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What a difference a month can make!

September has been challenging, yet very productive, and I have not been short of inspiration with the chance to work alongside Alana Duffy. Alana is an aspiring dancer who wants to shadow my creative process, which in turn allows me to bounce many ideas and receive ongoing feedback of new material. It certainly takes any sense of isolation from the workshop room and I believe this new connection benefits us both, from movement training and technique to exploring new creative tools in order to generate new movement. Most importantly though, it allows for open dialogue between two artists in a safe creative space.

I also invited the incredible performance artist, Annie June Callaghan for a jamming session. Annie uses many genres to create and perform and I have worked with her on previous projects. I required Annie's ability to improvise with music so I could explore the sense of sound and the day's work provided a bountiful amount of material, so much so, I have no worries in extending the sense of sound movement sequence. If only I could say the same for all the senses, well three of them anyway, but before I get into the nitty gritty of my development phase, I have been working on the soundscape/music which I plan to incorporate. Each sense represented mainly by vocal recorded descriptions from various people (carefully selected, of course!) to electronic music and my inspiration came from the Irish composer and DJ Daithi O Dronai with his piece *Mary Keane's Introduction*. Unfortunately, I do not have such talent in the music making departments - connections and working relationships are imperative among artists from different genres but this connection is a family one. I am lucky to have a cousin who just so happens to be extremely talented in creating electronic music and I have always wanted to incorporate his work into my own and this is my chance, who knows, it could be a hit on the charts!

Deep breath...where to start with describing my movement developing processes? We've all heard of writer's block, well, us choreographers have our fair share of blocks too. The initial creation is always a joy and no matter the concept, has always been a pretty straightforward process for me. It's the development phase which always poses challenges, with the constant self-questioning, am I staying true to the concept or am I going off topic completely? I wish to create a piece in which the audience can relate to, which should be pretty simple right? Wrong! Comfort movements always try to sneak or push their way in, or I get so swept up in the actual movement, I can't see the correlation to the concept anymore. Then, I get caught up in my head in a tug of war between concept and journey; are these movement sequences too abstract? Have I lost the possible connections for the audience? Am I underestimating my audience by predicting their experience? Am I creating from a 'too literal' approach? Am I allowing the movement space to develop with quality? Will any of it make any bloody sense?

I know, poor Alana, she has listened to a lot of my trials and tribulations but to be fair, she is great to converse with. When I get caught up in my head, the action of just doing ceases and my motivation is tested which then leads to more procrastination specifically when driving home which is even worse because I may feel disappointed for not achieving what I set out to do at the beginning of the day. Thankfully that doesn't happen every day, otherwise I would have no piece of mind. I am still in the development phase but I am clear what I need to do; to trust myself, my artistry and my motivation for doing this choreography in the first place.

October will be a packed month; finishing the development process, incorporating my three chosen characters (maiden, mother & crone) and applying the finishing touches to bring it to performance level. Invites will soon be going out for an informal showcase followed by a feedback session on the 30th of October, inviting my peers, half of which will be from a dance background and half from a theatre background, a great grouping of people for dance theatre.