

DANCEHOUSE D/



Image by Predrag Čančar

PERFORMED IN-SEASON 2025

Production Information & Specifications

Brigid

By [Alice Heyward and Oisín Ó Manacháin](#)

19-22nd November 2025

<https://www.dancehouse.com.au/whats-on/brigid/>

— *Keening for buried, wretched, and imagined worlds*

ABOUT THE WORK

Brigid is a dance and sound performance inspired by the pre-Christian goddess Brigid, linked to the origins of the *Bean Sí* (Banshee) myth and her *caoineadh* (keening). Radiant goddess of fire and wellsprings, Brigid kindles creativity, heals the wounded, and guards the thresholds between life and death.

Brigid unfolds through immersion and suspension. Interlaced with sonic and visual patterns, Alice Heyward and Oisín Monaghan / Oisín Ó Manacháin's choreography reckons with the entanglement of grief and fear, stirring otherworldly encounters by incorporating and inventing *Sean Nós* (old-style) rituals.

Credited Performers & Collaborators at Dancehouse:

Alice Heyward and Oisín Monaghan/Ó Manacháin: **Choreography**

Alice Heyward, Oisín Monaghan/Ó Manacháin, Oonagh Slater, Gregor Kompar: **Performance**

Gregor Kompar: Sound Composition and **Performance**

Alice Heyward, Gregor Kompar & Oisín Monaghan/Ó Manacháin: **Set Design**

Chloe Hagger: **Costumes**

House of Vnholy: **Lighting**

The work was previously presented at Liveworks 2025 with Performance Space, Sydney:

Alice Heyward and Oisín Monaghan/Ó Manacháin: **Choreography**

Alice Heyward, Oisín Monaghan/Ó Manacháin, Gregor Kompar and Ivey Wawn (past project development included performer Leah Marojević): **Performance**

Gregor Kompar: **Sound Composition and Performance**

Alice Heyward & Gregor Kompar: **Set**

Chloe Hagger: **Costumes**

Andre Vanderwert: **Lighting**

Responses

[On The House](#)

[Dance Australia](#)

Documentation

[Full-length documentation from Dancehouse opening night](#)

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Assets

Predrag Čančar

Acknowledgements

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Bios

Full name and short biography of lead artists in the **Dancehouse season, 2025**

Alice Heyward is a dancer, choreographer, writer, editor, and teacher from Naarm/Melbourne, now based in Berlin and working internationally. Her practice unfolds across roles as author, co-author, and interpreter, moving between performance, writing, pedagogy, and research. Attentive to collaboration and context, her work pursues an embodied poetics of connection and transformation, engaging questions of conservation, transmission, and relationality within contemporary dance and performance-making.

Oisín Monaghan / Ó Manacháin is a dance artist and visual performer from Mayo, Ireland and New York City, currently based in Vienna. Beginning their training at the Martha Graham School, they have collaborated widely across contemporary dance and performance. Their practice attends closely to interior bodily shifts, working through sounding impulses and somatic attentiveness to reimagine ways of seeing, being, and shaping the body's landscape as a perceptual and expressive terrain.

Gregor Kompar is a composer and musician whose work explores minimalist songwriting and textural storytelling. As a solo artist, he produces genre-bending, layered tracks that combine electronic and acoustic instruments with voice.

This sensibility extends into his work for dance and experimental performance, where he approaches composition for movement with a strong ear for narrative and atmosphere, creating scores that function as an active, dramaturgical presence within performance.

Chloe Hagger is an artist from Melbourne whose practice spans visual art and fashion making. She is the editor and publisher of Cupboard magazine, an independent platform dedicated to experimental image-making and material-led practices. Working across publishing and studio-based work, her practice reflects an interest in form, tactility, and the circulation of images, supporting both her own artistic production and the work of a wider creative community.

Matthew Adey works under the name House of Vnholy (HØV) as an experimental multidisciplinary artist and designer based in Adelaide and Melbourne. His practice creates immersive visual environments using light, object, and body through live performance and large-scale installation. Investigating spectacle, transcendence, and altered perceptions of time and space, Adey subverts contemporary visual culture through new media and technology, with extensive experience across dance, festivals, music, and theatre.

Oonagh Slater (she/her) is an artist and dancer whose practice is deeply rooted in the body, exploring memory, lineage, landscape, and intimacy. She completed a Bachelor of Fine Arts (Contemporary Dance) in 2017 and has worked as a performer with choreographers including Phoebe Robinson, Sandra Parker, and Jude Walton. Her work is characterised by embodied sensitivity and a sustained attention to relational and affective states within movement practice.

TECHNICAL SPECIFICATIONS

Brigid is a choreographic–sonic performance (approx. 60 minutes) structured through layered scores of movement, voice, and live sound. The audience is invited into a shared, attentive listening environment. The work has been reformulated for multiple contexts, including an outdoor stage at Kultursommer Wien (2024); a frontal black-box theatre at Carriageworks as part of Liveworks with Performance Space (2025); a studio configuration with audiences seated on two sides at Dancehouse Melbourne; and a gallery format for an unfixed, circulating audience without theatrical production elements at La Trobe Art Institute. The work adapts to both seated and open-viewing contexts.

Touring Party

Alice Heyward — dancer / choreographer / performer (Berlin / Naarm–Melbourne)

Oisín Monaghan / Ó Manacháin — dancer/performer (Vienna)

Gregor Kompar — composer / live musician (Berlin / Naarm–Melbourne)

This performance tours with Alice Heyward, Oisín Monaghan, and Gregor Kompar as the core artistic team. As the work travels, it actively invites local dancers and lighting designers to join the project in each context, allowing the performance to respond to site, community, and available production conditions while maintaining its core choreographic and sonic structure.

Staging

The work is highly adaptable to spatial, acoustic, and lighting variations, responding attentively to each venue's architecture and conditions while retaining its core choreographic and sonic structure. It can be configured for theatres, studios, galleries, and outdoor stages without the need for the presenter to undertake bespoke scenic construction.

The sonic resonance of the floor is a key compositional element: footwork, weight, and

contact with the ground generate an audible soundscape integral to the work. To support this, the artists tour with their own set, consisting of a raised wooden platform that provides consistent acoustic resonance across different venues and contexts. Presenters are not required to source additional staging elements beyond standard technical provision. No additional staging elements beyond standard technical provision are required.

Lighting

Lighting requirements are context-dependent and adapt to the scale, architecture, and technical capacity of each venue.

In some contexts, the project collaborates with a lighting designer, either touring or locally invited, to develop a bespoke lighting approach in dialogue with the space and format (theatre, studio, gallery, or outdoor). This may involve refined cueing, intensity adjustments, or integration with natural light rather than additional equipment. Final lighting needs are discussed with presenters in advance to align with the specific presentation context.

Audio-Visual

None.

Special FX

TBC in line with context and design.

Consumables

TBC in line with context and design.

Presenter Provides ...

TBC in line with context and design.

- e.g. Dance floor
- Dressing room
- Smoke machine
- Black curtains

Artist Provides ...

TBC in line with context and design.

- Props and costumes
- Specific set elements
- Specific consumables or equipment