

YEATS ACADEMY OF ARTS, DESIGN & ARCHITECTURE

20 YEAR BOOK 20

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CREATE

'Ballinlen Arts Foundation Prize'. This is a residency prize awarded to a 4th Year Fine Art graduate. Ballinlen Arts Foundation. Ballycastle, North County Mayo.

www.ballinlenartsfoundation.org

Welcome

It is with enormous pride and great delight that I unveil our Yeats Academy 2020 Yearbook. This yearbook celebrates a comprehensive profile of our graduating students and presents a wide range of very creative and inspiring projects developed by our highly talented students. Major global issues are addressed from the environment and climate change, to housing, to mental health and well-being, to cultural diversity, democracy and social inclusion. Creative solutions to problems have been developed with relevance and originality using new technologies and materials in the pursuit of artistic expression. I am thrilled with the quality and standard of their work. Furthermore, my heart is warmed with the stories shared of their positive experiences at IT Sligo.

The last twelve months have been eventful. In June 2019 The Yeats Academy of Arts, Design and Architecture was officially launched by the Minister for Higher Education Mary Mitchell O'Connor TD. The Yeats Academy is a Flagship Department for IT Sligo and it is a particular privilege to be its first Head of Department. The Department continues to see growing student numbers as its reputation as a leader in the creative arts builds on the national and global stage. This year saw several of our students' successfully winning national and international awards, most notably Creative Design student Paul Roper claiming both the Global Undergraduate Award for his dissertation in the Architecture and Design category, along with the Institute of Designers of Ireland (IDI) Overall Design Student Award. It is in this spirit that a number of new lecturers have joined us this year from around Ireland and elsewhere bringing with them new ambitions to build on and expand our vision of pursuing academic excellence in teaching and research for the Yeats Academy.

In September we launched our Masters of Arts through Creative Practice, a unique programme that promotes transdisciplinary practice and research for all creative arts disciplines. At undergraduate level we have successfully

delivered new modules in interdisciplinary practice that allow students from all programmes within the Department to work together on shared projects. This emphasises one of our core values that collaboration is necessary for the challenges we face now and into the future, and that no single discipline can solve such things. With the arrival of COVID-19 we witnessed large scale social and behavioural changes. How we live, work, learn and socialise underwent a revolution overnight that may now become a reality for the foreseeable future. Students, lecturers and technical staff alike showed remarkable resilience and ingenuity to embrace the digital sphere that challenged the traditional delivery of creative education. I would like to acknowledge the dedication and commitment of the department faculty members and the significant contributions they continue to make. I would also like to thank the many wonderful visiting lecturers and industry professionals that joined us throughout the year for sharing their knowledge and experiences with our students. There were many highlights, including Laureate for Irish Fiction, Sebastian Barry joining us for a day in February to run a Writing Workshop with our third year Writing and Literature students.

Throughout this period we have continued

to work on the major €14 million building project that will see the creation of the Northern Campus on IT Sligo as a home for the Creative Arts. In September 2020 we plan to reoccupy the first phase of the remodelled Joseph Downes buildings. I am very grateful for the support given to us by our Head of Faculty of Engineering and Design, Úna Parsons, and the President of IT Sligo, Brendan McCormack for their support in ensuring that the Yeats Academy will be best placed to grow and develop in the coming years.

2020 sees IT Sligo celebrate its 50th anniversary as a provider of third level education. Shortly after its formation, in 1972 Sligo became the first RTC in the country to offer courses in Fine Art. These educational opportunities were never before available in the north-western region and mark a milestone in the conversation of the creative arts in our region. In 2020, we are once again at the forefront of providing educational opportunities as we prepare to deliver a new Writing and Literature degree online. This will be the first full-time on-line CAO offering in the country. As we prepare to become a Technological University this is an amazing moment for the Yeats Academy to continue this conversation, to come together to ask what we are, and what we want to be next. We are all privileged to be here, now, to be part of the conversation – a celebration looking forward.

Emmet O'Doherty

Head of the Yeats Academy of Arts, Design & Architecture



President's Welcome

On behalf of the Institute of Technology Sligo, I would like to welcome you all to this year's edition of our Yearbook celebrating the 2020 Creative Showcase. This is one of the highlights of the many events that take place during our annual academic calendar.

This year, working in the backdrop of the pandemic provides the opportunity for us to issue an online Yearbook and while there will not be a physical show, the Yearbook goes a long way to present the work of our YAADA students over the 2019-21 academic year. The pandemic has also meant that everyone is, in one way or another, re-evaluating their lives; I don't believe that anyone could claim to be totally isolated from the impact and consequences of Covid19 on lives, on society and on the way we live and work. It affects us in 'big' everyday ways such as restricted travel, remote working, online conversations, and in 'little' everyday ways such as no physical contact, no social interactions and living in close proximity with family members. Certainly, for me, this has changed the way I think about life

and others and I look forward very much to see and hear what the creative sector learns from these experiences and how they express their experiences in their works.

The establishment last year of the Yeats Academy of Arts, Design & Architecture, within the Faculty of Engineering and Design, has given the staff and students a strong sense of identity and common sense of purpose, albeit expressed in different ways. Now more than ever we need people who can conceptualise and visualise what is going on in our lives and in the wider society. I would like to thank all of the contributors to the Yearbook and to acknowledge the work of academic and technical staff who supported the students in the creation of their work.



Introduction

I would like to congratulate this year's graduating students and wish them every success with their future creative endeavours. This yearbook is a significant testimony of what they have achieved to date.

This is IT Sligo's second year to publish the Yeats Academy Yearbook. It was planned to coincide with the end-of-year Creative Showcase of final year student's work. But this year, due to Covid-19 restrictions, we are launching the Yearbook virtually in June and plan to have an online showcase in September.

It is an exciting time for IT Sligo as we work with our Connacht Ulster Alliance partners in LYIT and GMIT to become a Technological University. Our vision is that the Creative Arts, which are so central in the West and Northwest of Ireland will play a pivotal role in this new university. Our recently formed Yeats Academy of Arts, Design & Architecture, which will soon have its refurbished new buildings in the creative hub on the Northern campus, will be a key player in these formative university times.

Sincere thanks to the Yeats Academy staff who provided such a rich educational experience to these final year students. They encouraged them to develop their unique imagination and creativity to help them acquire the knowledge, skills and experience needed to find their distinctive voice as an actor, architect, artist, designer or writer. I am very proud of what the Yeats Academy has achieved in such a short time.

I hope this yearbook inspires future potential students to come to IT Sligo, to push the parameters of their creativity and to pursue their dreams.

Tá súl agam go mbainfidh tú taitnamh as an leabhar seo.

Úna Parsons, Head of Faculty of Engineering & Design.

YEATS ACADEMY FACULTY



Emmet
O'Doherty



Cliona Brady



Dara Burke



Leon Butler



Mary Bryne



Elizabeth
Caffrey



Michael
Roulston



Masa Ruane
Bratusa



Peter Scanlon



Diarmuid
Timmons



Rhona Trench



Nevil Walsh



Muireann
Charleton



Niall Colleary



Bernadette
Donohoe



Declan Drohan



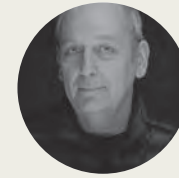
Denis Farrell



Jacinta Feeney



Rowan Watson



Tommy Weir



Marketa
Formanova



Hilary Gilligan



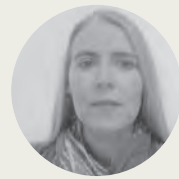
John Graham



Deirdre
Greaney



Ronnie Hughes



Lizzie Kinsella



Mark Stephens



Elizabeth Clyne



JP Feeney



Simon O'Dowd



Angela Rolfe



Maeve
Staunton
Henderson



Claire Lorusso



Alice Lyons



Una Mannion



Louis McManus



Agnes Pallai



Mark Pepper



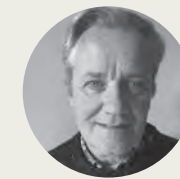
Bettina Seitz



Ciaran
McCauley



Vanja
Lambrecht-
Ward



Gerard Beirne



Marian Quinn



Niall Rea



Elaine Regan



Dave Roberts



Katarina
Rodzvadka



Mark Rooney



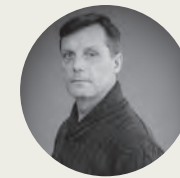
Martin Roper



Declan Bray



Seamus
Grogan



Bendan
Kilfeather



BA(Hons) Architectural Design RIBA part 1

The ethos of Architecture at IT Sligo is a belief in the potential of architecture to transform places. We aim for a strong student-centred and student-led culture and our ambition is to impress upon the students their role in contributing to society as a new generation of architects for this area and beyond.

Architecture at IT Sligo aims to encourage students to develop an understanding of and sensitivity to historical, contextual and cultural influences on the practice of design in a local, national, and global context. Just as poetry possesses universality as well as an acutely personal sentiment, architecture provides another perspective into how we dwell, how we interact and how we seek meaning between ourselves and the world which surrounds us. We aim to build on our lineage recognizing the energy specific to this location on the edge of the Atlantic. Our philosophical approach to architecture centres on: Interpretation of Place, Regionally Transformative Architecture, Architectural Regeneration of our Built Heritage, and Human Experience and Perception of Space.

Interpretation of Place

Architecture at IT Sligo draws on the existing genius loci of the north-west as an international hub of creativity, where projects, sited locally, nationally and internationally are considered from a social, environmental, historical, and cultural perspective.



Architecture students engaging with the Heritage Council, Sligo County Council and Sligo BID in a live project - Sligo Town Centre Health Check

Regionally Transformative Architecture

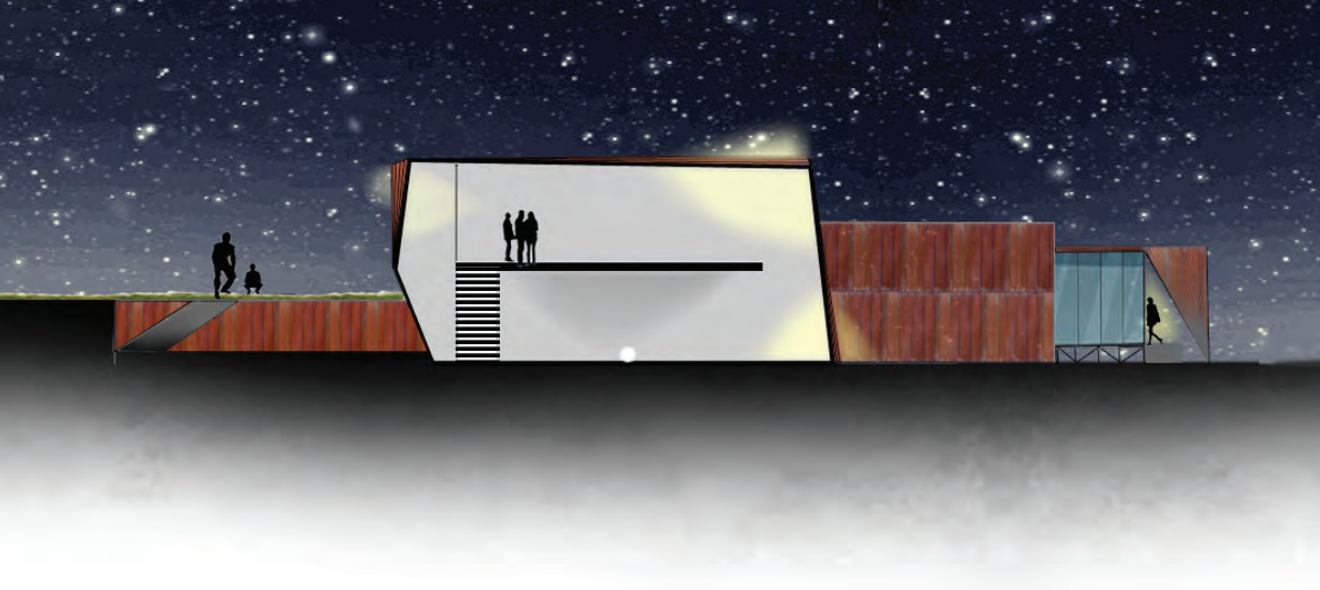
We embrace our role in the region as the educational centre supporting discourse and social engagement on the transformative role of architecture and exploring its relevance for future place-making, facilitating active participation of people in realising the potential of their place. We seek to raise awareness of the transcendent possibilities of architecture beyond its physical relevance, interrogating concepts of creativity and identity, and resonating with current global issues aiming to stimulate both social engagement and dialogue around the identity and creative flux of the region at this time.

Architectural Regeneration of our Built Heritage

Architecture at IT Sligo places an emphasis on reading and evaluating the existing context and imprint of place, and the impact these decisions and interventions have on the regeneration of place, using principles of environmental, social and cultural sustainability.

Human Experience and Perception of Space

Our projects focus on the intimate dialogue between the user and the space they inhabit emphasising the layered relationships between the user, function, site and the spatial experience of architecture.



Tiffany Adams
Spanish Armada Interpretive
Centre
Level 8

Growing up my everyday environment was an artist's retreat. I was unconsciously immersed in the world of design. I got to watch projects evolve from ideas to realities. I was captivated with how a context could inspire a range of practices in so many ways. These experiences led me towards exploring drawing, modelling and photography.

I previously studied a physics course which engaged my logical mind, but it didn't satisfy my curiosity for



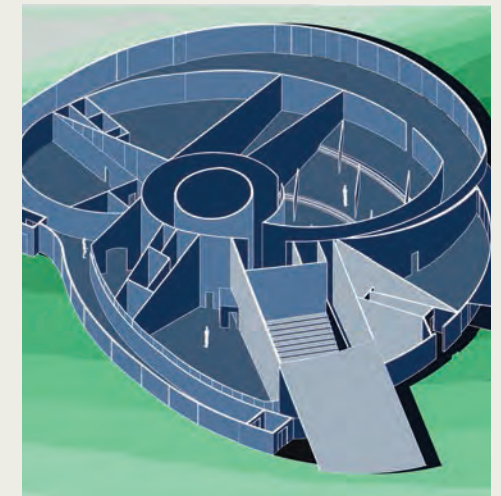
creativity. By allowing these mindsets to collide it drove me to Architectural Design. My approach to the Armada building was driven by how they navigated using the sun and stars. Growing light pollution in Ireland, encouraged me to find a site that could act like a dark sky reserve to give users the opportunity to view the stars as our ancestors did. Slits in the buildings ribbing allow slivers of light through to encourage you to look up for direction.



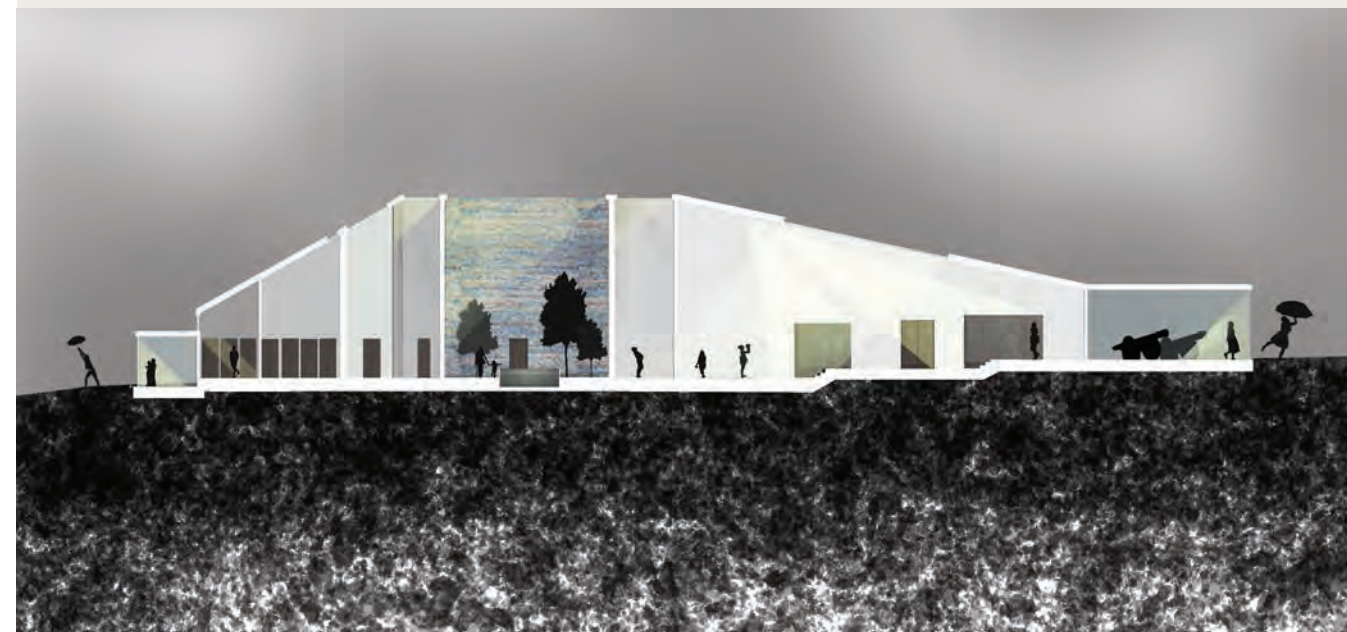
Caoimhe Bourke-Tuffy
In the Eye of the Storm: A Spanish
Armada Interpretive Centre
Level 8

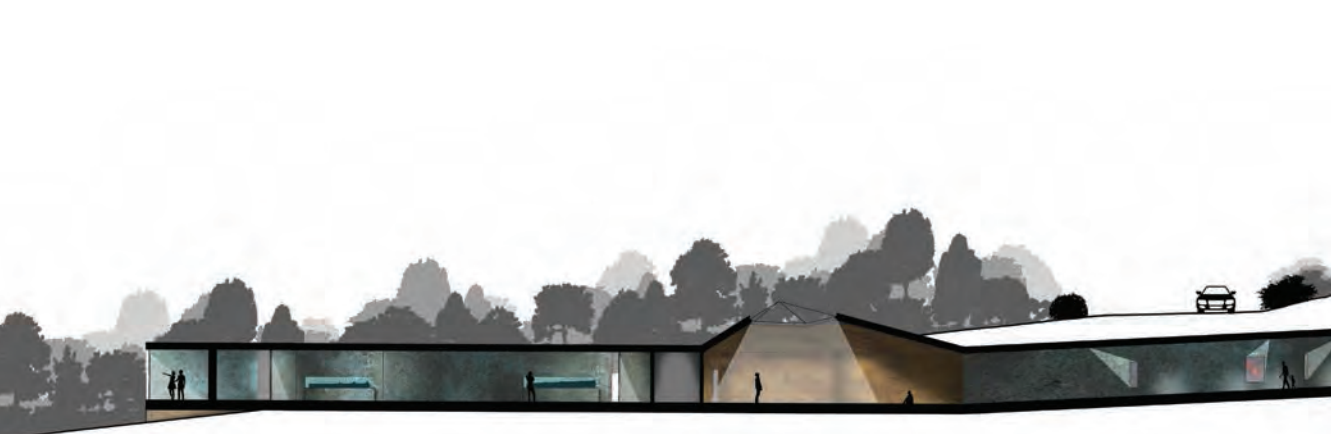
I have always had a keen interest in art and design and pursuing a career in architecture seemed an exciting choice. I felt that it would incorporate these interests while also teaching me how to create innovative solutions to some of today's problems.

Studying architecture in the North West of Ireland is exciting and unique. We focus on our distinctive surrounding landscape and use it to harness idea for the built environment within.



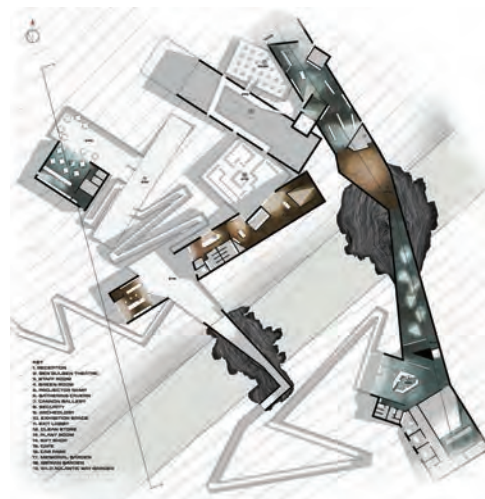
The scope for design in architecture is vast and there are many different ways of using it to create better communities. 'In the Eye of the Storm: A Spanish Armada Interpretive Centre' is a building of learning and reflection. This is in contrast to my current project, a sheltered living facility for the elderly, which is about filling the gap for housing for a demographic of society who are not fully catered for in Ireland.





Eoin Denvir
The Debris Field | Armada
Interpretive Centre
 Level 8

Like many other people, when I was a young boy, I was obsessed with Lego. I spent every waking moment of my youth adding to my every expanding city on my bedroom floor. The satisfaction I got from creating a structure from my mind with my own hands was immense. Designing a building which fit seamlessly within its context and setting, ergonomically accommodating the people and the structures around it. Of course, at the time I didn't know that this was the beginnings of my journey in Architecture. I only knew that it felt

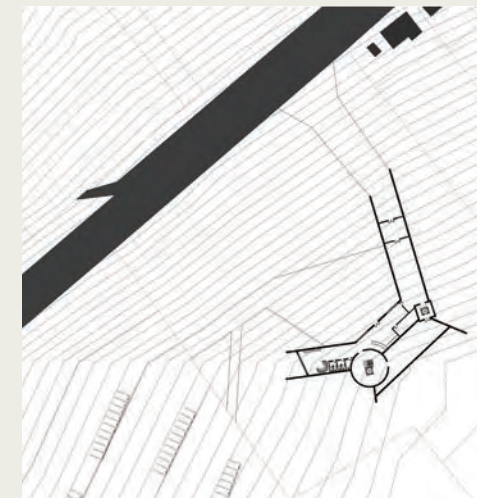


right. I was reassured of this path when I was 9 years old. I emailed LEGO asking them for a job, as a creator. Of course, the reply was no, but they sent me a list of occupations of their Lego creators, and on the top of the list; Architecture.

So here I am today, Eoin Denvir, 4th Year student architect at IT Sligo. Just trying to make the best designs I can and maybe somewhere in the back of my mind, still hoping to get the call from Lego.



Ena Nic Dhonnacha
Armada Interpretive Centre
 Level 8



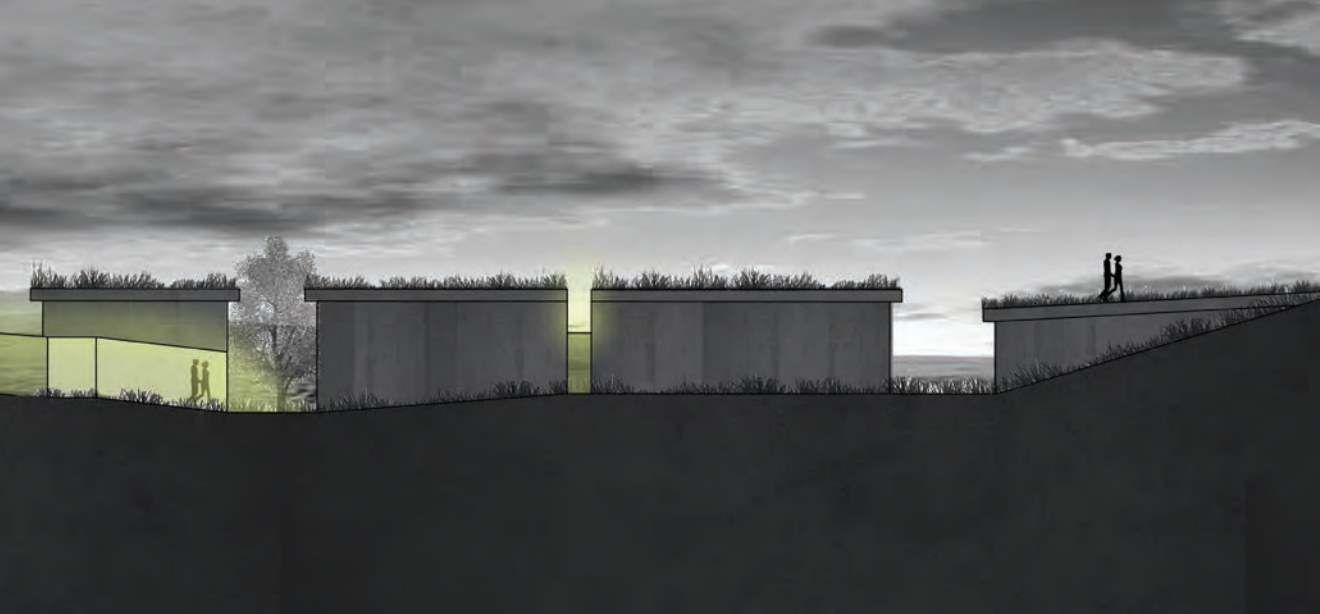
I was born in Rhode Island on the eastern coast of the United States. In 2007, my family moved to Galway where we have remained ever since. It was here I became interested in architecture as my parents started building a house.

I am in my final year of Architectural Design in IT Sligo. I have learned so much about architecture and taken part in many interesting projects over my 4 years, including a chair made

from cardboard and pallets, a cinema concept, coastal landscape study. For my last semester I designed the Armada Interpretive Centre.

This project allowed us to focus on developing, our conceptual approaches to architecture and choose a site we wanted to develop. My project focused on how sailors navigated at the time of the Armada which influenced the way people circulate through the building.





Céilí Hoey McGlinchey
“Expedition through an Exhibition”-
Armada Interpretative Centre
 Level 8

The North-West has striking qualities I can't help but get immersed in, that inspire architecture. The visual beauty of architecture is made up of many components, architecture is more than a building but a beginning of a story which is formed by an understanding of identity, place and culture. I'm a travel enthusiast and a dreamer, and architecture is a platform which combines both. Architecture gives me the opportunity to work abroad, immerse myself in



culture and be inspired by design around the world. It becomes more than a job but a lifestyle. My intention for the Armada Centre was to create a building which evoked an emotional response due to the harshness and heaviness of this historical event. By building into the slope and creating a grass roof my design aim was to stimulate the feeling of entrapment, whilst the courtyards allowed for reflection on the sad events of 1588.



Leanne Hynes
Armada Interpretive Centre
 Level 8



I grew up in Galway and have always been inspired by its natural setting on the west coast of Ireland. I am delighted to attend the Institute of Technology in Sligo, it has provided wonderfully unique experiences. I have enjoyed working on the varied and interesting social and cultural projects every year.

I am interested in the culmination of art and society. I have developed an understanding of the integration of art and architecture into society and the

way we live every day. I can't wait to continue this journey of exploration.

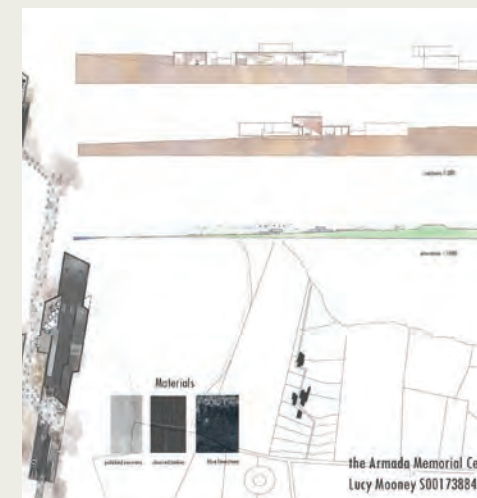
This design aimed to show the fragmentation of the Armada story. Most Irish people know of the story, but may not fully understand the events which occurred. I want to commemorate the people who lost their lives on our coast in 1588.

Míle Buíochas le mo léachtóirí agus le mo chairde a chuidigh liom le ceithre bliana anuas.





Lucy Mooney
Armada Memorial Centre
Level 8



From a young age I have always been interested in art and design. My interest in architecture grew as I got older and travelled more, it was something I became passionate about and knew I wanted to study.

I have been coming to Sligo every summer since I was born, since moving here four years ago and studying Architectural design, I have been inspired by the beauty of Sligo's landscape.

During first semester our brief was to design an Armada Memorial Centre in Streedagh. This project allowed us to learn about the history of the Spanish Armada and the geology of the area to inform our design. My design was situated close to Streedagh strand, due to this I wanted my design to be low lying and unobtrusive within the landscape. My form was derived from the stacked limestone cliffs on Streedagh strand that reach out to the Atlantic Ocean.



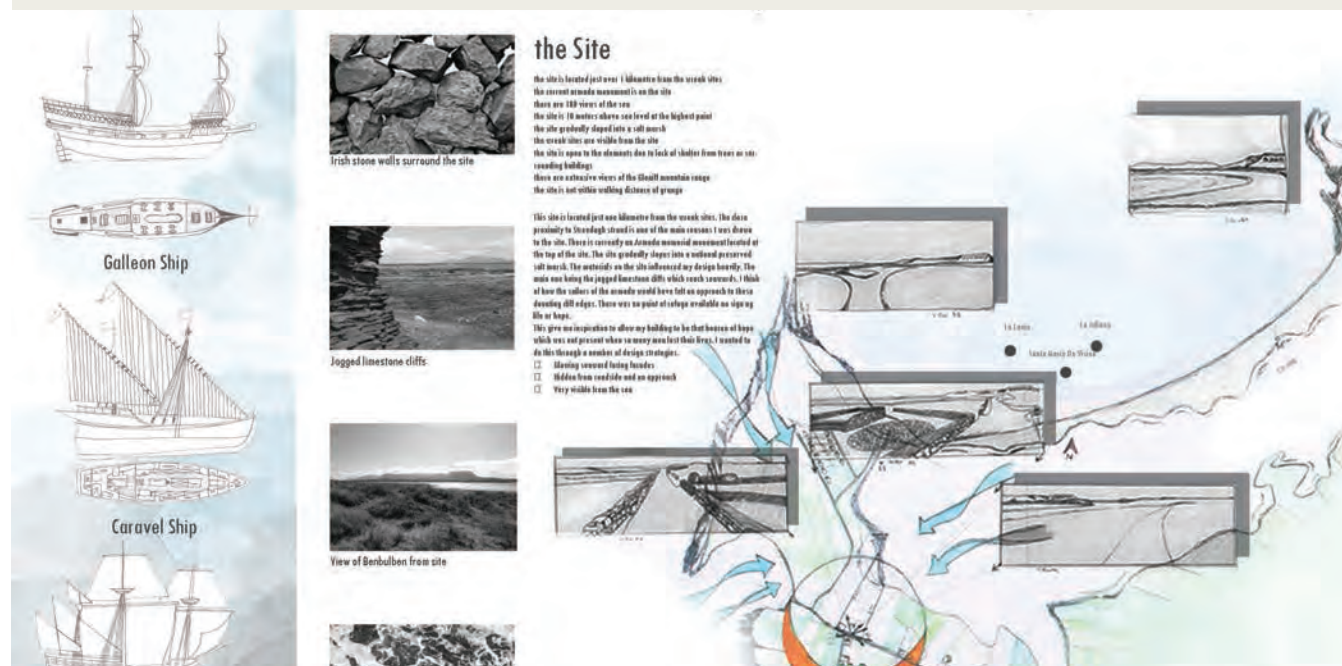
Annie Mitchell
Nature's Force – Armada
Interpretation Centre
Level 8



Having grown up in Sligo, I have always appreciated its beauty and wildness, but it took studying Architectural Design to really understand it. I have always spent more time outside than inside, at the beach, climbing mountains and exploring new places and this made this programme perfect for me. Exploring and understanding our environment has proved to be a huge part of my time in architectural design.

I had never seen myself pursuing a career in architecture but after these 4 years I realise this profession is an accumulation of all my interests, due to its flexibility and creativity.

Our Year 4 semester 1 project was an Armada Interpretation centre in Grange. I chose a site by the water in a dramatic gully as I wanted the user to experience the power of the Atlantic Ocean upon arrival, as all the soldiers of the Armada also experienced hundreds of years ago.





Conor Sheerin
 Vida, Lucha, Muerte, Spanish Armada Interpretive Centre
 Level 8



The genesis of my projects are often inspired by the history of the site and my concepts are deeply rooted in symbolism and metaphor.

showman at the seaside fair. My interactions with machinery developed a passion for the effect of the wild Atlantic climate.

Bringing these concepts to fruition with structure and technology is the most challenging and enjoyable aspect of architecture for me.

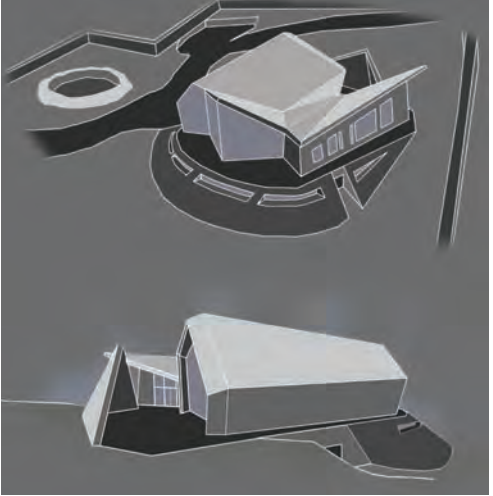
In retrospect, my last 4 years at IT Sligo have been striving to uncover or develop a uniquely "Irish" architecture. My final project was

My projects often make use of organic and weathered materials, a fascination I credit to my upbringing in a farmstead environment and my teens working as a travelling

inspired by my newfound role as a father. This personal pursuit will motivate me to continue my studies as an architect in the North West of Ireland.



Michael Murphy
 Sinking Sails Armada Project
 Level 8

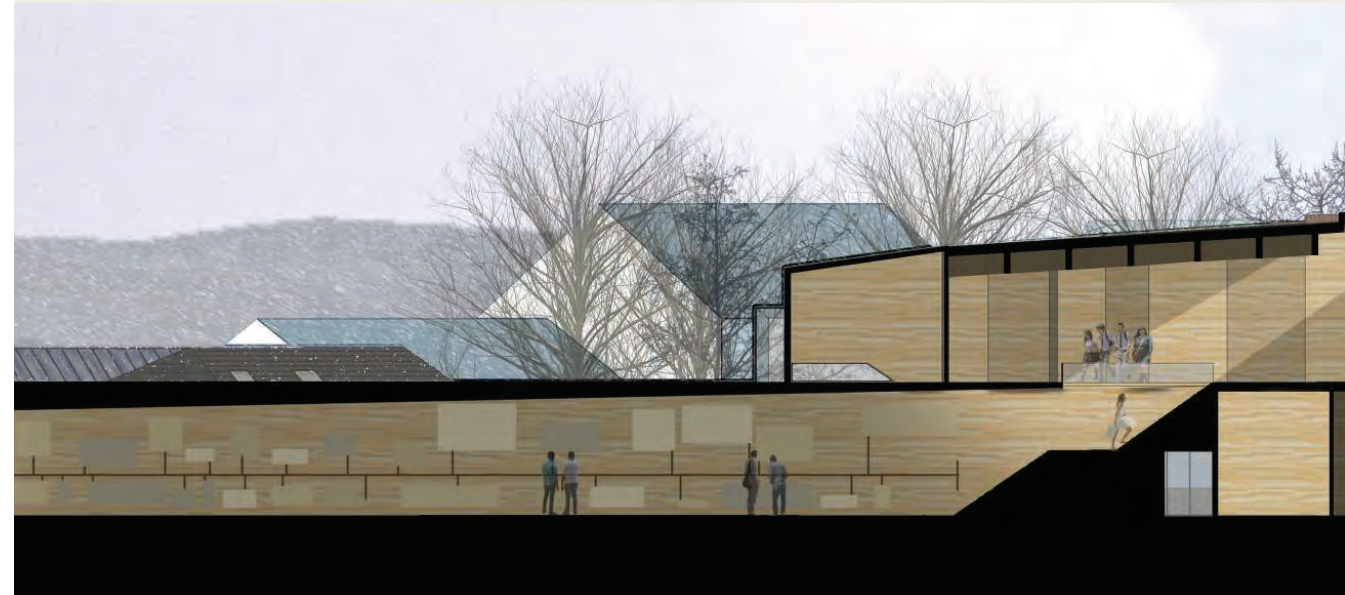


The Semester 1 project was to design a new headquarters for a Spanish Memorial centre for the Armada in Grange.

proposal the bottom half of the building blends into the land creating a podium for the more sculptural piece to sit on top.

I wanted to create a piece of architecture that was a sculpture but also functional. It was important that it related to the site and the design captured the horrific accident that happened in 1588. In my design

The sort of architecture I like to focus on takes inspiration from the things around us like the land or sea, organic influences. My aim is to incorporate these into the design.





Lim Jing Yu
Armada Interpretive Centre
Level 8



I am a fourth-year architecture international student from Malaysia. I have experienced a totally different learning environment in Ireland as compared to my previous study experiences in my country. During my four years of academic study in Sligo, I was amazed by the dedication of my lecturers, my helpful classmates and all the friends that I made along the journey.

expression of context and culture is vital. Architecture cannot exist without a relationship with the people who make up society (Ando, 2012). Thus, in the Armada project, my main approach was to focus on the whole journey of human experiences, from intense and dark to relieve and bright. The goal was to guide the users to be immersed in the tragedy of the Spanish Armada, and how they have completed the journey based on their own experiences.

From my vision of architecture, the



Juma Watson
The Breifne Armada Interpretative Centre
Level 8



I grew up in Craigavon, a new town experiencing social disintegration and economic stagnation. I lost my childhood home in an arson attack just as community safety initiatives began tackling the causes of crime. This raised my awareness of urban design and why it matters.

My mother trained as a textile artist. Colour filled my life. I loved stained glass and made my first window for GCSE in a professional workshop in Derry. Proceeding to University of Ulster and Sunderland's National Glass Centre seemed natural

progressions. However, the ceramics department captured my heart.

Returning to Craigavon, I set up a ceramics studio and taught community crafts. I bought an abandoned house, fixed it up and improved its thermal performance. It led me to ITSligo to study Architectural Design and to learn about low-energy materials and structures. The Breifne Centre expresses my commitment to historical context and the interpretation of place.



Creative Design

Graduates from these programmes are offered an in-depth education in all aspects of Creative Design. During the course of their studies in IT Sligo they develop essential soft and hard skills that respond to core competencies, from the ability to model and visualise solutions through user-focused research to an awareness of relevant cultural contexts. Our students understand the diverse and rich contribution design makes to 21st century living.



Creative Design Graduates 2019 Paul Roper and Jamie Keaveney at the 2019 Institute of Designers of Ireland (IDI) Awards. Paul won the Irish Graduate Designer Award and went on to win the Global Undergraduate Awards for Design, and Jamie was Highly Commended

The most significant aspect of the BA in Creative Design is that it affords the student the opportunity to work and create in a variety of design contexts. Whether they are designing Apps for people with mobility issues; or creating environments that respond to multigenerational living; or designing accessories for the car of the future, our students learn to work and develop ideas in collaboration with external bodies and companies. These real-life skills are essential ingredients in the designer's toolbox.

Students also have the opportunity to travel abroad on Erasmus Exchange to the Universitat Politècnica de Catalunya in Vilanova, Spain and Mid Sweden University in Sundsvall, Sweden.

*Design creates culture.
Culture shapes value.
Values determine the future.*
Robert L. Peters,
Designer of 'Solace House'





Gemma Carroll

Avino
Level 8

For my final year project I had a brief that asked me to create an Artificial intelligence concept that could be used to help people live a happy, meaningful and more productive 100 years of life. My suggested solution is a smart hearing aid that is also a Smart device. The hearing aid works in conjunction with an app which monitors your general and cognitive health in order to detect signs of cognitive decline.



The app includes a built in AI assistant that interprets the results gives suggestions on how the user could improve their overall health and wellbeing. I was inspired by an elderly neighbour of mine to look into the area of hearing loss and because of this, the overall project involved a lot of focus on user research and user experience design.



Ross Cassidy

Inspirit
Level 8



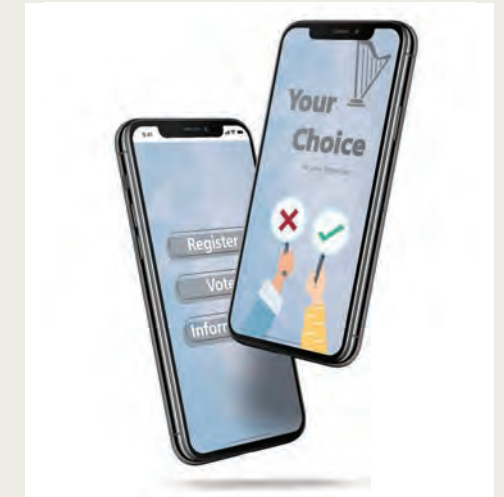
Being creative and designing new innovative ideas is a great passion of mine. Throughout my time on the Creative Design Course I have learned much about the processes of how a product is designed. Inspirit is my final year project. The project consisted of a smart AI alarm clock that would check in on your mental health and would wake the user up using natural methods such as

ambient light and aromatherapy. This alarm clock interacts with the Inspirit App which informs the user on how much sleep they were getting and would ask the user how they are feeling during certain periods of the day. The overall goal of this product is to encourage and improve a user's mental state by creating a quality sleeping environment within the bedroom.





Shannon Greene
Your Choice, at your fingertips
Level 8



My name is Shannon Greene and I am an Irish Designer. I do (and I love) product design, graphic design and user experience design.

I enjoy taking complex problems and turning them into a simple and easy to use interface design. User experience and graphics is what I enjoy the most.

I completed a project that was based on UX Design. It was to design a voting app for Irish residents. I wanted the app to be accessible, easy to use, secure and non-bias in terms of voting. The app was to encourage the younger generation to get out there and register and to use their vote.



Donnacha Fallon
Rewilding Earth Walking Stick (R.E.W.S)
Level 8

The R.E.W.S has the appearance of a retractable walking stick, but it is also a re-wilding tool. Designed with comfort in mind the R.E.W.S allows

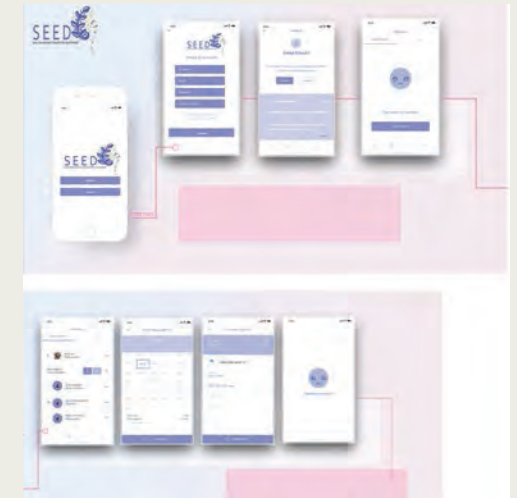
you to plant seeds as you go on long walks and the app keeps track of footsteps and how many seeds are planted.





Moya Leydon

AI 100
Level 8



The goals I set out for this project are to encourage active ageing. I focused on pre-retirement and retired people. I chose this topic because of the mixed emotions people have towards retirement. With life expectancy increasing, people are living longer. Even with people living longer, the retirement age (65) has stayed the same since 1935. Some people look forward to retirement while many others don't. Throughout this project I wanted to get to understand and empathise with all the different users by understanding their emotions and experiences of retirement.

I designed an App "S E E D" which stands for Skill Enhancement & Employee Development. S E E D is a community based app, allowing generations to connect and learn from one another. The aim of the this app is to promote active ageing and cognitive development. It gives users the opportunity to continue their careers & passions while educating others. S E E D also helps to provide the user with social support, fulfilment and purpose throughout their everyday lives. S E E D is an innovated approach to digital learning.



Callum Hunter

Food finder device and app
Level 8



The food finder device and app is designed to cut down on people's food waste in their homes. By scanning barcodes of freezer foods, the app can track what foods you contain within your freezer and make sure you use up your food by creating dishes for the users so they won't go out to supermarkets and buy more foods,

which contributes to food waste so we allow so much of our freezer foods to go past its use by date. By using radio frequency identification technology, you can track how long freezer foods have been in your freezer for and therefore not letting the user forget about foods and avoiding foods eventually being thrown out.



ONLINE EDUCATION

SEED is a community based app allowing generations to connect & learn with individuals in their area or business community.

SEED tagrets the retired community to become online educators.

SEED promates active aging & provides oppertunity for people to contiune there career and passions throughout their retirment.

SEED provides social support within your community through the app. A easy way to meet new people build new relationships with common interest.





1.75L

1.25L

500ml

250ml

250ml



James Mahady

Eco Alum
Level 8

Offering a cleaner, greener alternative to single use plastic bottles using aluminium. These aluminium bottles can replace plastic bottles of all sizes and are 100% recyclable.



Aluminium is highly abundant, and the materials properties make it suitable for the large production output of the drinks industry.



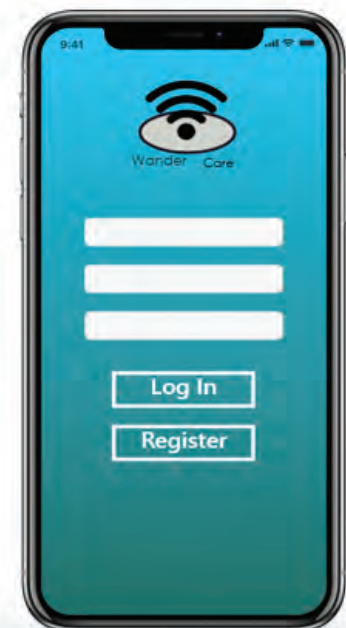
Daniel Moran

WanderCare
Level 8

WanderCare is a device used to help both Alzheimers patients, and their carers. It consists of two components - a watch like device worn around the wrist of the Alzheimers patient that contains a tracking monitor and heart rate monitor, and a connected app that allows the caregiver to read

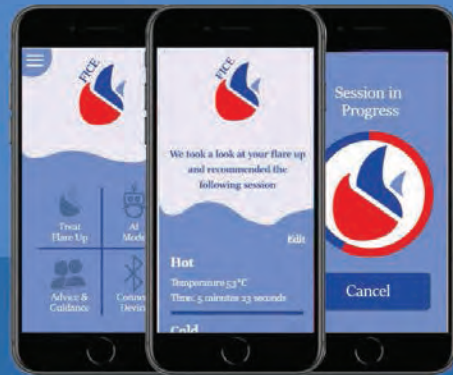


and analyse these metrics. This allows the caregiver to make sure the Alzheimers patient isn't lost or at risk of wandering, while also giving the added benefit of giving the caregiver peace of mind, since they can now track their loved one's movements remotely.



Fice

Featuring Bluetooth connectivity, and AI monitoring to provide you with fast acting relief against joint pain.



Ultan Rooney

Fice
Level 8

Hi, my name is Ultan Rooney and I'm a product designer here at ITSligo. My product is FICE, a therapy pad which I hope to bring to market. FICE was developed to respond to the concerns of those who suffer from Arthritis and various forms of joint pain. Due to the variety of Arthritis conditions ranging from Rheumatoid, Osteoarthritis and many others surgery is not always an option and even post-operations can be incredibly stressful



and not guaranteed to work for all patients. FICE responds to the needs of the many by inducing Thermo/ Cryotherapy which relieves tension in the knee joint which reduces tension on the physical bones and inflammation of the muscle tissue. Artificial Intelligence monitors the whole procedure ensuring treatment continues until the joint fully recovers from the flare up ensuring a healthy body temperature after treatment.



Cian Walsh

Smart Bin
Level 8

My name is Cian Walsh and this is the Smart Bin system. The idea here is that this system will measure the number of recycling events that happen in a given area. This could be in a home, a college, a town/city, wherever you like. This information can then be shown in real-time on screens on the bins and also on dedicated dashboards. The two pictures are examples of what it could look like. This will allow for



further experimentation to increase the amount of recycling taking place in a certain area. We all know that recycling is a responsible, sustainable action that needs to become much more common for the sake of the planet's health. The European Union has launched a Circular Economy Action Plan for a greener Europe and this system will fit perfectly into that plan.





BA (Hons) in Fine Art

Here at IT Sligo we offer a three-year BA and a four-year BA (Hons) in Fine Art; both options are studio-based and practice-led. Our programmes offer students a wide experience of materials, processes and ideas within a supportive and stimulating environment.

Individual modules include Ceramics, Digital/Lens Based Media, Drawing, Painting, Printmaking, Sculpture Studies and Visual Literacy. Over the duration of their studies students are encouraged to develop their own particular interests and pathways. There is a special emphasis on Drawing as a tool to connect a diverse range of ideas and activities.

Contemporary and historical art practices are examined through a series of lectures, seminars, field trips and written assignments. Professional Practice and Work in Context modules offer practical, real-world experience within the arts sector.

All of our students have individual studio spaces and access to specialised, well-equipped technical workshops. Our Fine Art lecturers are practicing artists and historians that bring a wealth of knowledge and experience to their teaching roles. We have a regular visiting artist lecture series and we offer regular local, national and international study trips.

The beautiful Sligo environment, which offers unrivalled outdoor pursuits, is extremely well served as a cultural hub for the entire North West region. We have strong ties with art institutions in the

region (e.g. The Model, Leitrim Sculpture Centre, the Dock) and students are afforded a number of opportunities to gain experience, collaborate with artists/projects and to exhibit in a professional environment. Hyde Bridge Gallery award our students an annual graduate exhibition prize and we currently offer a studio residency award in association with the Ballinglen Arts Foundation.

We aim to equip students with the practical skills, knowledge and intellectual resources necessary for a rewarding career in the arts.



Helen Chantrell

Adaption
Level 8

Helen Chantrell was born in Buckinghamshire, England in 1967. She has pursued many creative interests throughout her life, with painting and drawing most important among these. Upon moving to Ireland in 1995 she settled in Leitrim. In 2016 she did the Post Leaving Certificate course in Art and Design, Sligo MSLETB She has been studying on the Fine Art degree programme at ITSligo since 2017.

Painting remains a constant among a wide range of creative interests.

Artist Statement:

I make paintings and drawings. My paintings, mostly oil on canvas, draw on themes of mass consumption, attempting to create tensions and oppositions within these visual ideas. I try to provoke an emotional response in the viewer, especially feelings such as hope and unease, by combining realist images and abstract settings.



Úna Dunphy

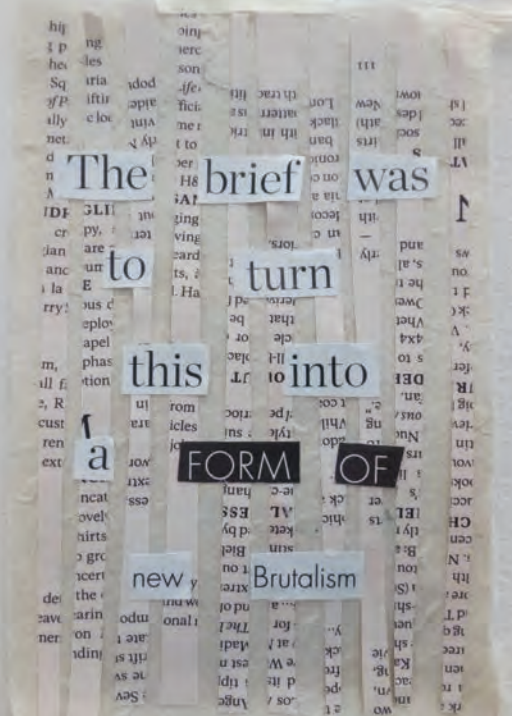
Level 8

I was born in Cork and by 2014 had completed a degree in Sociology at University College Cork. For many years I have been involved in many communal projects with teenagers through city led organisations. These projects combined both my passion of art and community work and led to my decision to return to college at IT Sligo.

Artist Statement:

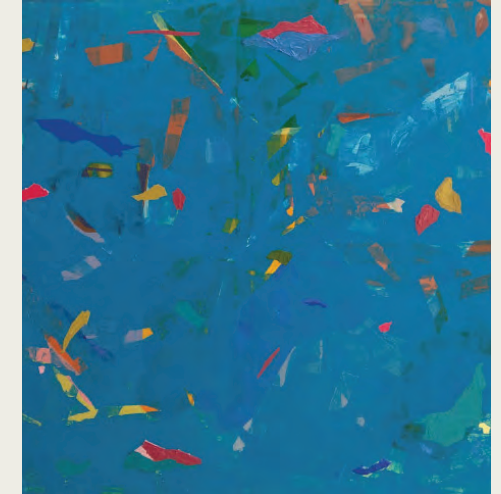
My work has been influenced by the feminist movement and issues surrounding it. Drawing is my main

practice. After introducing typewriting into the work, the drawings became more focused, employing a more reduced range of elements. The use of fragile, handmade paper absorbs the limited colour of red and black ink. By incorporating strong, emotive text into the work, some sentences become repetitive, while the typewriter obscures text through human error. Large amounts of space are left surrounding the text, giving it breadth and significance, which contrasts to the dark overlapping text in many pieces.





Dariusz Grobelny
Level 8



Dariusz Grobelny was born in Gniezno, Poland in 1976. He completed a diploma at the Technical Gastronomic School in Food Preparation. Since moving to Carrick on Shannon in 2006 he has attended many creative classes including Art and Design in National Learning Network, Carrick on Shannon, and a PLC in Sligo where he developed a passion for art. He joined the Fine Art program at IT Sligo in 2015.

Artist Statement

My work attempts to explore the tensions between geometric and organic forms. The context for my research stems from memories of my childhood growing up in Poland. Moving from the former Polish People's Republic to joining the EEC in 1989 represents a dramatic social and cultural change, typified by an experience of restriction to one of plenty. This oppositional tension has become the theme within my practice.



Caylin Frankland
Level 8

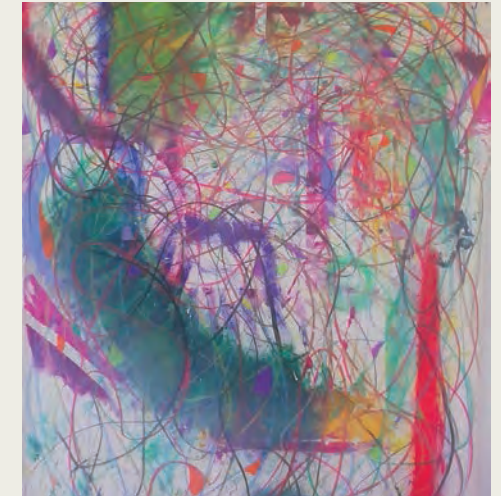
I was born in Ontario, Canada and after graduating I moved to Ireland with my boyfriend and our two cats. I am primarily interested in surrealism, human sexuality and the hybrid of body part and other everyday objects.

I enjoy using bold colours within my artwork, and mainly work in gouache. Many of my drawings range in scale but have decreased in size over the last year making them more intimate.





Seán Carolan
Level 7



Born and raised in the rural backwoods of north-west county Mayo, Sean Carolan broke through his stationary, agricultural, accolade upbringing to become an artist dabbling in photography, painting and drawing. His love of dance and his eccentric character have led him to create bodies of work that deal with abstract, bodily movement. His work

taps into the same lineage as abstract painters such as Jackson Pollock and Lee Krasner. The use of black and white photography adds further elements of abstract form. By using a slow shutter speed he captures ghost-like movements in front of the camera lens. All of these efforts seek to engage the viewers' attention.



Fumi Masaki
Level 8



I was born and grew up in Japan and came to Ireland when I was in my late 20's. In my life between two different cultural experiences I obtained a unique perspective. I see, observe and picture things from different angles, my unique perspective is reflected in my artwork. In my practice, I focus on objects and materials rather than subjects. The process of making is more important to me than artistic themes. My works explore my

subconscious, my daydreams and feelings. Materials are important for me; their softness, tactility, and intimacy enable me to express and embody my feeling. The materials I use play with my strange, imaginative and figurative images. I intend to combine different images and colours which may be mixed up, or confused, becoming somehow meaningless or meaningful, but this is my way of expressing my aesthetic.





Nicole Dolan
Level 7

Nicole Dolan is a Sligo/Cavan based artist. She is involved in her local community volunteering on various art related and other projects, including mural painting and tidy towns. She also works as an artists' assistant, helping a Cavan based artist with commissions.

Artist's Statement

I'm interested in developing a strong technical foundation in my work, with oil painting, etching, and various



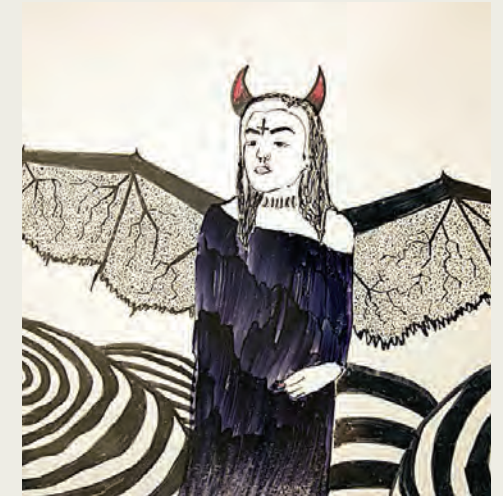
drawing methods all included in my landscape and portrait-based work. I'm interested in the immediate roughness and rawness of people and places. Current work is concerned with 'home places' and the experience of growing up and family life in Ireland. Old ruins and habitations fascinate me, which I research through visiting and photographing, before developing further through a variety of other media.



Eden Graham Walsh
Level 7

Eden Graham Walsh is a Dublin born, Longford based artist. Coming from an artistic home and heritage, she had a fascination with art from an early age.

Her practice revolves around a complex layering, including the collision of personal circumstances and artistic identities. In navigating the shadow of another, the artist's mother, the work deals with the challenges and emotions of constant comparison while trying to create an individual artistic journey.



Roinn, the Irish word for line, is about the artist making her unique mark. The lines drawn in black permanent markers are robust and resolute. The artwork stands independently without the support of walls. The transparent surface creates an openness that allows the viewer to fully observe the anguish the artist feels by constant comparison to her mother. The space between the layers articulates the emptiness of this inner conflict.





Lorraine Hamilton
Level 7



Lorraine Hamilton is an Irish artist based in Sligo. She is continually inspired by her natural surroundings, the landscape of Ireland's north west coast and the wild Atlantic way. Lorraine draws inspiration from poetry and nature. Her work is

diverse and tactile. Her art focuses on figurative drawings and landscape paintings, with undertones of magic realism and expressionism. Her works have a strong psychological presence and vibrant colours, demonstrating her desire to connect with the viewer.



Paul Flaherty
Level 7



Dublin born and now based in Westmeath, I began my 3rd level education studying engineering in Athlone. In 2015 I followed my long held passion for art and switched to studying fine art full time. I've found the overlap between the two areas fascinating ever since. Technology and the human condition have been

common themes in my work since the first semester of the first year. I'm intrigued to keep learning about our human species, especially our sense of identity and fragility. The impact of technology on the human condition is an abiding concern, and influences most of my artistic practice.





Robert Nugent

Level 7

Robert Nugent is a Sligo and Westmeath based artist studying Fine Art at IT Sligo. He has been honing his skills in various disciplines over the past four years. Nugent works predominantly with painting, drawing and printmaking. Also strongly influenced by photography, he marries strong colours and stark, graphic designs in works that give equal weight to drawn and painted elements.

Nugent is fascinated with fashion brands and logos. The urban environment and young, male figures combine in images showcasing contemporary urban culture. Artists such as Barbara Kruger, Kehinde Wiley and KAWS are important influences. Utilizing branding and strong colour to tell contemporary stories, Nugent is seeking to build a portfolio exploring urban cultures, and plans to focus on photography and fashion in the final year of the Fine Art course.



Jasmine Mooney

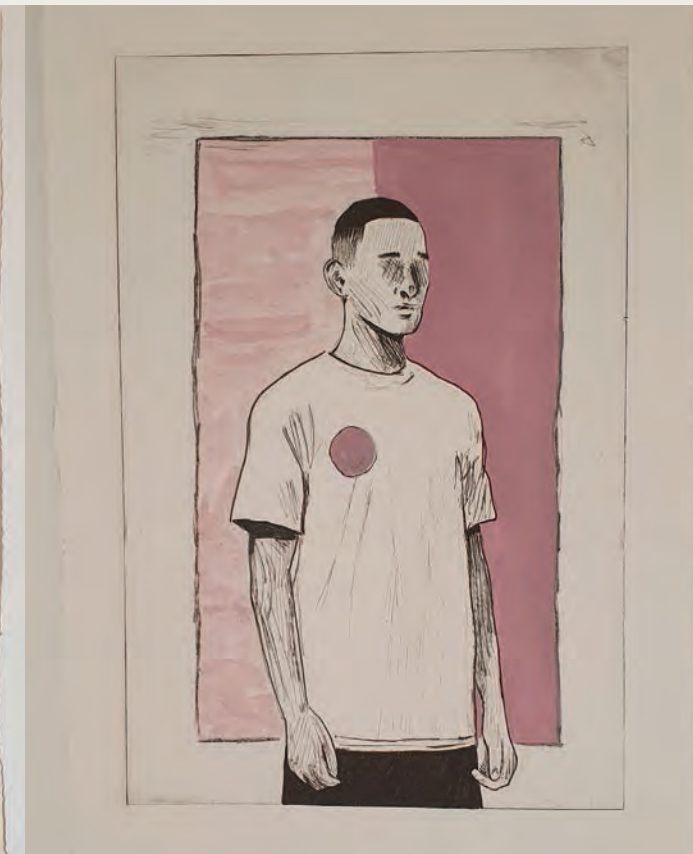
Level 7

Jasmine Mooney is a Donegal based artist. From childhood Mooney has had a strong interest in creating art and was heavily influenced by her parents. Her father owns his own ship building and restoration company and her mother has a history in fashion and merchandising. It was their continuous love and support that inspired Mooney to pursue a career as an artist.

Working with acrylic paint, Mooney's work puts an animated twist on the



human figure. Typically representing teenagers, her work bursts with colour and energy. She likes her paintings to be eye-catching and joyous. Mooney wants her work to be relatable to young adults, often giving her characters props such as mobile phones to accompany their playful attitudes. Inspired by street fashion and drag queens. Mooney wants her work to look illustrative and cartoon like, as it represents her childlike outlook on life.





Nadia Tamerji
Level 7

I am of Irish – Lebanese background. Visiting family from all around the world has given me lots of opportunities to experience different cultures. Norse mythology has been a passion throughout my life.

Artist statement

My theme is the contemporary grotesque. I explore this in a variety of ways. I use partly sewn fabrics and other materials hung and draped or alternatively stretched across armatures. The imagery upon the surfaces is formed using mixed media



and collage. In the latest series the relationship between photography and material is the primary focus. I'm interested in questions about how we live together on the planet earth. Are organisms just algorithms and is life just data processing? What is more valuable – intelligence or consciousness? Photography allows me to inflate specific parts of the body to expose uncomfortable sensations. The project is influenced by the Historian and writer Yuval Noah Harari, especially his book 'Home Deus' (2015)

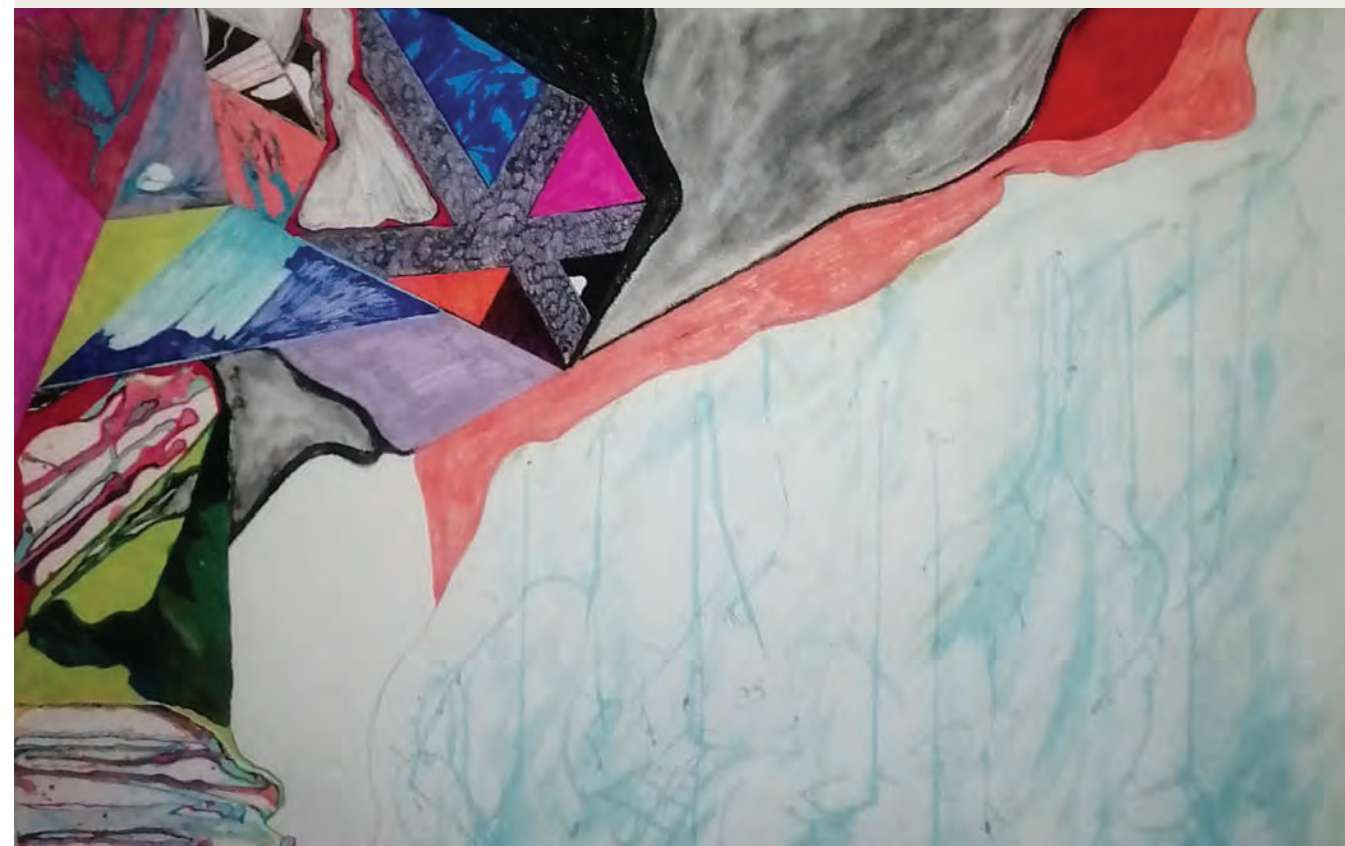


Siobhan Tighe
Level 7



Siobhan Tighe was born in Sligo in 1998. She has completed a level 5 Fetac Course in social care. While pursuing this course a module in art ignited in her an energy and passion for visual art. Her work is influenced by the natural world, comic books and photography. Her drawings and

collages employ a range of materials and methods including oil paint, markers and coloured pencils. Her recent work explores the theme of anxiety, creating worlds that seem familiar but are made ambiguous through various forms of abstraction.





Abbie Walker
Level 7



Abbie Walker has been honing her skills in a broad range of artistic mediums including ceramics and sculpture for the past several years. Her deep connection to nature and animals is highlighted throughout her work. Walker is extremely concerned with the natural environment and it is a reoccurring theme in her work.

She has taken part in the Hyde Bridge Gallery fundraiser twice and the Jack and Jill Charity exhibition in 2020. Primarily through ceramics and sculpture, and fascinated by the endangered world of coral reefs, she is focused on creating delicate and intricate landscapes, driven by the movements of the sea.

Be Inquiring
Be Innovative
Be Engaged
Be Collaborative
Be Transformative
Be Fearless



Interior Architecture and Design

The vision of our programme stems from the core philosophical aspirations:

- **Care for human experience**
- **Inspired, environmentally conscious response to place - community, location, culture**
- **Creative communication and global engagement**

We offer accessible experiential learning that fosters creative, versatile and ethically aware designers with developed collaborative and communicative skills.

Our Interior Architecture and Design programme focuses an environmentally conscious approach to the re-use, re-imagination and innovative re-invention of the existing built environment with a strong focus on sculpting interior space. Our students are challenged to offer imaginative responses to spatial problems, which cut across interior architectural aspects of place, cultural and built heritage and recognise the design needs and identity of clients.

Through interactions with live clients, real sites and diverse design projects our students learn to position urgent stories in a coherent spatial and sociological narrative. Memory, identity and sense of place along with the intrinsic qualities of community and culture are explored and often juxtaposed with a global context, to inspire resonant, sensitive and rich design projects.

The Interior Architecture and Design course at IT Sligo provides an

internationally recognised level of education and training aligned with European Council of Interior Architects standard and best practice across Europe.

Our graduates are ethically and professionally motivated, to be innovative, responsible and versatile design professionals, inspired by current knowledge of the design world, equipped with an industry ready creative and technical skill-set and experienced in design collaboration.



Oonagh Buckley
Family Autism Centre
Level 8

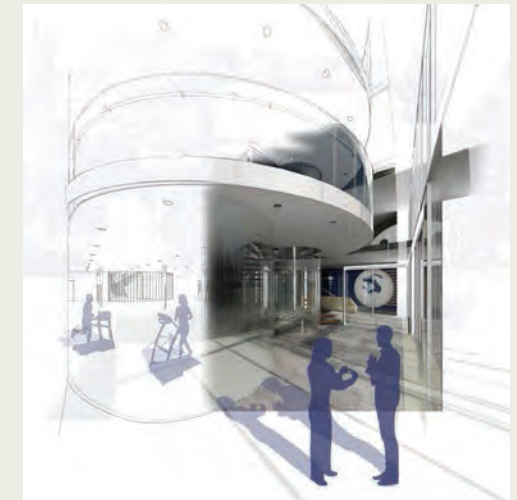
Creatively and professionally I strive to design spaces that engage the user in relation to both form and function. Through clever use of colour and organic shapes I bring an element of sophistication to my designs. My philosophy centres on listening to the client and through creative design turning dream spaces into reality. I believe in equality for all and I aim to contribute to positive environments for all.



The overall vision of my Thesis Design is to enhance the lives of those families with children that present with Autism Spectrum Disorder. This is where every-one has a place to be. Like two halves of a coin, or Yin and Yang, the two places will co-exist together but will serve different needs. The materials and finishes will enhance each section. The design will ensure the functionality of both spaces and will blend the two creating an even plain.



Regina Burke
Deaf Hub
Level 8



Formerly a professional musician, I returned to education in 2016 to pursue my passion for interior design and architecture. I have enjoyed the journey from domestic to commercial design, with every new project presenting distinct opportunities for learning.

My design concept for the Deaf Hub in Cork was very much influenced by the needs and culture of the end user, while at the same time respecting the heritage of the mid nineteenth century

former warehouse. I was inspired by the work of Hansel Bauman and the DeafSpace design principals.

As a designer, it is my dream to breathe creativity into the environments that I design. I hope to promote design that reflects the unique qualities of human nature. I strive to design spaces that put human behaviour and experience at the centre of the creative process, where emotions become part of the function with designs that also respect our heritage.





Kathleen Columb
The Dappled Haze
Level 8



I enjoy bringing some exuberance to my design work, being flexible and open to the surrounding environment and community; also playing with space, light and flow to create design that is both aesthetically and emotionally pleasing. I strive to design in awareness of the constantly changing trends in design as well as environmental and technological issues.

For my thesis project I explored 'Flow and Form, and the effects on the human psyche'. An in-depth study of these elements has deepened my

knowledge of Interior Architecture and its visual and emotive language, which is implemented in my designs. My thesis design, 'The Dappled Haze', offers a selection of spatial functions that require Flow & Form to unite the spaces harmoniously. An underlying atmosphere of calm is achieved throughout the building through the use of colour, light and texture, with visual contrasts highlighted and balanced. The design aims to encompass the components of a good design in search of aesthetic happiness.



Jordina Doyle
The Outlet Market
Level 8

For my thesis project I chose to develop 41-46 South Great Georges Street, located on a thoroughfare that has so much life and energy within our capital city. The site currently stands derelict and has involuntarily been converted into a bus shelter. *The Outlet Store*, as it was once known, will now have a new lease of life as a bustling Food Market.

I have taken much inspiration from the surrounding buildings with their interesting facades, some dating back to the 1800's. The market's new glass railings and stairs have taken inspiration from the curved and linear

glass façade of the Dunnes Stores headquarters, which sits directly opposite. Yellow steel columns are found throughout the renovation and represent the iconic Dublin bus stops which are dotted along the street. The original red brick will remain instated, along with the curved windows, while the flooring will be the same cobble stone that runs the length of the street. Newly named, *The Outlet Market*, I feel my intention for the project has been achieved, respecting the history and context of the site, while bringing back the fun and energy that encapsulates Georges street.





Ewa Duda
Level 8

My mission as an Interior Architectural Designer is to create with integrity, crafting spaces which are inspiring, unique and respond to the inhabitants' needs. I value innovation, naturalness of materials, originality of combinations and graphic form, and thus my projects acquire an unconventional character. I am constantly trying to develop and deepen my knowledge to design in a sustainable way using the latest achievements.

The aim of the project is to transform the building into a co-working office space. The building is located in the centre of the dynamically developing city of Cork which is a perfect location for this type of project.

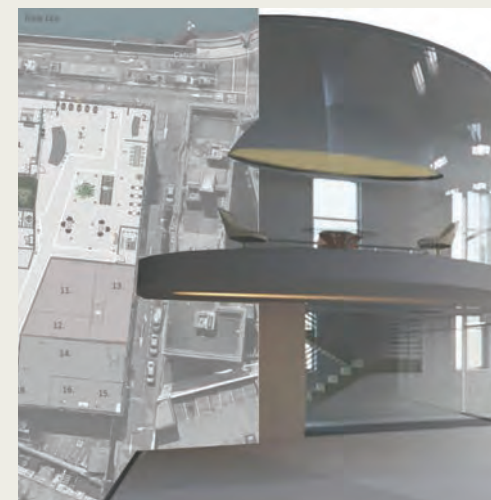
It is important for me to create a happy communal working environment; an atmosphere that supports work, but with a friendly and warm sense of place.



Fiona Finnegan
Camden Place Art & Events Centre
Level 8

I have always had an admiration for beautifully curated interiors and the optimisation of every floor plan and building as a whole. My desire to create aesthetically pleasing and functional interiors for

residential and commercial settings is reflected in Camden Art and Events Centre where the use of colour, light and contrast is considered to help with building navigation for the visually impaired.



This project transforms an Agricultural warehouse into a space which the community and local artists can enjoy. Artists work there short term and are more accessible to the public.

I believe it is important to keep up to date with trends internationally and am mindful of changes and challenges within the creative industry. Good architecture and design can improve people's quality of life which is always paramount in my designs. I aim to be innovative in my approach while taking inspiration from everything.





Laura Hennigan
ROOTS - Youth Hub for Sligo Town
 Level 8

Sligo has a rich cultural heritage in art, music and literature. My design gives the young people of Sligo a space to grow and develop their creativity, allowing them to contribute to the future of Sligo's creative culture.

The concept for Roots depicts the interaction between nature and the built environment. Nearby Victorian architecture represents the restrictive spaces we have previously inhabited which separate us from the natural environment. As you enter ROOTS a



story unfolds, with nature coursing through the building, pulling back the walls we have built and creating more organic, dynamic and inspiring spaces.

My intentions as a designer are to link Sustainability and Biophilic design, to create interior environments which not only have a low impact on the external environment, but also promote the health and wellbeing of their users, catering for both people and place.



Sarah-Jayne Likely
A departure from reality
 Level 8

In my design, I created a space that will keep both mind and body active in an engaging environment. One experiment I implemented consisted of releasing pressure from a balloon full of glitter, seeing what shapes and forms the glitter symbolising freedom would create. This experiment was important as it represented bursting the bubble from everyday pressures that working people are subjected to. I used the resulting captivating forms in my design. This experiment inspired



me to explore abstract expressionism, as it represents the departure of reality in the depiction of imagery. Characterised by strong energetic movements, it corresponds to my design - the recreation centre.

I created an Art Installation space through projections. The user becomes fully immersed in a world that departs from reality, travelling through light, colour and movement projections such as in the image of a girl reaching for moon.





Cody McEvoy
Tropical Spa
Level 8

In my building there is a feeling as soon as you come into the space. The feeling that you are transported to a completely different country. Some of the spaces have a zen, paradise like quality. It is a getaway and a place where you can simply relax and reflect. I have large palm trees in the centre of the building and tropical plants throughout. This brings through biophilic design qualities, which I am capturing with nature. My building throughout tells a story



and guides you along the way without anybody telling you where to go. I use natural shapes and forms to create organic connections throughout the tropical spa. My conceptual model demonstrates how I experimented with organic forms to show how nature would grow without the help of people. I chose natural colours and tones to bring through softness which enhances the organic forms that I captured.



Liam McGuire
Connelly Barracks
Level 8



I can always remember trying to fix things and even dismantling them in order to fix it. I've always been good with my hands although occasionally clumsy. Buildings were always an attraction especially historic buildings and with the arrangement of buildings in the country I believe there is a huge opportunity in conservation. Conservation should be seen as adaptive reuse and the benefits it has on communities. Heritage buildings connect us to our past and give us a sense of belonging.

My design is situated in Longford town and it is aimed at the renewal of a community. A small piece of the jigsaw but a major role player in moving forward. Following my research I've realised that we have lots of potential in every town, a whole range of beautiful buildings on our streetscapes which could and should be saved.





Helen Merrick
BOND
Level 8



BOND re-develops an old Cork Warehouse into a mix-development space. The key vision of Bond is to create a space which values community living. Bond provides high-end co-living and co-working solutions that provide access to private sleeping studios with additional shared living spaces, co-working spaces, a museum, and a sensory experience. The Sensory Experience allows users to relax and unwind, disconnecting from life and re-connecting with themselves, whilst the Maritime Museum celebrates and reinforces Cork's maritime history and culture.

As a designer of interior spaces, I am passionate about creating interiors that are functional and beautiful. For me, design is many things - design is about working with the client to visualise a concept, design is problem solving, design is delving in details, design is about questioning the status quo.

BOND questions the way in which we live and work to promote well-being through connection with self and others.



Aideen Mc Keon
Level 8



I'm currently training to become an Interior Architect and Designer. The intention of my work is to design both functional and aesthetically pleasing spaces that users will enjoy, appreciate and feel comfortable inhabiting. One of the main activities I carry out is interacting with my clients to understand their thoughts and needs, in order to create a working layout and structural solution, with surprising yet appropriate décor and finishes. The thing I most enjoy about my profession is designing for the

specific needs of the user. My design ethos would be to always listen to the client, be empathic to everyone's needs and beliefs, create spaces that are meaningful and environmentally sustainable.

I always aim to promote social inclusion, cultural diversity and human development through my work. In my current studio project, I'm designing an Education Centre for Autism, focusing on the well-being of individuals on the autism spectrum.





Victoria Perry
Level 8

As an Interior Architect and Designer, I design functional, aesthetically pleasing interior spaces for existing buildings. I am skilled in choosing colours, materials and furniture and in designing the layout of spaces and lighting. This all works together to create a beautiful interior experience.

My ethos when designing is to use form and light to create a diverse and



interesting space. I try to use colours and furniture to accent the forms and not overshadow them. I also try to use local, natural materials where I can, this gives my designs a sense of place and adds a soft, biophilic dimension. Creating spaces that are inviting and uplifting to be in is very important to me as I care about the wellbeing of the users in the space.



Minister of State for Higher Education Mary Mitchell O'Connor T.D. with International Student in Architecture at IT Sligo, Richelle Kong from Malaysia, at the launch of IT Sligo's Yeats Academy of Arts, Design & Architecture.



Performing Arts

Our vision is to provide a learning experience that is immersive, practical and creative, producing theatre artists who are self-directed and responsible, who can express themselves through their craft and who value collaboration.

In acting, students are introduced to range of vocal and physical skills and acting techniques for characterisation and regularly showcase their work. In theatre design, students develop skills in designing for performance, visual research, costume design, lighting design, model-making and building imaginative worlds and stories.

Both acting and design students have opportunities to collaborate with professional practitioners, including directors, writers, scenic artists, filmmakers, light and sound designers.

Our programme has a relationship unique in Ireland with the national theatre, The Abbey, through the

Yeats Bursary, leading to workshops, consultations, placements, and working with

Abbey directors. Blue Raincoat Theatre Company and The Hawkswell in Sligo further enrich students' learning experience. Our programme has added ballast from working with local artists, practitioners and community groups, basing us solidly in Sligo.

Sligo is central to our vision for this course. Seamus Heaney spoke about the significance of place in the imaginative experience, "that nourishment that comes

from belonging to or knowing a place." The landscape and stories connected to Sligo have shaped the spatial and poetic exploration of place encouraged in this programme. Landscapes, ruins, dolmens, passage tombs, and sites connected to Irish mythology and folklore have been used for performance, design, filmmaking and storytelling.

We read, imagine, design, make, reimagine, adapt, perform, and create stories in every module. Be it voice, body, movement, performance, space, words - we are making narratives.



Michael Bonner
Level 8

I always had the desire to tell stories... either to my friends, in front of a camera, or on stage. This led me to choose acting in IT Sligo Performing Arts. Over my four years, I was able to utilize and grow my skills as an actor and director. During my experience, I lit, photographed, researched, acted, directed and managed shows. I feel confident in my ability as a performer



to go into the world and tell my stories, whether that's through acting, writing or sitting for hours behind an editing desk. Whatever way I feel ready. The best thing that came out of the whole experience is the new family of friends that I developed along the way, but that's what theatre is all about. Family.



Ciara Boyle
Level 8

When I was a teenager, I often used drama to improve my social skills. I enjoyed it so much I wanted to pursue it as a career. When I got the chance to study Performing Arts at IT Sligo, I knew it was a great way to not only develop my skills as an actor but also to help in my everyday life. All the lecturers are very approachable and will help you and encourage you to do your best. I learned many new skills



such as lighting, directing, playwriting, improvisation and stage management. Work placement gave me an insight into the workings of a theatre. Using my time productively to gain as much experience as possible, I now know that I want a career in the theatre. I intend to continue my training and find employment using the knowledge I have obtained with my time here.





Rebecca Duggan

Level 8



Acting has taught me to play the moment, not the story. It gives you a chance to escape the craziness that surrounds you in the real world every day. I have had the most unforgettable four years of my life in this course. I wish my college experience could last another few years but sadly all

good things must end. The special relationships I shared between all of my fellow Performing Arts students and lecturers is something I will cherish forever. For many people, Theatre is a form of entertainment, for me it's my home.



GemmaMarie Boyle

Level 8

150 words is not enough to express my feelings about leaving this course. The past four years have been the best of my life. I wanted to become an actor because I wanted to be someone else, someone better. But I have learnt that acting is so much more than that. Four years ago, I walked into that Black Box a shy frightened girl, now I leave a confident young woman. That

would not have been possible without the beautiful people I met along the way. While I don't think I could ever be truly ready to say goodbye, I know the lessons I've learned in and out of the classroom will guide me for the rest of my life. And the family I've made will carry me during the times I cannot carry myself. I love them with all my heart, and always will.





Aidan Eddy

Level 8



With this one-year abroad programme spent at IT Sligo I've explored and obtained a greater love for my craft as well as a new approach to theatre practice. I've played with feuding newlyweds, I've sharing in song, and I've conceptualized a theatre festival from the ground up. The friends and family I've made while in Sligo by moving across the world will last me a lifetime and I will never be able to reciprocate the kindness and support shown to me. I've been able

to pursue so many opportunities whilst attending IT Sligo including helping me to create the 'salmon of knowledge' to traveling to Debrecen in Hungary, to being fully immersed in a new culture. Coming to IT Sligo's Performing Arts degree has been one of the best decisions I've ever made. After this year I know my craft has strengthened, making me feel confident in the work I can produce in the future.



Dylan Fox

Level 8

In my final year of school I wasn't sure what I wanted to do with myself, So I decided to go and study something I loved to do, Acting and Performance. I'm so happy I did because the skills that I have gained from this course goes beyond anything I could have expected. From Directing to new Acting techniques, to Lighting design and so much more. This is only some of many brilliant aspects of this

degree that has broadened the tools in my belt leaving. skills I have gained from the many different modules in the Performing Arts degree have made me so comfortable in working with others and to be a brilliant team player. It helped me so much with decision making also thank you to everyone that helped me along the way I'm sure our paths will cross again one day.





Maureen Henry

Level 8

Doing the BA in Performing Arts (Acting) has been an exciting and rewarding adventure. Not only did I get the chance to develop my talent but I also got to accumulate new skills required for the industry. I love the fact that I got to play lots of different characters, challenging me to perform roles outside of my comfort zone as well as to widen my range of techniques. Over the course of the programme, I also got the opportunity

to attend masterclasses including make-up, movement and acting. The most amazing experience for me was when we got the opportunity to do work-experience in Csokonai theatre in Debrecen, Hungary. It was an invaluable experience working alongside professionals and learning how they do things in Eastern Europe. My goal is to pursue a career in acting both for stage and screen.



Aaron Hughes

Level 8

From a young age I always had a passion for acting. And it became my dream career, so I figured why not you only get one life so why not reach for the stars. There was no better way to officially start my path than IT Sligo. Due to us being the smallest year we became really close and grew into our own little family, which made my time in college quite memorable. The course itself is an extraordinary invitation into the world



of arts and theatre. During your first year you have two main branches acting and design. Afterwards you choose which branch is more to your liking. No matter which branch you choose you aren't limited as you have other modules of creativity, such as directing, creative writing, stage management. Along with extremely helpful and friendly lectures to help spark your creativity. Would highly recommend.





Connor Jesso
Level 8

I travelled from Canada to pursue a different perspective in acting and in doing so I gained so much more than that. Performing Arts at IT Sligo taught me much about myself, unity, friendship and what it means to be part of something I will cherish always. I feel ready as a professional performer to go into the creative industry to continue my interest in acting. The range of modules in Performing Arts helped me gain a new rounded perspective into acting and I

am very grateful for that. I returned to Canada abruptly because of the Covid 19 pandemic, but I already reminisce about the beautiful people that made Ireland a second home to me. I will never forget the Irish people and their ability to turn anything into something positive and fun. I'm back in Canada as a stronger theatre performer and a better person with a fresh outlook on my craft.



Adriana Khemi
Level 8



Studying abroad has opened my eyes to so many possibilities and opportunities that I hadn't thought of before! It has given me the chance to understand that I am not limited to one place in order to make art or perform. The world is my oyster, and there are so many valuable lessons and ideas to grasp! I feel extremely grateful that I was able to learn, grow and continue my passion in performing. My goal is to create, perform and inspire others to take a

leap of faith and go for their dreams! You are capable of anything that you put your mind to, and if you push yourself to make it happen, the sky is the limit! Thank you to all the incredible people that have been supporting me through this journey, from 3 years in SLC, to a year in Ireland. I feel so blessed for all the people who made me feel so welcome and I hope that more students will choose to explore the world and learn!





Donnacha Mooney

Level 8

Theatre to me is a place where magic is created. The ability to envision an idea and materialise that idea in performance drew me to design. The impact that has on an audience is indescribable. The course prepares you for many challenges in the theatre world. Directing, Studio Skills, Lighting and Digital Media are some examples of modules where I gained

skills which will allow me to walk into the creative industry prepared and ready. Set design, researching, referencing, meeting with professional directors, communicating my concepts clearly, and script breakdowns, come naturally to me now. With the help of our dedicated lecturers, I am leaving college skilled and grateful.



Genevieve Nevin-Jones

Level 8

I am a Canadian student in the performing arts programme. I am so grateful for the opportunity to come and study in Ireland for a year and get my honours degree. It has been

amazing to experience the culture, meet new friends and to learn from wonderful teachers. I am so thankful to be a part of IT Sligo.





Liam Murphy
Level 8

I came to IT Sligo from St. Lawrence College in Canada for a one-year study abroad programme, to complete a level 8 degree. I have a background in musical theatre in Canada. It was refreshing in Sligo to approach performance from an acting perspective. Being able to focus on that has helped me develop my performance skills and has also enabled me to grow in a range of ways – culturally, personally and professionally.

Any opportunity to keep me pursuing my love for performance is a welcome one. Needless to say, this chance to study Performing Arts in IT Sligo has been one of the most exciting opportunities I've ever had. I was able to work collaboratively with new people and staff in a safe, creative way. The learning process in IT Sligo is inspiring and I'm lucky to have been a part of it!

Minister for Culture, Heritage and the Gaeltacht Josepha Madigan TD visiting our Performing Arts facilities.



Writing & Literature

The BA in Writing + Literature emphasises practice leading to lives and careers in writing, acknowledging that everyone does not start from the same place. Voices are individual. Different writers move forward at different paces, imaginations fire as they will. The tutors on the course will equip students with the tools that they need to write, the ability to self-edit, to understand the power of the image, to develop voice, but see their real job as clearing the imaginative space in front of students, to create the room where their own work as a writer can thrive.

The art of the tutor in this field is to know when to guide and encourage and when to stand back and allow writers to engage in their own practice.

Writing is presented and practiced on the course in a broad, cross-disciplinary context. Students have the opportunity to tell stories on the page, in digital formats, as audio pieces, screenplays and as live performances. Critical abilities are honed, whether it's reading a poem, novel or screenplay. Always students are asked to move beyond the knee-jerk like/don't like response. They are encouraged to articulate exactly what it is that makes or doesn't make a piece of writing sing, to flex their critical muscles and take a position.

Writing is a solitary individual endeavour but that doesn't mean you don't engage with the world. Writing + Literature students have travelled to

festivals and readings in County Clare and theatre performances in Belfast, Dublin as well as in Sligo. They've read poems at the bottom of caves in Leitrim, sat in awe in Dermot Healy's 'chapel of salt' in nearby Ballyconnell, and given public readings of their work in the Yeats Building at Hyde Bridge. Students have facilitated writing workshops for groups of local secondary students. They have done internships with publishing houses, literary festivals, lifestyle and fashion magazines, news outlets, content and public relations agencies to name but a few. Professionals in the publishing, media and literary world, ranging from an RTÉ radio producer, an editor, a literary agent, journalists, the Arts Council literature officer, have visited our students in person and, more

recently, online to share with them their real-world experience.

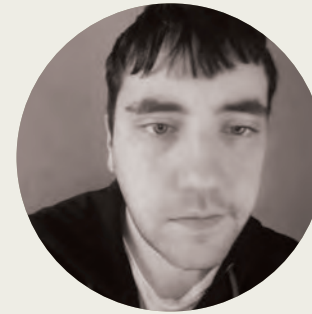
It is important to us that students experience the tangible end of the craft, that they submit work and engage in the increasingly vigorous sphere of Irish writing. Writing + Literature students have been published in online poetry journals and a range of anthologies, the Cormorant and the Irish Times. They've read in Sligo Library's The Word series as emerging writers with Kevin Barry, Declan Burke, Nicole Flattery among others. They've had classes with visiting writers such as Mary Costello, Molly McCloskey and Sebastian Barry. A footprint in the writing world is important and gaining that footprint is a key part of the course.

Last hurrah

Now that death is at the door
I think of all the
things I haven't done
lives I haven't lived
lips I haven't kissed
and paint the kitchen

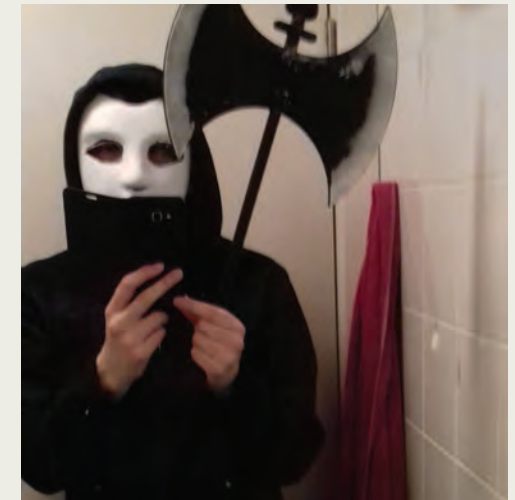
Somnambulance

These sluggish days
I struggle
to do anything but
rest after waking
even yawning is
too much effort
Won't somebody call
a somnambulance?



Ian Doherty

Level 8



Why do you do this? Aren't there enough insecure idiots seeking validation by putting their insipid observations to paper? What can you say that hasn't been said better by someone else?

Just some of the thoughts that go through my head. Maybe this won't work out the way I want it to, but the way I see it, this is the best shot I have of making a mark on the world. I have stuff to say and no practical skills, so even if no one notices, at least I tried to turn my pain into something positive.



Donal Conaty

Level 8

I came to this course to put myself in the company of people who love what I love – reading and writing – in a space where creativity could flourish. We write for any number of reasons. For me, it is sometimes to rail against the world; sometimes to celebrate it; sometimes to walk the mind's dog. I write short poems and micro fiction in a series called Splinters, because

they tend to stick under the skin of the reader. They can be sardonic, knowing, cynical and, occasionally, even poignant. Some of the Splinters were published in the Cormorant last year and displayed as a visual installation in the windows of the Yeats Memorial Building in Sligo for three months.

You ever wake up in a ditch? I have. Not a proud moment. I don't remember how I got there but it was hours from anywhere and I was on foot. I do sort of remember falling over and that all too familiar feel of my face splitting open.

Some say regrets are futile. They need not be. They can reshape a distorted form. Carve the shapelessness of unrepentance. Renew that which rots with time. They are the safe filter through which the regretted word or deed can be released from the pit of oneself. I regretted that day, that unretractable instant for over forty years. It has been the guardian of my tongue ever since.



Lindsey Gordon

Level 8

As an Irish creative, I really appreciate my past three years in Sligo IT. The many different styles and types of writing I was introduced to helped me hone my craft and made me learn more avenues that are open to me in the writing world. I came into this course liking to write and am leaving this course loving to write. I feel like it's actually a possibility for me to go out into the "real" world and create.

I'm fully confident that I have the relevant skills to do what I want to do with my life.

I wrote like mad and read like mad over these past years and even though sometimes I wanted to tear my hair out, I was so happy to be here, and I am so honoured to be one of the first-ever graduates of this course.



Noreen Fitzgerald

Level 8

I have an interest in playwriting, short stories and performance monologue. This is something which has grown over time after I experienced hearing my work aloud at The Dock in Carrick-on-Shannon, the town I was born in. I have lived in Oslo, Bahrain, London, the Isle of Wight and the Isle of Man working mainly as a nanny. I moved to New York where I had the privilege of working for Kurt Vonnegut for a period.

I found myself back in Ireland working for the Marist Fathers as a member

of a school retreat team for some years. I returned to my hometown and started to care for my aging parents until their death. I've worked in our community centre enjoying the daily interaction with humanity in all its shapes and conditions. Humour, kindness and honesty form the stable stool upon which I sit, the basis of my approach to writing. The gift that theatre brings, the words alive in the air between performer and audience, proves my ongoing inspiration.

"That weirdo is me. 9-year-old me. I've forced these memories down. I don't want to remember the pain and isolation. Don't bring me back.

Too late!

I am now in my 9-year-old body, staring at the line of coats plastering the wall... I emigrate into my own mind, to a school where I am with everyone else again...

' – Missing Chances to Play: Going to Primary School with Undiagnosed Autism.'

“In the near distance an aerial took shape. The foundations were laid when I came here and it advanced on the sky over months. Steel on steel, it eclipsed the cathedral spire and unsettled. Somewhat sundial, it cast its shadow in slow circles on these outskirts of town.”



Julianna Holland
Level 8



The exposure over the past three years to writers and writing has enlightened my creative process vastly. The bounty of this experience has been its breadth. From Greek theatre to twentieth century poetry, the origin of the short story to new writing, modernism to postmodernism, from stage to screen and a span of handpicked novels and essays. My practice has grown from strictly fictional prose to opinion pieces, screenplays, poetry, nonfiction, research and reflective journaling. This immersive involvement has blown

wide the parameters of my thinking and, in the process, has focussed my objective.

My work is largely concerned with a certain place. It has unfolded through persistent scrutiny and preoccupation of the area; charting aspects of it through prose, poetry, photography and film. Informed by this course, I endeavour to work on, charting my development of form and thought, working within the scope of lived experience and the vagrancy of memory.



Darren Kelly
Level 8

If you told 17, 18 year-old me that in a few years' time he would be anticipating getting a Bachelor's degree in *anything*, I wonder how he would have reacted. A part of me suspects that he would feel that such an achievement was decidedly unbecoming of his character. After all, this self-same boy made a promise to himself that he would quit school at 16 and had, in all but bodily presence, done so long before reaching that age. On the other hand, I dare say there would also have been an acute

sense of pride, a sense of victory, a sense that “Gee, maybe I can navigate academia”.

It helped no doubt that I elected to do a course for which I've some natural talent. Writing is not always fun, but the accomplishment obtained from reading something you've written and going “yep” is hard beat. This course has helped expand my hitherto myopic outlook and made me keener to explore more challenging material.

Sometimes, as a creative person, it's important to remember that the world is not depending on your masterpiece. They've already got plenty of those. But, if you truly care about living a creative life and living that life to its highest manifestation, you owe yourself the opportunity to get as good as you can. Few things beat seeing yourself improving however incrementally, at something you care about.



Niamh MacCabe

Level 8

I've always had a passion for the breaking of boundaries. I consider creative practice as a process rather than a product, that the meaning lies in the making, and finished work stands as a record of thought, a jigsaw piece in the puzzle. I'm intrigued with the potential power of words as symbols, the mystery of what sometimes happens when they're combined, and the beauty inherent in others finding their own personal meaning from that.

I came to writing via the scenic route and my creative journey remains ongoing, continually proving and disproving myself. Originally trained in visual art,

Talons tucked, she soars on a thermal. Her mate is behind, calling. The finger-feathers at either end of her wingspan flicker upward in the wind. The Atlantic glistens below. She twists her head, eyes her mate. Extending his talons in play, his tail fans out, slowing his flight. He beats his wings, twice, then glides once more. She folds one wing into herself, turning back to him. Meeting, they interlock talons and cartwheel downward together.

I've been experimenting with writing as a stand-alone creative tool since I joined a writers' group in 2015. When the Writing & Literature Degree was launched, I grabbed the opportunity. My art background runs through my writing; I still try to push boundaries, challenge definitions, and find connections between different creative practices.



Seoirse Mulgrew

Level 8



I joined this course because I enjoyed writing, simple as that. I never thought that it would take me in the direction that it has. I'm grateful for the balance of creativity and academia as one has aided the other in a way that I didn't think was possible. I don't know what exactly I want to write but it has made me realise that I not only want to write something worthwhile, I feel a need to. I want to explore avenues

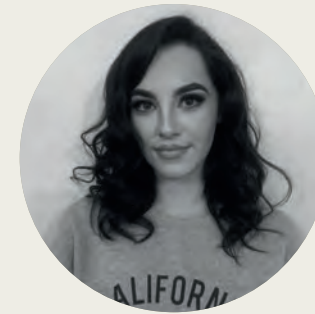
such as journalism, radio, and TV. I want to broaden my understanding of the world of writing through these mediums. The facilitation with TY students and the work placement were two huge highlights for me. Both had a lasting impact and challenged me in a positive and beneficial way. I feel enhanced by the experiences I've had during this course.

'Morning Sun' (1952) by Edward Hopper, copyright in the public domain

I ran a hot bath and steeped in it for a good hour. An aroma of Epsom salts and lavender extract filled the room while the mirror was coated in a thick layer of steam. My stretch marks appeared and disappeared behind each wave of water. My ribs bulged with every breath. With another deep breath I submerged myself and counted to five. The number of seconds he stared at me.

Once, I'd seen a murder of crows attack one of our spring lambs in the field next to our house and ran out to chase them away, crouching to steady the stumbling animal only to discover that the birds had pecked its eyes out. And after all of this, I'd assumed that I'd seen everything there was to see. That nothing on the farm could ever upset or frighten me ever again.

I was wrong.



Olywyn Ward
Level 8

Throughout my time in IT Sligo I have been fortunate enough to be given the opportunity to do what I love on an ongoing basis. Writing is a challenging, emotional, tedious, exciting, joyous and important part of my life all at once. I am grateful that I was given a unique space that was solely focused on writing. I was introduced to all kinds of writing

genres throughout my three years. The genre I am now focusing on is nonfiction as I can turn my real-life experiences into an artform which is something very special to me. I hope to use the skills I have learned to continuously improve my writing and work towards a career which will allow me to incorporate my artistic side.



Eoin O'Connor
Level 8

I am twenty-one, I live in Sligo and am a graduate of the BA Writing & Literature programme. I write short stories and screenplays and my biggest interests are genre fiction, filmmaking, sci-fi, horror and other dark things like that, because my imagination and sense of humour are pitch black.

If you read my work, you'll find that I write about the macabre and few very of my stories are light-hearted. I enjoy exploring darker themes and how they relate to every-day life, how things like death and loss can affect us, how superstition can play a part in how we navigate our lives, and how the Irish landscape can be used as a catalyst for writing about the supernatural, cosmic horror.

- A. Keep trying.
- A. I can't.
- B. Yes, you can.
- A. I'm failing every time I try.
- B. You will definitely fail if you don't try.
- A. What's the point.
- B. You know you have to do it so just get up and do it.
- A. I can't focus. I miss my friends.
- B. Everyone misses their friends we are all in the same boat.
- A. When will I even see them again?
- B. When it's safe to.

Laureate for Irish Fiction 2018-2021 Sebastian Barry conducting a writing workshop with our Third Year Writing and Literature students



MENTOR



Masters in Creative Practice

Our vision is to provide learners the opportunity to immerse themselves in shared creative, critical and practical worlds, producing artists who are fully competent in their craft, who value collaboration, and who are industry-ready to work in the creative arts sector.

Throughout the MA, learners specialise in their chosen area but valuable cross-fertilisation takes place between the disciplines, so they'll be challenged to engage in other practices. Maybe they think they're a fine artist, interior architect, theatre designer, novelist or sculptor but deep down inside there's a short story writer, poet, dramatist or product designer fighting to get out! Maybe it's the other way around. Whatever the case they'll learn a lot, and will have fun finding out.

Once learners get onto the programme, they will be part of a small unique group who will be taught by a range of tutors from different specialisms, as well as by regular guest artists in relevant cognate areas. We aim to develop voice, craft, technique, critical thinking and imagination, in a space which allows learners to engage in their own practice.

Masters in Creative Practice options:
Learners can choose to do a 60/40 practice and theory split
Learners can choose to do a 40/60 practice and theory split
Learners can choose to do a 100% research masters

For more information check out the website: <https://www.itsligo.ie/courses/ma-specialism-creative-practice/>



Pamela Bird

Level 9

'The world is full of magic things, patiently waiting for our senses to grow sharper.' WB Yeats

During my 20s I travelled extensively. I found myself in East Africa. I remember being culture shocked when I arrived. I remember the sweetness of a banana and the ripeness of a mango. I remember waking up at sunrise to watch the color of the sky transform. I became

aware of the simple things in life. A couple of years later, I was living in the Middle East. I worked as a flight attendant. During this time, I learned how to use chopsticks in China, explore the spices and rich tapestry of Malaysia, Indonesia, Sri Lanka. I visited the pyramids in Egypt.

In 2018, I graduated with a BA in Performing Arts (Theatre Design) in IT Sligo. I was awarded the Yeats Design Bursary Award at the Abbey and went on to spend a six months residency there.

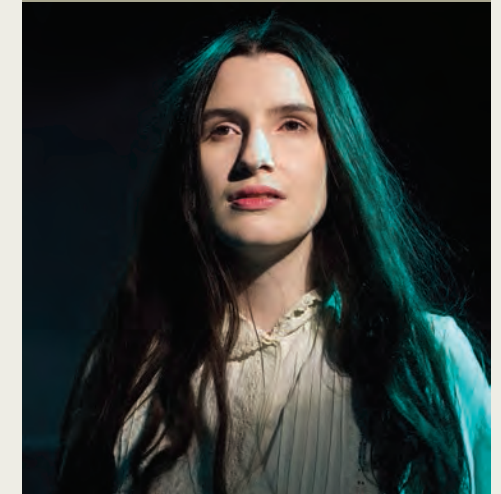
In the Masters in Creative Practice, I am a visual artist. I love the idea of having the freedom to create. Sculptural and Installation work is something I would like to explore more going forward. The idea of building something from nothing is magic and full of beauty. I read, imagine, design: I tell stories.



Jessica Bruen

Level 9

I am a multidisciplinary artist who has studied art for the past seven years, first with Ballyfermot College of Further Education in animation and then in Institute of Technology Sligo where I got my BA (Hons) in Performing Art. My artistic development has been driven by my personal need to find some meaning in the world because as we all know it's a pretty chaotic place. I'm endlessly curious about the



practices and processes involved in creation. This leads me to try new and interesting forms often and as such I tend to have wildly different projects on the go at any one time. My time studying performing arts gave me the opportunity to direct, costume and build for the stage. Now as a Masters student I have the chance to develop beyond that and find what really makes me tick.



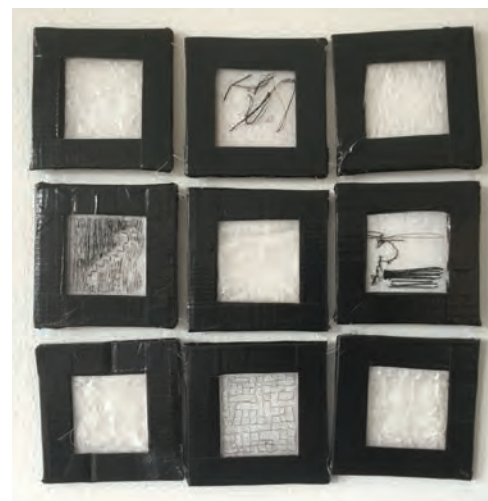


Bridget Dolan

Level 9

Bridget is from Wales. She holds a BA (Hons) in Drawing in Camberwell College of the Arts, London in 2007. She also holds a BA (Hons) in Business Studies (Ulster), a PG Dip Business and Cultural Events Management (IADT Dun Laoghaire), and currently is part of the new MA in Creative Practice at IT Sligo

Bridget's work investigates and explores the development of her art practice through mark-making using traditional drawing materials along with thread, muslin, tissues, and stitching, providing stimuli



for Bridget's unique approach to drawing. Mark-making is central to her work. Bridget works on an intimate scale, echoing her interest in creating an informal but familiar space for the viewer to get up close with her work and see what marks are made. Her marks range from the bold to the very fine, but are always made with a definitive assurance. She continues to develop her drawing through ceramics, porcelain and further exploration of her home and a divergence into making drawings on a larger scale.

Terence Herron

Death

Level 9

The Masters programme is helping me develop and understand the creative process of writing short stories while building new collaborations with other artists. Some of my stories relate to life experiences and some are fiction. I spent thirty years working as a psychotherapist and family therapist which has given me insights into the

complexities of relationships and into the chaotic and wonderful ways we cope with the cards we are dealt. Some stories embrace the emotional challenges and darker twists of life while others are lighter, and maybe a touch bizarre. The Masters programme is also a key part of my journey towards compiling a collection of short stories.

Death

Death creeps along the edge of the hill. No sound. No silhouette. No creaks on twigs. An airborne fox sniffing out the hen house. Detecting the infected, ravaging the chicken-chested breathers. No leaves flutter as he passes. His shadow is everywhere. But you're never sure of his presence as he ducks and dodges, weaves and wangles between the shifting light, cloaked in dawn, shrouded in dusk. A chameleon through the day. The thawing beneath the snow. On the weir he dances between the bubbles and the foam. He smirks behind the bright reflection in your rear-view mirror. The ripple on a pond. He's lurking in the forest. On a walk in Slish Wood he tempts you into the thickets of bark, the dark pillars of oak and fir that whisper safety. Silence suspends time as you tread the soft, mossy floor of the wood. The wind has wandered off leaving tall trees and still leaves sculpted on the sky, a speckled roof with pin-hole peeps of light from beyond. But there's a gap, a breath between the silence and infinity. A furry-edged hum, a faint breathing that shivers wispily, leaving you edgy, doubting everything, but the end.

Excerpt from a series of short pieces about death.



Aisling Mannion
Level 9

Aisling is a multi-discipline, performance-based artist. She has lived most of her life in Drumcliffe and is a graduate of the BA in Performing Arts at IT Sligo. In 2019, she graduated from the full-time Programme for Screen Acting at Bow Street Academy in Dublin. Her writing, performance

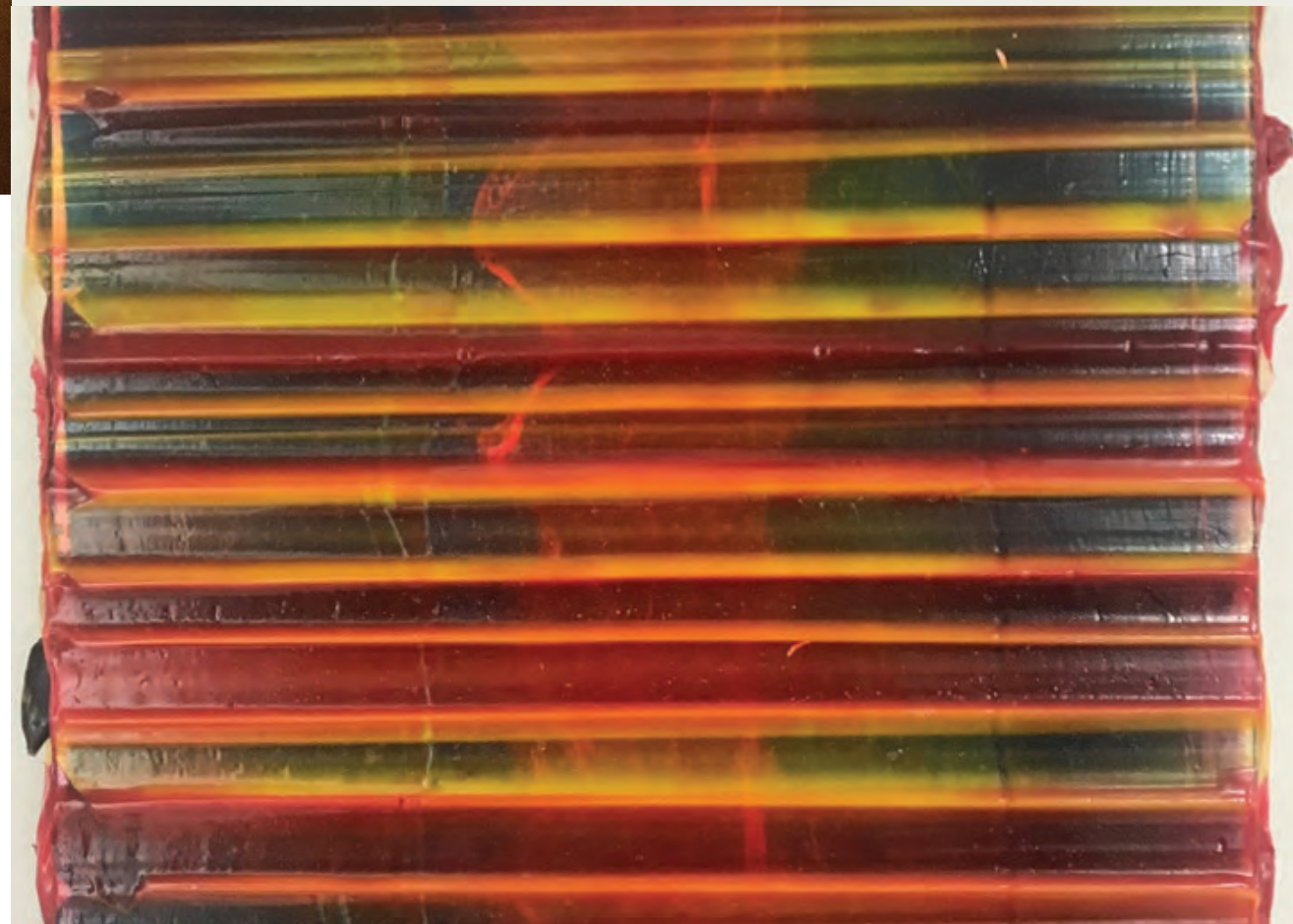
and installation work merges a realistic and imaginative experience of landscape, history and culture. As part of her ongoing Masters degree she has used her practice as means of exploring the lives of Constance Markievicz and her daughter Maeve Alys.



Hazel Mc Crann
Level 9

There have been many rewarding experiences, so far, as part of my Master's Degree in Fine Art through Creative Practice. For me, the most rewarding of these experiences has

been working with practitioners from many varied creative fields including literature, theatre, and visual arts. My practice is mostly grounded in painting. Through painting I allow the push and pull of order and chaos to play itself out, while accepting the random incidents that occur along the way. I have found that the current interdisciplinary environment has allowed for a more explorative approach to my work. These explorative journeys are still ongoing and are as yet undefined. They have, so far, led to a freer engagement with new materials and with other creative spaces, be they three dimensional or digital. I look forward to many more discoveries as I work towards the completion of my Master's Degree in IT Sligo.





Kate Oram
Level 9

Kate Oram was born in Ireland. Her rural upbringing was a caper of gathering firewood, growing vegetables, climbing trees and playing in streams. She moved to England to achieve a Bachelor's degree in Wood, Metal, Ceramics and Plastics

in Brighton in 1991. By undertaking a Masters course, she has embarked on a quest to reintroduce the backdrop of landscape into her sculptural work. In the words of Natalia Black, painter, Kate has begun to "Recapture that joy, that sense of wonder about things, of a child."

Having spent three decades producing finely crafted sculpture, corporate awards and presentation pieces, Kate is letting go of the accepted wisdom of art as objects and allowing the creative forces of nature to shape her work.

Exhibitions include King House, Boyle Arts Festival 2012-2019; Sculpture in Context, Botanic Gardens, Dublin 2015, 2016, 2017, 2019; Ballymaloe Sculpture Exhibition, Co. Cork, 2018; Sculpture at the Castle, Blarney, Co. Cork 2019.



Katie Jane Queenan
Level 9



IT Sligo's Masters of arts in Creative Practice through Fine Art has helped me to realise my potential as an artist and has also advanced my performance and creative skills. The benefit of sharing a class with practitioners from multiple disciplines as well as the expert guidance, supervision and feedback received has been invaluable in my artistic development. It is helping me to hone my practical skills and develop my

art practice to a professional level. As a mixed media artist, I have the freedom to explore and expand on my knowledge in different areas of creative practice while getting hands-on experience and tutorials from both lecturers and my peers. Having the opportunity to work in collaboration with a diverse group of creative practitioners has built my confidence and broadened my perspective on future career choices.





Jackie O'Hara

Level 9

I am a portrait artist mainly working on canvas with oil or acrylic paint. My journey to Yeats Academy MA programme has been akin to a river circumventing around large boulders. A switch from designer /artist/teacher in the spirit of lifelong learning to become a mental health nurse was seemingly a grand departure. My anatomy lecturer was quick to discern from my above average anatomical drawings: 'ahh you are the artist...'

My lifetime collection of handbags would tell a tale. They were purchased for functionality. Could it hold a sketch book, a set of water colours and a pencil case? My grandmother was my greatest and most accommodating sitter for portraits. My children stay still in photographs only.

Being a mental health nurse much of my work is concerned with monitoring and assessing mood and mental state the focus is the patient's face and general demeanor. 'Why don't you paint your patient's?' a kind nursing friend once suggested. Unfortunately, due to the rules of patient confidentiality that is forbidden. Often patients present to services in a very poor state and I try to imagine what they looked like as a child before the terrible thing that happened to them happened!



Sinead Sexton

Level 9

Sinead (Zinead) Sexton is a Performance Artist, Theatre practitioner and musician with a BA in Performing Arts. She has recently worked with Splódar Theatre Company (Leitrim), The Rabbit's Riot Theatre Company (Sligo) and Painted Bird Productions (Cork).

Sinead is interested in exploring the life of Eva Gore-Booth through performance and has returned to Sligo IT to undertake the Masters in Arts programme to expand on her skills and have the support to create such a piece.

Her work focuses on identity, the mystical, reenactment and memory. Juxtaposing the relationship between our ancestors with nature against our relationship with technology, Sinead hopes to find connections and disconnections between modern life and our ancestors' lives. Through play and exploration, Sinead mixes old and new through texts, music and performance. She is a firm believer that the main object of life is growth, and above all else, strives for such.



Winners

7-9 Years



Winner Age Category 7-9 Years
Name: Arwen O Neill
Title: Under the Tree
Age: 9
School: St Phadriag's National School, Corduff (Kelly), Carrickmacross, Co Monaghan



2nd Place
Name: Aoife Mc Kenna
Title: An Irish Badger
Age: 9
School: Scoil Mhuire na nGael, Bay Estate, Dundalk, Co. Louth

13-15 Years



Winner Age Category 13-15 Years
Name: Jenna Corcoran
Title: Michael D Higgins
Age: 15
School: Sacred Heart School, Wesport Co Mayo



2nd Place
Name: Zofia Truchanowska
Title: Oscar Wilde
Age: 13
School: Hartstown Community School, Hartstown Road, Northside, Dublin 15

10-12 Years



Winner Age Category 10-12 Years
Name: Caragh McDonnell
Title: Harey Times
Age: 12
School: Skeoughvosteen N.S., Skeoughvosteen Co Kilkenny



2nd Place
Name: Muireann Donnelly
Title: Cow Grazing
Age: 10
School: Currow National School, Currow, Killarney, Co Kerry

16-18 Years



Winner Age Category 16-18 Years
Name: Bridie Davis
Title: Dolores O'Riordan
Age: 16
School: Kilrush Community School, Kilrush, Co Clare



2nd Place
Name: Daniel Pong
Title: Blue Saoirse
Age: 18
School: St Mary CBS Enniscorthy, Mill Park Road, Killagoley, Enniscorthy, Co. Wexford

YEATS ACADEMY OF ARTS, DESIGN & ARCHITECTURE

Final Year Students 2019-20

Architecture

Tiffany Adams	Ceili Hoey McGlinchey	Michael Murphy
Caoimhe Bourke-Tuffy	Leanne Hynes	Conor Sheerin
Eoin Denver	Annie Mitchell	Juma Watson
Ena Nic Dhonnacha	Lucy Mooney	Lim Jing Yu

Creative Design

Gemma Carroll	Callum Hunter	Ultan Rooney
Ross Cassidy	Moya Leydon	Cian Walsh
Donnacha Fallon	James Mahafey	
Shannon Greene	Daniel Moran	

Fine Art

Helen Chantrell	Seán Carolan	Jasmine Mooney
Ùna Dunphy	Nicole Dolan	Robert Nugent
Caylin Frankland,	Eden Graham Walsh	Nadia Tamerji
Dariusz Grobelny	Paul Flaherty	Siobhan Tighe
Fumi Masaki	Lorraine Hamilton	Abbie Walker

Interior Architecture & Design

Oonagh Buckley	Fiona Finnegan	Aideen Mc Keon
Regina Burke	Laura Hennigan	Helen Merrick
Kathleen Columb	Sarah-Jayne Likely	Victoria Perry
Jordina Doyle	Cody McEvoy	
Ewa Duda	Liam McGuire	

Performing Arts

Michael Bonner	Dylan Fox	Genevieve Nevin-Jones
Ciara Boyle	Maureen Henry	Donnacha Mooney
GemmaMarie Boyle	Aaron Hughes	Daniel Moore
Rebecca Duggan	Conor Jesso	Liam Murphy
Aidan Eddy	Adriana Khemi	

Writing & Literature

Donal Conaty	Julianna Holland	Eoin O'Connor
Ian Doherty	Darren Kelly	Olywyn Ward
Noreen Fitzgerald	Niamh MacCabe	
Lindsey Gordon	Seoirse Mulgrew	

Creative Practice Masters

Pamela Bird	Aisling Mannion	Sinéad Sexton
Jessica Bruen	Hazel McCrann	Jackie Ohara
Bridget Dolan	Kate Oram	
Terence Herron	Katie Jane Queenan	

YEATS ACADEMY OF ARTS, DESIGN & ARCHITECTURE

List of courses

Level 8 Honours Degree Programmes

SG 347 Architecture	SG 348 Interior Architecture and Design	SG 249 Writing and Literature
SG 245 Creative Design	SG 241 Performing Arts	SG 254 Writing and Literature (online)
SG 244 Fine Art		

Level 7 Degree Programmes

SG 232 Creative Design	SG 236 Performing Arts (Acting)	All Level 7 programmes have a 1 year Level 8 add-on
SG 231 Fine Art	SG 235 Performing Arts (Theatre Design)	
SG331 Interior Architecture and Design		

Level 9 Masters Degree Programmes

Masters of Arts Through	Creative Practice
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