



**“our street / your street /  
my street”**

**Site specific performance  
and the construction of  
collective urban identity  
within post conflict  
landscape of Northern  
Ireland**

**Dr Beatrice Jarvis**





**no ships | central stop with Sean**

*( selected edits from transcripts )*

I like this city, all sounds rather simple. I suppose I have been here all my life. I have never left Ireland. I have been south, its different round there. I live close the centre and come in a lot, I like to sit here and watch it all. Its funny you know, you learn a lot from just watching, from taking it all in.

I don't imagine that it is much like it used to be there cant be so much left. There is a lot of problems here, but some how we all seem to muddle through. You see over there, another job shop. But there really aren't that many jobs so I don't see why we need another shop for them.

I used to work down on docks, for years, not much mind, just unloading, loading. I don't like to go that way now, to many memories you see, like it was a different time, like then this city was something really worthwhile.

All the shops and things, they keep us all amused, but its not proper hard work, I miss that. I miss the smells down there; I miss the excitement of the new ships coming in.

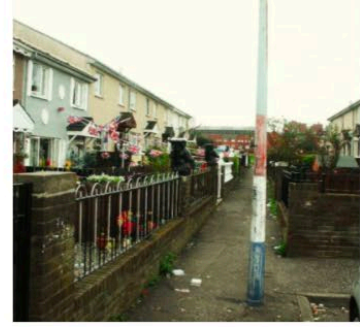
I sit here a lot. There really isn't much else. We sit down the pub and all, but I am not much of a drinker like those lot. I have a wee place too, and I don't like to be much inside, it aint natural, all these screens and televisions. They will be the end of any culture we might have, like when the ships went.

I like this church see, but its always a mess, always digging up this city, but it never goes down right.

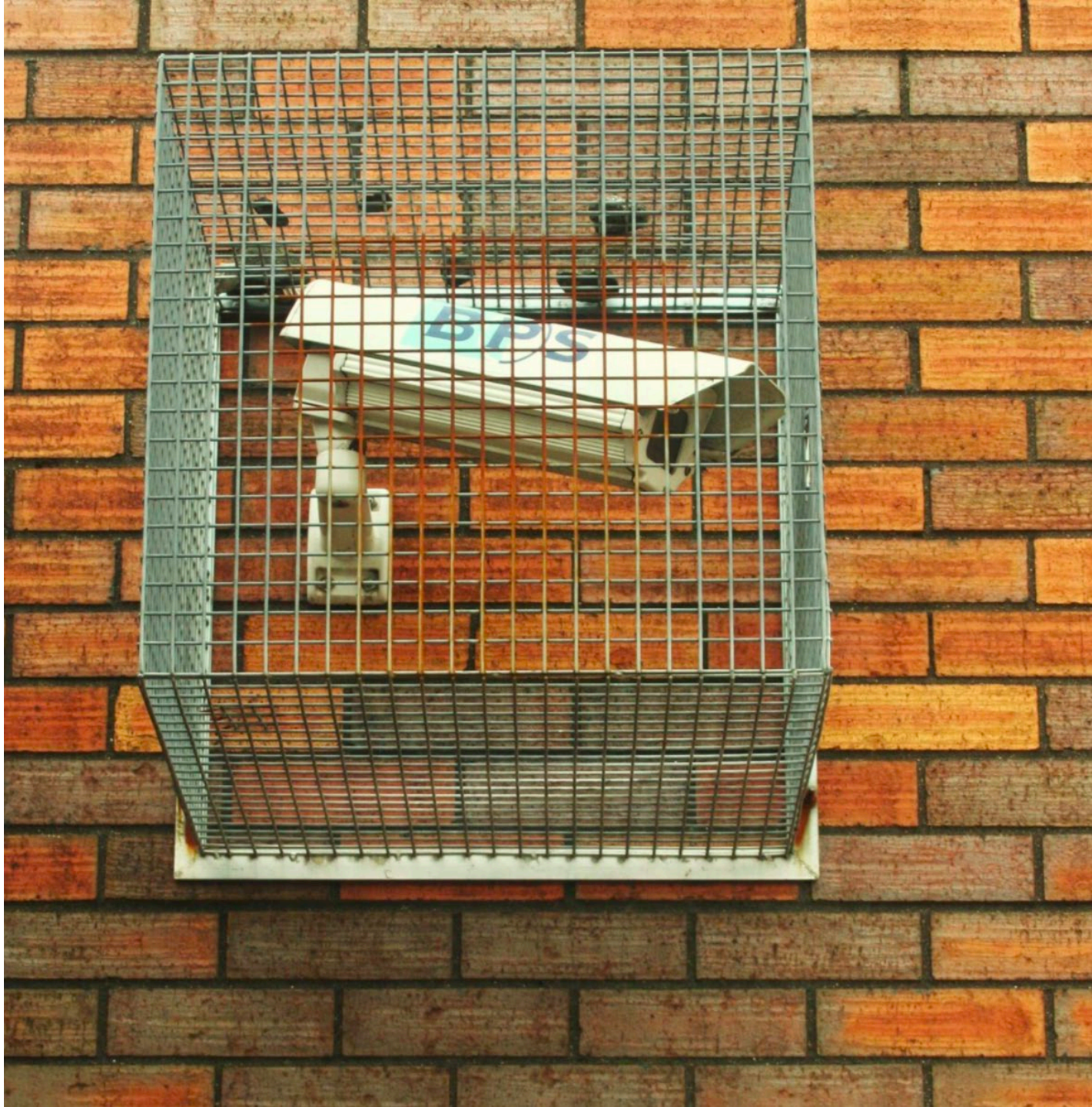
*Sean was a docker for over 22 years. He now lives just outside Central Belfast.*

Outside the immediate realm of conflict to what extent can choreography act as a mechanism for brokering new human relationships?

















**The relics of home | Broken steps with Angus**





*Cordial union among  
all consumers*

HOP ON  
HOP OFF

48 HR  
TICKET

Multi-Lingual  
Office

Best



We will start with our eyes closed. We will listen.  
Guided by a partner; a route they see; navigate and  
construct. A gentle duet. Becoming sensitive.

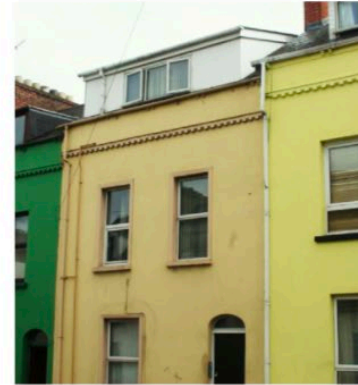
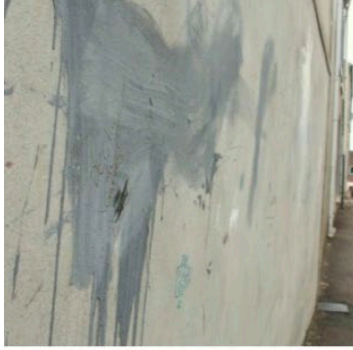








How is the experience of  
the city translated into the  
actions and reactions of  
the body?



### The Abercorn | reviewing the windows with Nora

(edit from transcript)

Its only a short walk, I usually drive most places see. I love those houses, like the Irish Flag, that was a good sign the day I saw those. There lot's here which I see as a bit of trouble; like our street, its on the peace line, so all the windows are covered now, they have been for a while, it keeps safe. There's not so much hassle now, but the lines still there so are the bars. There is a real issue I have with house insurance, here its sky high, like we are a war zone, and on paper, well I suppose you can say, we are all at peace, and as law has it we are in the British side, so why we have to pay so much more than say Manchester, seems like we are an alien and that to me makes the fights make sense, we are not treated here like we are British and everyone I know has an Irish Passport and speaks Gaelic, all the wanes learn it at the schools, but we pay brit tax and rates, now to me, that's a real mess, its just a problem and it's when that comes up, you see, we are Irish, not British, so this doesn't make sense.

There are issues round here with the wanes and the walls, they wont ever stop their writing, and they don't seem to do it in the schools, just on my back wall. See I don't mind the murals down the bog, that's there for a sense, this writing see, it doesn't make sense to me, and we paint over it, so they paint back, it's all the little wars and it means a lot, when it's your wall. The windows too, they are all in bars as they need t be, its quite simple.

Cathy Thompson

MIS YOU!  
VE HIT ROBERT

Charles  
B  
B

2010

Metaphor  
C  
L

Love SEX  
Andrew Charles 2010  
Peblo Gooby, Peleu  
Deelan Trick Man  
Samba

LIFE IS IMPORTANT  
NOT POLITICS  
2010  
1 day?

Kevin  
Marcu  
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Lisa  
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2010  
PENCE

JESS + PADDY

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LOVE  
FRIENDS

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## **To where we end | visiting graves with Margret**

*( edit from transcript)*

The walk up here always takes me a bit, like it would be the best of me to do this everyday. You see, you can see the oldest house in the city there, it used to be alone, now its just in the crowd, there is no space now for houses like that.

I work in the florist just there and we sell mainly funeral flowers, you see we would never have a smiling customer and at times, that would really bring me down, its all for the graves.

I have to walk up to the graves a lot see, as sometimes the car is out and I carry up the flowers so they are never late, or if someone wants them sooner. I always see Sinn Fein, now to me, that doesn't mean so much, as its just what happens, I like all the murals there, but see, its all a bit much. Just because we are in Derry, does not mean all the wanes do Irish Dancing and we all sing songs. I wonder sometimes if all politics is left a bit astray. I don't like how the wee wanes face has been all marked like that, you see, that really isn't right, but it happens a lot round here and everyone has to have their say, but that's like most places now I see.

When I arrived to Derry, see I was only from down the way and it seemed like a big place, but its like two really small ones and most of the time I am glad to be here; to see the foyle and the hills all the time, its something special mind.

I live up past that estate and sometimes there is wild trouble there, but then its okay most of the time. The graves are always busy, and I like checking where all the flowers are from and seeing it all. I am not scared of death, most of my family have gone now, so if I go, I will just rest with them.

You hear lots of craic about up here, like the wanes making a fuss and all, but usually see, its okay and we all get along, so best keep it that way mind. I like the sense of view, peace and age here, there are all the political graves and war graves up here and the whole of the city and you really get a sense of what it all is about and where it goes. Not to be morose like, but at least there is some comfort.

How can a choreographer create a choreographic process which enables dancers and non dancers to actively deconstruct the urban environment in which they live?

You / Your City

Talking your walk.

A workshop exploring the city through *movement, writing, photography and drawing* to explore what place and space means to you.

The Playhouse Theatre  
5-7 Artillery St  
Derry / Londonderry  
BT48 6RG

Sunday 15<sup>th</sup> April: 1400hr to 1700hr

Run by Beatrice Jarvis

This workshop creates a space for you to explore your relationship The City and environment in a creative and extraordinary way.

Developing a initial process of walking, talking, photographing, participants then use their own materials, reflections and daily encounters to begin to experiment with movement, drawing and performance making process.

This workshop aim to bring together people of all ages and abilities to explore choreography as social process, creating a space for local exchange and interaction. The primary emphasis is to talk/move about and explore your experience of daily life in the city. This workshop investigates the capacity of movement to function as a social dialogue, creating channels of collaboration and exchange between people all over the city.

For more information/dates/times Please contact Beatrice Jarvis:  
[beatricemaryjarvis@googlemail.com](mailto:beatricemaryjarvis@googlemail.com) or 07790149647

This workshop is a FREE taster session for an ongoing workshop series.

The Playhouse International Culture Arts Network (ICAN) is an innovative project with a programme consisting of international residencies, local projects and conferences. ICAN is a three year project which has been part-financed by the European Union's Regional Development fund through EU Programme for Peace and Reconciliation (Peace III) managed through Special EU Programmes Body.

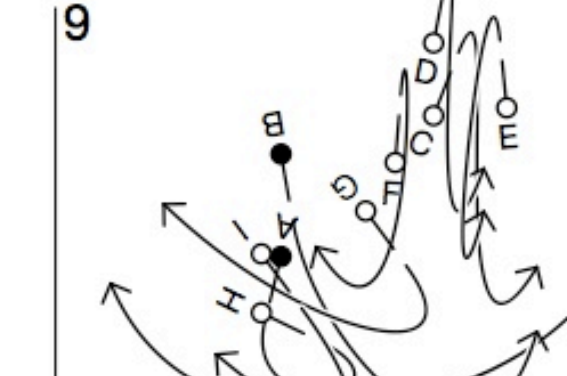
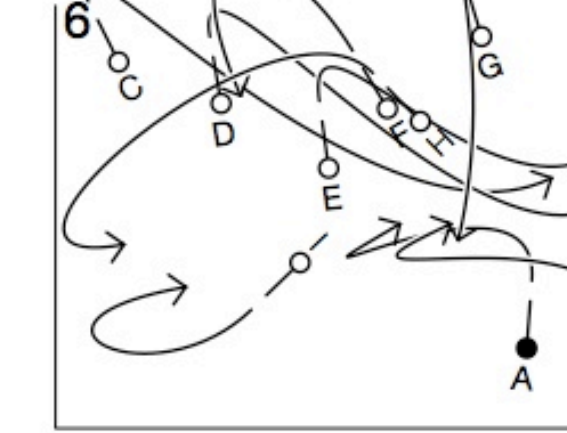
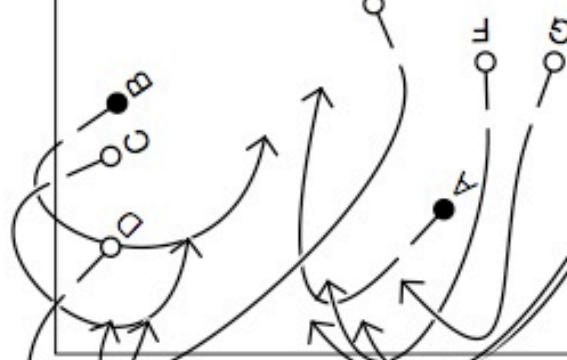
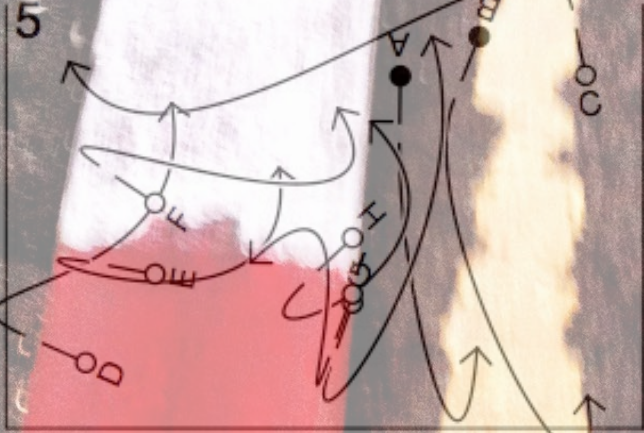
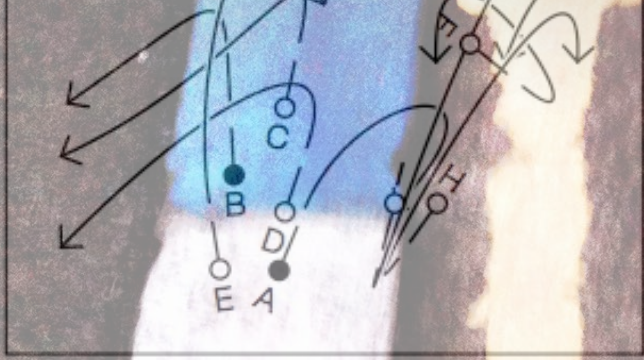
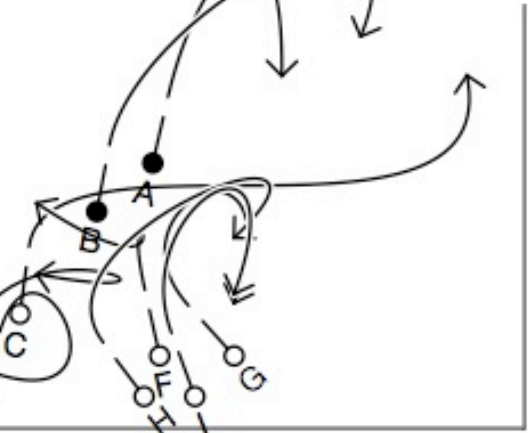
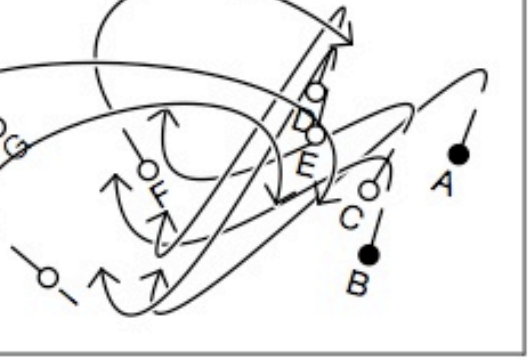


European Union  
European Regional  
Development Fund  
Investing in your future











Will the outcome of such choreographic exploration begin to reflect the city in which has been used as stimulus for process; or will the product which emerges become a personal narrative of counter cartography?

# DERRY CITY

WITH CLOSEUP  
MAP OF THE  
WALLED CITY

## KEY

Each grid square is 1 km on a side.

<b>A</b>	Prominent Building: see list		Railway
	Foyle River, Lakes, Sea		Major Station
	Parks, Golf Courses etc		Road
	Built Up Area		(with name: see list)

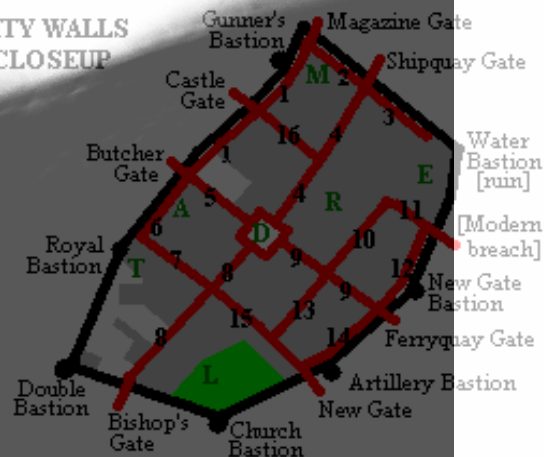
## Prominent Places in Derry

A Apprentice Boys' Hall	L St Columba's Cathedral
C Craigavon Bridge	M Tower Museum
D Diamond	N St Augustine's Church
E Millennium Centre	R Richmond Shopping Centre
F Foyle Bridge	S Foyle-side Shopping Centre
G Grange Hospital	T St Columba's Park
H Altnageblvin Hospital	U University of Ulster Magee
I Guild Hall	Y 'Free Derry' Corner

## STREET NAME KEY

1 Magazine Street	25 Northland Road	53 Bishop Street Without
2 Union Hall Place	26 Springtown Road	54 The Fountain
3 Bank Place	27 Creggan Road	55 Abercorn Road
4 Shipquay Street	28 Glen Road	56 Foyle Road
5 Butcher Street	29 Duncreggan Road	57 Carlisle Road
6 Magazine Street Upper	30 Strand Road	58 Clooney Road
7 Society Street	31 Lawrence Hill	59 Sperrin Park
8 Bishop Street Within	32 Creggan Heights	60 Crescent Link
9 Ferryquay Street	33 Central Drive	61 Limavady Road
10 Linenhall Street	34 Westway	62 King Street
11 Newmarket Street	35 Eastway	63 Waterside Link
12 Market Street	36 Bligh's Lane	64 Clooney Terrace
13 Pump Street	37 Infirmary Road	65 Glendermott Road
14 Artillery Street	38 Clarendon Street	66 Rosstown Road
15 London Street	39 Queen's Quay	67 Killeman Link Road
16 Castle Street	40 William Street	68 Duke Street
17 Bunrana Road	41 Westland Street	69 Spencer Road
18 Heather Road	42 Francis Street	70 Simpson's Brae
19 Madam's Bank Road	43 Creggan Street	71 Chapel Road
20 Glengallagh Road	44 Faham Street	72 Dungiven Road
21 Moss Road	45 Rossville Street	73 Strabane Old Road
22 Racecourse Road	46 Foyle Embankment	74 Irish Street
23 Chumore Road	47 Orchard Street	75 Glenshane Road
24 Aileach Road	48 Circular Road	76 Trench Road
	49 Iniscam Road	77 Bell Road
	50 Lone Moor Road	78 Drumahoe Road
	51 Ledry Road	79 Church Brae
	52 Letterkenry Road	80 Ardmore Road

## CITY WALLS CLOSEUP



Created for the Ireland Story. This map may be used elsewhere provided a link is provided to [www.irelandstory.com](http://www.irelandstory.com) and the site is non-profit.







The city street names become memory to movement. Geography set and made through the motion of exercises. Place becomes a reflection of people; suddenly they own each curb stone as their own. Memory haunts the city; taking a prey any person too slow in their walk through spaces of discomfort. Does such memory have a home? In the street it becomes blurred into the cement; yet in the studio it makes prime performance work; allowing each person to take the city as they wish. Creggan, Brandywell, Bogside animate in reflected footsteps; patterns and new hand made certainties.





# LANGFORDS Sho



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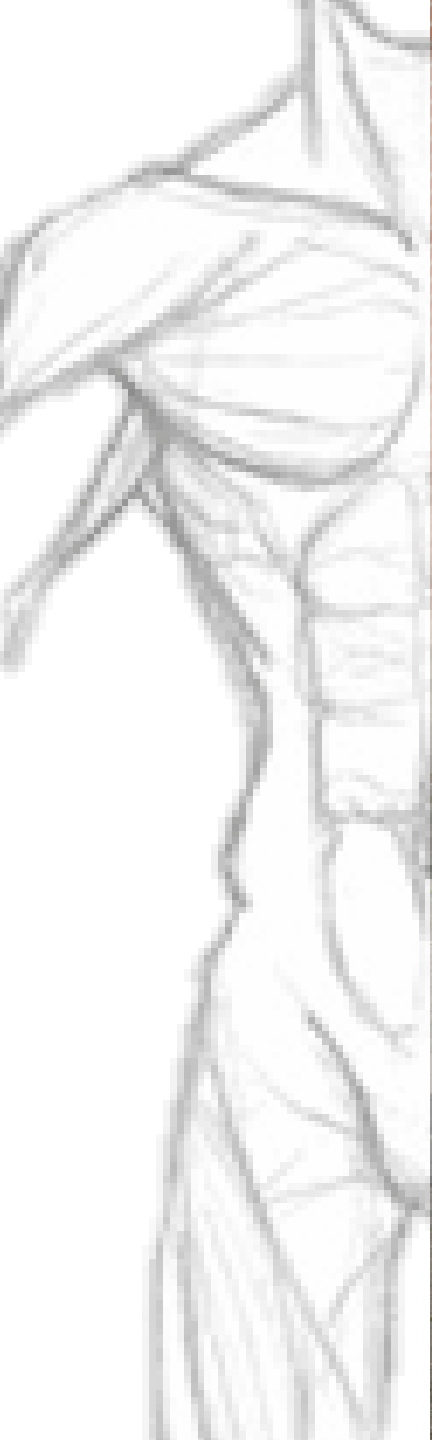
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Note from FIELD Journal. November 25<sup>th</sup> 2011.

*"dancing; well its not for me; I would watch the youngsters; but other than that, you see; its just not my cup of tea."*

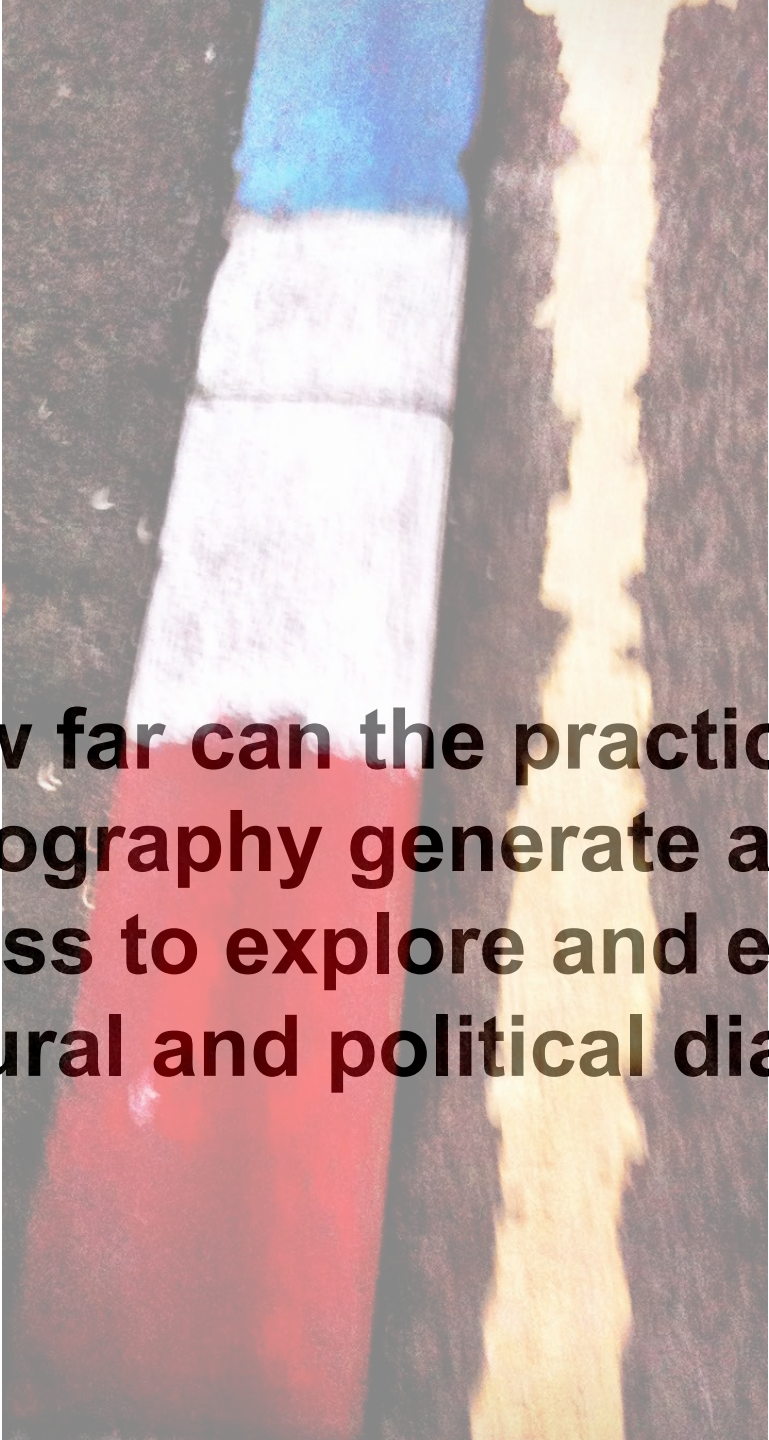
*There seems an anxiety forming around my route of encounter; almost a fear as to my intention; is it somehow circumspect; do I insight in some way a mode of practice which can create fear and uncertainty. I talk as the body as archive; as container; I recall all the words as to the process of social choreography to a small group of women who are keen to hear of my project; yet when it comes to actual exploration; the room is somehow deserted. " we don't dance" I am told.*



DANGER  
CUSTOMERS  
MUST NOT ENTER

M  
AUSTIN  
W.V

WANT TO SEE  
TV OVER THE TOP

A vertical strip of a textured surface, possibly a piece of fabric or paper, with distinct horizontal bands of color: blue at the top, white in the middle, red at the bottom, and a yellowish-gold band on the right side. The background is dark brown.

**How far can the practice of choreography generate a social process to explore and expand cultural and political dialog?**



*“My first Zumba class in Pilots Row community center. I have never been to a Zumba class; I am only here as 11 of the women I have interviewed from local centers have told me this is where “everybody goes to dance.” I am intrigued. I am nervous. I am not sure if I am wearing the right clothes. I write this, as I feel odd. I am unsure of my position. I am not attending this class as Beatrice, a Zumba enthusiast; I am attending this class as a mode of participant observation; a means to practically explore and research the modes of movement which local people regularly attend and describe as their ‘new favorite dance’ So, waiting in the cold community class; I am Beatrice; I cant help but not be; yet my position is perhaps slightly as an outsider; on the one hand as all of these women have been attending this class for a long time; a few for over two years, and also I am not here really to really learn Zumba for myself rather to learn how the class goers are moving and what their conception of movement is from the classes in which they regularly partake. In the breaks the hall echoes with chat; there are chairs all the way around the hall and we all sit in the breaks; some talking only to those next to them, some shouting across the hall. The talk is about work, about neighbors, about the looming of Christmas; about the next social, about the weather and the ice. A lady starts to talk to me; ‘your new? You live around here? I saw you with some others dancing the other day, you like Zumba? Its taken me ages to pick up, great for keeping the weight off, I usually come with a friend but she is sick, I don’t like to come on my own to things; but here its safe; so friendly; all these women; its great you see; all this; really keeps us all going, my husband thinks its mad, I tried to get him to come....’ The lady talks for a long time, asking questions I never get the chance to answer as she continues. This perhaps is where dance is. The relationship to the moves is sometimes a little murky; many women are simply using their own steps with a great sense of freedom and release; there is an energy in the room which is without pretense; a lightness and freedom which I can only hope extends beyond the Zumba floor.’*





curricular objectives for her four- and five-year-old pupils:

The overall aim of a creative approach to dance is to give the child training that is a natural and joyful art expression. The method of to deal with the child as a whole human being—physically, mentally establishing an integration and balance of personality. Thus, the d comes part of the child's well-being and growth. Specific Aims for

1. A conscious awareness of the simplest, most natural movements
2. Having fun.
3. Explore [*sic*] and Self-discovering.
4. Repetition of general class pattern with fresh material each week *such is never established.* (Emphasis added.)
5. Encouragement . . . make the child confident, help him find hi

What is interesting about the tone of this document is its child as an individual.<sup>11</sup> Examined against this backdrop, Halp

It is not the refuge of a dance



IT'S ALL GOOD

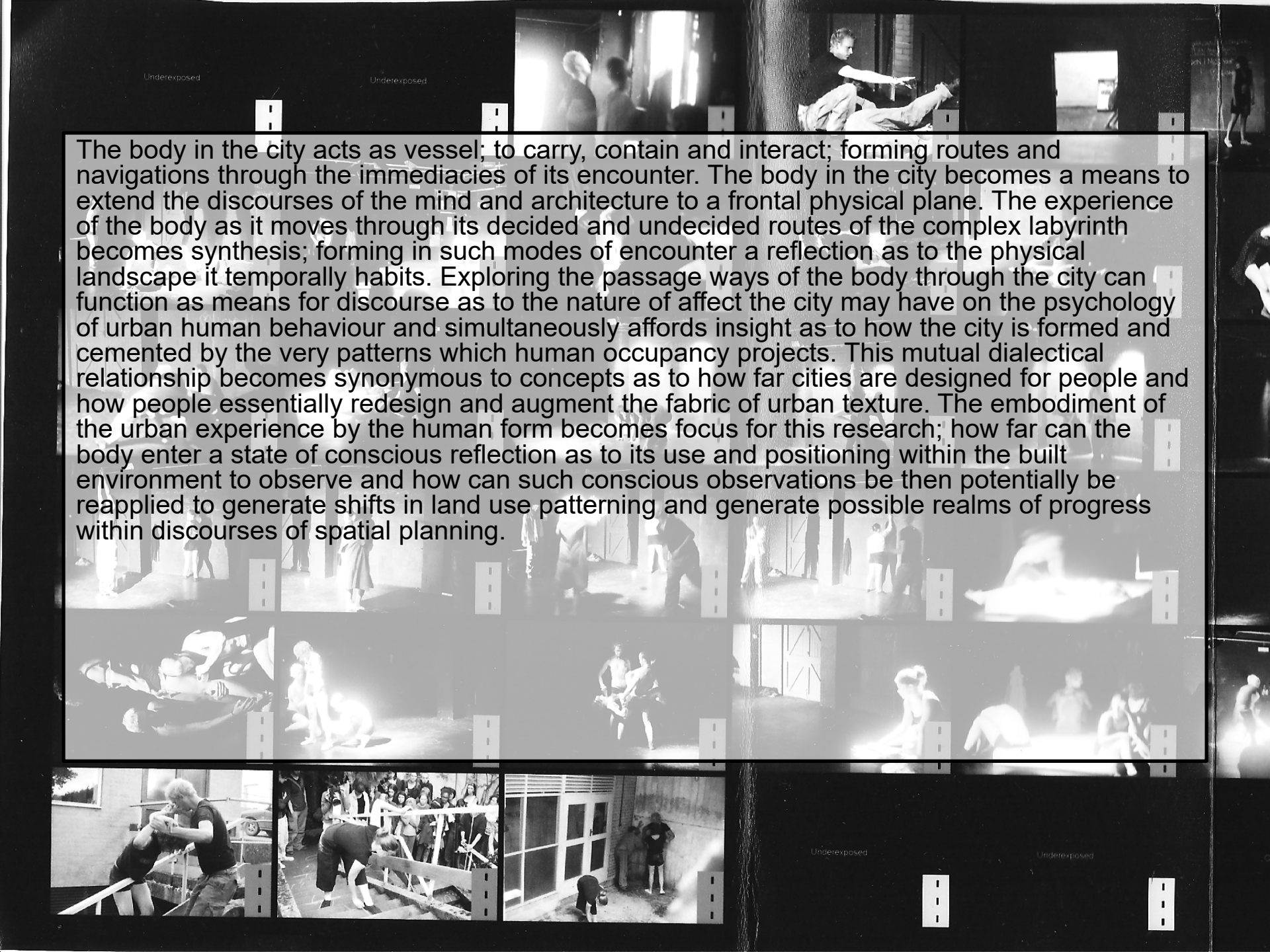


*“A room in the cathedral youth club. It is cold and there is a layer of snow on the windowsill. I wait; room organized. Poster on the door. ‘Creative movement for all.’ The center manager has offered me a three month stint of running a weekly class; which she has advised will only be children as ‘the mums wont come’ So I wait. The class begins to fill. Soon enough I have 15 under 8’s all eager to start. I am in the field? This was not quite as I had intended my research to be; I shall explain why I am here. I approached all the local youth clubs with the notion of my PhD, I got a few odd looks, vacant stares, confused glances, “so its dance?” I thought for while; trying to explain that I wanted to use dance as a method to explore peoples relationships to the city. After a series of long and short conversations; I was able to begin the process of setting up a weekly class at the Cathedral Club, which children from all schools could attend. Why children? As this would gradually enable their parents to come together. The key issue in Derry is that children are separated into religion-based schools from the age of 4; hence segregation becomes a part of daily life. By starting a class that was free and open to all was a tricky start. Yet it seems to be working. “They love to dance” Perhaps a utopian ethos is seeping in; phrases like; ‘dance unites’ come into my head as I am preparing for the Christmas show; the pivotal part in the calendar as essentially; this is when all the parents come together and watch the work which I have made with their children. The music is playing; we keep chat to a minimum; the focus is dance; not to focus on where you are from. So we begin to dance and society; all though not the focus does come in. For example; in improvisation; some children have been learning Ulster Scots dance and some Irish Dance, none learn both. So I am trying to get them to exchange some of their favorite movements from each genre and teach it to the others. Perhaps no need to state that this is tough and sometimes works and sometimes doesn’t; but it a start.’*



Underexposed

Underexposed



The body in the city acts as vessel; to carry, contain and interact; forming routes and navigations through the immediacies of its encounter. The body in the city becomes a means to extend the discourses of the mind and architecture to a frontal physical plane. The experience of the body as it moves through its decided and undecided routes of the complex labyrinth becomes synthesis; forming in such modes of encounter a reflection as to the physical landscape it temporally habits. Exploring the passage ways of the body through the city can function as means for discourse as to the nature of affect the city may have on the psychology of urban human behaviour and simultaneously affords insight as to how the city is formed and cemented by the very patterns which human occupancy projects. This mutual dialectical relationship becomes synonymous to concepts as to how far cities are designed for people and how people essentially redesign and augment the fabric of urban texture. The embodiment of the urban experience by the human form becomes focus for this research; how far can the body enter a state of conscious reflection as to its use and positioning within the built environment to observe and how can such conscious observations be then potentially be reapplied to generate shifts in land use patterning and generate possible realms of progress within discourses of spatial planning.

Underexposed

Underexposed













WE ARE HERE



**The body in the city.** The body as site, as archive, as container of experience.

The body as it exists in its context, collects and stores, creates and represents.

**How far does a body communicate a history?**

How far can choreographic practice enable the body to embody its experiences of the social life world and how far can such practice become social resource.

The moving body becomes a portrait, a constantly emerging tapestry which engulfs and encapsulates the very essence of our lived experience.

The body holds experience, in a harsh light as tensions and habits, in softness, a willingness to open and unravel.

**How far can the moving body become a dynamic reflection of the entirety of the experience of its life world.**

The camera serves to encapsulate disparate elements, fragments of greater nuance, it cannot capture entirety, just as the body cannot express totality in simple expression.

How far does the city allow the individual to collect a personal narrative which can be embodied as movement practice.

**The body as it sits, stands, adjusts, readjusts, minute articulations, statements of self and auto biographies.** When then does the body actually perform? **How can boundaries and limitations be applied to actions of daily life as performance?**

The body on a stage, in a landscape, in the supermarket. The performance of performance or the performance of everyday life. What movements are seen as worth watching, the movements in the supermarket, in their unseen grace, embody the complexity of human experience.



**For further examples of current work please see the following links:**

Creative City life: <http://beatricejarvis.net/>

Urban Research, Workshop templates;

Selected Writing:

<http://issuu.com/urbanresearchforum>

Documentation:

<http://www.blurb.com/user/bj87>

**If you would like to see a copy of the book of this project please email**

**[beatricemaryjarvis@googlemail.com](mailto:beatricemaryjarvis@googlemail.com)**