

# The Art of *MÁM*

## Ireland and Globalisation

### When Traditional Culture Meets the Modern World in "MÁM"

Globalisation, is often seen as a threat to cultural identities, but it can also serve as a tool to reinvent and enhance traditions. The performance *MÁM* by Michael Keegan-Dolan, presented by the company Teač Darısa, offers a perfect example of this by exploring the richness of Irish culture through a contemporary lense.

For several decades, globalisation has transformed the way we see art and culture. Ireland has used this to **revisit its traditions**, like in "*MÁM*," created by Michael Keegan-Dolan, which blends traditional Irish music and some hints at traditional dance with modern art, offering a modern vision of **an Ireland without abandoning its roots**.

Music, is at the heart of *MÁM*, perfectly reflecting this dialogue between tradition and modernity. Cormac Begley, delivers a captivating **soundtrack where ancestral sounds meet contemporary compositions**. This performance demonstrates that **globalisation does not necessarily erase local cultures** but can enrich them by adapting them to the modern world.

The choreography was created with the contribution of each dancer, each coming from a different cultural background. They danced freely, expressing their unique style inspired from their countries, dance style and experiences, while Irish music was played in the background as the foundation for this collective artistic creation.



In conclusion, *MÁM* is not just a celebration of Irish culture, it is also a **lesson about the importance of finding balance between tradition and modernity in a constantly changing world**.

This performance shows us that globalisation, is far from being a threat, but an opportunity to highlight cultural identities on a global stage as for Irish cultural roots through *MAM*, which exports Irish legacy worldwide, blending it with humankind experiences that everybody can recognize, feel and interpret their own way.

### Exclusive interview with the co-director



#### How did you design the choreography?

*"It took us 8 weeks to create it. We were in a traditional village on the west coast of Ireland, which inspired us a lot. The beautiful landscapes helped us shape the basis of the show, while the local legends and stories gave us ideas for the narrative. The live music in the pubs and the friendly people also had a big impact on the atmosphere of the performance."*

#### How should the audience interpret this performance?

The show remains free to interpretation. It is above all about human kind., leading each spectator to their own feelings and emotions during this immersive performance, as if they were part of this gathering they came to.

# The Art of *Theatres of Dreams*

## When dance expresses what words can't.

In Theatres of Dreams, choreographer Hofesh Shechter creates a show that's both intense and emotional. The dancers use their bodies to talk about dreams, fears, and hopes and you can really feel it, even if there are no words.

When you first watch Theatres of Dreams, you might not understand everything. But that's not the point. It's not about telling a clear story. It's about emotions, strong ones.

The dancers move with energy. They seem to fight, fall, get up, and support each other. Their movements are sometimes violent, sometimes calm. At the start it's like watching a dream turn into a nightmare, then back into hope.

You don't need to "get" contemporary dance to feel touched. The show makes you feel something. That's what makes it powerful.

The music in this piece is super important. It was composed by Hofesh Shechter himself, and it's full of strong beats and sounds. Sometimes the music is soft, sometimes it's intense just like our emotions. The stage is often dark. There's not much set or decoration only few curtains. Just lights and shadows that follow the dancers. This simple setup lets us focus only on the movement and that's what makes it so beautiful.



Theatres of Dreams isn't just about dance. It's about being human. About the things we carry inside: anxiety, dreams, pressure, joy, sadness. We've all felt those things, and this show puts them in front of us through bodies, rhythm, and silence.

Every person in the audience might see something different. That's the beauty of it. It's personal. It makes us think, but above all, it makes us feel.

In conclusion Theatres of Dreams, it's a performance that speaks to the heart more than to the mind. Through powerful music, visuals, and dance, it reminds us that art isn't always about understanding everything. Sometimes, it's just about feeling, seeing.

Hofesh Shechter has created a performance that doesn't just entertain it moves people (they made us dance !! how cool is that). And that's what makes it unforgettable.

### A quick interview with Hofesh Shechter

**"don't assume that you  
understand each other"**



#### **How did you meet the dancers?**

We hold auditions all over the world. We have two companies one junior and one main. Most of the dancers are between 18 and 25 years old. We also invite some of them to audition in London.

#### **What should people feel while watching it?**

I like diversity, so there's no specific message. It's totally open each person is free to feel and interpret the performance in their own way. Whatever they feel is valid.