
Tale of Tresses: Redress

Concept of the Project

- 1.Using dance/movement as a means of communication

To tell Maral's story and the story of other refugee women through dance, movement, and jewellery.

- 2.The performative element / the authenticity of the piece / the materials

Making the jewellery a key part of the piece. It is as important as the dancer. The jewellery is also designed to be percussive and make sounds in response to the dancer's movement. The sound responds to the dancer, not the other way around.

- 3.Audiences and Outreach

About working with local women with experience of migration and refugee status to co-create their own stories using jewellery and potentially the immersive space. Giving these women a platform and a voice to tell their stories.

What is the purpose of the work?

- To encourage other refugees stories and ensure they are reflected in the work.
- To dispel the stigma often connected with those seeking asylum and refugee status; shame, loss of confidence and sense of identity.
- To foster a connection with the audience who can draw on their own experiences to better understand that of refugees.
- To expand on the use of jewellery and materials in the space to further add to a sense of these stories coming to life.

What do you want the audience to experience?

- To understand refugees are here and a part of British life too. As a society we are a part of one another. We complete each other and each have our own lived experience.
- The vulnerability within the space and an understanding and empathy with the vulnerability experienced by refugees.
- The audience are just as much a part of the space as the performer. As such, sounds they naturally make in response to the work, their breath, their movements become a part of the work too.

Why should you go and see the work?

- We see and hear stories in the news all of the time about refugees fleeing their native countries, but we do not always have the opportunity to hear the stories from the very individuals going through life changing events. The work is an opportunity to see life through the eyes of the refugees.
- With everything that is happening in the world today and the invasion of the Ukraine in particular, the work seems more appropriate than ever to highlight the experience of refugees and asylum seekers all over the world right now, from the Middle East to Europe and beyond.

Level Centre Residency - August 2021

The Level Centre commission allowed Maral to kickstart the R&D. The choreographer who Maral previously worked with was unavailable for this project, therefore Maral used the week to co-create the work with a young dance artist called Leila who is the second generation of migration.

Level Centre gave Maral the freedom to use the space which was a great opportunity to try out the whole concept, allowing us to realise it needed to be broken down in different areas to be explored in more detail. Leila used Maral's jewellery to tell her own story in her own movement interpretation.

The full-length film and the jewellery were then commissioned by Art Reach as part of Journey's Festival International and exhibited at Aspex Gallery in October 2021 for one month.

[CLICK HERE TO VIEW A TRAILER OF THE RESIDENCY!](#)



Attenborough Arts Centre - January 2022

Supported by Art Reach, Maral was introduced to Attenborough Arts Centre who offered a one-week residency in January 2022. Maral decided to use this time to develop her own story through movement and jewellery with a professional dancer and choreographer. Maral came across Shelley Eva Haden via Instagram and Annalise and Rachael already had a connection with Shelley through other projects so we were delighted that she was going to be working with us. We suggested working with Neus Gil Cortes who also had worked with Shelley and has experience of basic sign language and working with Deaf Artists. There was an opportunity here to explore the quality of movement with jewellery and hair.

[CLICK HERE TO VIEW A TRAILER OF THE R&D!](#)

[CLICK HERE TO VIEW THE INTERVIEW WITH NEUS!](#)



Deaf Explorer, Birmingham - February 2022

It wasn't possible to create an immersive experience due to the layout and equipment in the room at Attenborough, so we wanted one more stage of R&D to bring those immersive elements back into the work and look at how a professional dancer and choreographer would engage with the immersive experience, which Annalise then recommended Katie Coe to provide some dramaturgical support within this environment. Unfortunately, Shelley couldn't join us in the next stage, so Annalise and Katie participated as bodies in the space, as well as Katie offering rehearsal directory/dramaturgical support. The use of movement in response to water, sand, and hair were key in the process and understanding Maral's vision with these materials.

[CLICK HERE TO VIEW A TRAILER OF THE FILM!](#)



How could this work with your venue?

This was the very first stage of research and development and we are looking to apply to the Arts Council to develop this work.

We want venues to get involved from the beginning to shape their version of the project to suit their venue.

We are also keen to engage with local groups to build up audience development.

This piece can work immersively, in a black box/theatre, as a co-creative work that can go alongside the performative element, or even part of a larger exhibition with Maral's jewellery.

We are keen to work with you on the next steps!

Get in touch!

We would love to have a conversation with venues, organisations, and producers about this project to begin planning the next development stage!

If you are interested, please do send us an email!



CONTACT DETAILS:

Rachael Veazey

rachaelv@deafexplorer.com

Annalise Cowan

annalise@deafexplorer.com
