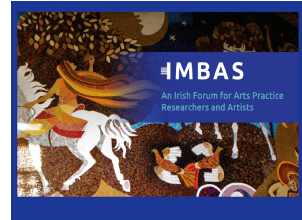
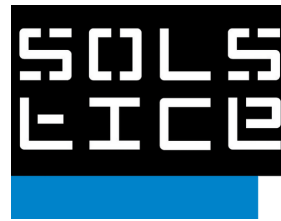


PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

WELCOME

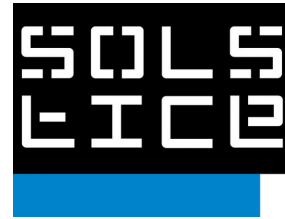
Welcome to this one-day, online gathering of artists and scholars to explore the relationship between research and artistic practice. Supporting the development of a community of artists and arts practice researchers within and beyond academic institutions, the event is hosted by IMBAS and Solstice Arts Centre and funded under the Irish Research Council New Foundations 2020 scheme.

Solstice Arts Centre supports an ethos of equal opportunity that is multi-generational, multi-cultural, and multi-art. Its core values include participation, engagement and creativity, resonant with the UN sustainable development goals of wellbeing, quality, equality, sustainability and partnership.

IMBAS is an Irish forum for artists and scholars working within and beyond the University sector who share an interest in arts practice research, particularly in the performing arts. IMBAS facilitates communication between institutions and individuals, promoting scholarly discourse and modes of practice concerning knowledge creation through performance and performance-related creative practice.

Information about IMBAS membership is available here: <https://imbas.ie/membership/>

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

SESSION 1

Friday, 24 September, 11am

KATHLEEN TURNER



'Songs of grit and gumption;' sharing the creative process of developing an album.

In this presentation, I will critically reflect on the process of developing my first album, 'Like a Lion.' The songs explore agency and vulnerability, and this album marks a celebration of women – "the muscle of the pride." The music was only one part of my bigger ambition for 'Like a Lion', with plans to weave the threads of my academic and performative roles together.

WAYNE JORDAN



Essays, Memoir and Ceremonies

This presentation will introduce Wayne's experience at DAMU, the work he created through research with objects and materials there and the ways in which this training has affected his work as he returns to his practice in Dublin.

LISA MCLOUGHLIN



Space for non-consensus.

This presentation will discuss how Arts Practice can be used as a robust and agile tool for allowing space for non-consensus. I will discuss this through the lens of two distinct but inter-related arts works that included over 300 people. These works sought to explore both autonomy and dependency in society from all who participated in the projects, including myself as an artist.

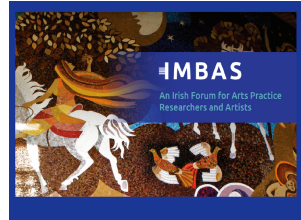
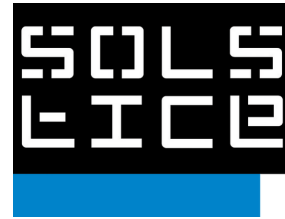
CHAired BY



AILEEN DILLANE

Ethnomusicologist and Senior Lecturer in Music at the Irish World Academy, University of Limerick

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



BOOK LAUNCH

Friday, 24 September, 12:30pm



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn



HELEN PHELAN

Professor of Arts Practice at the Irish World Academy of Music and Dance, University of Limerick



PROFESSOR GRAHAM F. WELCH

Established Chair of Music Education, UCL Institute of Education



TRÍONA NÍ SHÍOCHÁIN

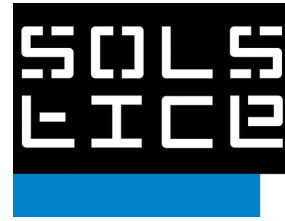
Professor of Modern Irish and Performing Arts at Maynooth University



FIÓNA BOLGER

Poet and Creative Facilitator

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

SESSION 2

Friday, 24 September, 2pm



DANNY MCCARTHY

The (Re)Search Goes On Forever

In this presentation I will talk about my work as an artist and how research can even be valuable many years after it has been completed. This will be illustrated with projects using the same research and over twenty years between them. I will be addressing this with regard to my visual art and sound art practice, where the research feeds into the work rather than creating the work.



BRIAN FAY

A Porous Relationship: art practice and research

This presentation looks at the relationship between formal and informal research and how it relates to drawing practices. Using examples from contemporary drawing practices this presentation proposes that this relationship is dialogical rather than one of distinction and that both enterprises may be understood as having a porous dynamic.



TRÍONA NÍ SHÍOCHÁIN

Experiential Orality and Theorisation in Song

Oral creative practice constitutes complex socially embedded and embodied artistic knowledges that often lie beyond the inherent limits of written text. Through an exploration of the symbiosis between creative practice and scholarship, this paper considers how the experiential orality of traditional song can generate new theoretical insights that live beyond the page.

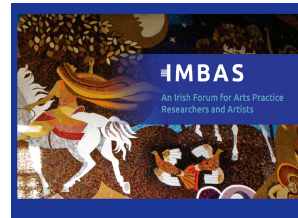
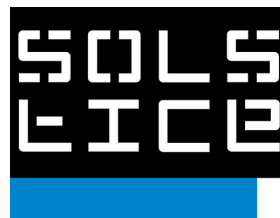


CHAired BY

BELINDA QUIRKE

Director Solstice Arts Centre

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

ROUNDTABLE

Friday, 24 September, 3:35pm



YVON BONENFANT

Head of Department, Theatre at UCC and leader of the MA Theatre and Performative Practices Performance and Activism theme



HELEN PHELAN

Professor of Arts Practice at the Irish World Academy of Music and Dance, University of Limerick



OLGA BARRY

Director of Kilkenny Arts Festival

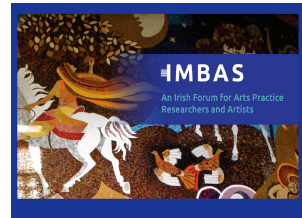
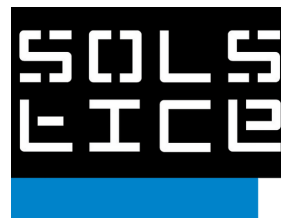


CHAired BY

MÉABH NÍ FHUARTHÁIN

Lecturer & Ethnomusicologist, Head of Discipline at the Centre for Irish Studies, NUI Galway

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

BIOGRAPHIES

Friday, 24 September

KATHLEEN TURNER

Dr Kathleen Turner (She / Her) is a singer, songwriter and community musician. She is based at the Irish World Academy of Music and Dance, University of Limerick, where she is Course Director of the MA Community Music. Kathleen is a fellow of the Clore Leadership Programme, and was the recipient of the Jerome Hynes Fellowship 2017/18 (supported by the Arts Council of Ireland). She completed her PhD in Arts Practice at the Irish World Academy of Music and Dance in 2017. Kathleen's research focused on the insights of children and teachers involved in the Irish Chamber Orchestra's community project, Sing Out with Strings. Kathleen is currently a research fellow with the Laurier Centre for Music in the Community (Canada) and co-Chair of the Commission for Community Music Activity (ISME). Kathleen's ongoing research interests are focused on Community Music, social 'change', autoethnography and narrative inquiry and their intersections with music and song.

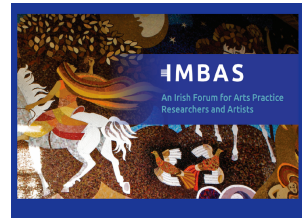
WAYNE JORDAN

Wayne Jordan is a writer, performer and director. For a long time his work was associated with the Abbey Theatre where he trained as an assistant director and where he was an associate artist. In 2017, he took a break from his career in Ireland to study devising and object theatre at the school of alternative and puppet theatre in DAMU, the drama faculty of the Prague University of Performing Arts. There he developed a series of works with his own body and autobiography to create ceremonies and performances that focus on intimacy, image and audience engagement/participation.

LISA MCLOUGHLIN

Lisa is currently Head of Dance in The Arts Council/An Chomhairle Ealaíon. She was awarded her Ph.D. arts practice in September 2020 from the Irish World Academy, University of Limerick. The Title of this work was: The Autonomy question: An investigation of the aporia of autonomy and dependency through arts practice and social engagement. This was funded by the Irish Research Council of Ireland. Trained in dance at the Rambert School, London, Lisa performed extensively nationally and internationally with companies such as the Liz Roche Dance Company, Daghdha, Coisceim, Marguerite Donlon and dancers, IMDT, and Opera Ireland. Her most recent choreography The kindness of Strangers was commissioned by Live Collision, international festival of Live Art, 2019. In this durational work, she walked with 184 people across Ireland. Lead artist and designer of The Autonomy Project, 2018, a multi-genre project encompassing the work of over 100 young people, artists, and academics. She holds a first-class honours MA and is the Mother of three wonderful children.

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



BIOGRAPHIES

Friday, 24 September



IRISH RESEARCH COUNCIL
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AILEEN DILLANE

Aileen Dillane is an Ethnomusicologist and Senior Lecturer in Music at the Irish World Academy, University of Limerick. Aileen co-directs the Centre for the Study of Popular Music and Popular Culture, where she works on protest song, global Irish musics, and urban sound and music heritage, areas in which she has published extensively. Aileen is the Irish PI on FestiVersities, an EU-funded research project looking at Music Festivals, Public Spaces and Cultural Diversity across five European countries and multiple festival sites. She plays flute and piano with the All-Ireland winning Templeglantine Senior Ceilidhe Band.

DANNY MCCARTHY

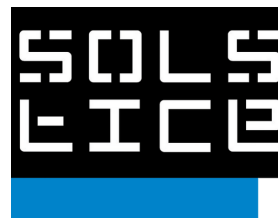
Danny McCarthy studied at the National College of Art and Design. He currently lectures in Sound Art in the School Of Music and Drama, UCC, and is a visiting lecturer and workshop facilitator in various institutions. He has pioneered both performance art and sound art in Ireland and he continues to be a leading exponent exhibiting and performing both in Ireland and abroad. His work is in the collections of the Arts Council Of Ireland, Crawford Municipal Gallery, Irish National Collection, Limerick City Gallery and numerous other public and private collections in Ireland and abroad. He has exhibited and performed widely in Europe, USA, Canada, China, Japan, Poland and several other countries. He is a founder director of Triskel Arts Centre and the National Sculpture Factory. www.soundoutin.blogspot.com

BRIAN FAY

Brian Fay is an Artist and Senior Lecturer in Fine Art at TU Dublin. Using drawing he examines the materiality of pre-existing artworks and objects to consider our complex relationships to time. He exhibits nationally and internationally and has been invited onto the Josef and Anni Albers Foundation Residency Programme 2022. His work is in the Arts Council Collection, National Drawing Collection, Crawford Art Gallery, DLR Art Collection and the Office of Public Works. He holds a practice led PhD from Northumbria University, and was the winner of the 2014 Derwent International Drawing Prize and the 2016 AXA Drawing Prize.

<https://www.brianfayartist.com/>

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



BIOGRAPHIES

Friday, 24 September



IRISH RESEARCH COUNCIL
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TRÍONA NÍ SHÍOCHÁIN

Tríona Ní Shíocháin is Professor of Modern Irish and Performing Arts at Maynooth University. An interdisciplinary scholar of Music and Irish, and a whistle-player and sean-nós singer, she is author of *Singing Ideas: Performing, Politics, and Oral Poetry* (Berghahn 2018, paperback 2021) and *Bláth 's Craobh na nÚdar: Amhráin Mháire Bhuí* (Coiscéim 2012). Her research interests include oral poetry, the song tradition, Irish traditional music, Irish-language and Gaeltacht performing arts, artistic research, performance theory, oral theory, women poet-composers, politics and prophecy, subjectivities, and hidden histories of thought. Her current work focuses on subjectivity and conceptual thought in traditional lullaby.

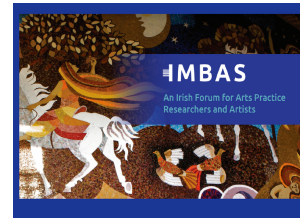
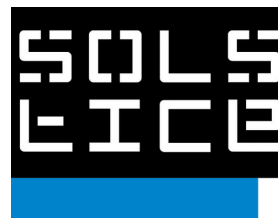
BELINDA QUIRKE

Belinda is a curator, producer, inaugural director of award winning Solstice Arts Centre in County Meath. At Solstice, Belinda has instigated a diverse cultural programme at the centre including the curation of performance and gallery spaces, playing an active role in arts development in the northeast of the country. Belinda is co-curator of the shortlisted proposal team of artist Niamh McCann with Peter Carroll (A2 architects) for Venice Ireland 2022. Selected Curator: Arts and Disability Ireland 2020-2022. Selected College Curator RDS Visual Arts Awards 2016-2018. Established cultural panellist, and have contributed to panels for The Arts Council, Music Network, OPW, Create, Design & Crafts Council of Ireland, multiple local authorities.

HELEN PHELAN

Helen Phelan is Professor of Arts Practice at the Irish World Academy of Music and Dance, University of Limerick, Ireland. She is an Irish Research Council recipient for her work on music and migration. She is co-founder of the female vocal ensemble Cantoral, specializing in Irish medieval chant. She is founder of the Singing and Social Inclusion research group and Chair of IMBAS, a support network for artistic research in Ireland. Her most recent Health Research Institute funded project explores the use of participatory arts-based methods in migrant health research. Recent books include *Singing the Rite to Belong: Music, Ritual and the New Irish* (Oxford University Press) and *The Artist and Academia* (Routledge) with Graham Welch.

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



BIOGRAPHIES

Friday, 24 September



IRISH RESEARCH COUNCIL
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OLGA BARRY

Olga Barry is currently the Director of Kilkenny Arts Festival. Previous roles include; General Manager of Crash Ensemble, General Manager of the Festival of World Cultures, Manager of the RTÉ Concert Orchestra, and Festival Producer at Kilkenny Arts Festival. She has also worked extensively as a freelance producer and project manager, as Festival Producer at New Music Dublin and she served as overall Project Manager for the 2016 Centenary Easter Monday Celebrations in Dublin, the largest civic event in the history of the state. Olga serves on the boards of Chamber Choir Ireland and Corcadorca Theatre Company.

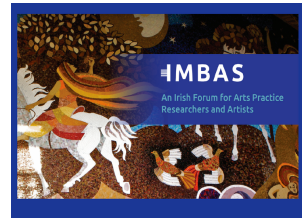
YVON BONENFANT

Yvon Bonenfant, PhD, is Head of Department, Theatre at UCC and leader of the MA Theatre and Performative Practices Performance and Activism theme. His artistic research explores the intersection of voice and vocality, identity, touch, marginalised audiences, participation, queerness and interdisciplinary composition for performance, integrating betimes engineering, coding, textile design and voice science. Funders have included the IRC, the Wellcome Trust, the UK's AHRC, Arts Council England, Youth Music, Postcode Community Trust. He has shown work in 14 countries and published widely. His project Resonant Tails, for children with Profound and Multiple Learning Disabilities, currently runs in 4 schools. See www.ucc.ie/theatre/, <http://bit.ly/YvonResearch>, www.tractandtouch.com, www.yourvivaciousvoice.com.

MÉABH NÍ FHUARTHÁIN

Dr Méabh Ní Fhuartháin, lecturer and ethnomusicologist, is Head of Discipline at the Centre for Irish Studies, NUI Galway where she specialises in Irish Music and Dance Studies. Published widely, recent work in particular explores gender and Irish traditional/folk music; ageing masculinities, music and representation; and, transnationalism, public space and dance in early twentieth century Irish society.

PERSPECTIVES: ARTISTIC PRACTICE & RESEARCH



BIOGRAPHIES

Friday, 24 September



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FIÓNA BOLGER

Fióna is a poet, interested in plurilingualism, borders and migration. Her poetry collection, a compound of words was published by Yoda Press in 2019. She lives between Ireland and India when she can. Her work has appeared in Poetry Ireland Review, The Brown Critique, The Muse India, Southword, Poetry Bus, The Chattahoochee Review and others. She co-edited All the Worlds Between (Yoda Press, 2017), a poetry project between Ireland and India. She has read at the International Poetry Festival Bengaluru and the Cork Poetry Festival. She has curated and facilitated events at the Mother Tongues Festival. She has given lectures, readings and workshops at IIT-Madras, the Irish Writers' Centre and other venues both real and virtual from Philadelphia, to Delhi and in between. www.fionabolgerpoetry.com

GRAHAM WELCH

Professor Graham Welch is the established Chair of Music Education since 2001 at the University College London (UCL) Institute of Education (formerly Institute of Education, University of London). He is a past President of the International Society for Music Education (ISME) (2008-2014), elected Chair of the internationally based Society for Education, Music and Psychology Research (SEMPRE) since 2000 and past Co-Chair of the Research Commission of ISME. Publications number approximately three hundred and fifty and embrace musical development and music education, teacher education, the psychology of music, singing and voice science, and music in special education and disability. Recent European funded research has examined music and mathematics learning, and the development of singing cultures. Other longstanding research relates to music and special education (www.soundsofintent.org). His research team received the Royal Society for Public Health 'Arts and Health' award in 2011 for research into the links between singing and social inclusion (<http://journal.frontiersin.org/Journal/10.3389/fpsyg.2014.00803/abstract>). He was Chair of the Paul Hamlyn Foundation National Working Group on music education in England from 2015 to 2017 (see <http://www.inspire-music.org>).