



Spaces for the elevated personal life. Ludwig Mies van der Rohe's concept of the dweller: 1926-1930

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16th International Conference
in Irish-German Studies

Connections in Motion: Dance in Irish and German Literature, Film and Culture

Irish Centre of Transnational Studies (Mary Immaculate College) and Centre of Irish-German Studies (University of Limerick) in collaboration with the Irish World Academy for Music and Dance, the National Dance Archive of Ireland, the School of Culture and Communication and the School of Design (University of Limerick)



31 October-1 November 2016

JOINT ORGANISERS

Dr. Sabine Egger (Irish Centre for Transnational Studies, MIC);
Dr. Catherine Foley (Irish World Academy for Music and Dance,
UL/National Dance Archive of Ireland); Prof. Margaret Harper
(Glucksman Chair in Contemporary Writing in English, School of
Culture and Communication, UL); Dr. Gisela Holfter (Centre
for Irish-German Studies, UL); Dr. Deirdre Mulrooney (Dublin);
Jan Frohburg (School of Design, UL).

SUPPORTED BY

Goethe-Institut Irland; DAAD/German Academic Exchange Service;
German Embassy, Dublin; Irish World Academy for Music and
Dance (UL); National Dance Archive of Ireland; School of Modern
Languages & Applied Linguistics (UL); School of Culture and
Communication (UL); Faculty of Arts, Humanities and Social
Sciences (UL); School of Design (UL); Institute of Irish Studies
(MIC); Department of German Studies (MIC).



UNIVERSITY of LIMERICK
Ollscoil Luimnigh



Venue

Irish World Academy of Music and Dance
University of Limerick

<http://www.irishworldacademy.ie/venue/map-directions/>

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Contact

connections@mic.ul.ie

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<http://www.ictstudies.eu/news-events/>

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NOTE: Registration fee waivers apply to participants availing of early bird registration, centre members and students.



IRISH WORLD ACADEMY OF MUSIC AND DANCE
DÁIMH CHAUVINNE ÉIREANN
since 1978 only





RATIONALE

*O body swayed to music, O brightening glance
How can we know the dancer from the dance?*

Yeats, *Among School Children* (1928)

This interdisciplinary and international conference will explore Irish-German connections through dance and other forms of movement in different places, institutions and media from the 1920s to today. On the one hand, presentations will focus on encounters between Irish Dance and Modern Dance, dancers, choreographers, writers, directors and architects in cities like Dublin, Berlin or Saarbrücken, and discuss modernism as a movement and its impact on Irish and German culture. On the other, participants will look at dance as a motif and specific form of spatial movement which allows for the transgression of boundaries and for connections in Irish and German literary texts as well as visual media. Approaches may include inter- and transcultural studies, gender studies, spatial studies, concepts of performance, identity and embodiment.

Modern Dance, understood as a *Gesamtkunstwerk*, influenced, and was influenced by, other art forms, including architecture and industrial design in the early 20th century, and has fundamentally changed perceptions of space and movement to the present. Gestural movement, choreography and corporeality took a central role on stage, in film, literature, in education and the design of buildings, which still finds its reflection in contemporary culture. In the Irish

context, this is of particular interest, with regard to the leading role of Irish modernist literature internationally, and a continuing focus on traditional Irish dance and culture. “Emergency Dublin” became a safe haven for ex-pat Bohemians fleeing WWII in the 1930s and 40s, and a space of exchange between writers, directors, architects and artists such as the German-Irish dancer Erina Brady. Emigrants brought ideas of movement and space popular in the German-speaking countries of the time to Ireland, where these took on new directions in the Irish context, and vice versa. Examples include the influence of Dalcroze Eurhythmics, the movement choirs of Rudolf von Laban and the work of Mary Wigman on plays at the Abbey Theatre or on physical education in Ireland. Conference participants will discuss how such encounters have influenced Irish and German literature, dance and architecture, as well as views on corporeality in education. The conference will also look at the significance of modernism as a movement in Irish and German dance, literature, film and architecture in the present. Impacts on the work of important choreographers in contemporary dance include Pina Bausch, the pioneer of modern dance theatre, or the Longford native Marguerite Donlon, whose innovative choreographies have been celebrated in the international dance scene. The conference includes an exhibition of the National Dance Archive on Marguerite Donlon, the screening of a documentary on Erina Brady, of Wim Wender’s film *Pina*, and consideration of the legacy of modernism in the form of dance and gestural movement crossing cultural, language and intermedial boundaries in contemporary writing.

PROGRAMME

Monday, 31.10.2016

10.00

Registration

10.30

Welcome and Opening of the Exhibition on Marguerite Donlon

based on the collection of the National Dance Archive of Ireland.

11.00-12.30

Session I: Irish-German Encounters I

Chair: Orfhlaith Ní Bhriain (Limerick)

- Catherine Foley (Limerick) – *Cultural Connections through Dance Documentation in the Archive*
- Marguerite Donlon (Berlin) – *The Creative Melting Pot*
- Finola Cronin (Dublin) – *Creating Tanztheater: Finding Ireland with Pina*

Lunch break

1.30-3.00

Session II: Irish-German Encounters II

Chair: Sabine Egger (Limerick)

- Joachim Fischer (Limerick) – *Ardnacrusha and Metropolis*
- Gisela Holfter (Limerick) – *Modernism and Irish-German Connections in the 1930s & 1940s*
- Ruth Fleischmann (Bielefeld): *Irish Ballet, Aloys Fleischmann and Joan Denise Moriarty*

Coffee break

3.30-5.00

Session III: A Forgotten Pioneer of Modern Dance in 1940s Ireland

Chair: Sarah Moore (Dublin)

- Screening of *Dance Emergency* (TG4, by Deirdre Mulrooney)
- Deirdre Mulrooney (Dublin) – *Erina Brady*

5.15-6.00

Roundtable: Dance, Education and Intercultural Connections

Chair: Gisela Holfter (Limerick)

Melanie Neumann (Berlin), Dorothy Morrissey (Limerick), Brigitte Moody (Limerick), Angie Smalis (LYT/Dance Limerick)

Conference dinner

Tuesday, 1.11.2016

9.00-10.30

Session IV: Connections in Motion in Modern Irish Literature

Chair: Carrie Griffin (Limerick)

- Susan Jones (Oxford) – *Beckett, Oskar Schlemmer, and Dance*
- Siobhan Purcell (Galway) – *Rhythm and Colour: Dance and Disability in the 1930s Joyce and Beckett*
- Margaret Harper (Limerick) – *Yeats's Transgressive Dancers*

Coffee break

11.00-12.30

Session V: Connections in Motion in (Post-)Modern German Literature and Film

Chair: Marieke Krajenbrink (Limerick)

- Lucia Ruprecht (Cambridge) – *Gesture between the Auratic and the Profane – Reading Franz Kafka and Niddy Impekoven with Walter Benjamin and Giorgio Agamben*
- Christiane Schönfeld (Limerick) – *Dances of Vice, Horror and Ecstasy – Anita Berber, Sebastian Droste and Rosa von Praunheim*
- Sabine Egger (Limerick) – *Dance as an Image of Transgression or Transit in Contemporary German Literature*

Lunch break

1.30-3.00

Session VI: The Modern Movement

Chair: Niamh NicGhabhann (Limerick)

- Jan Frohburg (Limerick) – *Setting the Scene – Festspielhaus Hellerau*
- Tanja Poppelreuter (Belfast) – *Spaces for the Elevated Personal Life – Hans Prinzhorn and Mies van der Rohe*
- Shane O'Toole (Kilkenny) – *Architecture Meets Dance in Dublin – Noel Moffett and Erina Brady*
- Simon Walker (Limerick) – *Four Spaces for Choreography – The Book of Kells, Merzbau, the Barcelona Pavilion and Bótharbuí*

Coffee break

3.30

Screening of Wim Wenders' Film *Pina*, introduced by Deirdre Mulrooney (Dublin)

5.00

Performance of a New Choreography by Marguerite Donlon developed with the students of the MA Irish Traditional Dance Performance and the MA Contemporary Dance Performance programmes at the Irish World Academy of Music and Dance

End of conference

SPEAKERS

Dr. Finola CRONIN (University College Dublin)

Finola Cronin is a choreographer and dancer, vice president of the Dublin Dance Festival and Lecturer in Drama Studies in the School of English, Drama and Film, UCD. She trained in classical ballet and contemporary dance in Dublin and London (London School of Contemporary Dance). She was a founder member of Company Vivienne Newport at the TAT in Frankfurt, Germany, and later joined Tanztheater Wuppertal under director Pina Bausch. In Ireland she choreographed and directed for Kilkenny Arts Festival, the Project Arts Centre and the Dublin Fringe Festival. Cronin was Dance Specialist at the Arts Council of Ireland (An Chomhairle Ealaíon) from 2003-2007 and has been vice president of the Dublin Dance Festival since 2008.

Marguerite DONLON (Saarbrücken/Berlin)

Marguerite Donlon is regarded as one of the most successful and innovative contemporary choreographers: “Her innovative approach, Irish esprit and the linking of different art forms have secured her and her company a place in the German and international dance scene.” (www.theater-kiel.de). Amongst many other works, Donlon directed *Words and Music* and *Act without Words 1* by Samuel Beckett (2006), and adaptations of Goethe’s *Faust*. Born in Ireland, Donlon began with traditional Irish dance before studying ballet from the age of 16. She was offered a position with the English National Ballet, and in 1990 was invited as a soloist to the Deutsche Oper Berlin where she also began her career as a choreographer. Artistic Director of the

ballet of the Saarländisches Staatstheater until 2013, she formed a unique ensemble which made its name internationally as the Donlon Dance Company. Donlon also founded the international dance festival n.o.w. dance saar, and the highly acclaimed youth dance company iMove. She served as member president of the National Board of German Ballet and Dance Theatre Directors, BBTK, and is now an honorary member. Donlon has choreographed for renowned ballet companies worldwide, amongst them the Nederlands Dans Theater II, Stuttgart Ballet, Vienna State Opera Ballet, the Ballet of the Komische Oper Berlin, the Companhia Nacional de Bailado Portugal, Hubbard Street Dance Company Chicago, Rambert Dance London, Gärtner Platz Munich, Kiel Ballet and Hessisches Staatsballett. Currently she is working with the Bolshoi Ballet.

Dr. Sabine EGGER (Mary Immaculate College, Limerick)

Sabine Egger (MA, Cologne; PhD, Humboldt University of Berlin) is Lecturer in German Studies at Mary Immaculate College, co-founder and coordinator of the Irish Centre for Transnational Studies. She has published widely on historical discourse, memory, space and questions of identity/alterity in German literature and culture in the 18th-21st century. Her current research focuses on the aesthetics of space and movement across cultural and media boundaries. Special issues of two international journals and an edited volume on *Transit Spaces* in German-language literature, film and other media, to be published in 2016, will be the most recent outcome of this. She is on the Advisory Board of the International Christa-Wolf-Centre (Wrocław/Breslau), the Centre for Studies in Otherness and Alterity (University of Aarhus/MIC), and is a member of several international research groups.

Dr. Joachim FISCHER (University of Limerick)

Joachim Fischer is Senior Lecturer in German and Joint Director, Centre for Irish-German Studies, University of Limerick. His research interests include the history of Irish-German relations; the Irish image of Germany; national images and stereotypes; Shannon Scheme; travel literature; Ernst Toller; utopian studies; film studies; Fritz Lang. He has published numerous articles and written and edited many books, among them *Das Deutschlandbild der Iren 1890-1939* and *Geschichte - Form - Funktion* (Heidelberg: Carl Winter Verlag 2000).

Dr. Ruth FLEISCHMANN (University of Bielefeld)

Ruth Fleischmann was Lecturer in the English Department of the University of Bielefeld (Germany) and Dean of Studies of her faculty. She has published widely in Irish studies and music, and together with Joseph P. Cunningham she is author of the acclaimed biography of her grandfather Aloys Fleischmann (1880-1964) *Immigrant Musician in Ireland* (Cork: CUP 2010). She is currently working on a biography of Joan Denise Moriarty, the founder of professional ballet in Ireland.

Dr. Catherine FOLEY (University of Limerick)

Catherine Foley is Founding Course Director of both the MA Ethnochoreology and the MA Irish Traditional Dance Performance programmes at the Irish World Academy of Music and Dance, University of Limerick. She is Founding Chair Emerita of the international society, Dance Research Forum Ireland, and is

Founding Director of the National Dance Archive of Ireland. She is the elected Chair of the International Council for Traditional Music's (ICTM) Study Group on Ethnochoreology and is a member of the ICTM's Executive Board. Catherine is also an invited member of the Society of Ethnomusicology's Nahumck Prize Committee and was advisor for the Arts Council of Ireland's Deis scheme for the traditional arts. Catherine has published and performed widely as a dancer and musician. Her research has been published in *Yearbook for Traditional Music*, *Dance Research Journal*, *Dance Research* and *New Hibernia Review*. Her monographs include *Irish Traditional Step Dancing in North Kerry* (2012) and *Step Dancing in Ireland: Culture and History* (2013).

Jan FROHBURG (University of Limerick)

Jan Frohburg studied architecture in Weimar, London, Zurich and Chicago. Practicing architect in Weimar. Assistant lecturer at the Bauhaus University Weimar. Guest lecturer at Virginia Tech's Washington Alexandria Architecture Centre. At present, lecturer at the University of Limerick. Research interests include design education and the spatial expression of Modernity, focusing on concepts characteristic to the work of Mies van der Rohe.

Prof. Margaret HARPER (University of Limerick)

Margaret Harper is Glucksman Professor in Contemporary Writing in English at the University of Limerick, former Director of the Yeats International Summer School and President of the International Yeats Society. Professor Harper's specialisms include Irish literature

and poetry of modern and contemporary periods. She is the author of the *Aristocracy of Arts: Joyce and Wolfe* (1990) and *Wisdom of Two: The Spiritual and Literary Collaboration of George and W. B. Yeats* (2006). She has co-edited two of the four volumes of Yeats's *Vision Papers* (1992 and 2001), the 1925 version of *A Vision* (2008) and the 1937 version of *A Vision* (2015).

Dr. Gisela HOLFTER (University of Limerick)

Gisela Holfter is Senior Lecturer in German and Joint Director, Centre for Irish-German Studies, University of Limerick. Her research interests include Irish-German studies, Exiles studies (specifically German-speaking refugees in Ireland), German literature in the 19th, 20th and 21st century, intercultural literature and communication and pedagogic aspects of study abroad and international postgraduate education. She has published numerous articles and written and edited many books, among them *Erlebnis Irland – Deutsche Reiseberichte über Irland im 20. Jahrhundert* (1996), *German-speaking Exiles in Ireland 1933-1945* (ed., 2006), *Heinrich Böll and Ireland* (2011) and *The Irish Context of 'Kristallnacht'* (ed., 2014).

Prof. Susan JONES (University of Oxford)

Susan Jones is Professor of English Literature at St Hilda's College in Oxford. She recently completed a monograph *Literature, Modernism, and Dance* for Oxford University Press. A number of future research projects will come out of this work: one which extensively explores the reception of the Ballets Russes in Britain and its impact on British literary aesthetics in the later twentieth

century; the second is an extended project on Samuel Beckett and choreography, which explores Beckett's relationship to innovations in European modern dance and dramaturgy; third is a consideration of geometry and modernism, focussing on the influence of classical and neo-classical philosophies of space and movement on literature and dance in the twentieth century.

Dr. Dorothy MORRISSEY (Mary Immaculate College, Limerick)

Dorothy Morrissey is Lecturer in Drama Education at Mary Immaculate College, Limerick, where she is Course Leader of the college's MA in Education and the Arts (META). She has worked as a primary teacher, in the provision of Continuing Professional Development (CPD) for primary and secondary teachers and on a variety of training of trainers programmes for CPD providers. Dorothy holds an EdD from the University of Bristol and has published internationally on the arts and arts education. She is also a regular contributor on arts education to *InTouch*, an education magazine for primary teachers.

Dr. Deirdre MULROONEY (Dublin)

Deirdre Mulrooney is author of *Irish Moves – an Illustrated History of Dance and Physical Theatre in Ireland* and *Orientalism, Orientation, and the Nomadic Work of Pina Bausch*. As well as her ongoing arts journalism for top Irish outlets, film documentaries for TG4 and RTE and BAI-funded feature radio documentaries, many of which are related to W. B. Yeats, Deirdre has contributed to books on theatre and dance, and to RTE *Sunday Miscellany* Anthologies, and is currently

working on a biography of Irish-German modern dance pioneer, Erina Brady. An adaptation of Deirdre's script for her TG4 documentary *Dance Emergency* was published in *Tanz Magazin* (Berlin, 2015) and as an online version by the Goethe-Institut Irland. Deirdre's biographical essay on Erina Brady was published in the volume *Cultural Translators: Irish-German Biographies* (Trier: WVT Verlag), ed. by S. Egger and launched at NUIG Moore Institute in February 2015.

Brigitte MOODY (University of Limerick)

Brigitte Moody is Lecturer in Dance in the Department of Physical Education and Sport Sciences. She is the Course Director for the BSc in Physical Education, Graduate Diploma/Masters in Dance and the Erasmus Mundus Masters in Adapted Physical Activity. Brigitte trained as a secondary school dance teacher in Oxfordshire, England and completed her Masters in Dance at Laban. She then moved into third level education where she lectured in dance first at De Montfort University Bedford, then as Programme Director of the BA in Creative Arts at the University of Birmingham Westhill and lecturer on the Masters in Applied Dance with Birmingham Royal Ballet before moving to the University of Leeds to the School of Performance and Cultural Industries to be Programme Director the BA Dance.

Melanie NEUMANN (Humboldt University of Berlin)

Melanie has studied at the Otto-von-Guericke Universität Magdeburg (Germany), at Bangor University in Wales and well as the Centre for British Studies, Humboldt-Universität zu Berlin, and is now part of the Centre's Graduate School. In her PhD she is looking at

recent British and Irish lifestyle migration to Berlin, with a focus on the effects of this special kind of migration: How do the migrants contribute to the city's cultural life and labour market? In how far do these migrants enforce inequality and exclusion and to what extent are they themselves affected by it? Can they be linked to gentrification and its side-effects? What role does language play? Her general research interests include: Anglo-Irish relations; German-Irish relations; Irish nationalism, culture and identity; the Northern Irish Troubles and migration.

Shane O'TOOLE (Kilkenny)

Shane O'Toole is an architect, historian, author, editor, curator, broadcaster and campaigner for threatened buildings. He was one of the founding directors of Group 91 Architects. He guided the framework plan for the regeneration of Dublin's Temple Bar district during the 1990s, work that has been honoured with several awards. He commissioned and curated highly acclaimed national and international architecture exhibitions. Since 2012, Shane has been a member of the Expert Committee for the European Prize for Urban Public Space. He is recognised for his regular contributions in *The Sunday Times* and *Building Design*.

Dr. Tanja POPPELREUTER (Ulster University, Belfast)

Tanja Poppelreuter is Lecturer in the History and Theory of Architecture at the Belfast School of Architecture, Ulster University. She graduated with a PhD in Art History from the Johann Wolfgang Goethe University, Frankfurt/Main, Germany. Her doctoral thesis

Das Neue Bauen für den Neuen Menschen (The New Architecture for the New Man, 2007) discusses ideologies prevalent during the 1920s in Germany that sought to reform mankind with the help of architecture. Subsequent to her PhD Tanja was a Lecturer in Art History at Auckland University, New Zealand. Her research interests focus on the perceptions and development of architectural space in early 20th-century architectural design as well as on German-speaking architects who fled the Nazi regime during the late 1930s.

Dr. Siobhan PURCELL (National University of Ireland, Galway)

Siobhan Purcell completed her Irish Research Council-funded doctoral thesis on Samuel Beckett and disability in late 2015. She has published in a number of journals including *Samuel Beckett Today/Aujourd'hui* and *James Joyce Literary Supplement*, and currently lectures in the Centre for Irish Studies, NUI Galway.

Dr. Lucia RUPRECHT (University of Cambridge)

Lucia Ruprecht is Affiliated Lecturer at the Department of German and Dutch, University of Cambridge, and a Fellow of Emmanuel College. She is researching and teaching across literature, dance, and film studies. Her *Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine* (2006) was awarded Special Citation of the de la Torre Bueno Prize. She has co-edited *Performance and Performativity in German Cultural Studies* (with C. Duttlinger and A. Webber, 2003), *Cultural Pleasure* (with M. Minden, 2009) and most recently *New German Dance Studies* (with S. Manning, 2012). From 2013 to 2015, she was an Alexander von Humboldt Fellow at the

Institute of Theatre Studies, Free University Berlin. In February 2016, she was the inaugural Visiting Research Scholar at Boyer College of Music and Dance, Temple University, Philadelphia. She is currently completing a book entitled *Gestural Imaginaries: Dance and the Culture of Gestures at the Beginning of the Twentieth Century*, under contract with Oxford University Press.

Dr. Christiane SCHÖNFELD (Mary Immaculate College, Limerick)

Christiane Schönfeld studied in Freiburg, Bonn, Paris and at the Pennsylvania State University, and has been Head of German Studies at Mary Immaculate College since 2009. Among her publications are a book on the representation of the prostitute in German Expressionism entitled *Dialektik und Utopie* (1996), edited and co-edited books such as *Commodities of Desire: the Prostitute in German Literature* (2000), *Practicing Modernity: Female Creativity in the Weimar Republic* (2006, with C. Finnan) or *Processes of Transposition: German Literature and Film* (2007, with H. Rasche), and numerous articles on Expressionism, autobiography, creative women of the 19th and 20th century, German and Irish film as well as film adaptations.

Angie SMALIS (LYT/Dance Limerick)

Angie Smalis studied contemporary dance and choreography at the Greek National School of Dance in Athens before joining the Viennese Folk Opera (Volksoper Wien) in 2001. From 2003 she worked as a dancer with Daghdha Dance Company, Limerick. In addition to working internationally as an independent contemporary dance artist,

Angie is also Artistic Director of Limerick Youth Theatre, director of Patterns Dance Collective Limerick, a group of dance artists with intellectual disabilities, and leader of Limerick Youth Dance, based at Dance Limerick. Angie has received funding for her own work from the Arts Council, Culture Ireland, the Mid-West Regional Authority and Limerick City and County Council. Recent works, *Chaplet of Roses* and *They Go out in Joy*, co-choreographed and performed with Colin Gee 2016 in New York, were lauded by the New York Times.

Simon WALKER (University of Limerick)

Simon Walker is an architect in private practice, educated at University College Dublin, graduating with first class honours in 1992. Prior to training as an architect, he attended school and completed an apprenticeship in joinery in France, spending two years working on exhibition installations at the Centre Pompidou. He assisted Sol Lewitt and other artists in the fabrication of wall-drawings, sculpture and silkscreen prints in New York from 1982 to 1987. In 1993 he became head of the Building Laboratory at UCD's School of Architecture, and established his own practice in Dublin in 1997. He continued to teach as a design studio master in UCD, and contributed as a visiting critic at the DIT, until his appointment to the University of Limerick in 2009.



IMAGE CREDITS

Cover photographs: Erina Brady for *Dance Emergency/Damhsa na hEigeandala*; Marguerite Donlon by Maria Helena Buckley.
Inside: “The Singing Flowers” in student demonstration, *Bildungsanstalt Jaques-Dalcroze*, Hellerau, 1912 (image archived at the Institute Jaques-Dalcroze, Geneva).

RESEARCH CENTRES AND ARCHIVES

Centre for Irish-German Studies (University of Limerick)

The Centre for Irish-German Studies was founded in September 1997 at the University of Limerick. Its main aim is to encourage and support research dealing with all aspects of Irish-German relations, specifically

- to encourage and facilitate interdisciplinary research into all aspects of contacts between Ireland and the German-speaking countries;
- to create a forum of discussion for interested parties, in the form of seminars, guest lectures and conferences;
- to co-ordinate and encourage the compilation of Irish material on Austria, Germany and Switzerland and German language material on Ireland as a resource base for researchers;
- to increase knowledge about German-speaking countries, their societies and cultures as well as Irish-German relations in the region, and further promote mutual understanding.

<http://ulsites.ul.ie/irishgerman/>

Irish Centre for Transnational Studies (Mary Immaculate College, Limerick)

The Irish Centre for Transnational Studies (ICTS) is a research centre that brings together academic staff and postgraduate students at Mary Immaculate College, University of Limerick, and provides links to national and international networks. Drawing on expertise in German Studies, French Studies, and Philosophy, the ICTS provides a nodal point for interdisciplinary research collaboration in the area of

Transnational Studies, which also informs teaching at undergraduate and postgraduate level. Research by ICTS members contributes to the exploration of processes of exchange, mutuality and influence between individuals, communities and nations in the past and present. This includes questions of identity, migration and diasporic formations across intra- and transnational contexts. Current research focuses on questions of the transitional nature of cultural identity and communication across cultures in thought and written, visual and musical expressions of culture, and the conceptual spaces that open up between traditionally defined cultural systems.

<http://www.ictstudies.eu/>

National Dance Archive of Ireland (University of Limerick)

The National Dance Archive of Ireland (Cartlann Náisiúnta Damhsa na hÉireann; NDAI), is housed in the Glucksman Library at the University of Limerick and works in partnership with Dance Research Forum Ireland and the Irish World Academy of Music and Dance. The Archive is committed to collecting, preserving, digitising and cataloguing the multimedia dance material and to providing access and guidance to the collections; these include traditional dance, social dance, contemporary dance, ballet, urban dance and world dance. The National Dance Archive is an important public resource for dance education and research. It forges links with dancers, scholars, choreographers, companies and organisations of dance in the wider community.

http://www2.ul.ie/web/WWW/Services/Library/National_Dance_Archive_Ireland