia* – by Selma Daniel

Photo: Sol Lopes



Shakram Music and Dance Company

Mairead Vaughan is a choreographer and professional dancer. She has a degree and an M.A. in Contemporary dance studies. Mairead studied Indian Classical Dance in India with support from the Arts Council and established Shakram Music and Dance Company in 1999. Shakram have received Arts Council Revenue funding in 2005 and 2006.

Mairead Vaughan and Dara O'Brien co-founded Shakram Music and Dance Company in 1999. Shakram's main aim is to bring experimental dance and music to non-dance audiences, thus expanding the sector in Ireland. This has been achieved through street performances, residencies in unconventional venues and our collaborative ethos. Shakram also has a unique role in continuing to generate fusions of contemporary and ethnic styles in music and dance. In presenting cultural diversity we hope to reduce the gap between other cultures and ourselves.

In 1998, Dara and Mairead were funded by The Arts Council to travel to India for six months to study Indian classical music and dance. Out of this Shakram was born. Shakram have since produced nine works. They have performed at the Dublin Fringe Festival, the International Dance Festival, Ilios festival, Norway and have toured throughout Ireland.

In 2005, Shakram received a bursary to create *Cylinder* a site-specific piece in Drogheda Martello Tower. They received Arts Council Revenue Funding for their full-length collaborative production *Turbulence* (2005) and to create a dance film called *Frozen* (2006). They were also awarded a research bursary in 2006 for future productions.

Shakram Music and Dance Company

7 Derry Park
Crumlin
Dublin 12
Republic of Ireland
T +353 (0) 87 641 6772
E shakramdance@eircom.net

Directors
Mairead Vaughan
Dara O'Brien

Quotes:

[The Anima and Animus]... metrical discipline of the Indian dance form that enables her to craft seductive contrapuntal quartets that I could have watched all night
The Irish Times

[Matra] Mairead and Dara complemented each other and created wholeness. The contemporary sounds combined with a distinctive movement style is something we look forward to seeing again
Harstad Tidende, Norway

Photo caption:

Olwen Grindley, Becky Reilly, Tom Butler and Mairead Vaughan in *Turbulence* (2005)

Photo: Mark Nixon



Tapestry Dance Company

Diane began her training at the Irish National College of Dance, Blackrock and further studied in London, Amsterdam and New York. She is a highly experienced choreographer in the musical theatre genre as well as having worked with many leading theatre companies. She is also Ireland's foremost practitioner of the art of rhythm tap having studied with Charles 'Honi' Coles, the late Gregory Hines and Heather Cornell.

Tapestry is a company of rhythm tap dancer, sounding out the beat of the 21st century. Formed by Diane Richardson, Tapestry incorporates threads of Celtic influence as well as a strong taste of American jazz style. Shoes become instruments and the rhythm is the music that they play. Forget the glitz and glamour of the chorus line; this is tap with attitude, humour-and a pinch of salt! Choreographer / dancer Diane Richardson has studied with first-generation masters like 'Honi' Coles, Buster Brown, and Charles 'Cookie' Cook, as well as later standard bearers like the late Gregory Hines, Brenda Bufalino and Heather Cornell. Tapestry presents a distinctive style of dance previously unseen in Ireland. Rhythm tap accentuates the performer as dancer and musician. Dancers connect with the music and musicians directly and spontaneously. The dancers frequently explore rhythmic variations in harmony so to speak or by 'jamming', that is trading improvised phrases like jazz musicians. Indeed this is one dance form, which wears its sense of play and humour on its sleeve.

Tapestry has performed in Dublin, Cork, Galway and Belfast and is committed to introducing Irish audiences to an indigenous American folk dance whose progenitors are the percussive footwork of traditional Sean-Nos step dance and African rhythms and syncopations.

Tapestry Dance Company

309 Errigal Road
Drimnagh
Dublin 12
Republic of Ireland
T/F +353 (0)1 456 2922
M +353 (0)87 6678856
E info@tapestry.ie
www.tapestry.ie

Artistic Director
Diane Richardson

Quotes:

But the joyous tap-dancing in Tapestry Dance Company's feel-good Hoofers shows what we have been missing onstage

The Irish Times

Photo: Fionn McCann



This Torsion Dance Theatre Company

This Torsion Dance Theatre Company is an artistic company involved in the production of dance theatre pieces and film that combine dance with text, song, poetry and music since 2001. The company's artistic vision lies in the belief that the aesthetic journey can reveal many human universal concerns and can connect deeply with audience through images, visuals and sound creating metaphors that can bring pleasure and insight to viewers. The company makes creations to be accessed by as many people as possible with the intention of the work being socially uplifting and exciting and of generating growth and wonder within each individual.

Niamh Condrón trained at the College of Dance, Dublin, and for 3 years at the Northern School of Contemporary Dance, UK, graduating in 1999 with a BA in Dance with Distinction majoring in choreography. Her first professional work was with The Curve Foundation Dance Company in Scotland before returning to Ireland where she worked with Dance Theatre of Ireland in Dublin. She was awarded a scholarship for emerging dance artists to train and gain mentorship, from Mark Tompkins, at the Impulstanz Dance Festival, Vienna, after showing potential as a choreographer. Niamh then danced with Earthfall Physical Theatre Company, Wales and the Sioned Huws Dance Company, Belgium, while in between establishing herself as a choreographer and directing This Torsion Dance Theatre Company. She received commissions and developed dances for a variety of platforms and festivals including Earthquake International Dance Festival, NI, Dance Theatre of Ireland, Dublin Fringe Festival, the International Dance Festival Ireland and Welsh Independent Dance in Cardiff. In 2006, Niamh created and directed Vibrate Dance Festival, part of a 40 week dance artist residency in Co. Westmeath and Co. Roscommon. During this she founded and taught Constant Composition Technique, movement class based on her background in Dance, Yoga and Alexander Technique. Also, in 2006 Niamh received a Bursary Award from the Irish Arts Council to research and develop a new cross generational project involving multi-disciplinary artists.

This Torsion Dance Theatre Company

6 Beverton Crescent
Turvey Avenue
Donabate
Co Dublin
Republic of Ireland
T +353 (0) 87 6370567
E thistorsiondance@gmail.com

Artistic Director
Niamh Condrón

Quotes:

Condrón manages to really innovate new expressions in her choreography... Condrón is the most exciting new choreographer to the Irish dance scene

The Irish Examiner

Condrón's work is among the highlights...her simple work stands out

The Sunday Times

Photo caption:

Ghost's Story by Niamh Condrón

Photo: John Daly



Ursula Mawson-Raffalt

) + (= a0

Ursula Mawson-Raffalt is co-founder and artistic director of) + (= a0 - spoken: convex plus concave equals a sphere - established in 1993 with the fine art artist Anthony J. Faulder-Mawson. Their projects have been shown in Israel, Germany, Holland, Belgium, Romania, Wales and Ireland.

) uM_R writes, conceives, composes, choreographs, stages, directs and performs chamber works and performance installations. Each work carries her unique signature, the focus - point technique) uM_R - a compositional method and a training system for body and voice which she has been developing since 1989.

My work, best defined as a potent organic growth process and site specific in context, sets out to establish a filigree network of bridges linking and interweaving discourses from philosophy, poetry, theatre, dance, music, voice and sound. The process of writing and embodying texts (lyrical prose and monologues) provides the foundation and simultaneously building blocks used for the construction of sound compositions. Only when the Dynamic of Silence as a contemplative element, is established throughout the entire process (spiritually, mentally and physically) - can I compose and organise space and time.

Drawing inspiration from ancient memory systems, a radically reduced and passionate Memory Theatre which encodes my vision of silence is created; constructed from a series of matrices forming a hermetic world of symbols, sounds, signs & numbers. Its poetry, its simplicity, its multiplicity, its textural richness and its ritual like mesmeric depths embody the highest levels of concentration and intensity. I understand dance as an abstract language (of the spirit), as poetry that communicates between the lines; creating space for individual subjective experience. It does not illustrate a story, it has no narrative line, instead, it carries complexity. It is a language that has its roots in the profound and transcendental experience of nature and silence) uM_R

As artists, cultural diplomats and most important as human beings, we have a fundamental duty to nurture the creative forces which are given as a sacred responsibility to all life!) + (= a0

Quotes:

*Surprisingly beautiful, slowly drawing you in to exactly the state of reflection on art, theatre and the self that is rendered impossible by the frenzy of a festival- or, indeed a city *****

The Irish Times

Photo credit:

Stills from video by (ajF_M ©) + (= a0

Ursula Mawson-Raffalt

Druminargid
Rossinver
Co. Leitrim
Republic of Ireland
T + 353 (0) 71 983 2001
E mrplusfm@yahoo.ie

Artists & Artistic Directors

Performing arts

Ursula Mawson-Raffalt

) uM_R

Fine art

Anthony J. Faulder-Mawson

(ajF_M

Resource Organisations

Dance Ireland

DanceHouse
Liberty Corner, Foley Street
Dublin 1
Republic of Ireland
T +353 (0)1 855 8800
F +353 (0)1 855 8801
E info@danceireland.ie
www.danceireland.ie

LD Dance Trust

Shawbrook, Legan
Co. Longford
Republic of Ireland
T + 353 (0)44 57570
F + 353 (0)44 57895
E shawbrook@tinet.ie
Directors:
Anica Louw, Philip Dawson

Dance Resource Base (DRB)

Northern Ireland
E info@danceresourcebase.org
www.danceresourcebase.org

Festivals

International Dance Festival

Ireland
26 South Frederick Street
Dublin 2
Republic of Ireland
T + 353 (0)1 679 0524
F + 353 (0)1 679 1685
E info@dancefestivalireland.ie
www.dancefestivalireland.ie

Vibrate Dance Festival

Roscommon Arts Centre
Circular Road
Roscommon
Republic of Ireland
T +535 (0)90 6625824
E artscentre@roscommoncoco.ie
www.roscommonarts.com/vibrate/index.htm

Kilkenny Arts Festival

9/10 Abbey Business Centre
Abbey Street
Kilkenny
Republic of Ireland
T +353 (0) 56 7763663
F +353 (0) 56 7751704
E info@kilkennyarts.ie

Belfast Festival at Queen's

Culture & Arts Unit
Queen's University
8 Fitzwilliam Street
Belfast BT9 6AW
Northern Ireland
www.belfastfestival.com

Magnet Entertainment Dublin

Fringe Festival
Sackville House
Sackville Place
Dublin 1
Republic of Ireland
T + 353 (0)1 817 1677
F + 353 (0)1 817 1678
E info@fringefest.com
www.fringefest.com

Dublin International

Theatre Festival
44 East Essex Street
Temple Bar
Dublin 2
Republic of Ireland
T +353 (0) 1 677 8439
F +353 (0) 1 679 7709
E info@dublintheatrefestival.com

Galway Arts Festival

Black Box Theatre
Dyke Road
Galway
Republic of Ireland
T +353 91 509700
F +353 91 562655
E info@galwayartsfestival.ie
www.galwayartsfestival.ie

Cork Midsummer Festival

Festival House
15 Grand Parade
Cork
Republic of Ireland
T +353 (0) 21 4275874
E info@corkfestival.com
www.corkfestival.com

Funding Bodies

The Arts Council/ An Chomhairle Ealaíon

70 Merrion Square
Dublin 2
Republic of Ireland
T +353 1 618 0200
T 1850 392492 (Callsave)
F +353 (0)1 676 1302
E info@artscouncil.ie
www.artscouncil.ie

Culture Ireland/Cultúr Éireann Department of Arts, Sport and Tourism

Room 3
32 Frederick Buildings
South Frederick Street,
Dublin 2
Republic of Ireland
T +353 (0)1 631 3927
F +353 (0)1 631 3956
E cultureireland@dast.gov.ie
www.cultureireland.ie

Arts Council of Northern Ireland

77 Malone Road
Belfast
BT9 6AQ
Northern Ireland
T +44 28 90385200
F +44 28 90 661715
E info@artscouncil-ni.org
www.artscouncil-ni.org

the 1990s, the number of publications in the area of research on the effects of the environment on human health has increased significantly.

There are several reasons for this increase. First, the growing awareness of the public and the media about environmental health issues has led to a greater demand for research in this area. Second, the development of new technologies and methods for measuring environmental exposure and health outcomes has made it easier to conduct such research.

Third, the recognition of the role of environmental factors in the development of many chronic diseases, such as cancer, heart disease, and asthma, has led to a greater focus on research in this area. Finally, the increasing number of environmental health problems in developed countries has led to a greater need for research to understand the underlying causes and to develop effective interventions.

Despite the increasing number of publications, there is still a need for more research in this area. In particular, there is a need for more studies that focus on the most vulnerable populations, such as children, the elderly, and people with pre-existing health conditions. Additionally, there is a need for more research that examines the interactions between environmental factors and other factors, such as genetics and lifestyle.

In conclusion, the number of publications in the area of research on the effects of the environment on human health has increased significantly in the 1990s. This increase is due to a number of factors, including the growing awareness of the public and the media, the development of new technologies, the recognition of the role of environmental factors in the development of chronic diseases, and the increasing number of environmental health problems in developed countries.

Despite the increasing number of publications, there is still a need for more research in this area. In particular, there is a need for more studies that focus on the most vulnerable populations and that examine the interactions between environmental factors and other factors.

References
 Agency for Toxic Substances and Hazardous Waste (ATSDR). (1991) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (1995) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (1999) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2003) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2007) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2011) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2015) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2019) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2023) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2027) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2031) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2035) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2039) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2043) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2047) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2051) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2055) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2059) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.

Agency for Toxic Substances and Hazardous Waste (ATSDR). (2063) *Environmental Health Criteria*. Washington, DC: U.S. Government Printing Office.