

BIND





FOREWORD

Jane Coyle

An unassuming address, 43 Abbey Street, Armagh, offers no hint of the imposing, stern-faced Georgian building that is home to Northern Ireland's oldest public library nor of the repository of knowledge, scholarship and cultural heritage that lies within.

Its name and provenance resonate with appropriate gravitas: Armagh Robinson Library, founded in 1771 by Archbishop Richard Robinson, Anglican archbishop of Armagh and primate of All Ireland.

Hardly a space for dreams and flights of fancy, for merry-making and dance ... and butterflies. Or so one may think.


But dance-maker Eileen McClory and poet Maria McManus see it differently. Inspired by the 250th anniversary of the library and in collaboration with film-maker Conan McIvor, composer Katie Richardson and costume designer Úna Hickey, they have crafted a quite beautiful dance-poetry film entitled BIND.

Living up to its title, BIND forges unbreakable creative connections between past and present, knitting together a tangle of ties that bind. Through a flow of courtly-flavoured dance segments, it reawakens the spirits of scholars and scribes, theologians and cartographers, philosophers, poets, lawyers and scientists, enveloping them in ribbon-tied vellum, yellowing parchment and intricately bound embossed leather.

Delicately, and with a fixed gaze, the piece navigates this treasure trove of 42,000 collected works, which collectively paint a vivid portrait of the social history of 18th century Ireland, while reflecting and refracting the changing intellectual climate across Europe since 1500.

One cannot but be seduced by the musicality of McManus's evocative words, by Richardson's hypnotic score, McClory's expressive choreography, McIvor's cool, clean-lined vision and, crucially, by the focused performances of dancers Clara Kerr, Rosie Mullin and Ryan O'Neill. Tightly laced and buttoned into crisp white cotton breeches, corsets and hooped skirts, they flit and flutter around and across ordered shelves and spiral staircase, emerging out of and retreating into small nooks crammed with enlightenment.

Every morning, the shutters are opened to let light into the darkness. At close of day, they are quietly fastened. The dancing butterflies fold their powdered wings and retire; the printed words whisper softly in the sleeping hours; night and day, atop his carved mahogany plinth, the Archbishop keeps watch.



An inventory of places
one must go alone

into the imagination
reflection
the layers of the self
revealed leaf by leaf
every turn of the page
confronting one's own ignorance
and limits.

Knowledge corroding
the brink and edges
of an education
perpetually treading over
the boundary of (in) competence.



Here are the creeds and articles,
sermons and common prayers,
botany, metaphysics,
astronomy, ethics, the animal world
the nomenclature
of all living things under heaven.

Perhaps I will find myself
bound in vellum, on parchment
or beyond a broken seal of wax,
perhaps of note within a private letter.





I hear no voices like my own,
and cannot find my life of service
mirrored here, anywhere among the lists
of these 'remarkable men'
be they dead or living:

Lieutenant's & Lord Justices,
Aldermen, Chancellors,
Fellows, Physicians, Surgeons,
Collectors of Ports and Districts,
Barrack Masters,
Commissaries, Attorneys,
Cryers of the Four Courts,
Officers of the Workhouse,
Governors of Garrisons and The Blue Coat Hospital...

all have shelf-room,
shoulders,
order,
space.



Outside each window
is weather, air,
the limitless. The glass
between me and all otherness,

I am defined,
articulated in clean lines,



Quills, love letters,
a ball of blue
sciatica bones
the cure for cramp
a salve for my clipped wings
all in ribboned pockets at my waist
teeming secrets,

the 'house-wife' ready, armed
with a humble thimble, snuff,
a paring knife beside a pincushion,
a lover's ring, a peep of cambric handkerchief
coins for gambling
a wrap of knit-bone for a poultice
willow, dandelions for tea
a sprig of mistletoe for all those stolen kisses,
feverfew and fennel
nettle
burdock
chicory.

If this is the essence
of what I am permitted to possess
it stands to reason
I am always ready
to run.

The world has named my limits and my destiny,
here are my meridians, my latitudes.





The keepers have index, ledger, key and bird's-eye view –
the locus and the means to navigate
the features of relief, the contours,
the advantages of depredation
the lie of treacherous seas
townlands, bogs
advantages in battles
grazing rights

the means of taxation.



We others occupy silence
and the spaces in between.

The time has come
when even silences, especially silences,
take space, occupy air
claim names,

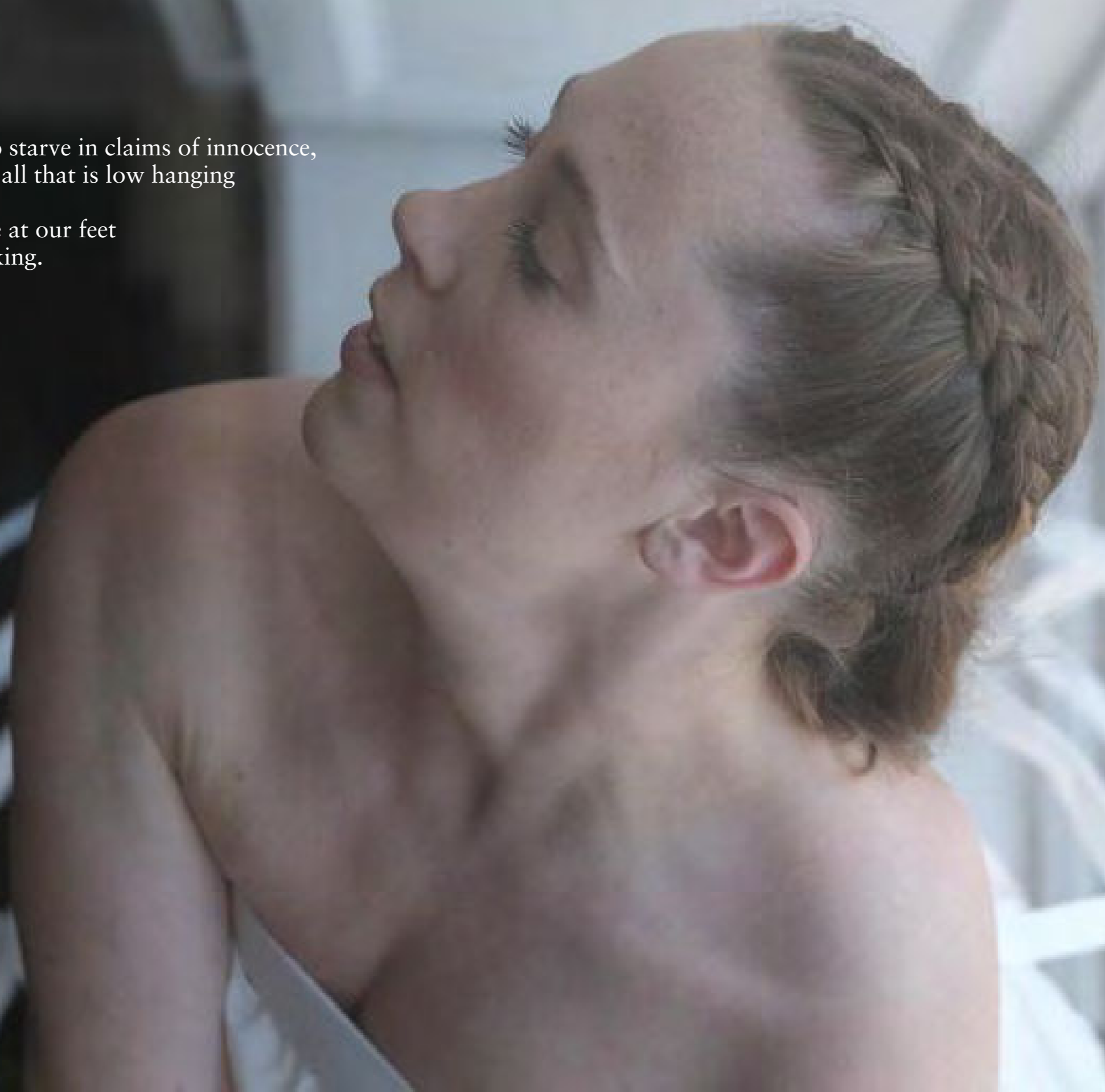
become a book of things,
a catalogue and history.



So, be unafraid of solitude;
curious and uncertain, be an outlier,
a subject of discussion, scrutiny...

‘sin’ if necessary.

We are not meant to starve in claims of innocence,
but feast a while on all that is low hanging
within grasp,
falling in abundance at our feet
and there for the taking.





This is a county of orchards:
the fruit of knowledge
everywhere...

All this belongs to you.

whoever you are,

the doors are open.

The whole world
is in and out of kilter
at the tip of a nib,

delicate and tender
the gloved touch an opera.





Time is ribboned

tight, tighter

a soul borrowing freedom

on the powdered wings of butterflies.



Poetry Maria McManus. Maria is a poet and a producer. Her most recent collection is *Available Light*, (Arlen House). *Librettos* include *Wretches*, *Ellipses* and *Tierra Sallada*. Dance & film collaborations are *BIND*, *EPILOGUE*, *DUST* and *TURF*. Essays are published in *Impermanence* (Centre Culturel Irlandais/ No Alibis), *The New Frontier* (New Island) and *The Irish Times*. She founded *Quotidian – Word on the Street*; it includes *Poetry Jukebox*.



Choreographer Eileen McClory. As an established Choreographer, Eileen has received commissions from *Quotidian: Word on the Street*, *BIND 2021*, *Maiden Voyage Dance Company: EPILOGUE 2021*, *BRINK 2020*, *The Playhouse Derry: TURF 2018*, *Tinderbox Theatre Company: CUCK 2017*.

She has performed in international festivals such as *Bauhaus Summary* (DE) *Christchurch Festival*, *Taranaki Arts Festival* (NZ), *Darwin Festival* (AUS), *Greenspace Festival* (USA), *Belfast Festival at Queens*, *Feile An Phobail*, *Pick n Mix Festival*, *Cathedral Quarter Arts Festival* and *Outburst Arts* (all in NI). Residencies include *Belfast International Arts Festival: Artist in Residence 2020/22*, *CCN2 Grenoble, France, 2022* & *Dansmakers, Amsterdam 2016*.



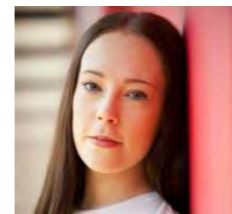
Katie Richardson is a musician, songwriter, composer and music producer who currently makes her own music under the name *Hex Hue*. She has performed with many different bands over the years and has worked with and supported musicians such as *Foy Vance* and *Duke Special*, *Noel Gallagher's High Flying Birds*, *Bell X1*, *All Saints* and many more. As well as being *MAC* resident artist in 2016, Katie has worked with many Film and Theatre companies across Ireland. In 2015 she composed music for short film 'The Death of a Projectionist' by *Bafta* award winning *Out of Orbit Films*. In 2021 Katie was the Musical Director, composer and Sound designer for *Rough Girls* by *Tara Lynn O'Neill* which was recently selected as one of *The Stage Magazine's* best plays of the year. In Spring 2022 Katie wrote music for 200 singers, electronics, strings and drums for a film project set in the *Giants Ring - Green Space Dark Skies*. Katie is currently one of award winning theatre company, *Prime Cut's*, *Reveal* artists which champions and develops emerging theatre makers. She is currently working on a music based commission with them as part of this award.



Film maker Conan McIvor. Conan McIvor is a film-maker, theatre-maker and video artist who creates experimental films, drama shorts, site-specific installations, immersive environments, large-scale outdoor video projections, in addition to moving-image design for both theatre and live performance. He attended the University of Ulster, where he studied *Interactive Multimedia Design* before receiving an MA in *Film and Visual Studies* from *Queen's University Belfast* in 2007. Conan's work has been shown at gallery spaces, International film festivals, National theatres, off-Broadway, on National Television, and is held as part of the *Arts Council NI's* permanent collection. Recent productions include *Video Design* for *Belfast Ensemble's Propaganda* at *The Lyric Theatre*.



Úna Hickey is a costume designer from Belfast. She completed a degree in *Performance Costume* at *Edinburgh College of Art* in 2006. Since then she has worked in costume for theatre, advertising, film, museum, circus, and dance both at home and abroad. Notable productions include *Prime Cut's I am my own wife* (Costume Designer), *Opera NI's Riders to the Sea* (Costume Designer), *Prime Cut's The Baths* (Costume Designer), *The Lyric's Fire Below* (Costume Designer), *HBO's Game of Thrones* (Breakdown Artist, On Set Standby), and *Stuber Pictures' Your Highness* (Breakdown Artist). She has designed and made bespoke costumes for *Hillsborough Castle* and *Living History*. Úna collaborates regularly with the drama department at *Queen's University Belfast* and has designed the costumes for over fifteen productions and taught aspiring designers on the design module. She has taught dressmaking and specialist breakdown effects for costume for film as part of *The Nerve Centre's Screen Academies* and *Into Film's Screenworks* programmes.



Clara Kerr. Clara has recently graduated from *The Liverpool Institute for Performing Arts (LIPA)* with a first-class honours in *Dance*. Since graduating, Clara has choreographed multiple dance pieces, one of which was performed as part of the *Belfast Children's Festival*, and the other 'Cailte' was performed at the *Liverpool Irish Festival*. Clara has performed with *Maiden Voyage Dance*, as well as two commissions of her own choreographic work. Clara has also performed across the UK, including representing NI for the *Queen's Jubilee*.



Rosie Mullin. Rosie is a Belfast based dance artist whose professional training started in *Belfast Metropolitan College* in 2013. She received her BA (Hons) Degree in *Dance Performance and Teaching* in *Preston* before returning to Northern Ireland to further her training in the *Ulster University*. Rosie's professional work varies from choreographic and performance work to movement facilitation roles. She has worked throughout Ireland and the UK since 2016 with companies such as *Maiden Voyage Dance*, *Off The Rails Dance* and most recently with *Oona Doherty*. Rosie continues to push her artistry in styles of circus and acro-dance.

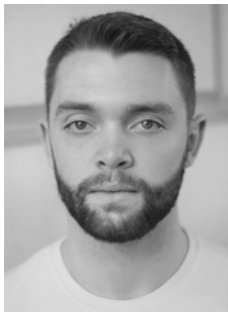


Ryan O'Neill. Ryan achieved a first-class honours degree in *Dance* from *Ulster University* and studied his Masters in *Dance Performance* at *Laban* as part of a professional postgraduate company *Transitions*. Since then Ryan has worked with *Maiden Voyage Dance*, *Off The Rails*, *Ponydance*, *Tinderbox*, *Primecut*, *Oona Doherty Works (NI)* *Irish Modern Dance Theatre*, *Junk Ensemble*, *Panpan*, *Company Philip Connaughton*, *Coiscéim*, *Liz Roche Company*, *Emma Martin/United Fall*, *This is pop Baby (IRL)* *Gwyn Emberton Dance (UK)* and *Punchdrunk's* immersive show *Sleep No More* in *Shanghai*.



Voice artist Roisín Gallagher. Roisín is from Belfast and trained at the Royal Conservatoire of Scotland. She has recently finished filming a new comedy drama for Sky Atlantic “*The Lovers*” which will air in 2023. Prior to this Roisín played the lead in “*The Dry*” an 8-episode comedy drama series which is streaming now on Britbox and will be released on RTE later in the year.

Recent theatre credits include: *The Real Housewives of Norn Iron* (Grand Opera House/Red Brick Roads NI Tour), *A Midsummer Night’s Dream* (Terra Nova), *Is That Too Hot* (The Mac), *Bah Humbug* (Belfast Lyric Theatre); *Abigail’s Party* (The Mac).



Photography Micheal McEvoy. Michael is a dance research and theatre maker specialising in contemporary dance performance.

As a dance artist, Michael is interested in the expression of movement, as a photographer Michael is interested in the moment of a still image. In Michael’s most recent gallery exhibition, the theme explored was movement of light, neon, reflection and exposure.



Bebe Ashley. Bebe Ashley lives in rural County Down and is currently working on a collection of poetry that charts her progress towards qualifying as a British Sign Language interpreter. *Gold Light Shining* was published by Banshee Press in Oct. 2020. www.bebe-ashley.com

‘Maria McManus’ poetry, austere and uncomplaining and full of truth, dances itself to life in a magical space - overflowing with light and movement - to a hypnotic score by Katie Richardson.

BIND is muscle and meaning, music and magic. Remarkable.

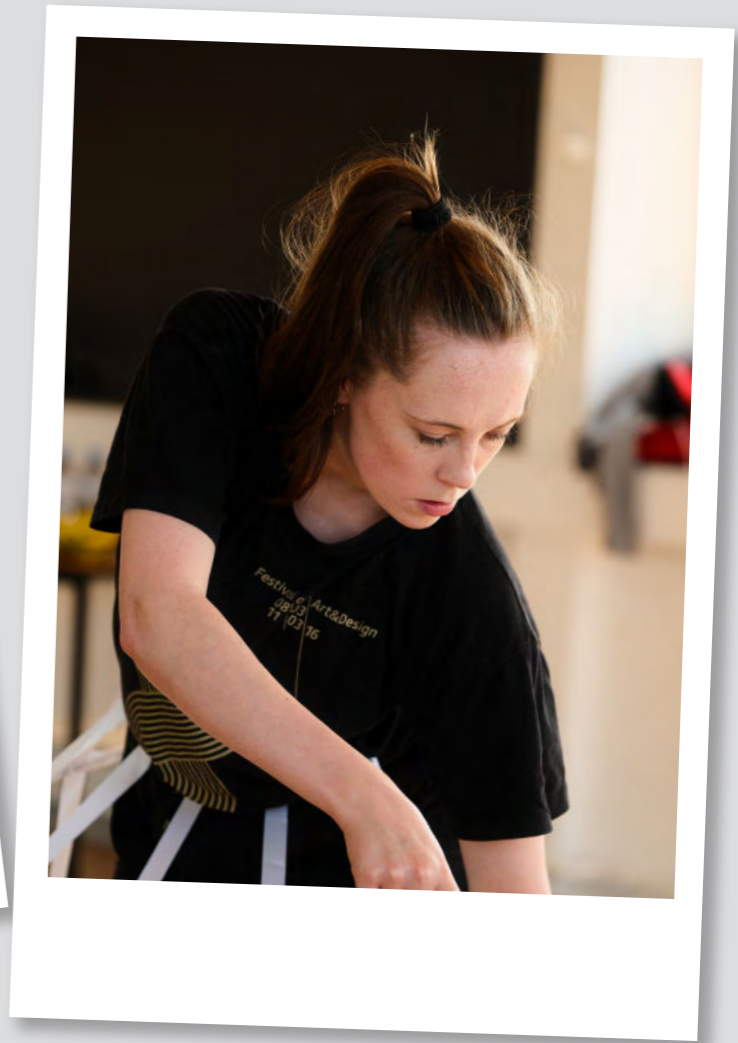
Barry Devlin, Horslips

‘Perhaps I will find myself bound in vellum’ - Bind is a mesmerising call to our imagination, to feel the long thrall of history and herstory, how individual lives are bound in a continuum of endeavour. The words perfectly capture place and space, and the dancers interpret Maria McManus’ writing with an attunement to nuance that is hard to find elsewhere. An outstanding all-immersive piece of work!

Siobhan Campbell, Poet

Above the doors of the Armagh Robinson Library are inscribed words in Greek that have been translated as ‘the healing place of the soul’. ‘Bind’ beautifully captures the spirit of this place. Combining poetry and dance, past and present, it is a lyrical and graceful film essay, sounding notes both classical and modern, as befits the building, the institution, that inspired it.

Daragh Carville, Screenwriter

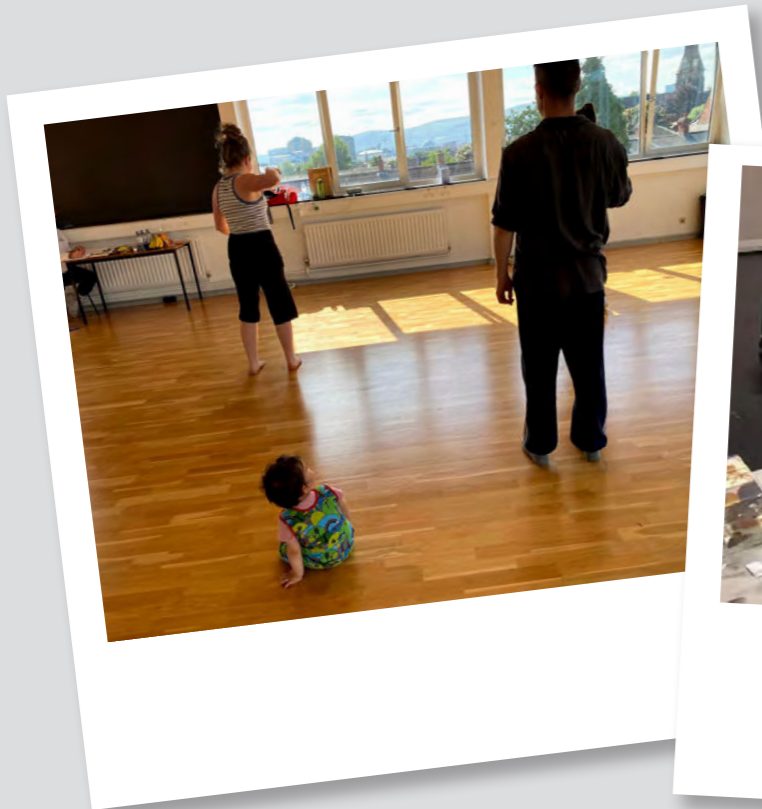


17:00 ✓ Close up - Table level

18:00 Gallery level - slider moving through railings

18:30 ✓ TABLE PIECE GALLERY LEVEL MASTER - 3 shot, gallery level

19:00 ✓ Long shot from entrance side at gallery level Each performer in turn x3 high, mid, low angles



14 - Wednesday 21 July - 13:00-20:00 (6hrs & The lunch)

Get-in set up Costume

SEATE!

WINDOW PIECE MASTER - 3 Shot

#1 #2 #3 #4 #5 #6

15:11 #8 #9 #10 Good Clara

Low angle Full shot - single x 3

Close - #1 - ok #2 - good #2A - ok

60

Run - #1 - good #2 - good

3 - #1 - ok #2 - ok

BREAK

Close ups - single x 3 (Details - pulling corsets)

Run - #1 - good #2 - ok

Close #15 1 - Good 2 -





BIND is a collaboration between
Choreographer/Director Eileen McClory
Poet Maria McManus
Composer Katie Richardson
Costume Designer Úna Hickey
Filmmaker Conan McIvor
Voice-over Roísín Gallagher
Colourist Glenn Gallagher
Production Assistant Daniel Ritchie
Music Mastering George Sloan
Librarian Carol Conlin, Armagh Robinson Library

Dancers

Ryan O'Neill
Clara Kerr
Rosie Mullin

Bebe Ashley translated poetry to BSL which formed the basis for development of the movement sequences.

Bebe Ashley's contribution was supported by her receipt of a grant from the Santander Freelancer's Scheme.

With particular thanks to the Keeper, The Very Revd Shane Forster, Carol Conlin and all the staff of Armagh Robinson Library & Number 5 Vicars' Hill.

Supported by

Arts Council of Northern Ireland through Exchequer & ACNI National Lottery Funds
Bank of Ireland, Begin Together Arts Funds in partnership with Business to Arts

Produced by Quotidian - Word on the Street www.quotidian.ie