EMOTIONAL LATVIAN BODYCITYPEDIA

by

HA

The Association of the Professional Dance Choreographers of Latvia

This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.
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EMOTIONAL LATVIAN BODYCITYPEDIA

Emotional Latvian Bodycitipedia is the reflection, documentation and speculation on how the project E-MOTIONAL Bodies & cities went for Latvia, in Latvia and with Latvians. It measures impact on and coverage of Latvian dance community. It measures spread out and development of Latvian dance caused by the Project.

Emotional Latvian Bodycitipedia is politically wrong because it cares only about things which relate to Latvians and Latvia.

It is EMOTIONAL because it is written and collected by emotional people, without avoiding emotional and biased tone and choice of the facts.

It is E-MOTIONAL because it used e-resources as the main source, it moved in e-environment to search for e-traces of Latvia E-MOTIONAL and Latvian E-MOTIONAL.

It is BodycityPEDIA because it aims to count and give facts.

It is BODYpedia because it searches for how the bodies felt and behaved in the conditions offered, circumstances created.

It is CITYpedia because it is interested on where the bodies involved went and how the places were seen and perceived, and is there any change in perception.

In short – EMOTIONAL LATVIAN BODYCITYPEDIA is the best tool to quickly see and figure out how the project was for Latvia and Latvians, and how Latvia and Latvians were for the others involved in the project.

Tools used:

1. project documentation
2. www.e-motional.eu and artists’s blog
3. website www.dance.lv, section E-Motional Bodies and cities
4. e-mailing some questions to the list of people. List included Latvians involved and foreigners who came to Latvia. Some responded.
5. search engine www.google.com – what is found on google can be taken and used


An introduction*

Let us start with some simple stories representing the ideas of the E-motional project:

1. Iona Kewney and Joseph Quimby came to Riga during Time to Dance 2012 festival as part of the performance exchange strand of the E-motiona bodies & cities – to teach and to perform their “Mary Queen of Scots Got Her Head Chopped off”. In 2013 they returned to Sigulda and Riga to teach and perform the work called “Electric Woods”. In 2013 they were invited by other organization, performed in different venue and even different town. It has nothing to do with the E-motional. It is exactly what the E-motional did – built bridges which stay and people go on travelling on them.

2. The Association of the Professional Dance Choreographers of Latvia the E-motional partner in Latvia, during last years had some sense of changes needed, but nothing happened. Some people very unhappy, some too tired, some unsatisfied, some lonely. In February 2013 Motion Toolkit workshop came to Riga as part of the E-motional project. The workshop was short, ideas were floating; who knew if they will land or not. But in June 2013 the meeting of the Association and took place and now the whole new model is put into the action. Nothing to do with the E-motional project which ended already. Exactly what E-motional aimed for – to identify what’s needed and do some small soft pushes to initiate neverending processes.

3. Ilze Zirina, project manager of Latvian E-motional, before the project never really used subject line in e-mails. Daiga Rutka, project coordinator in Latvia, sereiously explained what it is meant for and Ilze started to use them. Of course, in artistic way. So Daiga started receiving very eloquent messages with following subjects – SHIIIT! In the ass!

*it should be simple, based on human stories, including some consequences and should show the power and strength of the E-Motional project
The organizations

*E-MOTIONAL Bodies & Cities* is a co-operation between

Initiator & lead organiser:

**Gabriela Tudor Foundation** (Romania) - [http://www.gabrielatudor.ro/site/en.html](http://www.gabrielatudor.ro/site/en.html)

Located in BUCAREST – with area for around 1/5 smaller than Riga has almost 3 times more inhabitants!

![Map of Bucharest](image)

and Co-organisers:

**Dublin Dance Festival** (Ireland) – [http://www.dublindancefestival.ie/](http://www.dublindancefestival.ie/)

Located in DUBLIN – area almost 3 times smaller than Riga with population only by 25% less than in Riga

![Map of Dublin](image)
The Association of the Professional Dance Choreographers of Latvia (Latvia) - http://www.dance.lv/eng/

Located in RIGA – area 307.17 km²; population 696,618

Dance House Lemesos (Cyprus) - http://www.dancehouselemesos.com/

Located in LIMMASOL – in 10 times smaller area has 7 times less inhabitants than in Riga
Located in LONDON – in almost 6 times larger area has more than 11 times larger population

Associated partners are:

ArtistNe(s)t Network of Artists-in-Residence Centres. “George Apostu” Cultural Centre in Bacau and the National Dance Centre in Bucharest (Romania)

BACAU – in almost 10 times smaller area live 6,5 times less people
Dance Ireland, The Irish World Academy of Music and Dance, and the University of Limerick (Ireland)

LIMERICK – 6 times smaller area than Riga with 12 times less population

Rialto Theatre, Limassol (Cyprus)

C ATI Dans – Contemporary Dance Artists Association (Istanbul, Turkey)

ISTANBUL – in 17 times larger area than Riga live 19 times more people than in Riga
The Association of the Professional Dance Choreographers of Latvia (LV)

The Association of the Professional dance choreographers in Latvia (HA) is founded in 2003 and it is run by Latvian contemporary dance choreographers, dancers and teachers. Since 2004 the director of HA is Ilze Zirina. HA collaborates with international partners and looks for new possibilities to collaborate with other art forms. The association is the organizer of such contemporary dance events as dance festival Time To Dance, which is international event once a year in June and includes workshops, lectures and dance performances. It also organizes Time To Dance improvisations and sketches, which has informal character and opens space for experiments and JAM sessions; performances at schools and old people houses; workshops for professionals or amateurs both in Riga and other towns and villages. HA is a producer of Olga Zitluhina dance company as this was the only company what professionally developed contemporary dance in Latvia till 2007. HA collaborates also with Latvian Culture Academy and Riga City Council.

Organization is just a title, so real Latvian E-motional is:

Ilze Zirīņa

Daiga Rutka

Ilze Zirīņa works in contemporary dance field since 1997. Got MA in choreography (Music Academy of Latvia) in 2001. Preofessional skills learned from such teachers as Olga Zitluhina, David Zambrano, Maria Munoz, Pep Ramis, Julyen Hamilton, Hai Cohen, Masaki Iwana, Fiona Millward, Katri Soini, Benno Vorham, to name few. With the support of Latvia Culture College she established a dance group ZI temp.dance at 2004. She is an artistic director and choreographer of it today too. Also works as independent choreographer, creating choreographies for drama theatre, choir etc. Created solo projects in 2003,2004,2006. In 2008 created a piece Marathon in collaboration with disabled dancers. Has performed her choreographies in Latvia, Lithuania, Russia, Czech Republic, Moldova, Norway.

Daiga Rutka has a BA degree in history with specialization in Latvian political history. She has ten years experience within the non-governmental sector, while working in NGO „Delna“, Latvian section of Transparency International. E-Motional Bodies & Cities – is Daiga’s first experience in arts and culture project management. To feel the physical and artistic side of the dance projects, Daiga was creatively involved during the residency of Lynnette Moran in Riga.
Project partner countries and their symbolic relationship

It is clear that images and logos represent the idea; they even put some code on how the things will develop. Because at the very beginning it is only a guess. A guess depicted in simple images. Look at those 2 pictures carefully.

The picture on the left – a person (can we see man or woman? No!) running (supposedly in a joyful way because the hands are lifted up) above the network of countries. Do you see that on purpose the location of the names for countries doesn’t have anything to do with the geographical layout on the maps? Vice versa – the ones in east are moved to the west, Cyprus from south is moved up to north, only Turkey is more or less where it is (may be because it is only associated partner?). The wires connect all the names, so countries are „holding hands” with others (but not with all because that would mean lack of democracy). Latvia has direct connection to Great Britain, Romania and Ireland. If the links drawn were the ones strongest during the project we will see.

Take a look at the picture on the right – names of the cities partnering within the project. It is fair enough not to name only countries but to be honest and say that all happens among the certain cities. By the way all are the capital cities, except Limassol in Cyprus which is definitely more important for dance than the capital Nicosia. As you see in this picture all the cities are looking into one direction, i.e., West if we look at it as the map. Is the west direction still the most influential one? Also the people under the road signs are running into one direction – also west. There are 5 people but 6 road signs. Who is missing? The person in front is carrying something – I would guess that the folder with grant proposal and/or final report of the project. As you see already positive information is encoded – all went together or one was in the front but others are there as well, so everything went very well.
Number of trips taken from 01.05.2011 till 30.04. 2013

To Latvia – 29

From Latvia – 29

Let’s count again but it does really look that there is a wonderful balance – IN = OUT

As you can see from the map – the total layout looks very much like the sun – where Latvia is the sun itself and the rays spread out nicely into different directions (only Scotland is sticking out a little bit above highest point of the Latvian sun).
This is the map of Latvia colored as national flag. As you see it is possible to imagine that Latvia has the shape of the heart. That means it is a very special and very EMOTIONAL place.

National bird of Latvia is **white wagtail**. In Latvian – **cielava** or in nice diminutive form we like so much - **cielaviņa**. It exists, it is real, it as around (in country side, of course), it is nice. And we don’t eat them. There are many more nice looking and nice singing birds, but it is posible to agree that this one has something aesthetically well fitting to Latvian character.

National flower of Latvia is **leucanthemum vulgare** or ‘filigran’ flowers. Both in Latin and in English the name of the flower sounds wrong, but what to do if national things are intranslatable. In Latvian it is **margrietiņa** – much nicer. Anyway the flower is important, especially in Midsummer’s and Song and Dance festivals’ garlands – wierd flower circles we put on our heads.

*something that might help to be familiar with or to sound like that*
So in order to sound that you know something about Latvia here are some typical PEDIA facts a journalists might ask a politician before the elections to test their intelligence:

- The longest river within the territory of Latvia is Gauja
- The area of the Latvia is 64 589 km²
- The play by prominent Latvian poet which has precious metal mentioned in the title is „Golden horse” by Rainis

As this is the BODYpedia we have to tell something also about typical Latvian BODY:

Internet is a great source to figure it out. So here is the real quote from there:

- What do Latvian people usually look like? Also, are they nice?
- Best Answer - Chosen by Voters: „They have a real mix of genetics which isn't surprising as the countries border has moved in every direction over the past 1000 years. A typical Latvian look is tall with fair hair. Nice looking? Some are, some aren't.”

If you google „typical Latvian face” one of the first couple results would really show some calculations about typical Latvian look. And also about other looks. For whatever reason those are women faces, but as we all know women are dominant in dance, it is fine to look at women face and exclude men in this case. And not to be too discriminative, there are also some other nationalities involved in the project. Find the differences!
When “typical Latvian body” gets googled the result is more unexpected, but also very sweet and what matters most – it is future oriented and it is local brand!

As this is the CITYpedia we have to say something also about typical Latvian CITY (I would say TOWN because only Riga is CITY size place):

http://www.latvia.travel.lv says: „The charm of small towns. Latvia is not just all about the modern, historically rich and architectonically diverse metropolis of Riga. Latvia is not only its green nature and beautiful sceneries. Latvia is also its towns – each one more interesting, exciting and inviting than the last. Unique, historical buildings, medieval castles, cosy hotels and cafes – this and much more create the special charm of these towns and are the reasons why tourists from all over the world flock to visit them.”

Typical E-motional Bodies & Cities Latvia is as it is seen through the eyes of the outsider. So here are couple images by E-motional people who came to visit.

Stepping into Riga 1 and Stepping into Riga 2 by Laura Murphy
E-motional people answer the LATVIAN EMOTIONAL BODYCITYPEDIA questions

1. BEFORE. What did you think/know about Latvia before you came?

   Lynnette Moran (Ireland, resident artist in Riga): My first encounter and visit to Latvia was as part of the SPACE programme in 2009/2010 to visit Homo Alibi Festival. I was an international producer on the programme. I had really enjoyed my visit and I was curious to return. I was particularly interested to return to the city as an artist and to contemplate the city in relation to my performance making. The city had effected me in a way that left me curious to find out more and having spent an extended period of time during E-motional, I am keen to return again.

   Alexis Vassiliou (Cyprus, Artistic Research Group 2): Nothing

2. First 3 key places/words you remember about THE CITY (by „THE CITY” any kind of space you were in is meant)

   Lynnette Moran: DAUGAVA, BYZANTIUM, BALTIC SEA

   Alexis Vassiliou: BALTA PIRTS SAUNA, VEF FACTORY, TOTALDOBZE

   Ghislaine Boddington: ELEGANT, LIGHTNESS, FRESH

3. One word about:

   3.1. History – Lynnette Moran: COMPLEX; Alexis Vassiliou: MYTH; Ghislaine Boddington: COMPLEX

   3.2. Politics - Lynnette Moran: INDEPENDENCE; Alexis Vassiliou: VOID; Ghislaine Boddington: EXPANDING

   3.3. Culture - Lynnette Moran: HUNGRY; Alexis Vassiliou: REALITY SHOW; Ghislaine Boddington: DEEP

4. First 3 key words about people in the public space

   Lynnette Moran: GENEROUS, OPEN, COLLABORATIVE

   Alexis Vassiliou: MILKY, EARTHY, AWARE

   Ghislaine Boddington: UNCONFIDENT, BEAUTIFUL, INTELLIGENT
5. **Your strongest BODY experience from the time in Latvia**

**Lynnette Moran:** finding the 'physical language' for my work during my residency period

**Alexis Vassiliou:** The D.I.O (do it ourselves) sauna experience somewhere in the nature

**Ghislaine Boddington:** RESPECT AND LAUGHTER

6. **What about Latvian dance?**

**Lynnette Moran:** 6 wonderful collaborators I had during my stay, introduced to me by Ilze Zirina and Dance.lv

**Alexis Vassiliou:** Latvian Dance

**Ghislaine Boddington:** ENGAGING, INNOVATIVE AND HUMOROUS

7. **Top challenge, unpleasant surprise, something that was SOOO different from usual.**

**Lynnette Moran:** The Party Boat blasting out music with the lyrics 'The bad wolf..woof woof' right outside my bedroom window at 3am.

**Alexis Vassiliou:** Dive naked in the plunge

**Ghislaine Boddington:** Lack of confidence to initiate the wonderful ideas and potentials the community has
8. **Visuals**

Lynnette Moran:
9. **AFTER. What do you think about Latvia now?**

**Lynnette Moran:** Latvia is a country I want to know more about, I want to continue to explore Latvian culture through my work. I would like to present in the Baltic region and my 'first port of call' would be Latvia. It is an interesting place with a juxtaposition between tradition and contemporary aesthetics. Riga offered a poetic aesthetic and backdrop to the framing of my research and subsequently my work. There is more to understand and discover, it is a place I will continue to feel connected to.

**Alexis Vassiliou:** Exceptional energy, good bread and yogurt, I want to come back.

**Ghislaine Boddington:** I very much look forward to onwards connectivity

10. **What next?**

**Lynnette Moran:** My work developed in Riga will open at this year's Dublin Fringe Festival, I would like to invite you all.

**Alexis Vassiliou:** A new creation for two men. First possibility: Between the ages of 55 and 80. Second possibility: A man between his early 20's and late 30's and another man somewhere between the ages of 55 and 80. The work will premiere during the Dutch Dance Festival (4 – 6 October, Maastricht/Holland) as part of the European dance project Act Your Age, initiated by the Dutch Dance Festival (the Netherlands), Centro per la Scena Contemporanea (Italy) and Dance House Lemesos (Cyprus). Act Your Age stimulates the European community to engage with the aging body through the art of dance.

**Ghislaine Boddington:** Wonderful opportunities for the future in creativity mode
Emotional analysis of the project E-MOTIONAL bodies & cities official summary*

Full text of the official project summary: E-MOTIONAL Bodies & Cities is a two-year mobility and artistic exchange dance programme gathering artists and managers from six European countries – Romania, Cyprus, Ireland, Latvia, United Kingdom, and Turkey. The programme plans to identify, nurture, attract and sustain talent and creativity at the European level, by connecting artists and dance managers from countries participating in the project through mobility grants, residencies, fellowships, artistic research and performance co-production and exchange. Professional development and artistic experiment represent pillars of the project.

Latvian distortion of the text done step by step:

E-MOTIONAL Bodies & Cities – the title says a lot – both for the ones who came up with it and for those later using and interpreting the words encoded. Latvia might be little suspicious about E-... at the first moment, because we don’t feel so technologically advanced. But we know a lot about bodies and we have one city – Riga.

is a two-year – from 2011-2013. The first public activity in Latvian activity was the residency of two Romanian dance artistis – Madalina Dan and Mihaela Dans (August 2011). The last activity in Latvia was Dance Days events in April 2013.

mobility – many people travelled, in total 11 from Latvia went out, in total 23 people from other countries went in Latvia, some of them for several times.

and artistic exchange – it was clear that this is the most important activity, even if others are important as well. From Latvia Olga Zitluhina and Kaspars Lielgalvis were involved, each of them in different groups. Once the residency of Artistic reaserach group 2 took place in Latvia.

dance programme – probably Latvia is not an exclusion but still it is important to stress that there are very few programs oriented on professional dance, so the project gave self-confidence and who knows may be E-Motional is one of the reasons why we finally have dance field in the papers of Ministry of Culture.

gathering artists – Latvian dance artists are very busy, busy with trying to survive from dance, busy trying to prove that dance is serious, trying to prove that it is possible and worth surviving from serious dance. So gathering is a special thing to do and seriously needed in order to seriously continue developing of contemporary dance in Latvia.

*deformed by Latvian perspective, influenced by “something should be said” and “everything reminds of something” concepts
and managers – there is always lack of managers, at least in Latvia. And, of course, there is
overproduction of managers from schools. Where do they go? Dance people expect managers to
come and help. So the ones who are dance managers always are under some pressure so they
really deserve some special treatment which was included in E-Motional.

from six European countries – we are glad we are Europe, we are happy to belong to the big
family. Who knows how it would go if not Europe during the crisis. How it would be if not money
coming from Europe, coming from Scandinavia which is also Europe, of course? There is always
some discussions going on about what kind of Europe Latvia is – Eastern Europe or Northern
Europe? Geographically North, politically and historically East?

Romania – in total 9 people from Latvia got to know more about Romania... And 6 Romanians
got some taste of Latvia. Romania was special because it was projet leader and because closing
event took place there, gathering 7 Latvians at the same time. “You live in the civilized
country”, a Romanian once said.

Cyprus – for cold Latvia Cyprus is a tempting place to go. So 5 people (2 of them for 2 times
even) went to Cyprus and 3 came to Latvia. We got much in common – size, trouble history and
present, crisis...

Ireland – when we think of Ireland, first we think about Latvians living there, the ones who left
to make their living, Latvian villages etc. 5 people went, 8 came from Ireland to Latvia.

Latvia – what is Latvia? If you read the beginning of the publication you have some sense of it.

United Kingdom – there were some connections but not the strongest. Only 2 people from Latvia
went to UK, but 7 came over to Latvia. The main reason for that was the fact that because of the
lack of organizations own premises and high rental costs there were no residency activities.

and Turkey – associate partner. No connections at this time.

The programme plans to identify – in Latvia many things are started without even knowing what
one wants, what is needed. There is not enough time to identify, it is only about digging further,
hopefully deeper, but happens also from one grave to another. Result, result. It is wonderful to
use time to identify.

nurture – very sweet word, it is also linked to spending more time on one thing, it is linked to
some outside force, gentle outside force; it is linked to the sense of community, which is
important in Latvia. Sense of community always gets more popular during times of crisis, so why
it has troubles in the times of peace? Some nurturing needed to learn.

attract – the word which matters in very many aspects – to be attractive ourselves, to attract
others, to attract each other, to attract Europe to us, to be attractive for Europe.

*deformed by Latvian perspective, influenced by “something should be said” and “everything
reminds of something” concepts
Sustainability is a very popular word in Latvia, but what it means in reality and in dance context?

Talent – a very curious concept within contemporary context, in particular within dance. How do we understand that, in which aspects it manifests within contemporary dance, what are the manifestations of the talent? In Latvia we have a saying that talent should be supported the mediocre people will take care for themselves. So it means that finding talents is easy – those are the ones with the arts who obviously have troubles managing them themselves?

Creativity – also a top-word and kind of very easy to understand but contemporary arts always demands little more than anything. It cannot mean only creating and doing it in a decent and professional, but it means to create in a way that it would be still possible to believe that something new is possible. Some people say that Latvian choreographers are still afraid to cross some of those imagined borders, over allowed/not allowed. Would the creativity mean crossing those who knows what borders? Also creativity more and more becomes a label for the community art – everybody do it together. Any risks for contemporary dance in that? You know one of the basic premises about contemporary arts – I can do it myself, I can do better! Creativity as return to virtuosity as “an excuse” to be called the artist?

At the European level – complicated geopolitical term. Did the countries involved somehow represent all European level? Should there actually be several countries to say that it is European? Any and each one is European? Does European level emerges from the synthesis and new less specific (belonging to one country only) things or it emerges when everybody gets to know somebody from somewhere else better? Is Romanian Europe or Romania for me? Do the new project structures create new dimensions?

By connecting – this is clear – no connection, no action

Artists – it was very nice and special that within the Emotional artist was more than dance artist. It made artists to meet tighter, become friends. Also it reminds of fight for equality within arts. Are everybody equally enough artists, equally appraised artists? The status of artist as a reason for special treatment within the pension law – that is still a hot topic in Latvia. How do you prove you are an artist? Why does ballerina need pension earlier than a fireman?

And dance managers – yes, yes, please – dance managers!

From countries participating in the project – it is not surprising that all the combinations come from personal contacts and what matters even more – from trusting partners. So you gather people in different countries you trust and get a nice combination.

*deformed by Latvian perspective, influenced by “something should be said” and “everything reminds of something” concepts
Would you like to check out the local contemporary dance festivals in Bucharest, Dublin, Istanbul or London? Do you want to attend a dance platform in Riga? Would you care to discover the evolving Cypriot dance scene? Do you need money to visit a partner/artist to start up a new collaboration? Do you want to learn more about the E-motional Bodies & Cities project and participate in the final festival/forum in Romania?

Contemporary dance professionals (artists, managers, critics, academics, etc.) from the E-motional countries were welcome to apply for a mobility and networking grant in order to visit and attend specific events (festivals, workshops, international seminars, network meetings, etc.) taking place in the other project countries from **May 2012 to April 2013**. These visits are expected to be short trips with the purpose of exploring the contemporary dance scene in a specific country, making contacts and possibly planning future projects and exchanges.

**residencies**

The choreographers, either alone or together with a collaborator of their choice (dancer, visual artist, manager, etc.), will be granted a four-week residency to work on an ongoing project, start a new project or collaborate with local artists. Special attention will be given to projects matching the theme of the project and to collaborations and exchanges with local artistic communities. Travel costs, per diem, accommodation and rehearsal space for the entire residency period are provided, together with a fee per project awarded.

The host organisation will facilitate contacts with the local artistic community, informal presentations and meetings, or the organisation of workshops open to local artists. In exchange, the invited artists will give warm-up classes for local dancers, lead dance workshops for professionals or interested audiences, or hold video-lectures on their own artistic work. Each residency will close with an informal presentation held by participating artists.

*deformed by Latvian perspective, influenced by “something should be said” and “everything reminds of something” concepts*
**fellowships –**

*Latvia*

*Daiga Rutka*

*project coordinator, Association of Professional Dance Choreographers of Latvia, hosted by Dance Ireland and Dublin Dance Festival (September 2013)*

*Elina Cire*

*programme/marketing manager, Gertrude Street Theatre, hosted by Dance Ireland and Dublin Dance Festival (January 2013)*

The Gabriela Tudor fellowship aims to strengthen cultural exchange and collaboration between dance administrators from all of the six participating countries. The fellowship programme is dedicated to the memory of Gabriela Tudor, who contributed immeasurably to the development of a livelier and more international Romanian dance scene. The fellowship continues and expands an existing initiative launched in 2010 by the Gabriela Tudor Foundation in the United Kingdom (in collaboration with body>data>space) and in the United States of America. Visit www.gabrielatudor.ro for more details.

Around 11 fellowships have been offered to dance administrators and cultural managers based in the six targeted countries.

**artistic research –**

*Olga Zitluhina and Kaspars Lielgalvis each in on of the two groups*

Mission statement: “We strongly believe in the value of interdisciplinary artistic research, as a core phase for powerful contemporary dance performances. On the artistic strand of E-MOTIONAL, the interdisciplinary artistic research is the flagship of the project. A series of 5 cross-border working periods are organised alternatively in Dublin, Riga, Limassol, London and Bucharest to question the emotional body and its relation with these cities.

Two different artistic teams have embarked together in a co-authorship process to explore the relation between the human body, the urban and geo-political context and new technologies. Each artistic team is composed of five artists, one from each country, who may also come from different disciplines. The groups have the chance to interact, work and benefit from the support of three local dancers or other associated artists. Each research period also includes a number of workshops and video-lectures open to local participants and artists, and concludes with an informal presentation open to the local audience in the respective city.

The artistic research is accompanied by Cosmin Manolescu (choreographer & E-MOTIONAL project leader) who is acting as a facilitator during these residences.

*deformed by Latvian perspective, influenced by “something should be said” and “everything reminds of something” concepts*
**and performance co-production and exchange** – process matters a lot but without any public results it is not easy to share the ideas produced during the process. The result is needed. Latvia still belongs to countries where in most cases artistic product is expected and bought - not the experience, not the process, not the chance to be stimulated and provoked.

**professional development** – what is a professional – always a big question on the table especially when discussing funding. Professional is the one who never stops developing within his or her profession. Or the one who gets paid? Or the one who went to the right school? Maybe it is more simple – development into the conscious direction? But if too conscious then not arts anymore. This is definitely very important for Latvian dance. Is there an answer into which direction development is needed? Depends... But once somebody steps on the development path, things start to clarify.

**and artistic experiment** – if the one who doesn’t develop starts to experiment, it is not and experiment. So the school and paid status is not the reason to be experimenting and cutting edge artists. So experiment is so much linked to the development. Some people say Latvian dance artists don’t experiment and research enough. Could it be that this is because of the lack of confidence? And confidence comes with professional development.

**represent pillars of the project** – if the pillars are clear the path is clear. Latvian dance community during the E-motional project has definitely strengthened the pillars and acquired new perspectives.

*deformed by Latvian perspective, influenced by “something should be said” and “everything reminds of something” concepts*
# Timetable of Latvian E-motional NUMBERS

Number of people involved - 16 from Latvia, 22 from other countries came to Latvia

Number of repeated involvement of Latvian participants – 11 out of 16!!!

Locations, venues involved – “Noass”, Betanovuss, Dailes Theatre, Totaldobže arts center, Riga’s Dom Cathedral Courtyard

Events associated with – Time to Dance festival, International Dance Day, video art festival Waterpieces

<table>
<thead>
<tr>
<th>No</th>
<th>When</th>
<th>Who</th>
<th>What</th>
<th>Where</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>August 4th – 8th, 2011</td>
<td>ILZE ZIRINA</td>
<td>Partner meeting No 1</td>
<td>Dublin, Ireland</td>
</tr>
<tr>
<td>1</td>
<td>September 1st till 28th, 2011</td>
<td>Madalina Dan and Mihaele Dancs (Romania)</td>
<td>Residency No 1 in Riga</td>
<td>Riga, Latvia</td>
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<tr>
<td>2</td>
<td>September 27th, 2011</td>
<td>Madalina Dan and Mihaele Dancs (Romania), ILZE ZIRINA, KASPARS LIELGALVIS, OLGA ZITLUHINA, KATRINA ALBUZE, ANNA DUBROVSKA</td>
<td>an “open house” of the project E-Motional Bodies &amp; Cities in Riga</td>
<td>Riga, Latvia</td>
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<td>3</td>
<td>October 3rd – 31st, 2011</td>
<td>KATRINA ALBUZE</td>
<td>Residency for Latvian artist No 1</td>
<td>Bacau, Romania</td>
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<tr>
<td>4</td>
<td>November 14th – December 10th, 2011</td>
<td>ANNA DUBROVSKA</td>
<td>Residency for Latvian artists No 2</td>
<td>Dublin and Limerick, Ireland</td>
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<tr>
<td>5</td>
<td>November 14th – 19th, 2011</td>
<td>ELINA CIRE</td>
<td>Mobility grant No 1</td>
<td>Cluj, Romania</td>
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<tr>
<td>6</td>
<td>November 23rd, 2011</td>
<td>Madalina Dan and Mihaele Danc (Romania)</td>
<td>Guest performance at TIME TO DANCE / E – Motional Bodies &amp; Cities (ANTI) AGING IN RIGA</td>
<td>Dailes theatre, Riga, Latvia</td>
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<td></td>
<td><strong>2012</strong></td>
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<td>7</td>
<td>March 8th – 13th, 2012</td>
<td>ILZE ZIRINA</td>
<td>Partner meeting No 2</td>
<td>Limassol, Cyprus</td>
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<tr>
<td>7</td>
<td>May 17th – 20th, 2012</td>
<td>DMITRIJS GAITJUKEVICS</td>
<td>Guest Performance „Girls’ Dream”</td>
<td>Dublin, Ireland</td>
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<td>8</td>
<td>May 24th – June 14th, 2012</td>
<td>OLGA ZITLUHINA</td>
<td>Artistic research,</td>
<td>Dublin, Ireland</td>
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<td>No</td>
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<td>Event Details</td>
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<td>10.</td>
<td>June 14th – 19th, 2012</td>
<td>Catrinel Catana (Romania)</td>
<td>Mobility Grant</td>
<td>Riga, Latvia, Time to Dance</td>
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<tr>
<td>11.</td>
<td>June 15th – 19th, 2012</td>
<td>Rose Payne (UK)</td>
<td>Mobility Grant</td>
<td>Riga, Latvia</td>
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<td>12.</td>
<td>June 15th – 18th, 2012</td>
<td>Leanne Hammacott (UK)</td>
<td>Managers Fellowship</td>
<td>Riga, Latvia</td>
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<td>13.</td>
<td>June 19th – 25th, 2012</td>
<td>INTA BALODE</td>
<td>Mobility Grant 2</td>
<td>Limassol, Cyprus</td>
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<td>15.</td>
<td>August 6th – 21st, 2012</td>
<td>Liadain Herriott (Ireland)</td>
<td>Residency No 2 in Riga</td>
<td>Riga, Latvia</td>
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<tr>
<td>17.</td>
<td>August 20th, 2012</td>
<td>E-MOTIONAL Bodies &amp; Cities in Riga again. Residents’ meeting</td>
<td>Riga, Latvia</td>
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<td>18.</td>
<td>August 20th – September 3rd, 2012</td>
<td>Lynnette Moran and Emma O’Kane (Ireland)</td>
<td>Residency No 3 in Riga</td>
<td>Riga, Latvia</td>
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<td>19.</td>
<td>September 2nd, 2012</td>
<td>Lynnette Moran and Emma O’Kane (Ireland)</td>
<td>Residency No 3 in Riga</td>
<td>Riga, Latvia</td>
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<td>20.</td>
<td>September 1st – 14th, 2012</td>
<td>KASPARS LIELGALVIS, Laura Murphy (IE), Alexis Vassiliou (CY), Mircea Ghinea (RO), Gemma Riggs (UK)</td>
<td>Illusions of Riga, Artistic Research of group 2 No 1,</td>
<td>Riga, Latvia</td>
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<tr>
<td>21.</td>
<td>September 13th – 16th, 2012</td>
<td>ILZE ZIRINA &amp; DAIGA RUTKA (Association of Professional Choreographers of Latvia), Elisabetta Bisaro (Dance Ireland), Leanne Hammacott (body&gt;data&gt;space), Natasa Georgiou (Dance House Lemesos), Cosmin Manolescu, Stefania Ferechelau (Gabriela Tudor Foundation)</td>
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<td>Riga, Latvia</td>
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<td>22.</td>
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<td>DAIGA RUTKA</td>
<td>Managers’ Fellowship No1</td>
<td>Dublin, Ireland</td>
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<td>23.</td>
<td>1st – November 15th, 2012</td>
<td>OLGA ZITLUHINA, Madalina Dan (RO), Fearghus O Conchuir (IE), Luke Pell (UK), Arianna Marcoulides</td>
<td>Artistic Research of group 1 No 2,</td>
<td>Limassol, Cyprus</td>
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<td>25.</td>
<td>November 9&lt;sup&gt;th&lt;/sup&gt; – November 16&lt;sup&gt;th&lt;/sup&gt;, 2012</td>
<td>KASPARS LIELGALVIS</td>
<td>Mobility Grant No3</td>
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<td>Cluj–Napoca, Romania</td>
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<td>26.</td>
<td>January 14&lt;sup&gt;th&lt;/sup&gt; – January 26&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>KASPARS LIELGALVIS</td>
<td>2013Artistic Research of group 2 No 2</td>
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<td>27.</td>
<td>January 25&lt;sup&gt;th&lt;/sup&gt; – 28&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>DAIGA RUTKA</td>
<td>Partner meeting No 4</td>
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<td>28.</td>
<td>January 29&lt;sup&gt;th&lt;/sup&gt; – February 5&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>ELINA CIRE</td>
<td>Managers’ Fellowship No 2</td>
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<td>Dublin, Ireland</td>
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<td>29.</td>
<td>February 16&lt;sup&gt;th&lt;/sup&gt; – February 20&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>20 Latvian dance artists and managers</td>
<td>Workshop in cultural management Motion Toolkit</td>
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<td>Riga, Latvia</td>
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<td>30.</td>
<td>February 15&lt;sup&gt;th&lt;/sup&gt; – 21&lt;sup&gt;st&lt;/sup&gt;, March 14&lt;sup&gt;th&lt;/sup&gt; – 17&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>Jazmin Chiodi (Ireland)</td>
<td>Managers’ Fellowship in Latvia No 2</td>
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<td>Riga, Latvia</td>
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<td>31.</td>
<td>February 15&lt;sup&gt;th&lt;/sup&gt; – 21&lt;sup&gt;st&lt;/sup&gt;, 2013</td>
<td>Janka Krasznai (UK)</td>
<td>Managers’ Fellowship in Latvia No</td>
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<td>Riga, Latvia</td>
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<td>32.</td>
<td>March 24&lt;sup&gt;th&lt;/sup&gt; – 29&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>OLGA ZITLUHINA with Irish artist Feargus O’Conchuir</td>
<td>Residency</td>
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<td>Limassol, Cyprus</td>
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<td>33.</td>
<td>March 29&lt;sup&gt;th&lt;/sup&gt; – April 1&lt;sup&gt;st&lt;/sup&gt;, 2013</td>
<td>KRISTINE VISMANE, RUDOLFS BALTINS and OLGA ZITLUHINA</td>
<td>Latvian artists at Closing E-motional in Cyprus,</td>
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<td>Limassol, Cyprus</td>
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<td>34.</td>
<td>April 12th -16th, 2013</td>
<td>ROBERTS MUCINS</td>
<td>Mobility Grant No4</td>
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<td>Bucarest, Romania</td>
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<td>35.</td>
<td>April 4 - 12, 2013</td>
<td>OLGA ZITLUHINA (group 1) and KASPARS LIELGALVIS (group 2)</td>
<td>Artistic Research of group 1 and 2 No 3</td>
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<td>Bucharest, Romania</td>
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<td>36.</td>
<td>April 12-15, 2013</td>
<td>KRISTINE VISMANE, KATRīNA ALBUŽE, ROBERTS MUCINS, SINTIJA SILINA, INTA BALODE, DAIGA RUTKA</td>
<td>Guest performance by Latvian artists No 3</td>
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<td>Bucharest, Romania</td>
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<td>37.</td>
<td>April 15&lt;sup&gt;th&lt;/sup&gt;–16&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>DAIGA RUTKA</td>
<td>Partner meeting No 5</td>
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<td>Bucarest, Romania</td>
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<td>38.</td>
<td>April 1&lt;sup&gt;st&lt;/sup&gt; – 28&lt;sup&gt;th&lt;/sup&gt;, 2013</td>
<td>DMITRIJS GAITJUKEVICS</td>
<td>Residency for Latvian artists in Latvia</td>
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<td>Riga, Latvia</td>
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</tbody>
</table>
Bilateral relationship statistics – facts, numbers and people*

LATVIA and ROMANIA

Number of people – 16, Number of flights – 22

People: Michaela Danc, Madalina Dan, Cosmin Manolescu, Stefania Ferchedau, Ilze Zirina, Daiga Rutka, Inta Balode, Olga Zitlujina, Sintija Silina, Kaspars Lielgalvis, Katrina Albuze, Roberts Mucins, Kristine Vismane, Mircea Ghinea, Catrinel Catana, Elina Cire

*maps with wrong physical proportions, bilateral is when people really travelled to other country or when spent more than “hello” time together with somebody from other country
LATVIA and UK

Number of people – 9, Number of flights - 9

People:

Kaspars Lielgalvis, Daiga Rutka, Ghislaine Bodington, Leanne Hammacott, Janka Krasznai, Gemma Riggs, Rose Payne, Iona Kewney, Joseph Quimby
LATVIA and IRELAND

Number of people – 13, Number of flights - 16

People:

Laura Murphy, Jazmin Choidi, Ilze Zirina, Daiga Rutka, Dmitrijs Gaitjukevics, Anna Dubrovska, Elisabetta Bisaro, Elina Cire, Olga Zitluhina, Liv O’Donoghue, Maria Nilsson, Lynette Moran, Liadain Herriott
LATVIA and CYPRUS

Number of people – 8, Number of flights - 10

People:

Natasa Georgiou, Kristīne Vismane, Inta Balode, Ilze Ziriņa, Olga Zitluhina, Rudolfs Baltins, Evie Demetriou, Alexis Vassiliou
LATVIA and TURKEY

Number of people – 0, Number of flights - 0
E-Motional Bodies & Cities events in Riga

ROMANIAN ARTISTS IN RIGA - Madalina Dan and Mihaele Dancs
September 1st till 28th, 2011, Riga, Latvia

Madalina Dan studied at the Choreography Highschool from Bucharest and at the University of Drama and Film in Bucharest- choreography department. She was a member of Oleg Danovski Dance Company. She has a MFA in playwriting at The University of Drama and Film in Bucharest. In 2008 she participated in Danceweb Scholarship Program-Vienna. She is a member of Embassy of… an international collective of dance and performance. She teaches contemporary dance for amateurs in the National Dance Center from Bucharest. She is one of the initiators of the educational program In2grad. Her work was presented in many prominent venues across the Europe and United States.

Former dentist Mihaela Dancs is a performer and choreographer based in Bucharest. She has danced for Allyson Green, Catalina Gubandru, Andreea Capitanescu, Florin Flueras, Maria Baroncea & Eduard Gabia, Bernard Baumgarten, Vava Stefanescu, Madalina Dan, Robin Dingemans. Her works include collaborations with Rui Catalao (Coada Soricelului and Follow That Summer) and Carmen Cotofana (First Steps), solos (Reprogramare, Lulu’s Room, The Greatest Loss of All – adaptation of Deborah Hay’s Art and Life, Solo Performing Commissioning Project 2010), and have been presented in theaters, apartments, attics, churches, factories and dance studios in Bucharest, Cluj, Vienna, New York, San Diego, London. In 2010 she received the DanceWEB Scholarship in Vienna/Impulstanz.
Two Romanian contemporary dance artists - **Mihaela Dancs** and **Madalina Dan** stayed and worked on the Floating Art Centre *Betanovuss* in Riga during September 1 – 28, 2011. During the residency artists worked on the new dance piece *(Anti) Aging*. During their stay in Riga Mihaela Dancs and Madalina Dan were introduced with some of artists from local dance community and venues for contemporary art events. They met artists from Latvia who are involved in *E-Motional Bodies & Cities* artistic activities so far. Besides the work in studio they attended the performances in frames of international new theatre festival *Homo Novus, Poetry Slam* on the roof of art centre *Totaldobze*, which is run by Kaspars Lielgalvis - one of participants of the project who will participate in artistic research activity in 2012. They were invited to see the countryside of Latvia, having an excursion to Ligatne in September 9th and Jurmala in September 28th. The priority for Mihaela and Madalina was work on their dance piece *(Anti) Aging*. They shared the result of the working process with Latvian audience at the end of the residency.

![](image)

Residency space was on **the Floating Art Centre Betanovuss**, which is located on the river Daugava, was chosen on purpose. Daugava divides Riga in two parts. The idea of being in the very middle of city but isolated from the crowd closely relates to the title of the project – *E-Motional Bodies & Cities*. Living space on *NOASS* and the studio on *Betanovuss* is practically next to each other. It is comfortable situation for the residents as they do not spend time for getting to the studio.

**FUTURE:**

Beneficial for the project is the continuity of the collaboration with the Romanian artists in frames of *E-motional*. As the continuation of the residency Mihaela Dancs and Madalina Dan were invited to present the dance piece *(Anti) Aging* full version on the stage of Daile Theatre in Riga, in **November 23rd, 2011**. And in happened!
E- MOTIONAL – BODIES & CITIES OPEN HOUSE IN RIGA

September 27th, 2011

the Floating Arts Centre Betanovuss - http://www.noass.lv/

The final presentation of the residency „E–Motional Bodies & Cities Open House” took place on September 27th, 2011. Audience: around 40 people. Duration: 3 hours (19:00 – 22:00). The presentation of Mihaela Dancs and Madalina Dan was combined with the first presentation of E-Motional project to Latvian dance and art community.

**Presentation of the residency:** Mihaela Dancs and Madalina Dan presented work in progress of the dance piece (Anti) Aging, which was expected to experience its premiere in Romania in October, 2011. Audience was invited to enter the world of two artists who is concerned about being after 30 years. It was funny, sad, crazy, light, clumsy, familiar, delicate journey through the states of mind which is around 30 years old but feels over 60. This state of being magnetized audience with its contradictory body language and reactions. Speaking made another line in choreography as it worked not only as informative text but also soundtrack with its own rhythm and dynamic. The movement material was clearly structured to build relationship in spacing and timing. Through all these tools artists invited audience to recognize familiar fears, thoughts, people, they love and admire.

**Presentation of E-Motional:** Ilze Zirina, the project coordinator in Latvia, described the various opportunities the project offers to the artists and art managers who wish to share their experience and ideas in the field of contemporary dance. Audience was also introduced to the Latvian artists, who have joined the project by end of September 2011: Olga Zitluhina, Kaspars Lielgalvis, Katrina Albuze and Anna Dubrovskia. They told about their current artistic work and gave an insight of their involvement in E-Motional Bodies & Cities project.

**FUTURE:** Both dance community and general audience start to hear about the E-Motional Bodies & Cities project. The project will have important impact on the dance community.
TIME TO DANCE / E – Motional Bodies & Cities

(ANTI) AGING IN RIGA

November 23\textsuperscript{rd}, 2011

Dailes theatre, Riga, Latvia

Dance performances: (Anti) Aging

When They Are Others?

As the continuation of their residency in Riga in September, 2011, Romanian artists Mihaela Dancs and Madalina Dan were invited to present the dance piece (Anti)Aging full version in contemporary dance evening TIME TO DANCE/E – Motional Bodies & Cities on the stage of Daile Theatre in Riga, in November 23\textsuperscript{rd}, 2011. Audience: around 150 people. Among invited guests were people from British Council, Culture Capital Foundation, Culture Ministry of Latvia, Irish Embassy, students of dance program and others. That was shared contemporary dance evening together with Latvian collective ZI temp.dance and their dance piece When They Are Others? It was more than just one performance, created by one artist. The evening let Latvian artists meet Romanian artists. Latvian audience could meet and appreciate common and different ideas about the movement between Romanian and Latvian artists. Still, it was surprising, how close was the main idea to another – looking for the identity.

Two volunteers were involved in the process: Aldis Liepins as graphic designer and Katrina Albuze as stage manager. During their visit in Riga Mihaela and Madalina continued networking with Art Center Totaldobze. The contacts with Totaldobze started in September, during Mihaela’s and Madalina’s residency time. Students of dance departments from Latvian Culture academy and Culture college of Latvia wrote essays after the performance.
(Anti) Aging was created with the intention to be remade after 30 years, in 2041. In 2011 Madalina Dan and Mihaela Dancs propose the creative sanatorium format, aiming for delight, relaxation and psychic comfort, enjoyment of pleasure, vitality and voluptuousness, serene acceptance of the present and preservation for the future.

“Latvian audience could enjoy (anti) aging, created by Romanian artists Mihaela Dancs and Madalina Dan in Riga. What’s the resonance? People were moved by the theme and the translation of it (how we will be in 30 years) and enjoyed the quality the movement. For me the feeling about (anti) aging came with the delay – just as I imagine myself being in few years – understanding situation a bit with a delay. From the beginning I enjoyed the picture, then – details, then became judgmental, critical and only then – revelation: it is not going to be like this in the next moment. That’s why for me the piece is very much about: appreciate today.I am glad that project like E-Motional Bodies & Cities let us follow the creative activity of artists, chosen by us, a bit longer period of time. That creates an illusion about knowing the artist.”

/Ilze Zirina/

Interview with Ilze Ziriņa (in Latvian, use google translate 😊)

FUTURE: The continuation of the collaboration matters a lot. The residency was followed by the guest performance. Sharec evening with local artists is another positive aspect. It brings more audience. People coming to see local dance artists meet interesting artists from outside. And opposite – those who appreciate more foreign work in general, get to know local dance artists. This is the future – never stop searching for new contexts and relations.
Liv O’Donoghue trained at the Northern School of Contemporary Dance in the UK, graduating with the Outstanding Achievement award in 2007. As a choreographer, her work has been shown as part of the Dublin Dance Festival, DanceEUUnion at the Southbank Centre (London), The New Choreography Showcase (London), Bealtaine Festival (Sligo), Immersia/LEAP (Berlin) and the DMJ International Video Dance Festival (Japan). To date, Liv has worked with companies and choreographers including Henri Oguike, Carol Brown, junk ensemble, Material Sequence, and Darshan Singh Bhuller. Liv has been working with Liz Roche Company since 2009, touring throughout the USA and Europe. Liv is an Associate Artist of Dance Ireland. www.livodonoghue.com

Maria Nilsson Waller is educated at the Royal Swedish Ballet School (contemporary) and Salzburg Experimental Academy of Dance. After graduation she worked with Cannes Jeune Ballet (artistic director Monique Loudieres) where she also choreographed a number of pieces for the company. She has danced in pieces by, among others, Swedish choreographers Per Jonsson, Helena Franzén and Bo Arenander, New York-based Susan Rethorst and French choreographer Hervé Koubi.

Since her moving to Ireland in 2009 she has, beside her own work, also danced in pieces by Fiona Quilligan, Aoife McAtamney, Liadain Herriott and Liv O’Donoghue.

TEN explores the idea of bodies constructed in shape in space. Through an articulated, nuanced vocabulary, connections between the dancers are lost and found again. Themes of birdsong, touch and conversation are amplified in a landscape of movement and sound. TEN was created following a year of movement research facilitated through a Bursary awarded by the Arts Council.
Irish artists Liv O’Donoghue and Maria Nilsson were invited to perform the dance piece *TEN: white/grey studies in movement* during the international dance festival *Time to dance 2012* on June 17th, 2012, at 19:00 in shared evening of Ferencs Feher (Hungary). The performance took place on the small stage of Daile’s Theatre in Riga. Audience: around 100 people.

The performance was attended also by other *E-Motional Bodies &Cities* partners Leanne Hammacott (body-data-space, United Kingdom), Cosmin Manolescu and Stefania Ferchedau (Gabriela Tudor Foundation, Romania), Catrinel Catana (mobility grant receiver from Romania), Rose Payne (mobility grant receiver from United Kingdom).

The continuity of the project is present also in this activity as the coordinator of the project in Latvia Ilze Zirina made the choice of inviting Liv O’Donoghue to Riga, after noticing the performance *TEN: whit/grey studies in movement* live at *Representing Ireland* in frames of *Dublin Dance Festival 2011*, what she attended because of first informal meeting of *E-Motional* partners from Ireland and Romania. Even though she was introduced also with other Irish artists through video examples later on, at partner meeting in Dublin, August 2011, the choice went on performance, being seen live. The dance piece explores the idea of bodies constructed in shape and space. The high quality movement, fragility and deeply researched theme about timing, rhythm, relationship with another dancer, music and space was beneficial for Latvian audience. It was like invitation and reminder to go also deep into research before inviting audience to the show.

Liv O’Donoghue and Maria Nilsson also gave a master class in frames of the festival.

**FUTURE:** The layout of the shared evening with Ferencs Feher (Hungary) so nicely demonstrated the difference between physical men piece and very detailed, elaborated women duet. So the context gave for the audience the chance to think about different faces of contemporary dance and use the experience in future when not applying the same criteria to all kinds of work.
TIME TO DANCE / E – Motional Bodies & Cities

15th – 18th June, 2012

Iona Kewney and Joseph Quimby in Riga soon!

Mary Queen of Scots Got Her Head Chopped off (20 min)

June 15th, 2012, 21:00 Rigas Doms Courtyard

E-Motional Bodies & Cities guest performance by Iona Kewney & Joseph Quimby (Scotland)


JOSEPH QUIMBY JR.

Musician

Iona Kewney: „We do not write about our work yet…”

More about Iona Kewney: http://www.ionakewneyandjosephquimby.com/
Scottish artists Iona Kewney (choreographer, performer) and Joseph Quimby (musician) were invited to perform the dance piece *Mary Queen of Scots Got Her Head Chopped off* at the opening night of the international dance festival *Time to dance 2012* on June 15th, 2012, at 21:00. The performance took place at Riga’s Dom Cathedral Courtyard which is another unusual performance place in Riga City. Audience: around 150 people. Right after the dance performance *Mary Queen of Scots Got Her Head Chopped off* Joseph Quimby played a music set experimenting with the samples he created during the day of the performance at the organ concert in Riga Dom’s Cathedral. The official festival opening was right after this performance.

The performance was attended also by other *E-Motional Bodies & Cities* partners Leanne Hammacott (body-data-space, United Kingdom), Cosmin Manolescu and Stefania Ferchedau (Gabriela Tudor Foundation, Romania), Catrinel Catana (mobility grant receiver from Romania), Rose Payene (mobility grant receiver from United Kingdom). Eight representatives from British Council which co-financed the project attended the performance.

The performance was organized in frames of annual international dance festival *Time to Dance*. Locals as well as international guests attended the performance. The performance space – Riga’s Dom Cathedral Courtyard as well as the dance piece related to the project theme – *E-Motional Bodies & Cities* perfectly. The Cathedral’s Courtyard is a tranquil and emotionally charged place, rarely used for performances, therefore it attracted also people that didn’t know about the performance before. Decision to invite Iona Kewney was based on a strong impression she made on project coordinator Ilze Zirina. Iona’s Kewney’s high quality physicality, strong state of mind and Joseph’s expression in music emotionally impressed the audience. The performance consisted of communication between two performing art forms – dance and music. It is connected to the idea of *E-Motional*: to open the dance towards other art forms. Iona Kewney was invited by the festival *Time to Dance* to give a master class in frames of the festival.

**FUTURE:** The Association of Professional contemporary dance choreographers and Iona Kewney will continue this collaboration also in future by organizing Iona’s workshop in Riga. It has happened already once – shortly after the end of E-motional Project Iona in May 2013 returned to Latvia to teach and also to perform. What is even nicer is the fact that she was invited by venue out of Riga – concert hall „Baltais fligelis” in Sigulda. This is obvious example of the impact of the E-motional bodies & cities Project.
Leanne Hammacott from partner organization body-data-space, London, United Kingdom came to visit HA during June 14th to 19th, 2012. Riga and London is very connected in frames of Artistic research activity as the same group of artists, who were in residency in Riga (September 1-15, 2012) moved to London (January 14 – 28, 2013) next. So, the aim of Leanne’s visit was to see how and where Latvian coordinators are planning the Artistic Research activity in Riga and to find the possible connections between the process in Riga and London. During her stay Leanne visited Totaldobzhe – the space of Artistic Research process in Riga, met the artist from Latvia Kaspars Lielgalvis participating at this activity both in Riga and London. To discuss details about the Artistic Research and Management training activity (in Riga January 10 -16. UK, Romania, Latvia involved), she had two meetings with project coordinators Cosmin Manolescu and Stefania Ferchedau (Romania), Ilze Zirina and Daiga Rutka (Latvia). Leanne also visited performances and workshops in frames of international festival Time to Dance 2012, met artists, had a meeting with Ilze Saliniece from British Council in Riga to talk about collaboration in future.

Catrinel Catana (Romania) as one of the mobility grant receivers visited Latvia to participate at the international festival Time to Dance 2012 June 14th – June 19th. At the festival she was performing dance piece Room 1306 [I Am Myself], attended performances as well as met both international and Latvian artists.

Rose Payne (United Kingdom) as the mobility grant receiver Rose Payne visited Latvia to participate at the international festival Time to Dance 2012 June 15th – June 19th. At the festival she attended the performances and workshops as well as met both international and Latvian artists.

FUTURE: Can you imagine the future without mobility?
LIADAIN HERRIOTT (IRELAND) AT RESIDENCY IN RIGA
August 6th – 21st, 2012, Riga, Latvia

the Floating Arts Centre Betanovuss - http://www.noass.lv/

Dublin born artist Liadain Herriott trained originally as a classical ballet dancer. She studied under Marika Besobrasova at L’Academie de Danse Classique in Monte Carlo and under Carmen Roche at Joven Ballet Internacional in Madrid. On completion of her studies she was chosen to dance in Pedro Almodovar’s film Habla Con Ella. Since 2002, she has worked with companies including Cannes Jeune Ballet, Opera Ireland, l’Opera Royal de Wallonie amongst a variety of independent contemporary dance projects. Working as a freelance choreographer since 2007, her own work has been performed in Dublin, Brussels, NYC and Bangalore.

During August 6th – 21st, 2012 Irish contemporary dance artist Liadain Herriott stayed and worked on the Floating Art Centre Betanovuss in Riga. During the residency she collaborated with Latvian visual artist Katrina Kalnina and explored the idea about map not being the territory itself and our perception is not reality itself but it is our „map” – unique for our eyes and senses, what perceives the place in time. On August 13th Liadain invited Latvian dance community to meet and share experience in discussion and practical work together. During her stay in Riga she met with other Latvian artists who have been involved in E-motional Bodies & Cities, like Kaspars Lielgalvis, Kristine Vismane, Katrina Albuze. Liadain also met with international artists, who participated at video art festival Waterpieces.

It was important for the coordinators to follow the idea of continuation and residents’ collaboration with the local community as much as it is possible. That’s why the class together with the local dancers was organized. 6 people came for that and shared time together. These meetings are important for the community to have common experience, meeting artists, who pass by in a practical way not just talking. The final presentation was organized to give possibility for 3 residents to meet and exchange their experience and feelings about the project – Liadain Herriott (IE) – finishing the residency in Riga, Lynnette Moran and Emma O’ Kane (IE) about to start residency in Riga and Kristine Vismane having finished residency in Cyprus end of July.
Public presentation of the residency of Liadain Herriott was held on August 20th, 2012, 19:00 p.m. on floating platform Betanovuss. The evening was called E-MOTIONAL Bodies & Cities in Riga again. Residents’ meeting. It consisted of two presentations in total. Liadain Herriott and Katrina Kalnina presented the result of the creative process with the working title Below The Surface. And Latvian artist Kristine Vismane shared her result of the residency in Cyprus - The MoveMOMENT, what happened in July 2012. The presentation was followed by discussion with the audience what was facilitated by project coordinator in Latvia Ilze Zirina. Audience - around 30 people.

FUTURE: There are so many singular activities. And Latvian dance community has experienced so much of it. Something happens and that’s it. So every time when an event has word “again” in the title it is very promising. It gives promise of sustainalbility, lasting and through that direction towards more established future. The E-motional project was one of the first lasting experiences for Latvian dance community.
LYNETTE MORAN (IRELAND) AT RESIDENCY IN RIGA

August 21th – September 3rd, 2012, Riga, Latvia

Lynnette Moran is a Director, Performance Maker and Creative Arts Producer working across and between art forms. In 2009 Lynnette founded Live Collision, an international producing template redefining the ways artists create, engage and collide through live performance and digital platforms. In the same year she established Live Collision | Bite Size, an annual international festival and residency; generating a significant platform for the creation, articulation and presentation of dynamic contemporary performance in Ireland.

Lynnette has directed over 25 performance pieces for theatre and gallery spaces, as well as for screen and digital media. From 2000 – 2009 she lived in Britain where she studied, trained and began her career, before returning to base herself in Dublin from 2009. Previously in 2005 she founded ‘mouth to mouth’, an international performance collective, alongside Kate Craddock. Previous commissions include LIFT (London International Festival of Theatre, UK), Arnolfini (UK), Wunderbar Festival (UK), Absolut Fringe Festival (Ire); Northern Stage (UK), Dance City (UK), Whitechapel Gallery (UK), Culture Lab (UK), BScene (Switzerland), University of Victoria (Canada) and BAC (Battersea Arts Centre, UK).

Lynnette is Research & Development Producer for Create, the national development agency for collaborative arts. She has a BA Hons Degree in Fine Art Film Making from University Wolverhampton (UK) and in 2004 graduated with an MA in Performance Making from Goldsmiths College, London.

Website: www.livecollision.com

Irish Director, Performance Maker and Creative Arts Producer Lynnette Moran was in residence in Riga between August 21st – September 3rd, 2012, developing a project in collaboration with Irish Dance Artist, Emma O’Kane, as well as six local artists who have joined them in the studio and ten international artists contributing online. This residency was very different from the Liadain’s as Lynnette had a strong vision of the work to be developed in Riga. During the residency Lynnette was researching and developing a contemporary live performance piece that will come to full fruition in Spring 2013. Riga had a significant impact on the work and Lynnette’s logic for being resident here has extended through the work. She was interested in how individuals and society negotiate city spaces. How the socio-political framework of the city informs the cultural environment both ideologically and physically. Part of the work was preoccupied with how socio-political & cultural frameworks of cities relate or collide with the society occupying that city and how this manifests in the bodies of individuals and collective groups.

Following local artists joined the process on voluntary base: Ramona Galkina, Valerijs Olehno, Guntis Spridzans, Ruta Vilcane, Ilze Zirina, Daiga Rutka.
This time artist came for the residency with a very clear vision and plan. The fact that she worked together both with her colleague Emma O’Kane and unfamiliar to her artists and also international artists online was the challenge and essence of the process. On one hand clear structure, plan and expectations on another – reality what you meet coming to unfamiliar place. Lynnette had to be open to meet the reality and react. Communication with the local artists with different culture, experience and background seemed challenging for the artist. The coordinators of the project found useful to take part in the process as well to be able to experience it from “inside”. The quality of the communication and collaboration is something we need to learn more and more. This is the power of E-Motional Bodies & Cities – to learn communication and collaboration. The fact that organizers provide time and space together for artists does not mean that it really happens. Opening up, scratching the surface, putting ego aside, putting expectations aside – this all is a good and challenging school.

During their stay in Riga artists had a possibility to see the performances and meet artists in frames of contemporary theatre festival Homo Novus.

The final presentation was organized with the idea to overlap activities again – so, the participants of the next activity – Artistic Research could witness the presentation and meet the artists. Following international artists from E-Motional Bodies & Cities witnessed the presentation Laura Murphy (IE), Alexis Vassiliou (CY), Kaspars Lielgalvis (LV), Mircea Ghinea (RO), Gemma Riggs (UK), Toms Grinbergs (LV), Ivars Tilchiks (LV) as well as the project leader Cosmin Manolescu (RO), Kristine Vismane (LV), Katrina Albuze (LV).


FUTURE: Even if people communicate and collaborate regularly still there are some contexts when things are unexpected and different. Lesson for future - say HEY ! instead of WHAT?
ILLUSIONS OF RIGA
ARTISTIC RESEARCH GROUP 2
(See also at Kaspars Lielgalvis)

September 1st – 15th, 2012

Arts Center Totaldoze, Riga, Latvia

Within two weeks, an interdisciplinary and international group of artists met in Riga to create their vision about the city and illusions in it. There were three dance artists, two visual artists, a set designer and a light designer in the group. The subject, organizers invited to explore in Riga, was *Illusions in Riga*. Their working space for two weeks became an arts center *Totaldobže* (run by Kaspars Lielgalvis), but they also worked in urban city and nature. The urban surrounding of the working space was helpful to work on this theme. Artists could use the studio in any time of the day as long as they needed. Some days they chose to meet at night in the streets of Riga and do sessions there.

Besides their research, artists were invited to see contemporary art events and to meet other artists.

On the day of arrival, September 1st artists were invited to see the performances in frames of international theatre festival Homo Alibi by Lisbeth Gruwez / Voetvolk (Antwerp) *IT’S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND* and Miet Warlop (Brussels) *SPRINGVILLE* (http://www.theatre.lv/en/index.php?parent=517).

September 2nd, they attended the final presentation of residency by Lynnette Moran in collaboration with Emma O’Kane and 6 local artists on *Betanovuss* in frames of *E-Motional*. September 6th was the day off and the group of artists decided to go out of the city – to Tirelis swamp – nature reserve. It turned out another working day for them as research went on. This experience audience could feel in their final presentation on September 14th, 2012.

During the intensive research period artists took part also in *White Night* events at *Totaldobże* on September 8th, 2013 (http://www.baltanakts.lv/2012/?section=rr13).
The result of the Artistic Research process under the title *Illusions in Riga* was presented on September 14th, at 18:00 p.m. and was attended by around 40 people. There were project coordinators from all the participating countries as well. The documentation of the final presentation was supported by British Council in Latvia (http://www.youtube.com/watch?v=hwt7mAszpDw). Press conference of the event was held on September 5th, 2012, at 13:00 p.m. Three media, representatives from British Council and around 20 people who were interested to get the information came.

This was the first stage of their artistic research process where they experienced “get to know” period, listened each other and looked for common direction to go to be able to continue the collaboration in next working periods in London and Bucharest.

Artists from Artistic Research group: Kaspars Lielgalvis (Latvia), Laura Murphy (Ireland), Alexis Vassiliou (Cyprus), Mircea Ghinea (Romania), Gemma Riggs (United Kingdom). The local associated artists were set designer Toms Grīnbergs, who participated by creating a scenography for the final presentation and did a photo documentation from the process ans Ivars Tilciks – light designer. In the process he shared his ideas about creating illusion of the movement with the help of lighting. The process was documented by videoartist Aigars Sermuksh. The process was facilitated by Cosmin Manolescu who stayed 8 days with the artists.

The priority in planning the Artistic Research in Riga was to support artists with the conditions where they can be free in creative choices. Organizers were very specific about the spaces – the hotel was 10 min walking distance from the working space and had a sauna and even little yoga studio inside in a case if artists might want to their mediations in the mornings. The art center Totaldobze was available in any time of the day. Volunteers were there every morning and evening to take in artists’ needs and to react on them. Set designer was there to fulfill the artists’ wishes, creating the space for the research as part of the group was visual artists and light designer was there to provide light to play with the movement. And still artists felt, they needed technical support even more.

The city was buzzing from events (theatre festival *Homo Alibi*, *White Night*, Final presentation of the resident in frames of *E-motional*) and Artistic Research group was invited to every of them. The schedule worked more like the starting point – something what can be changed according to artists’ needs. And artists were grateful for the freedom given to them and they wanted it. And still in such a short period of time it was a big challenge for artists to accumulate all the information in a group work.

Especially at the first working period when they did not know each other and they also did not know another art discipline. It takes more time to get to know, to accept, to open up, and to create together. But it also let you understand the essence of collaboration. The day out turned out as another working day for artists. As long as they stay together, they keep working. It is impossible to stop creative process if the group is still together. That was their choice but did not work really as a holiday for their sake.
Benefit for the local community

1. Development of Art Center Totaldobze attracts young people.
   The intensive creative process at Totaldobze attracted young people to come and to take part at it as volunteers. These were students from the dance department at Latvia Culture College. They started to ask questions, became responsible for details (cleaning the space, providing artists with the water and snacks, making the scenography, arranging space for the final presentation, spreading out the flyers and posters etc.). They felt part of the process and part of contemporary dance scene. It gave motivation and curiosity to continue their own professional development to be able to understand contemporary art and create their own work.

2. Totaldobze – open for contemporary dance
   Kaspars Lielgalvis always wanted to attract contemporary dance events at Totaldobze. Artistic Research process strengthened this position as HA collaborates with Totaldobze also in future.

3. Visual artists from Latvia got involved in contemporary dance project which makes them better understand the specific of this art form and will help also in future collaborations.

About the participants:

Laura Murphy (Ireland) – a performer, choreographer, teacher. Her choreographic work has been performed internationally to include New York, Canada, Sweden and Iceland, along side various national venues. With a specialisation in Choreological Studies, clarity and communication are at the forefront of Laura’s artistic ambitions. Interdisciplinary collaborations being an integral part of her current work, Laura is exploring the representation of movement within other artistic disciplines. http://www.lauramurphy.ie

Alexis Vassiliou (Cyprus) – a choreographer, dancer. Studed at Trinity Laban Conservatoire of Music and Dance, London. While student there, he received the Sylvia Bodmer Memorial Fund Award Prize in Choreological Studies and also worked with choreographers Lizzi Kew-Ross and Fleur Darlin. Dance-Web scholarship receiver. In 2009 he founded NOTHINGTODECLARE in Cyprus, with the primary aim to create, develop, produce and present performing art pieces and shows, both locally and abroad. http://www.alexisvassiliou.com/

Kaspars Lielgalvis (Latvia) – visual artist. His educational background is textile art, but the most exciting creative experience gets working in interdisciplinary team. The space for improvisation is important. Has learned and worked as a graphic designer, photographer and set designer. Now he is working on development of an artist-run art center Totaldobze in Riga to fight for better conditions for contemporary art in Latvia. http://www.kasparslielgalvis.com
Mircea Ghinea (Romania) – a dancer. Has danced in many Romanian choreographers performances so far, almost with all of them (Mihai Mihalcea, Cosmin Manolescu, Razvan Mazilu, Florin Fieroiu, Maria Baroncea & Eduard Gabia, etc). With many from abroad too (Massimo Gerardi, Isabelle Fuchs, Galina Borissova, Brynjar Bandlien). Has danced street, hip-hop, jazz, etc. Has done light design for dance performances as well as set design.

Gemma Riggs (United Kingdom) – a film, video and installation artist who graduated from Wimbledon School of Art in 2002. Gemma’s work centres around a fascination with rhythm and fluidity, with the power of repetition and using still or moving image to transform, alter and capture a real experience. has worked extensively within theatre and performance, developing a real passion for working with the ‘live’ and investigating how image technologies work with that. She enjoys using space and environment to explore immersive experience. [www.rarerabbit.org.uk](http://www.rarerabbit.org.uk)

Only in Riga:

Toms Grinbergs (Latvia) – scenographer. Has worked as an assistant of scenographer at Volksbuehne Am Rosa Luxemburg-Platz Theatre in Berlin. Has built a set design for Gertrudes street theatre in Riga and has been an assistant of scenographer at Latvian National Opera House. Has taken part at several multimedial projects as a photographer, video artist, DJ. Supporting artistic research group in Riga.

Ivars Tilchiks (Latvia) – light designer. During the last 6 years Ivars has been working as light designer in multiple events – presentations, weddings, theatre plays, concerts, festivals, photo sessions each of them has been unique and needed creative solutions in unprecedented circumstances Ivars is interested in artistic projects, that’s why he supports artistic research team in Riga.

The process was documented by videartist Aigars Sermuksh. The leader of the project E-Motional Bodies & Cities and a choreographer Cosmin Manolescu (Romania) was the artistic director of the process. The Artistis Research in Riga was provided by The Association of Professional Contemporary Dance Choreographers of Latvia.

Gemma Riggs: „Our studio space is amazing…”

Our surroundings are influencing us a lot. Everywhere you look there is something to be investigated. If only we could forget sleeping for five days to get even more out of this fantastic place!
Other delights have been: getting to know each other, finding out about each others cultures, the swamp, drinking milk still warm from a cow, the Latvian sauna, singing in a Russian Orthodox Church….. and, and, and……

Laura Murphy documenting Gemma Riggs
documenting

Alexis Vassiliou posts in Latvian: “Labdien, mans vards ir Aleksis es esmu no Kipras”

FUTURE: Everybody in Latvia knows that Riga is never ready. If you it is ready when asked it will be immediately flooded. So keep building, rebuilding even if only ILLUSIONS OF RIGA.
Schemes like this one and much is to be drawn to realise where somebody stands and to see how to move further.

The workshop was held between February 18th – 20th, 2013 in Latvia Culture College and European Information Office. The workshop was be led by two experts – Ghislaine Boddington (creative director body>data>space London) and Cosmin Manolescu (curator & director of United Experts/Gabriela Tudor Foundation, Bucharest).
There were two target groups:

1. Association of Professional Choreographers of Latvia and its members and staff.
2. Emerging cultural managers, managers of independent theatre, artists.

First two days experts worked with the focus group – 10 people from HA. The main subject – creating the draft of the Strategic Development Plan. In these two days focus group was encouraged to analyze HA points of strenght and weakness, opportunities and dangers. To formulate the needs and to start reorganization in team to build HA in a more effective way.

Next days were open for emerging cultural managers and artists. The participants of the Motion Toolkit had the opportunity to learn more about how to plan, organize and run their artistic/cultural projects through different approaches and methods. The workshop morning program included presentation sessions, cases studies and practical group exercises, in which the participants learned how to use simple but effective working tools (such as SWOT analysis, etc.) in the implementation of their projects. The afternoons were dedicated to individual mentoring sessions hold by the two experts based on the needs expressed by the participants. Topics such as: researching your concept, identification of project goals and objectives, establishing good partnerships, and drafting the budget. A special focus was given to European collaborative projects. The training workshop provided an excellent opportunity to learn more about simple management and production tools, to identify potential collaborators or simply learn how to creatively and successfully run your project. Around 20 people were in Motion Toolkit group and it was free in charge.

On February 16th and 17th the experts and the participants of the workshop were invited to see two dance performances, created by Latvian choreographers Reservists (choreographer: Elina Lutce) and ¾ Water (choreographer: Agnese Bordjukova) and to have an informal meeting with the creators afterwards.

FUTURE: Motion Toolkit turned out incredibly effective for Latvian dance scene. People acknowledged that there is a lack of skills, knowledge and experience in management and expressed will to learn and to develop themselves. During the sessions with the focus group new initiatives from people appeared that showed that people are ready to move on in a more dynamic way and they are ready to work on that.
JAZMIN CHIODI (IRELAND) IN RIGA

Latvia Managers’ Fellowship in Latvia No 2

February 15th - 21st, 2013

March 14th – 17th, 2013

Jazmin Chiodi was born in Argentina and graduated at the San Martin Contemporary Dance School in Buenos Aires, and performed with various choreographers in Argentina (Suzana Szerling and Mariana Bellotto...) where she also contributed to the organisation of workshops and festivals. She moved to France between 2001 and 2005, taking numerous workshops and classes with choreographers and teachers such as Mathilde Monnier, Carlotta Ikeda, Pina Bausch, Michelle Anne de Mey, Susan Buirge, etc. Jazmin's work in France as a performer include Mathilde Monnier, Fabrice Ramalingom, Patrice Barthes....She now lives in Ireland where she has been performing with Rex Levitates, Dance Theatre of Ireland, Catherine Young Siamsa Tire, and Fluxusdance. She now gets more and more involved into dance teaching. Whether she teaches at University of Limerick’s performance MA, in schools, or in professional environments, Jazmin approaches movement from three directions: contemporary dance, tango and somatic techniques. Together with Alexandre Iseli she has been setting up and implementing a comprehensive dance development project at Tipperary Dance Residency since 2008, impulsing dance activities in the County: a programme that includes community classes and workshops, a dance in schools scheme, artistic creation with Iseli-Chiodi Dance Company, and the organization of Tipperary’s first international dance festival: Tipperary Dance Platform.

In frames of Gabriela Tudor Management Fellowship activity choreographer and dance manager Jazmin Chiodi from Ireland visited Riga twice. She came get to know Latvian contemporary dance scene and to participate at workshop in cultural management Motion Toolkit during the period of time between February 15th – 21st. During her stay in February she met with artists as well as managers from organizations, what provides contemporary dance performances in international scale (Elina Cire and Maija Pavlova from Gertrudes street theatre, Laura Stasane from New Theatre Institute in Riga, Anna Sile from Dirty Deal Teatro). She also shared her professional experience by teaching a class for 2nd year students of contemporary dance department of Latvian Culture Academy and met with the head of the department Olga Zitluhina. Jazmin met also a dance critic Inta Balode.
Jazmin saw four dance performances, created by Latvian choreographers Reservists (choreographer: Elina Lutce), ¾ Water (choreographer: Agnese Bordjukova), Good Enough (choreographer: Kristīne Vismane) and The Hours (collaborations among Kristīne Vismane, Eva Vancāne and Evita Birule) and met with the creators and producers afterwards. She also took a class in contemporary dance technique, led by Ilze Zirina.

**THE HOURS**

This first visit gave her a first impression about the dance community in Latvia and she went home with the idea to come back later, in April 14\textsuperscript{th} – 17\textsuperscript{th}, when Baltic Contemporary dance Platform was planed and to continue building contacts.

Baltic Bubble Riga 2013 was organized by Ģertrudes Street Theatre and was the second Baltic Dance Platform’s (BDP) event. Baltic Bubble Riga 2013 program took place in Riga during March 13\textsuperscript{th}-17\textsuperscript{th}. The program introduced participants with contemporary dance scene in each country – Estonia, Latvia and Lithuania, in order to facilitate exchange of opinions and offer a platform for new contacts and collaborations. In this context Jazmin met the artistic managing director of Kanuti Gildi Saal Priit Raud and dance critic Evelin Lagle from Estonia and the director of Lithuanian Dance Information Centre Audronis Imbrasas from Lithuania. She also met with Latvian, Estonian and Lithuanian dance artists.

**FUTURE:** Partly already this was a future because Jazmin met Latvian dance people already in August 2012 (Inta Balode and Olga Zitluhina during the residency in SanDiego (USA) and Tijuana (Mexico). Jazmin is quick at building future; ideas are in the air and will definitely land. Jazmin shared great ideas about community outreach projects she does in Ireland – worth implementing / trying out in Latvia as well.
JANKA KRASZNAI (LONDON, UNITED KINGDOM) IN RIGA

Latvia Managers’ Fellowship in Latvia No 3

February 15th - 21st, 2013

Janka Krasznai is the Team and Development Coordinator of body>data>space since 2011. Being part of a small but very busy team allows her to participate in a wide scale of activities, but focuses on project coordination and financial administration and works shoulder-to-shoulder with Associate Director, Leanne Hammacott. She makes use of her excellent communication and people skills, self-sufficient and creative problem solving and the expert knowledge of a wide variety of application softwares. Janka contributes to the fundraising effort by researching new opportunities, preparing and editing applications and producing financial and narrative reports for project funders (Arts Council England and EU Culture, among others). She is also responsible for such project coordination tasks as scheduling, development of standard administrative procedures, serving as a point of contact, office running, overseeing template production and filing. Janka worked on body>data>space’s three recent European projects – Robots and Avatars, MADE and E-Motional – making use of her experience at European project management and understanding of intercultural diplomacy. During Hungary’s EU presidency (2010–2011) Janka worked for the Hungarian Cultural Centre in London as visual arts manager and contributed to such prestigious projects as Eyewitness at the Royal Academy of Arts or Robotville at the Science Museum. She relies on her background as philologist and translator of contemporary literature to explore other fields of art. As a result of participating in a number of European projects, Janka developed an interest in the effect of cultural policy on social change and currently researches the field while learning her fourth language after Hungarian, English and French: German.

In frames of Gabriela Tudor Management Fellowship activity manager of dance and new technologies Janka Krasznai visited HA in Riga, Latvia. This was internal visit between partner organizations body >data > space, London and HA, Riga. Janka’s visit was organized during the cultural management workshop Motion Toolkit, which let her get to know the organization, its members as well as other culture managers who work in a contemporary dance field in Latvia. Janka participated at the creating the draft of Strategic Development Plan for HA in February 17th – 18th. In February 19th Janka assisted Ghislaine Boddington – one of experts at the workshop.
This was the second internal visit from body >data > space to HA. Leanne Hammacott visited HA during the international festival Time to Dance 2012 in June 14th to 19th. Even they both visited HA, these visits were completely different. Being in a festival, Leanne could witness the artistic side of the organization - artists, teachers, atmosphere, venues, festival is organized. So, she could get the insight how HA works with the creative ideas. Janka could witness how fragile the management structure of HA is. Being Hungarian and having the life experience as an Eastern European she could relate to problems, HA has, and help with sharing her experience and understanding to solve them.

During the Motion Toolkit workshop

**FUTURE** : During Janka’s her stay, together with Ghislaine Boddington she met the director Sandra Prince and projects manager Ilze Saleniece from British Council. New collaboration project between British Council in Latvia and body >data > space was discussed.
Katrīna Albuže has BA in Arts (Contemporary dance choreography, Latvian Culture Accademy, 2011), before – 2 year studies at dance department, Culture College of Latvia (graduated in 2007). Has been a performer in collaboration with such choreographers and directors as Lily Skover (USA), Davide Giovanzana (Italy), Hugo Mastrolorenzo (Argentina), Fiona Millward (United Kingdom), Virpi Juntti (Finland), Sintija Silina (Latvia), Baiba Krievina (Latvia), Anna Dubrovskaja (Latvia). Has created choreographies for students’ drama theatre plays as well as created dance pieces in frames of accademy programm. Workshops: in contemporary dance technique by Katri Soini (Finland), Paolo Fossa (Germany), Simo Kellokumpu (Finland), in Contact Improvisation by Benno Voorham (Sweeden), Oren Tishler (Israel), Andrea Buckley (United Kingdom), in Flying Low – Ruta Nordmane (Latvia) etc.

During October 3 – 31, 2011 a young, emerging choreographer from Latvia Katrina Albuze stayed and worked on her solo in Bacau, Romania. During the residency Katrina worked on a new dance piece as well as communicated with local artists to share the experience and open possibility to collaborate in future. The final presentation of Katrina’s project “Klip klap plakš 8” was given in October, 28th at George Apostu International Culture and Arts Center in frames of festival Contemporary Dance Bacau 2011. The residency was facilitated by Gabriela Tudor Foundation in Romania.

The residency gave Katrina possibility to start and develop the creative process of her work. Katrina had high expectations for this residency. She thought she is more ready for that than she really was. For her the residency was very much about getting to know herself and world around better, to deal with insecurities and to find the right way how to work, being away from the school.

There was a meeting of HA members right after Katrina’s residency in Bacau, where Katrina was resonating on her experience in Romania. That brought up interesting discussion about the residencies in general. Since the residency in Bacau, Katrina has taken part at E-motional also as volounteer, helping as a stage manager for the guest performance in November 23rd, 2011.
April 12th – 15th

Guest performance by Latvian artists No 3 at E-Motional Festival: moving bodies & cities
Bucarest, Romania (*See more info below)

Katrīna Albuže answers questions about Romania:

1. BEFORE. What did you think/know about the country (countries) you went within E-Motional?

   I thought in Romania there will be a very hot weather, it wasn't. People who lives there are mostly with black hair, darker colour of eyes and skin. Everything is cheaper than in Latvia. The economical situation seems to be worse than in Latvia.

2. First 3 key places/words you remember about THE CITY (by „THE CITY” I mean any kind of space you were in).

   *pharmacy, old city of Bucharest, Contemporary Museum of Art

3. One word about:

   3.1. History
   *Bucharest was divided in two parts.

   Communism

   3.2. Politics
   * in Romania they have more corruption than in Latvia.

   Corruption

   3.3. Culture

   *The Dance House of Bucharest was recently closed

   Dance House.

4. First 3 key words about people in the public space

   *a lot; the same; curious

5. Your strongest BODY experience from the time in country you went to.

   *Abdominal pains.
Stupid diet what make me very tired.

Creative crisis - I didn't like nothing what I created and the way how I danced, nothing new didn't came :)

In time of the “Explore Dance Festival” I took a part in Ivo Dimchev workshop, it was devastating! :) I burned my shoulder a little bit and now I have scar but it is nothing compared with experience what I got in class. We had to create and then show a solo performance. Everyone was talking and get naked and ...I was shocked. Dimchev slept when I was showing my normal contemporary dance solo that was different from all other performances. That was an extreme start for my residency solo performance. But maybe the best!

6. What about dance in that country?

*I saw folk dance group in Bacau - fast, strong, complicated, energetic, powerful dance! Folk dance in Latvia is very, very, VERY popular. I think every second Latvian dance folk dances, but in Romania it is not so popular, there are few people who dance folk dance and young dancers are not joining.

7. Top challenge, unpleasant surprise, something that was SOOO different from usual.

*Ivo Dimchev workshop.

I couldn't find oat flakes! For me it was tragedy! :) It looked like that Romanians eat just pasta, rice and white bread, however I found it in some bio shop!

In Bacau I saw the incident of big family fight in market, that was scary and in the same time funny also – like in Mexico serials with love games and intrigues!

So many dogs without owners, all city center was full with stray dogs in Bucharest! It was not a usual view for me!

8. Visuals – any 3 pictures, drawings, blog links and other objects transferable via e-mail which remind you about time in country you went to.

Magnets on my fridge.

Text in my solo performance "Kurp es":

"in choreography this is the place where I spend

3 hours to get the right next movement".

My socks what I bought in Bucharest.
9. AFTER. What do you think about the country (countries) you went to know?

It was not so much about specific country it was more about me, me and creation, me and dance, me and me away from home. Impression about country: well I can tell about what I saw in architecture - everything are big and biggest, they want to look powerful and rich, from a distance it is impressive but when you get closer you see that it is cheap and vulgar. In architecture, clothes, make-up, eating places, shops, advertisings in front of apartment windows, fake river that goes above the real one in Bucharest, there are no finesses in my eyes. I can’t tell much about local people, I contact only with people connected with dance somehow and they were nice, helpful, smiling and contemporary. In summary I think folk dance, folk costumes and nature are very beautiful in Romania and I really want to see the rest of Romania including mountains and so.

10. What next?

We will see!

FUTURE: „The result from this residency probably will not be visible right away,” this is how Ilze Zirina starts the report about Katrina’s residency and there is some future reading in this. Right after the residency there was some dissapointment with Katrina’s activity. Ilze wrote in the project narrative: „She does not have will power and dedication to follow her goals. She gives easy promises, what she is not able to make happen. For example – the promise to finish the solo in summer 2012 and to premiere it at international dance festival Time to Dance 2012.”

Good news are that now – almost 2 years after Katrina’s residency in Bacau - she has become one of the most active members of Latvian dance community. She has become a proffesional people can count on and defientely not so easy time during the residency in Bacau and after that has helped. About keeping promises – she was one of very few who responded to the e-mail with questions for the publication you are reading rigth now.
ELINA CIRE

November 14th – 19th, 2011

Festival Temps d’Images, Cluj, Romania

Elina Cire is responsible for Gertrude Street Theatre (Riga, Latvia) international programming. In season 2012 GST is looking forward to present 4 contemporary dance performances from Europe. It is looking for young upcoming artists, who would have a production to show and would be interested to collaborate and perform in Riga as well as might be willing to give a workshop for the young local artists. As a manager of Gertrude Street Theatre in Riga, Latvia, Elina wanted to explore contemporary dance scene in Romania as well as to find possible contacts (artists/organizations) for cooperation. As she thought, the challenges for both Romanian and Latvian contemporary dance today are quite similar, she was very interested to see the performances, to find out what do Romanian artists concern about, what themes do they research.

Elina used her mobility grant to attend performing arts’ festival TEMPS D’IMAGES in Cluj, Romania during the period of November 14th – 19th, 2011. The festival presented both dance and theatre newest performances of Romanian artists and also guestperformances from France, Germany, Poland and Moldova.

Gertrudes Street Theatre does not offer any Romanian artist yet in season on 2012 but making connections and planning new collaborations take more time. Even if Elina’s visit to TEMPS D’IMAGES does not bring any immediate result, however the experience what she got there will help in her work and better understanding of contemporary dance scene in Latvia, Romania and other European countries. She is still in contacts with producers from Belgium and Romania and is up to start a project together. Elina has got the overview about the dance scene in Romania. Less about the young artists, more – about the established artists.
During her stay in Dublin (January 29th – February 5th, 2013) Elina Cire was hosted by Dublin Dance Festival and its team: director Julia Carruthers, PR manager Eleanor Creighton, project manager Carina McGrail and finance manager Tiina Ylönen. Elina was acquainted with the history of the festival as well as its current structure, projects and aims, financial resources and mechanisms. Through talks Elina got an impression about the strategies and ways how audience gets attracted by the festival. She was also introduced to video examples from the best dance performances from the main showcase of Irish contemporary dance Re: Representing Ireland.

Elina attended also the showcase Made in Dublin (14 dance pieces in all together). This was the event in honor of Dance Ireland 21st anniversary. So, Elina got an impression also about the works what are in progress. There were also guests from Portugal, Austria, France, Italy, Spain and Cyprus, which allowed Elina to see the Irish contemporary dance in international context. Elina also watched a dance film created by Nuria Fonta and attended final presentation of residency by Ashley Chen. She also participated in the meeting of 6 international partners, where they were starting the writing the application process. Elina met also the artistic programme manager of Dance Ireland Elisabetta Bisaro and was acquainted with the working principles of the dance house.

**FUTURE:** Dance managers are really, really needed in Latvia. As the structures, organizations and ways of doing are still getting established, the experience abroad is crucial. Elīna Cire stays with dance management and those are great news for the dance community. The events in dance will go on and the measurable outcomes, of course, will be seen later.
ANNA DUBROVSKA

November 14th – December 10th, 2011
Dublin and Limerick, Ireland

Anna Dubrovska has been born in Riga 1985. Entered the Latvian Academy of Culture in 2003 majoring in the contemporary dance choreography course (under the direction of Olga Zhitluhina). She got interested in video-dance genre while being a 4th year student. As a result, in 2007 she has presented her final diploma work as a 30min long choreography film “Ruins”. She got a Master degree in Audiovisual Arts in 2009. Since that time Anna is working as independent freelanced choreographer and director, she has participated in various projects and theatrical performances, giving master classes in video-dance and contemporary technique. A winner of international Choreographic Captures competition in Germany (2008 and 2010), got in the top 10 of 60secondsdance festival (Denmark, 2011), received a nomination as the best student film in Lielais Kristaps Festival (Latvia 2009), with her films also has participated in different festivals among the Europe (Portugal, Netherlands, England, Spain). You are kindly invited to see the works of Anna Dubrovska by following the link www.annadubrovska.blogspot.com

Anna Dubrovska’s residency was organized as following: 1 week in Dublin, 2 weeks in Limerick, 1 week in Dublin again. She wanted to start a project from zero position – to get impression from place, people, objects. This also drew very much the content of the residency. Anna, being open and curious person, was communicating a lot with the local artists, sharing her experience with them giving several technique classes. She also took part at workshops, led by Claudia Dias and Troika Ranch. Besides all that she worked on her solo project with the support of knowledge – got in workshops and communication with local artists. She got teaching experience by giving technique classes to local community and she learned from the workshops, she attended during her residency. The workshop by Claudia Dias was the main advisor, coach and the main push for Anna to continue what she started in the studio.

FUTURE: Anna’s residency in Ireland did not influence local community right away as shortly after the residency Anna left for Moscow, Russia to study directing at Studio of Individual Directing MIR (http://you-mir.ru/en). We will feel it after her coming home after studies in Russia. But she is another artist what has left footprint in E-Motional Bodies & Cities by exchanging her experience with other artists in Ireland and creating a short film about the Romanian artists’ residency in Riga, in September, 2011 (http://vimeo.com/29958044).
KASPARS LIELGALVIS

September 1st – 14th, 2012

Artistic Research Group 2, No 1, Riga, Latvia

Laura Murphy (Ireland), Alexis Vassiliou (Cyprus), Mircea Ghinea (Romania), Gemma Riggs (United Kingdom). Set designer Toms Grīnbergs, light designer Ivars Tilčiks, Videoartist Aigars Sermūkšs. Cosmin Manolescu – facilitator

RIGA

Kaspars in the texts and images by colleagues

Text and photos by Gemma Riggs:

Rooftop talks….

The group…. on our tour of Riga…

Aside from all that… brimming with ideas. Loving our space and surroundings. It’s going to be good.

Riga – day seven: „It’s Sunday evening and we’re now over half way through. So many experiences in such a short space of time and many of them will imprint forever. Feeling very privileged to be working in Totaldobže… the art centre that Kaspars runs just outside the centre of Riga. Last night was ‘White night’, where the Black Hole project international arts collaboration) came together in an incredible warehouse space. There was also a late-night poetry slam that two British poets performed in (Hollie McNish and Pete The Temp).”

Night shoot by gemma
As a receiver of the Mobility Grant Kaspars Lielgalvis attended Temps D’images Festival in Cluj – Napoca in Romania where he saw almost all the festival program. He visited the festival both as a person who runs an art center Totaldobze and organizes contemporary art events (including dance) and independent visual artist, who can develop his interdisciplinary way of thinking and take in the experience meeting artists from other fields of art as dance and theatre. Still, the biggest part of his visit was establishing new connections between Totaldobze and theater/dance companies, organizers of festival, Fabrica de Pensule, art galleries located in Cluj. Kaspars has started discussion about possible collaboration with festival organizers, dance company Motus (IT), Fabrica de Pensule (RO), gallery SABOT (RO) and MACAO (IT). Probably another collaboration with festival participants will come out in the future activities connected with Totaldobze Art Centre.

Kaspars Lielgalvis is involved in the project also as a part of artistic research group. As we believe in continuity we believe also that the possibility to attend the Temps D’images Festival deepened his knowledge about dance and he started new contacts to be able to develop dance activities in Totaldobze in a more dynamic way. These personal connections are important for the whole dance scene in Latvia. It is so small that every activity pushes dance development towards dynamics.
The process in Riga was followed by process in London where the 5 international artists (Kaspars Lielgalvis (Latvia), Laura Murphy (Ireland), Alexis Vassiliou (Cyprus), Mircea Ghinea (Romania), Gemma Riggs (United Kingdom)) came together again to explore the megatropolis of this huge city and the underlying living emotional body of its inhabitants as they go about their daily lives. Choosing a site specific situation, based in the East of London near the up and coming Olympics site, the artists involved was given the opportunity to explore the surrounding areas, and through their observations, using video, audio and written performance documentation methods, find their response to the multi-cultural and diverse backgrounds of its inhabitants. As part of ‘London- Mapping the E-Motional City’ body>data>space invited artists and experts from fields of performance, architecture, design and technology to present during a ‘Vision Evening’. At the end of the residency, on January 26th, there was a ‘Process Sharing’ where the artists presente the findings of the research in an informal way for a special invited group including the partners of the E-Motional project from Ireland, Cyprus, Latvia, Romania.
After their two separate working periods of research the two groups reunited in Bucharest for a final working session focusing on the politics of the body. Between April 4-11, the artists were working at ZonaD studio and at the Museum of Contemporary Art, having the opportunity to discover Bucharest from different perspectives. The residency concluded with informal presentations open to the audience, the format of process sharing allowing an access to very different collaborative and performative practices developed by the two teams.

**Layers: Riga/ London/ Bucharest**
12.04/ 19:30/ MNAC, 3rd floor, Medialab. *Artists:* Kaspars Lielgalvis (LV), Mircea Ghinea (RO), Laura Murphy (IE), Alexis Vassiliou (CY), Gemma Riggs (UK)

Text and photos by **Gemma Riggs**:

**Digging deeper** - Once again, we find ourselves trying to get a fuller understanding of our new environment. Our home, the MNAC is an impressive building that is attached to Ceausescu ‘Palace for the People’, and the history that surrounds it adds a sombre tone to the immaculate white walls and large open spaces.
We leave for the suburbs, with a desire to get a more balanced / ordinary perception of Bucureşti. We get a bus and travel down wide roads south west out of the city. Our landscape becomes dominated by tall blocks of flats. Mircea suggests we get off the bus at a large market. The place is lively and has a warm and vibrant atmosphere. A strawberry seller sings a little song to encourage us to buy her strawberries.

I am drawn to this ‘practical exercise’ for looking, written by Georges Perec in his book Species of Spaces and other Places:

“Observe the street, from time to time, with some concern for system perhaps. Apply yourself, take your time. Note down what you can see. Anything worthy of note going on. Do you know how to see what’s worthy of note? Is there anything that strikes you? Nothing strikes you. You don’t know how to see. You must set about is more slowly, almost stupidly. Force yourself to write down what is of no interest. What is most obvious, most common, most colourless.”

Kaspars encourages us to enter a bar which appears uninviting. Men sit and drink the same brand of beer, some chat, some stare whilst others play slot machines. Laura and I are the only women in the place. Initial apprehension turns to a feeling of having conquered this space. We are definitely intruders (a man takes a picture of us) but no-one makes any fuss.
Text and photos by Laura Murphy:

Some of the faces of Bucharest

the lady on our street wears a hat  the man at the museum looks sideways

i love you

Posted on April 12, 2013 by mircea

This entry was posted in București by mircea.

FUTURE: Both Olga and Kaspars are socially active artists. Besides their own development as artists, they make contacts and build networks for contemporary arts’ in Latvia sake in general. Kaspars runs Totaldobze Arts Center. So, every contact he will continue, will influence contemporary dance development in Latvia as he is interested to organize dance events at Totaldobze. Kaspars was interested into the interdisciplinary aspect of the project. It was an opportunity for him to meet dance artists in international scale, to try working in a dance project and understand how challenging the interdisciplinary and international collaboration actually is.

Everybody who lives in Latvia and has an e-mail gets info about the events organized by Kaspars. To be serious - Arts Center „Totaldobže” becomes more and more serious player on the Latvian culture map. And seems that Kaspars has a very rare gift to to all the managemnt stuff and at the same time keep the peace and distance of a visual artist, and keep working as an artist. May be this is the future – artists learn how to be manage projects well and still remain peaceful, reflecting artists?
DMITRIJS GAITJUKEVICS

May 17th – 20th, 2012

Guest Performance No 1 „Girls’ Dream” at the Dublin Dance Festival, Ireland

Performances on Friday May 18 & Saturday May 19 at Project Arts Centre – Cube

Dmitrijs Gaitjukevics graduated from Riga Choreography School, got BA at the Latvian Academy of Culture. Has been a dancer of Provinčalnie Tanci in Yekaterinburg, Russia (artistic director – Tatyana Baganova ). Since 2005 is a dancer of Olga Zituhina Dance Company. Took part at workshops in Ukraine, Great Britain, Spain, Russia, Lithuania and other places.

About “The Dream of Girls”: Dmitrijs Gaitjukevich reckons he knows what a woman wants in a man. Girls’ Dreams is a hilarious sketch of muscle-men, magicians and knights in shining armour; with daring feats, a pair of very short shorts and a soundtrack to match. But there’s a surprise at the end, when we glimpse into the magician’s suitcase…

Dance artist from Latvia Dmitry Gaitjukevich participated at Dublin Dance Festival with his solo The Dream of Girls on May 18th, 19th, 2011 in frames of activity of guest performances. He was invited by Dublin Dance Festival. The Dream of Girls was performed in Project Arts Centre two evenings, shared with artist from Russia Alexander Adryashkin. After the performance there were discussions with participants of the festival, choreographers and organizers.

Latvian embassador in Ireland Peter Elfert with his wife visited the performance as well and organized reception after the performance of May 18th. There were guests from such embassies as United Kingdom, Germany, Brasil, Russia, France invited for the reception.

Dmitry had a chance to see a premjeres by by Irish choreographers getting a little impression about Irish contemporary dance. He met choreographers from Germany and France, who were interested in Dmitry's piece and contemporary dance in Latvia in general. He also talked to organizers of the festival about the possibilities of collaboration in future.

FUTURE: The guest performance is a good chance for the artist to present the work internationally. For the audience – it is a good chance to see artists from communities they may be never heard of. Future is clear – more and more bookings for Latvian contemporay dance. Dmitrijs work is appreciated also in Latvia – his work „Inside” is nominated for the annual prize in contemporary dance for the season 2012/2013.
During April 1st – April 28th dance artist from Latvia Dmitrijs Gaitjukevics worked in residence in Latvia. During his residency Dmitrijs worked together with 8 local dance artists. Together they worked out the concept and the structure for interactive performance to be completed in frames of International Day of Dance on April 27th, 2013 in Riga, Latvia. The group of artists shared their experiences as they all actively work with different social groups such as kids, youngsters, students from music college studying dance as a subject, Contact Improvisation groups, ball room dancers, for 30 – 50 y.o. people who love contemporary dance. They worked out themes and structures what might be developed together with people who would apply for 3 hours long creative laboratory with the presentation at the end together with choreographers. 26 dancers (people who applied), 8 choreographers (invited) and 6 musicians (invited) participated at the final presentation at Totaldobze Art Center on April 27th, at 19:00. Audience – around 100 people. Evaluation of the residence among artists and organizers happened on April 28th.

Dmitry Gaijukevics is a participant of E-motional through guest performance Girls’ Dream at Dublin Dance Festival in May 2012. He was nominated by the coordinators in Latvia for the residence in Latvia to continue the creative development in a more interactive way. This is a good continuation of the participation in the project. Giving possibility for Latvian artist to stay and work in a residence in Latvia was the last activity in frames of E-motional in Latvia but the beginning of a new direction to develop contemporary dance in Latvia. The financial support let the artist to focus on his work. Besides he does not need to have “adaptation period” as it would be in a foreign country. He knows people, he wants to collaborate with and he knows the city. Besides his research in a studio, he communicates and shares the experience with local people, letting them know more about contemporary dance and his artistic decisions. The final presentation was held at Totaldobze Art Center which is another continuation as the Artistic Research Process in Latvian was happening there as well. It strengthened contemporary dance position at Totaldobze and made new plans to collaborate in future between HA and Totaldobze.

**FUTURE:** Development and recognition of Latvian contemporary dance within the country.
Olga Zitluhina in 12 lines

Short bio has four numbers –
Dancing – 45, teaching – 33, choreographing – 33,
organizing – 12
Not dances, not students, not pieces, not events, but years
Liking is the drive –
Dancing and dancing, from folk to hop, from ballet to contemporary, dancing
Getting out and getting there – the beautiful dance out of somebody when eye to eye
Eating and swimming, walking long, long, extending
mornings long, long
Snow and movies, people
Not liking is the case –
Lie and flatter and broken small household things
Of course, there is a retirement plan, a budgety one, in case budget is there

Dancing and painting, music and Italian, Chinese and tailoring, and knitting, and long, long routes

For artists like Olga, who is working a lot to develop the dance in the country by organizing events, leading the dance department at Latvian Culture Academy, being artistic director of the company, teaching, and who has limited time to focus on international collaboration individually, it is an excellent possibility to explore and develop her own skills both artistic and communication. Being together with mature artists, exchanging experience, sharing space and time with other 6 strong personalities is also challenging and very valuable both for the artist and the community she is from - becoming more open and listening. This was just the first period of the process and Olga is very enthusiastic about the next one.

DUBLIN

Olga Zitluhina was the artist from Latvia, who took part at the first period of Artistic Research during May 24th – June 16th, 2012 in Dublin, Ireland. 5 international and 2 local artists have been working together for 21 day “exploring the way of existing in one space together – space as a room, as a place (Dublin), as memories” (from the narrative report of Olga). Working time – six hours a day. During the residency the group has been performing 4 times. The final presentation gathered around 30 spectators. During the residency time artists were encouraged to share their experience at the blog of E-Motional site - [http://www.e-motional.eu/blog/](http://www.e-motional.eu/blog/)
Excerpt from blog texts by Fearghus O Conchuir (Ireland):

It didn’t seem right that I should introduce the visitors to the my version of Dublin – they’ll get that anyway as we work together – so we oriented ourselves by sticking a pin into a map. As we walked around, I didn’t want to guide and I didn’t want to talk too much but I found it difficult since I was becoming aware of a kind of ownership of the place...

This idea of connection came up again in response to our visit to the Macushla Dance Club. I wanted Luke, Arianna, Madalina and Olga to meet the group for a number of different reasons. These older bodies offer another perspective on the city. They are for the most part Dubliners born and bred so they carry a particular history in their bodies... And I wanted them to meet some more friendly people.

Excerpt from blog texts and photos by Luke Pell (United Kingdom):

As I come to know these bodies better, as landscapes open out through door pushed-held open, rises up to find familiar in this unexpected, falls, rises up, falls, rise and plummet.
Excerpt from blog text by Arianna Marcoulides (Cyprus):

„Discovering Dublin as well as 5 other people all at the same time… Our first outing as a group was not only about trying to get a sense of Dublin and it’s people but also ourselves, having only met the day before. Mini shifts within the group, from one person to another, asking, listening, questioning, feeling each other out as well as observing and taking of photos of things that caught our attention.”

Excerpt from blog text by Madalina Dan (Romania):

In the Millennium Building flat, my home for the time being. Luke is sitting at the table in front of me, thinking out loud. I am trying to remake the latest journeys into town. The detailed ones take more time and skill to describe, the random ones are “sexier”. Wanting to literary trace and map places, streets where I’ve been in this city. My stomach is full with nectarines….Arriving, the word used by Olga in the “touching” exercise. Soles of the feet, ankles, heels, sweat, napes, support, dancing monkeys.

Olga, knitting and speaking in Rusian about her Babuska, weeping, cutting up a house from Luke’s fabric. A window too big. “I had to travel that much to feel home”. a Cat for Arianna, a hat for myself, edging for Feargus. Arianna, very close to the window, peaceful, serene, she’s sharing her dirty soles.

Photos by associate artist Mary Wycherley (Ireland) „Acknowledging process; fellows, frames & fragments”
Excerpt from blog text by associate artist Frances Byrnes (UK):

I love being in the dance studio with the artists: Arianna, Madalina, Olga, Fearghus and Luke. I love watching them as they let go (or try to) and improvise together. They do a touching dance; touch – touch – touch, to music. They take care of each other, which means paying attention. They’re very attuned to each other’s sensitivities. In a way I think of them as weaving a silk web of sense.
The Touching Dance is good.

The few extracts I swiftly chose to make into clips were:
- The sound of rain, breath, footfalls and whole body falls, recorded during a ravishing, floundering duet between Olga and Fearghus, which ended with Olga ringing bell-like sounds out of a hollow concrete support in the studio, and had begun with Madalina striking a slow pulse out of the piano.
- In this way, when I played his voice later, Luke seemed present at the sharing and I saw Olga hiccup.
- I wanted to play in a line Olga had said during a discussion: ”Do you want to hold or to be held?” with Luke then saying that he preferred her earlier version, “Do you want to hold or be holded?”

Blog posts by Olga Zitluhina

что такое надо и как с этим жить
Posted on June 12, 2012 by olga

почему надо делать то
что надо делать
и кому надо и зачем надо
и куда надо и с кем надо и когда надо
и что такое надо и с чем это есть

и как хорошо
когда можно не делать то
что надо делать
кому-то делать
или делать кому-то
или делать для кого-то
кому надо делать

главное
как надо делать это надо
чтобы просто не делать

2 hold or 2 be held
Posted on June 12, 2012 by olga

it is 2 sharp here
feel without skin
everything shoots straght into

sunny or rainy
laugh or cry
tarts or Guinness

nothing in beetwen
more tears 2 close

remember everything
and can’t remember anything

they are 4+2 next 2 me
2 help
2 understand
2 be

20 days 68 hours
1 run
20 km walk 1 city 4 Latvians 3 Gaerlig speaking 700 000 away
1 fight 3 pubs 3 pints 0,5 with blackcurrant sirup
2 very rainy + 6 very sunny days
1 bog
1 blog
1 scissors

1 dance or move or touch
2 hold or 2 be “holded” /held/
LIMASSOL 1

“The street-border that separates the town is full of empty houses” photo by Madalina Dan

Olga in Charob Factory (photo by associated artist Suzana Phialas)

Excerpts from blog texts by Madalina Dan:

E-motional in Limassol… just landed. Missed them. First day back in the group. the feeling of belonging without being familiar or vice versa.

A city tour made by artists. Seeing the city with the artists touch. Noticing that they take pictures of the imperfections.

- fat greenness in Dublin- low dryness in Limassol.
- Guiness in Dublin- coffee in Limassol.
- empty streets in Dublin- empty houses in Limassol.
- rain in Dublin-sun in Limassol

Coming back into your home time for the close relationship that you have with the city and his inhabitants. Looking for a place to live, looking for a place to die. Preserving buildings, not holding on places. Olga’s sweet’s- the feeling of being home.

Excerpts from blog texts by Fearghus O Conchuir:

The neuroscience of the perfect city

Ian Robertson, Professor of Psychology at Trinity College Dublin, talks about the neuroscience of the perfect city in this TED talk. He describes how the cities change the brain and the body (the bigger the city, the faster people walk on average) and cites evidence of how cities make us more creative by providing more diversity of perspectives, more opportunities for success, more novelty that prevents automatic thinking. He concludes by mentioning the stressful impact of the
fear of the negative opinion of others. Cities where people **acknowledge one another** and meet one another’s eye, relieve that stress, though it is possible that the stress drives people to succeed and earn acknowledgement.

**I know we’re in Limassol but…/Immaterial maps.** Against this commercialisation of map-making, I think of the research practice that Olga, Luke, Madalina, Arianna and I have undertaken since Dublin is an emotional cartography that resists commodification. Our repeated ‘walks’ in Dublin and now in Limassol allow us to build highly personal, determinedly idiosyncratic maps of us in our environment that make no claim to objectivity since the ‘us’ part of the process ‘contaminates’ it irrevocably. The maps exist only in us and through us. They have partial manifestations in our dancing together, as we process them into being.

Photos by associated artist **Suzana Phialas:**

They have worked as a group, explored the city, researched the e-motions of the bodies in the city and shared their experience and their ongoing research on **November 14.** The audience was invited to arrive at 4:00 pm at Dance House Lemesos, join the Artists for a walk, mapping the city as part of their E-Motional Bodies and Cities research process, and then return at Dance House Lemesos at 6:00 pm.
March 24th – 29th, 2013

Olga and Fergus returned to Limassol for residency during the e-motional Cyprus closing event

LIMASSOL 2

Olga Zitluhina was invited by Dance House Lemesos together with the Irish artist Fearghus Ó Conchúir for a residency. They met again from the 24th until the 29th of March in order to extent their research and develop their collaboration that was initiated through the artistic research program earlier on last November in Limassol. The residency presentation of work in progress at Dance House Lemesos was held on March 29th, 19:00 p.m.

Excerpts and photos from blog texts by Fearghus O Conchuir:

**Resurrection in Limassol**
Resurrection - It’s Easter Sunday as I leave Cyprus (at least Easter for Roman Catholics since the Orthodox Church here will celebrate Easter in a month’s time – but our hotel is next to the Catholic Church where the city’s Filipina maids and carers congregate after Mass for socialising, shopping and beauty treatments on their day off in a way that reminds me of Hong Kong) and of course the narrative of suffering, sacrifice, death, mourning and resurrection has been on my mind this past week in Cyprus.

I arrived here last Sunday (24th) while Cyprus was negotiating the terms of a bailout with the Troika (EU, EMF, IMF). Monday was a scheduled bank holiday (actually Greek Independence Day celebrated by the Greek Cypriots) but the banks didn’t open again until Thursday after an unprecedented 10 days of closure. I was back in Limassol at the invitation of Dance House Lemesos. I had been here as part of the E-motional Bodies and Cities research project in November and was given the opportunity for some additional research time by the Dance House director Natasa Georgiou with a view to presenting a work in progress as part of their
events concluding the E-motional Bodies and Cities project in Cyprus. Having had a creative and energising experience in Limassol last November I was keen to come back, even though my schedule meant I could spend no more than a week. I wanted to use the opportunity to work again with fellow E-motional Bodies and Cities artist, Olga Zlituhina, from Latvia since we’d often discussed my making a solo for her.

But things aren’t now as they were before. Unlike the relaxed and open Cyprus we encountered in November, we found a country and people in a state of shock and anxiety. The bailout negotiations and the appalling terms proposed for it created a heightened concern but the economic decline has been steady since our last visit and many shops even in the centre of the city lie empty.
One abandoned house which became part of our E-motional map of Limassol last November represented the change to me clearly.

Last November it was derelict and at night-time a little forbidding but we could enter it and find something to inspire creativity. Now we found it boarded up with the graffiti Fuck Life on it.
I decided that I would use the research time here to interrogate the material I’ve been given for Cure, to stay connected to it but also to test it, or elements of it, in this charged environment. I also wanted to use the opportunity to show it to Olga without explaining too much its genesis, asking her to be an audience for it, but also to translate what she was seeing into her own movement. I didn’t have the appetite to design movement for her and besides she is a wonderful improviser. Instead, I wanted to provoke or inspire movement in her – a choreography by influence rather than by edict.

Olga noticed in my performance of the Cure material a seriousness whose necessity she gently queried. She has the skill to bring lightness and unpredictability to her performances and I asked myself if I could do the same (...) I am serious, of course, and there are legitimate reasons for being so. But when I am with people who understand the need to be serious, then I am relieved of the responsibility to be so and can become lighter. Olga gave me this gift during our time together, since her playfulness is born of serious understanding. By the time we presented our work-in-progress on Friday, I could find lightness in the material we presented.

.. the work with Olga, wise and playful improviser, reminded me of conversations with Xiao Ke and her questions about the structured discipline of how I approach my work (warming up, sweating, scheduling, planning).

.. there was great pleasure for me in performing with Olga in the Dance House and again with Matthew in the Fitidio pitch.
April 4th – 12th, 2013  
Artistic research Group 1, no 3  
E-motional Festival: moving bodies & cities festival Bucarest, Romania  

BUCAREST

After their two separate working periods of research the two groups reunited in Bucharest for a final working session focusing on the politics of the body. Between April 4-11, the artists were working at ZonaD studio and at the Museum of Contemporary Art, having the opportunity to discover Bucharest from different perspectives. The residency concluded with informal presentations open to the audience, the format of process sharing allowing an access to very different collaborative and performative practices developed by the two teams.

Keep walking: Dublin/ Limassol/ Bucharest  
13.04/ 12:00/ ZonaD. Artists: Olga Zitluhina (LV), Mădălina Dan (RO), Fearghus Ó Conchúir (IE), Arianna Marcoulides (CY), Luke Pell (UK)

FUTURE: Both Olga and Kaspars are socially active artists. Besides their own development as artists, they make contacts and build networks for contemporary arts in Latvia in general. Olga is the artistic director of international dance festival Time To Dance. Also her connections with organizers and artists will resonate back in Latvia. As artists.. Olga wanted to change. Feels like she has become more collaborative as an artist. The character of the Artistic Research Process and people in the group has given her feeling of “no need to rush” which brings her to the essence of deeper research.

Olga was happy to be chosen for the artistic research; she said it is not so often lately when not so young artists get chances. So future is how to convince funders that artist is always an EMERGING ARTIST, years doesn’t matter.
With a MA from the Latvian Academy of Culture in Theory of Culture Inta Balode is one of the few Latvian contemporary dance writers and researchers. She is writing for daily paper NRA, covered dance in the weekly culture paper Kultūras forums (got closed at the end of 2010), also occasionally writes about theatre, in 2011 initiated on-line magazine for contemporary dance www.journal.dance.lv. Relationship with contemporary dance community started through “helping friends”, i.e., doing project management for Olga Zitluhina Dance Company and The Latvian Association of Professional Contemporary Dance Choreographers (www.dance.lv). Inta Balode has acquired training in dance writing at the Dance Theater Workshop in New York, as well as during residencies at the Ohio State University (CECArtsLink fellow) and University of California San Diego. Common learning through experiencing project was FIT MOBILE LAB for Theatre and Communication (www.theatre-fit.org). Fruitful experience has been working as a dramaturge for contemporary dance piece by Olga Zitluhina Aplam at the Latvian National Opera. From 2011 till 2013 worked as a dance expert at the State Culture Capital Foundation and on season 2011/2012 was the member of jury for the annual theater prize.

Mobility grant receiver, dance critic Inta Balode visited Cyprus to get impression about Cyprus dance and then to write an article about contemporary dance situation in Cyprus. During 5 days she met the executive director of House Lemesos Natasa Georgiou, a choreographer Lia Haraki and her dancers, a dancer and choreographer Demmie da Costa, a choreographer Konstantinos Mihois, a dancer Gesine Daniels, the executive director of Cyprusdance Jaqueline Owen, who shared their opinion about the different aspects in Cyprus dance with her. Inta also attended European Dance Festival, visited Dance House Lemesos, which is the most important space for contemporary dance in Cyprus as it has a studio, office and open air terrace where gatherings and performances are held and witnessed the rehearsal of Lia Haraki and her dancers.
This experience let her write about following basic elements in contemporary dance in Cyprus afterwards: *European Dance Festival*, education, spaces, financing, aesthetics, criticism, audience, institutions, and artists. In her article she compares situation in Cyprus and Latvia, by giving concrete examples.

Impressions about Cyprus dance Inta Balode shared in the article “To get to know Cyprus dance in 5 days?”. Full version of the text can be found here: [http://journal.dance.lv/eng/?p=613](http://journal.dance.lv/eng/?p=613)

Some quotes from the text:

>I had five days and I wanted to get to know Cyprus dance. I wanted to get to know it from people - from talking to them, watching them, listening, seeing, participating and at the only end looking up „contemporary dance in Cyprus” in Google (if really needed, for example, to check spelling of some names and/or titles).

>I was curious about how simple, sometimes very informal stories sound when put together in more formal frame. How much truth lies in 5 days experience, does short time make things look better or worse, how comparison to my own country changes the story about Cyprus?

>... In Latvia where contemporary dance is still often seen as something peripheral the festival which is organized by the Ministry of Culture and Education and the embassies seems something incredible and makes to think that contemporary dance in Cyprus has even superior position among other arts forms.

>Now money comes mainly from ministry and not everybody is very happy with the program and people are little skeptical about the festival in general.

>People said it is good to learn ballet basics in Cyprus, other people said that there are several Cypriot dancers working at world known ballet companies in Europe, so it must be true that schools are good.

>The most important space (both in physical and emotional sense) for contemporary dance in Cyprus is Dance House Lemesos, which has one beautiful studio, office and open air terrace where gatherings and performances are held.

>In Cyprus total financing from the Ministry of Culture for dance per year is around 600000 EUR, which is around 10 times less as for theater where funding is also organized differently, i.e. companies get yearly subsidy.

>Regarding the question about what happens within contemporary dance, none of the people I talked to gave certain description, certain trends etc. It seems that Cyprus dance possesses large variety: from conceptual to movement based (some started out in a conceptual way now going towards movement and I think this really is some general nerve of contemporary dance of today), from burning hearts inspired to just do something. Influences come from British and Greek
dance because many choreographers have studied there, but it’s logical that dance acquires local specifics as well.

In Cyprus I heard an expression: “The ballet doesn’t fit Cypriot body”. I have thought about similar things when I was in Faroese islands. Is there something racist in this expression? We all know that that there are excellent ballet dancers of many different nationalities. Does ballet fit more tall and pale Latvian body? Is there “national body” at all? It’s too broad to answer here but I think sometimes we too much ignore old style anthropology, on the other hand sometimes we find too funny excuses.

People say that in Cyprus there are no dance critics. I heard there is one choreographer writing about dance, but people say she is pretty far from the living process and has very certain taste. So critics are awaited for on the one hand on the other people say that Cypriots have trouble in accepting criticism (but who doesn’t?), because of Greek mama syndrome according to which the kid is always great and beautiful.

It seems that contemporary dance audience is Cyprus is more or less the same as anywhere else: it’s not so large, there are many people who know each other, and it’s possible to sell one or two nights.

There is still some fear from contemporary dance also in Latvia: it’s elitist, it’s unclear, it’s depressing, but more than anything else lately I hear: “I would go but I don’t like the feeling that I’m the only person in the theater who is not friend with everyone else”.

People say that in Cyprus there are few good dancers, but there are more good choreographers. They say in Greece it is vice versa. Some people say that Latvian dancers are good, that Latvian dance artists are better performers than creators.

April 12th -15th, 2013

Guest performance by Latvian artists No 3 at E-Motional Festival: moving bodies & cities

Bucarest, Romania (*See more info bellow)

**FUTURE:** Not so many people write about dance and the ones who do feel they lack of training to do it a competent way. Inta Balode through the on-line publication [www.journal.dance.lv](http://www.journal.dance.lv) encourages young writers to try out their writing and do it creative ways. Still the question about the quality and competency level, and also the texts needed for the reader are the problems to continue working on.
From 1st – 28th of July Latvian choreographer and dancer Kristine Vismane was in residence in Cyprus within the Emotional Bodies & Cities hosted by Dance House Lemesos. Kristine was working on the project The MoveMOMENT, a research on the availability to perceive things like children. Kristine’s goal was to learn from the children a quality of the body language and to see what kind of choreography can come out in the end from this experience. Her idea of choreography was about impersonate children together with the possibility to see things through their eyes and to dance with their feelings and imagination.

The goal of the residency was to develop a contemporary dance solo performance based on dance movements of the children. During this research she faced with conclusions and thoughts, that changed here view about being the children and with these also changed the idea of choreography - just happened something that she couldn't plan or anticipate, what lead here to personal question, which she tries to make out in becoming choreography. What are these questions which bothers here? From one side she knows, but from other she is not sure, if it is the right one, which loaded mind and feelings...

On August 20th, 2012, 19:00 p.m., Latvian audience could see the result of the creative process during the residency in Cyprus. It was shared evening, where two residents met to share their creative work during the residency: Liadain Herriott (IE) – finishing her residency in Riga and Kristine Vismane after residency in Cyprus. Presentations were held on the floating art gallery Betanovuss.
For the young and enthusiastic artist Kristine this was the first residence after the graduation. It gave her confidence, she learned to take initiative organize time and workshop for children. To be able to learn from kids and to research movement material they offer. After the residency she shared the result of the residency in Cyprus also with Latvian audience and kept working creatively joining new projects and using the experience in new creations. Since then Kristine has become really active in dance community by helping to organize events joining different projects. She keeps looking for her way to develop not only herself as an artist but also active person in dance community.

From Kristine’s letter to www.dance.lv:

On the first day I told to myself “Yes, on the one hand it will be 4 weeks, what is quite a lot, but on the other hand I knew that it would just pffff (disappear) and that’s it! So I made a decision not to waste my time and do as much as I can – and want – without being slowed down by unnecessary formalities and modesty.

From 2nd – 7th July I spent time together with 13 great, active and open 6–9 year old young ladies (it looks like boys prefer to play football). During the workshop, in the free atmosphere that was inherent to all our sessions, children through the dance activity were spending time together, enjoying the process of creation and the dance movements. They were exploring and formulating their thoughts about what dance is for them and it also led them to share things that were important for them. My task as choreographer wasn’t to teach the children how to dance and to explain what dance is, but just to spend time together with them and give impulses for them to find their own opinion about dance, movement and the elements which are inside them. I was observing how children think, create and imagine and I was trying to understand, what does it mean to be like them and to learn their freedom. The way it happened and what I learned from the children was something I couldn’t plan or anticipate and it was wonderful.

..Yes, children are honest and spontaneous, but they are not free.

I really enjoyed this time that I spent with the children. I saw that the parents were touched by the results of our presentation and by the work created in the workshops that week. The parents told me it was a pleasant experience to watch this presentation, because usually they carry their children to the dance lessons, without ever asking them what they think about dance.
KRISTĪNE VISMANE and RUDOLFS BALTIŅŠ

March 29th – April 1st, 2013

Guest performance No 2, Cyprus, Limassol

„What is Zeir?” at Closing E-motional in Cyprus

To finalize the project Dance House Lemesos organized event, with the participation of artists, visiting and working in Cyprus in frames of E-motional. Latvian dance artists Kristine Vismane and Olga Zitluhina were Latvian artists who were invited to come back to Limassol. Kristine was a resident in Cyprus in July 2012. This time she was invited by Dance House Lemesos to present her work What is Zeir? at Closing E-motional in Cyprus. What is Zeir? is a collaboration between choreographer (Kristine Vismane) and set designer (Rudolfs Baltins), where set designer steps in “choreographer’s shoes” but the choreographer works as a performer. Rudolfs Baltins is connected to E-motional too as he was participating at cultural management workshop Motion Toolkit. The performance was held on March 30th, 2013, 19:30 p.m. at Dance House Lemesos.

April 12th -15th, 2013

Guest performance by Latvian artists No 3 at E-Motional Festival: moving bodies & cities

Bucarest, Romania (*See more info below)

FUTURE: Kristine Vismane deserves the prize of the fastest growing, most visible and probably in most projects involved young Latvian dance artist. Some people are very excited about her already now; some are still observing the direction the promising artists will take. But anyway Kristine is the proof that Latvian contemporary dance exist, is active, has variety and has dedication for future development.
SINTIJA SILIŅA
April 12th – 15th, 2013
Guest performance by Latvian artists No 3 at E-Motional Festival: moving bodies & cities

Sintija Siliņa is becoming one of the most active organizers of the activities of Latvian Professional Contemporary Dance Choreographer’s Association. Through stepping back for couple years and teaching only children Sintija has realised what she wants and what she doesn’t want. Her return to active life withing professional contemporary dance started exactly with the E-Motional Bodies & Cities project. Sense of community, of shared visions and nice contradictions which push forward were also part of her participation in the E-Motional Festival: moving bodies & cities in Bucarest. Some courage was needed to look back at the work created several years ago and perform only a part which is reaction to what has happened before. And the cat got quite famous. It might get some nice bookings.

FUTURE: If you don’t ask too much from the cats and they will be real magicians! More serious – Sintija Siliņas already has been involved in various dance contexts and in all of them bringing in the ideas of contemporay dance. She has been managing large projects and more are coming in the future. She has a backbone to keep her own path and that might show out in most unexpected ways.
A mobility grant receiver Roberts Mucins was hosted by Gabriela Tudor Foundation and participated at the festival what closed the project E-Motional Festival: moving bodies & cities. During his visit in Romania, Roberts had an opportunity to meet artists, who had taken part at E-motional from all the participating countries and to see the work artists have created in frames of the project. Together with 3 dance artists and a dance critic from Latvia he took part at presentation of Latvian contemporary dance Facts and truth about Latvian dance. LIVE! He presented a fragment from his solo, created in 2012 Almost Like Bread.

Roberts Mucins recently has become a active in organizing contemporary dance life in Latvia. He just has become a member of HA. He participated at cultural management workshop Motion Toolkit in frames of E-motional and is about to start coordinating residence programs in Ainaži, starting in summer 2013. The possibility to visit Gabriela Tudor Foundation and to be a part of the festival the best experience he could get in such a short time. He could learn and he also could share, being involved in intensive and creative process. This possibility connected him also to HA in a strong way and gave confidence to continue his activities.

Gabriela Tudor Foundation and the National Dance Centre in Bucharest present the “E-Motional Festival: moving bodies & cities”, to take place between April 12-14 at the Museum for Contemporary Arts in Bucharest, co-organising partner of the event, as well as at ZonaD – Serial Paradise studio. The festival closes the E-Motional Bodies & Cities, a two-year programme dedicated to mobility and artistic exchanges in the field of contemporary dance, organised between 2011-2013.

**FUTURE:** Roberts has still strong dedication to continue his development as an artist and also he is excited about developing artist residency center in his home town Ainaži on the coast of Riga Gulf. First residencies taking place already in June-July, 2013.
LATVIAN ARTISTS WHO WERE INVOLVED BUT DIDN’T TRAVEL

Toms Grinbergs – associate artist with Artistic Research Group 2 in Riga

Ivars Tilčiks - associate artist with Artistic Research Group 2 in Riga

Aigars Sermūkšs – video artist “Illusions of Riga”

Guuntis Spridzāns – dancer and documenting choreographer working and with Lynnette Moran during her residency in Riga

Ramona Galkina - dancer and choreographer working with Lynnette Moran during her residency in Riga

Valerijs Olehno - dancer and choreographer working with Lynnette Moran during her residency in Riga

Rūta Vilcāne - dancer and choreographer working with Lynnette Moran during her residency in Riga

Aldis Liepiņš – graphic designer for TIME TO DANCE/E-Motional Bodies & Cities in November 23

- plus around 40 artists taking part in the “Motion Toolkit” workshop and coming to see the performances and other event

FUTURE: There are always a lot of artists from different disciplines willing to be involved within unusual artistic contexts.
Guest performance by Latvian artists No 3 at E-Motional Festival: moving bodies & cities

„Facts and truth about Latvian dance. LIVE! (showcase)“

On April 13th, 2013, 21:30 p.m. following Latvian dance artists presented *Facts and truth about Latvian dance. LIVE! [showcase]* at MNAC, 3rd floor, Medialab: Sintija Silina (dance artist), Katrina Albuze (dance artist), Kristine Vismane (dance artist), Roberts Muciņš(dance artist), Inta Balode (dance critic). Within 60 minutes they shared with audience what they think Latvian dance looks like, feels like, doubts about and is about. Three fragments of creative work was presented as well during the evening:

**Good Enough** (2013) / Choreography: Kristīne Vismane / Concept & artistic direction: Andrejs Jarovojs/ Performers: Kristīne Vismane & Katrīna Albuže

**Almost Like Bread** (2012) / Choreography: Roberts Muciņš / Performer: Roberts Muciņš

Created by: Anatomy of Dance/ Bucharest performer: Sintija Silina
The fact that a guest performance was organized as a “look inside of Latvian dance” presented by several dance artists and by Inta Balode who has been present almost all through the contemporary dance history in Latvia has more than one positive aspect:

1. The most active dance artists and people who want to develop HA in a more dynamic way had to come together and to create a concept for the presentation;

2. Having experienced the festival together, they met the same artists and organizers. Now they have a starting point to move on together;

3. Audience, what most likely had seen nothing of Latvian contemporary dance before, could see more than one “handwriting” of Latvian artists;

4. Artists, being involved in the project in frames of other activities had a chance to witness the project in a bigger scale: to meet other artists – those, they have met before ( “…besides it is not only meeting again but meeting within the same project, feeling similar developments, meeting in different contexts and climates, and moods and situations in home countries... Sense of lasting relationships within shared ideology” / from report by Inta Balode) and new ones ( …the festival was so much about being together, experiencing together, eating together, and walking together. At the same time each of the participants had also a special role – talking, performing, discussing etc. So it was easy to build new contacts because special roles gave topics to start from, points of contact.. / from report by Inta Balode)

**FUTURE:** Latvian dance is well-known, often booked, highly acclaimed locally and internationally. Latvian artists collaborate with artists from all over the world and tell everybody that their amazing carierres started from the project called E-Motional Bodies & Cities taking place from 2011 till 2013.
CONCLUSIONS BY PROJECT COORDINATOR ILZE ZIRINA

CONCLUSIONS AFTER THE FIRST YEAR

BENEFITS

HA starts to work more internationally
After 8 years, focusing on local artists inside of the country, communication with regions of Latvia, organizing workshops with foreign teachers by using personal contacts, HA now is involved in activities what brings artists out of the country and encourages to start international collaboration. That lets to continue professional development through research, communication and observing.

The complex of activities
I wish artists could see the net of the activities. Somehow all of the activities are connected and for me that is important: E-motional is not about single activities but it is a net. For me as a leader of HA it helps to see weakest and strongest parts of HA work, formulate them. Some of the participants of the project invite for new ideas what might work beautifully, I think. For instance: mobility grant receiver, dance writer and critic Inta Balode invites other artists from the project, who has visited Cyprus to join her exploration about dance in Cyprus by sharing their opinion about the basic elements she was exploring in Cyprus: education, spaces, financing, aesthetics, criticism, audience, institutions, and artists. That also could be something what links up participants of the project.

Long term collaboration
In two years and through different and intensive activities it is possible to get to know partners better, to understand if any, then - what kind of collaboration might be developed. Also artists, managers, critics bring different experiences home from partner organizations. All these stories help me to get to know the partners from more than one side even not being in contact with them.

Shared evening with local artists
In Latvia audience is more into the creative work of local artists than foreign. In shared evening event, coming to see local dance artist, audience meet interesting artists from outside. And opposite – those who appreciate more foreign work in general, get to know local dance artists. It is communication again in some way.

E-Motional in frames of Time to Dance 2012. Several E-Motional activities happened the same period of time: June 15th – 19th, 2012. The reason was the international dance festival Time to Dance 2012.

- Managers’ Fellowship - Leanne Hammacott from partner organization body- data-space, London, United Kingdom visited the Association of Professional contemporary dance choreographers in Latvia
- Mobility Grant - Rose Payne (UK) and Catrinel Catana (ROM) visited Time to Dance
- Guest Performance - Iona Kewney and Joseph Quimby (UK) and Liv O’Donoghue and Maria Nilsson (IE).
   This is beneficial both for E-Motional project and the dance community in Latvia. Even being
small scale, low budget, *Time to Dance* is the only contemporary dance festival in Latvia and gathers more audience than a single performance. So, being a part of *Time to Dance*, E-Motional brought more artists and participants in but also got bigger recognition. Coordinators of the project could meet and see the project in motion. Artists, involved in the project could meet each other and see the connections.

**Differences in a scale, stability and facilities of the partner-organizations**

Being with no venue, we are able to compare different models of how dance houses and performance spaces exist and look like. And some day it will help us to build our own venue. Latvian performers and artists can enjoy the comfort what brings proper dance house and studio and facilities what is around it. Guest artists and choreographers can enjoy the different spaces what we find suitable for the certain activity. Sometimes it brings also a challenge though. But these spaces are always connected to the theme of the project *E-Motional Bodies & Cities*. Coordinators in Latvia can learn from the partner organizations management skills.

**DIFFICULTIES**

**Differences in a scale, stability and facilities of the partner-organizations**

It takes a lot of energy and money resources to provide the space and needed technical equipment to carry out the activity as we do not have infrastructure for contemporary dance. There are some activities, HA does not feel comfortable with because of the lack of experience and skills. For instance, Managers’ Fellowship activity.

**CONCLUSIONS AFTER THE SECOND YEAR**

In total 30 dance artists from Latvia and managers were involved in 20 projects’ activities. Respecting the situation that it is not possible to attract 50% co-financing HA was able to complete all the planned activities with lower costs. Additionally a residence for Latvian artist in Latvia was organized.

**BENEFITS**

**Brings confidence and awareness of power to emerging artists**

Every creative process, guest performance or a visit to partner organization / festival let artists come home more confident and happy and full of enthusiasm and motivation to move on and to develop dance together with them. Especially, I would like to point out the cultural management workshop *Motional Toolkit*. Feels like in the second year this was the most important activity for Latvia. Artists understood that there is no one but them who can influence the dance development. During the *Motional Toolkit* the confidence came together with knowledge, people were enthusiastic to use it not only for their personal sake but for HA development. As it is the only organization taking care of contemporary dance artists and activities in Latvia, it is important to have this motivation in members and to keep going by changing. *Motion Toolkit* helped to start reorganization in HA, which will allow us to work in a more effective way.
E-motional as a springboard for emerging artists
For such Latvian artists as Kristine Vismane, Katrina Albuze and Roberts Mucins *E-motional* has been a good springboard to move on. Kristine is has become really enthusiastic about moving dance projects in Latvia as well as taking part in different creative processes. The solo work, what she developed during the residence in Romania has been completed and performed several times locally. Roberts has taken the responsibility to coordinate residence programs in Ainazi.

DIFFICULTIES

Co-financing
This was more impossible than it seemed from the beginning to attract 50% co-financing for *E-motional*. Crisis affected the state co-financing both from Ministry of Culture (20% from needed co-financing) and Culture Capital Foundation. Private sponsors did not find it attractive comparing to projects working towards pop culture or charity. British Council and private contributors were the only supporters besides the state support. Coordinators personally needed to undertake credit to complete the project. I do not agree with the fact that such projects should not be financed by private contributions. It brings doubts and insecurity to continue working with European co-financing in future.

*Ilze Zirina*, project coordinator in Latvia

FUTURE: Future is transnational outcomes beneficial for all sides. There are couple outcomes already:

1. There is very direct continuation of the *E-motional Bodies & Cities* and it is in close future: the project called **E-Motional: rethinking dance** bringing together organizations from Romania, Latvia and Portugal as co-organizers and Luxembourg and Ireland as associated partners will start in 2013:

   *E-Motional: rethinking dance* is an artist and manager-driven initiative, dedicated to exchange, research & artistic collaboration, co-production & touring, and audience development at European level. The guiding idea and theme of this programme is *finding the right language* in the production of new cultural contents in the field of contemporary dance in the new Europe. This metaphor applies to the way the different levels of intervention of E-Motional are conceived within the proposed activities, such as: reflection-oriented encounters for groups of dance professionals, interdisciplinary artistic residencies, sharing formats for artistic processes, co-production of new works and performance programming, professional development opportunities, and dedicated programmes for general public, including regular dance classes, movie screenings, artist talks and lectures.

   So the question is - **IS THE END OF THE PROJECT POSSIBLE?**

2. **Lost in dates and times effect** – it seemed 100% sure that Evie Demetriou is part of the LATVIAN EMOTIONAL BODYCITIPEDIA, she is on the bilateral map. But then it turned out that some Latvians met her in Cyprus, more Latvians saw her performance in Bucharest and then everybody met her, went to her class and saw her performance in Riga. But this was not E-Motional anymore; it was TIME TO DANCE 2013, shortly after the end of the Project. So question is – **IS THE END OF THE PROJECT POSSIBLE?**

99 pages – wonderful page number to ask **IS THE END OF THE PROJECT POSSIBLE?** Is the end on page 100?