

# Yeats Academy of Arts, Design & Architecture Yearbook 2021

**YAADA**  
Yeats Academy of Arts,  
Design and Architecture

**IT Sligo**  
An Institute of Technological Education



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

[ballinlenartsfoundation.org](http://ballinlenartsfoundation.org)



President's Welcome	<b>4</b>
Introduction	<b>5</b>
New Challenges, New Possibilities	<b>6</b>
Yeats Academy Faculty	<b>8</b>
Architectural Design	<b>10</b>
Creative Design	<b>24</b>
Fine Art	<b>34</b>
Interior Architecture & Design	<b>48</b>
Performing Arts	<b>58</b>
Writing & Literature	<b>78</b>
Masters in Creative Practice	<b>92</b>
Research at YAADA	<b>110</b>



# PRESIDENT'S WELCOME

On behalf of the Institute of Technology Sligo, I would like to welcome you all to the 2021 Creative Showcase yearbook. For the second year we are delivering the experience virtually and while it might not be the same as our on campus showcase, our students have overcome considerable challenges to deliver an high standard display of their excellent talent during a most unusual academic year.

The establishment two years ago 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. YAADA is quickly becoming the beacon of creativity in the northwest, gathering a reputation across all its many disciplines in the region and wider afield.

The world of arts has been extremely disrupted over the past year with theatres, music venues remaining closed throughout the pandemic. However, this past year we have all grown to appreciate the importance of the arts and how it can capture a nations mood, uplift a nations spirit and inspire a nation to move forward.

Soon we will be able to gather together again to appreciate the creative arts in person, to collaborate in its development and applaud its success. Until then we will continue to support creativity within the realms of possibility. Indeed, this Creative Showcase in digital format has allowed our students to explore how best to present themselves and their creative work through this medium, that is becoming more and more part of the way the world sees life.

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 an important testimony of what they have achieved already.

This is IT Sligo's third 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 again this year, due to ongoing Covid-19 restrictions, we are launching the Yearbook and showcase virtually.

It is an exciting time for IT Sligo as we work with our Connacht Ulster Alliance partners in LYIT and GMIT and edge closer to become a Technological University. Our vision is that the Creative & Cultural Arts, which are so central in the West and Northwest of Ireland will play a pivotal role in this new university. Our Yeats Academy of Arts, Design & Architecture, which soon to 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 our Yeats Academy staff who provided such a rich educational experience. They encouraged each of our students 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, both students and staff, have achieved particularly in this last year and a half during these COVID-19 times.

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 the Faculty of Engineering & Design.

# NEW CHALLENGES, NEW POSSIBILITIES

Welcome to the 2021 Yeats Academy Creative Showcase and Yearbook. We are delighted to share this celebration of the creativity, hard work and commitment of our students and staff for what has been the most unusual of academic years.



I would like to start by congratulating our graduating students who have successfully completed a rigorous programme in which the last year was in the midst of a pandemic. This could not have been an easy journey, yet you demonstrated resilience, grit and tenacity in the face of severe challenges. Creative thinkers and problem solvers like you, have the opportunity to make an enormous difference to our society by refining and applying these traits in the careers you pursue after graduation. You have demonstrated that with drive and determination, even without resources, you can create excellence, provided you have a supportive environment. I would like to acknowledge our department faculty members for providing the supportive environment required for our students to allow them to reach their full potential. You have shown dedication and devotion to

ensuring that our objective at YAADA, not just to educate our students academically, but to support their development as individuals and to give them the best experience we can during their journey with us was fulfilled. At the core of YAADA we believe that it is both a privilege and a gift to teach students, and that we are prepared to be different in our struggle striving for excellence. In our pursuit of excellence, many of our department faculty members are producing research at the forefront of their respective creative fields. Included for the first time in this year's publication are a snapshot selection of the impactful research that is contributing to the development of creative practice and pedagogy. Also included in this section is Sinead O'Donnell-Carey, the first of hopefully many YAADA PhD students. As we sit on the threshold of becoming a new technological university, I am unquestionably optimistic for the role that YAADA can play in being a positive central presence at the heart of our new university, our region, and beyond. September 2021 seems only just around the corner and we are looking forward to being back on campus and to embrace the new and innovative normal that promises to bring new possibilities and opportunities for cultural and creative education. We hope that you enjoy the digital showcase and yearbook and that through our digital presence we can make YAADA more accessible for all.

## The Year in Review

What a year it has been! In September we pioneered the first CAO full-time online undergraduate degree programme in Ireland with our Writing and Literature Level 8 Honours Degree online. Although many programmes across the country were forced into online delivery, our programme had been in development for two years with the intention of broadening accessibility and participation for those who may not be able to access higher education or attend campus in the traditional format. December saw our first cohort of graduates in our Masters of Arts through Creative Practice programme. Students from different discipline backgrounds learn side-by-side and experiment with ideas and bring them to fruition by working innovatively with each other. This programme epitomises the post-disciplinary culture that we aspire to create in YAADA, embracing ingenuity born of collaboration to face challenges that will not be solved by siloed thinking or traditional means.

In January 2021, we experienced a significant new development for the Department as we

occupied the first phase of the €18 million North Campus Creative Hub. The first phase includes studios for our Fine Art and Design programmes, staff offices, seminar rooms and a multimedia laboratory. I am also delighted to announce that the sod will be turned for Phase Two of developments this coming August, with completion expected for January 2023. The next phase will become the heart of the North Campus, housing two black box theatres, print, ceramics, digital media and costume workshops, a FabLab and Maker-Space along with, design studios and classrooms centred around a large social zone intended to be a melting pot for creativity to thrive and interdisciplinary ideas to flourish. Sadly, in February we lost one of our first year Design students, Nikita O'Malley. Her classmates showed great generosity of spirit to Nikita's family and to one another as they coped with such a devastating blow at such a formative time. Remembering Nikita's energy and positivity kept us going, and we dedicate this book to her.

### Emmet O'Doherty

Head of the Yeats Academy of Arts, Design & Architecture



# YEATS ACADEMY FACULTY



Emmet O'Doherty Cliona Brady Dara Burke Leon Butler Mary Bryne Elizabeth Caffrey



Muireann Charleton Niall Colleary Bernadette Donohue Declan Drohan Denis Farrell Jacinta Feeny



Marketa Formanova Hilary Gilligan John Graham Deirdre Greaney Ronnie Hughes Lizzie Kinsella



Claire Lorusso Alice Lyons Una Mannion Louis McManus Agnes Pallai Mark Pepper



Niall Rea Elaine Regan Dave Roberts Katarina Rodzvadka Mark Rooney Keith Hopper



Michael Roulston Masa Ruane Bratusa Peter Scanlon Diarmuid Timmons Rhona Trench Nevil Walsh



Rowan Watson Tommy Weir Mark Stephens Elizabeth Clyne JP Feeny James Hamilton



Angela Rolfe Maeve Staunton Henderson Fiona Harte Ciaran McCauley Vanja Lambrecht-Ward Gerard Beirne



Marian Quinn Declan Bray Seamus Grogan Bendan Kilfeather Linda Norton Elske Rahill

# 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.

#### **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.



## EOGHAN CONNEELY

### A Short Path Level 8

Having worked on Building sites since a teenager, I've acquired a love for construction. The way each component comes together to create a home that will last a life time has always interested me. Practically I've worked with materials on site, but the desire to learn how to shape and form these materials through drawing to create physical, well designed, structures is what has drawn me to study architectural design in Sligo.



Having grown up in rural Galway, I've always been surrounded by vast natural landscape and sea. Often I would walk through these fields, along the shore and down narrow winding roads, until I reached a place to sit and take in my surroundings. My Library insert for my Semester 1 project was intended to recreate my experience of a walk in rural Ireland and to enhance the users imagination within a library setting.





**MELANIE DEVEREAUX**

**The Historical famine and trading Seashell library of Sligo Quay Level 8**

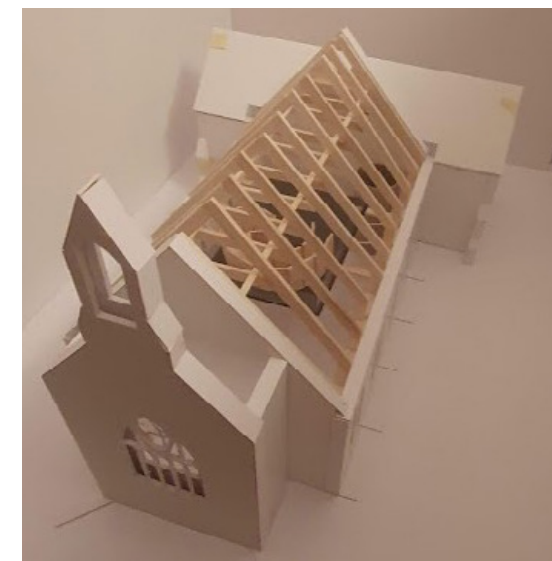
I grew up surrounded by fields and animals, with nothing to do but build cubbies for my dogs and I, sketching everything I thought looked interesting, obsessed with how nature grew and shaped our environment. Art was my drive and passion growing up, I then grew an interest in physics, after studying that along with technical graphics. Mixing technical and creative thinking together to create a forever lasting art piece that brings a positive addition to its environment, is an incredibly rewarding passion and I knew I needed to be part of it.

Architecture has the power to shape our environment, providing comfort and positive opportunities if done with care and precision. The Historical famine and trading Seashell library is exactly that, showcasing and honouring the existing limestone wall running through the centre of it, with historical artifacts stored neatly away, looking over the waters edge for everyone to see.



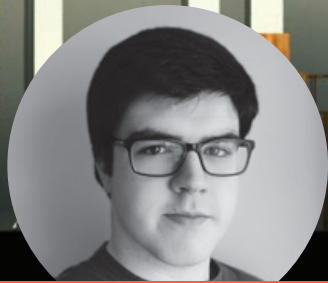
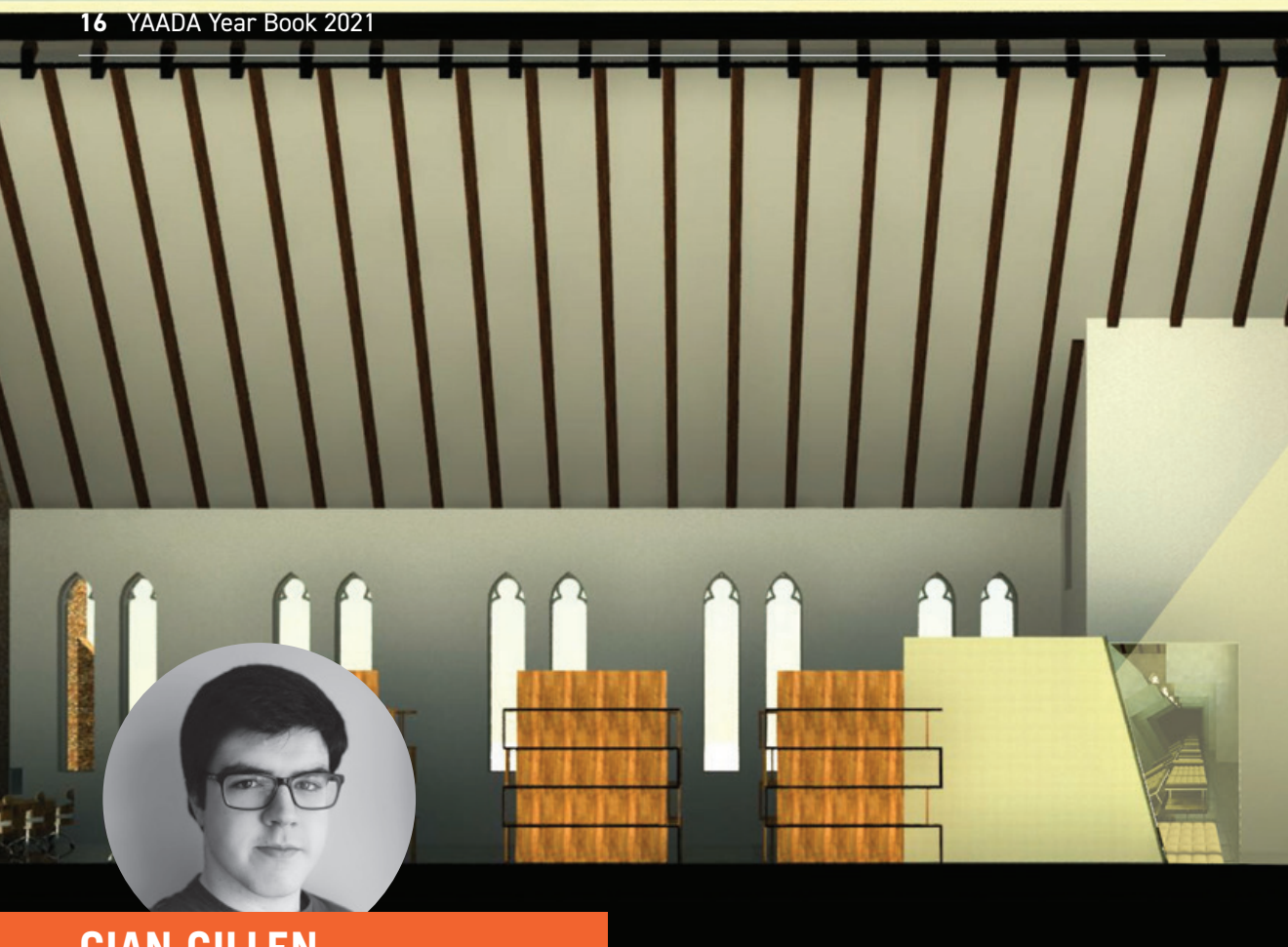
**CIARAN EGAN**

**Sligo Library Reading Space Level 8**



From a young age I have always had an interest in the urban environment around me. I was always fascinated by buildings and the progression of design to construction to the finished product. Being from a small town in the midlands of Ireland I always felt that having a sense of place was very important to all architectural design. I am delighted to have chosen to study at IT Sligo because the architectural design philosophy is similar to that of my own. My design for the insert reading space in the Sligo library was inspired by that idea of having sense of place and belonging, having a calm and comfortable space that does not interrupt the flow of the existing structure.





**CIAN GILLEN**

**Infinite Space, Personal Reading Room  
Level 8**



Growing up, I have always had an interest in art and construction. This drove me to study architectural design at IT Sligo where I could expand my creativity in art, design, and the built environment. I enjoy designing buildings that tell a story and become symbolic to Sligo's history, culture, and identity.

During the first semester I designed a personal reading space situated in Sligo's central library. My approach to this project was to create a space that could be perceived as infinite space, creating a gap between physical reality and visual perception. I felt it was important to design a space where the reader could become lost in imagination the same way as becoming lost in the story of a book, allowing the user to rely on imagination more than interpretation.



**EMMA GRIFFEN**

**Reading Room  
Level 8**



I grew up in Donegal and I have always had a strong interest in history and architecture. I have always been fascinated by seeing historical buildings and how they create a sense of place within an area.

Over the past four years in IT Sligo, I have learned a lot and I have taken part in a range of interesting projects through both group work and individually.

For Semester one we were tasked with creating a reading room within an old Methodists church which now serves as a library in Sligo town. The concept for this project was about the connection between the past and present. We often look to the past for inspiration, and I wanted to encapsulate this in the reading room. The reading room offers an immersive experience and allows the user to isolate themselves within the library.





**PETER HANNON**

**Liquid-Solid-Void:  
A Personal Reading Room  
Level 8**



My interest in architecture comes from my father who I watched more often than not drawing at the kitchen table. Over the years, I have travelled 3 continents, experienced many cultures and had many jobs. People have always interested me yet architecture more so. How could you walk through New York and not be in awe of the size and height of the construction? or New Delhi and how it copes with its' sheer density of population.

While in some ways we have been desensitised to these places by viewing them through a screen nothing compares to the tangibility of being there in person.

They say first impressions are lasting impressions and beauty is skin deep, so design to impress and make sure the function outlasts the façade.

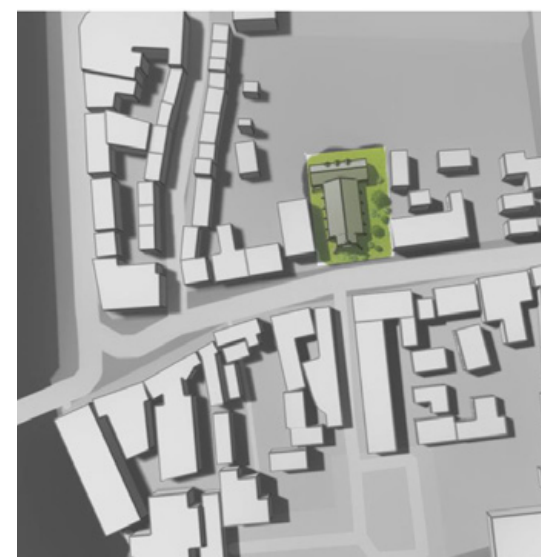


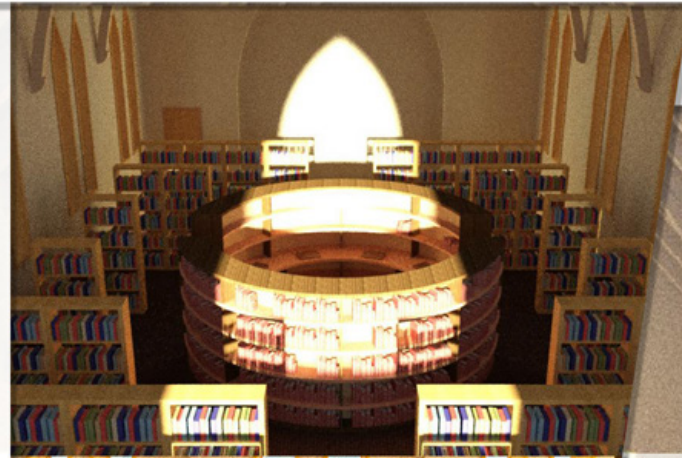
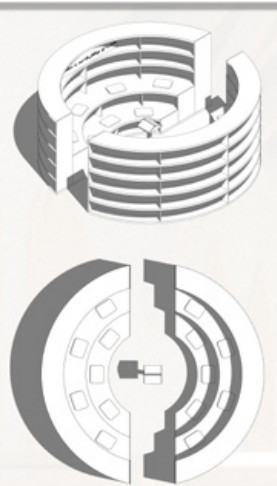
**MICHELLE KEENAN**

**Level 8**

To leave a lasting impression on this world is a privilege, and architects are gifted with this opportunity every day. This is why I wish to pursue a career in architecture; architects have the ability to change the course of someone's life, purely with what their mind imagines. It is likely we spend almost 90% of our life indoors...and so our indoor environment greatly affects our lives.

Good buildings build people, and shape lives. While the built form is designed to protect its occupants from the forces of nature, it is also designed to harmonise and connect occupants with nature anew. Thus, the genesis of my projects are often inspired by nature, being something universally beautiful and relatable to all of mankind. In theory good architecture completes nature and enhances it. As renowned architect Frank Lloyd Wright once said "The good building is not one that hurts the landscape, but one which makes the landscape more beautiful than it was before the building was built".





"Education is not the filling of a vessel but the lighting of a fire."  
- William Butler Yeats



The design derives inspiration from the pride of Sligo itself. It aims to simulate the warm ambiance of a fire, with warm materiality and lighting. The reader is enclosed, centralised space, which makes it so inviting. The form is reminiscent of a camp amphitheatre; the readers/explorers/spectators are gathered around a common source of enlightenment; in this case, the example of Yeats' work.

Cherry wood provides the most visual warmth out of the whole materiality. Its warm undertone is the essence of this concept.

Ash brightens up the space and reflects light, creating an optimal reading and study space.

Walnut provides structural support and frames the insert visually.



SHANE MCMORROW

Liquid-Solid-Void:  
An Echo of Innisfree  
Level 8

I have always been passionate about art and design and have a keen interest in sustainability. Studying architecture at IT Sligo has allowed me to think critically and devise effective strategies for designing contemporary buildings and spaces while conserving and reintegrating our built heritage. The scope of design in architecture is vast, and studying in the North West of Ireland, with its history and culture, has been very inspiring.

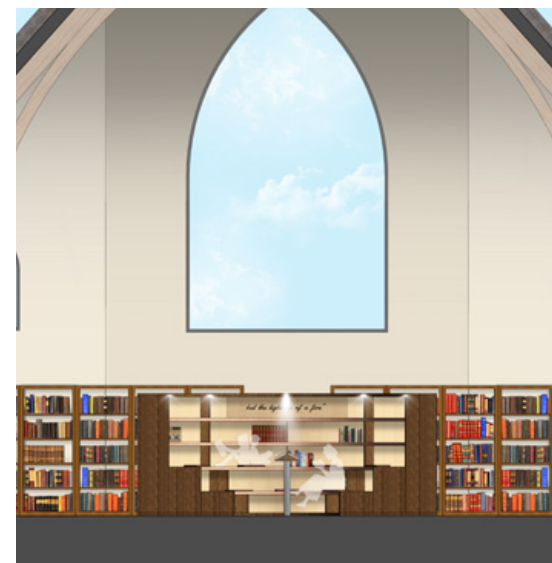


The poem 'The Lake Isle of Innisfree' by William Butler Yeats, has remained an inspiration to artists and architects for its power to pull us into a personal and humble setting that evokes total contemplation. I was captured by the poem's awareness of time, light and sound. I created a series of spaces that invite users to fully embrace their own personal space for contemplation by capturing the sense of serenity found on the Isle of Innisfree.



ADAM KRUPA

Enlightenment - Personal  
Reading Room  
Level 8



My name is Adam, I am from Leitrim and originally from southern Poland. My interest in design can be traced back to my obsession with Lego as a kid. Since my early years I have been passionate about creation and design in all definitions of these words. Practical secondary school subjects led me to choose this particular course. Architectural Design allowed me to explore the process of creating spaces which intrigue and engage the user, making even the simplest aspects of daily life fascinating.

One of our Final Year projects involved developing a small, intimately sited architectural insert within the Sligo County Library. My design revolves around a quote from W.B. Yeats himself, providing an inviting reading space and encircling a source of enlightenment. It is one of my personally favourite projects, as I managed to capture a deep meaning and intention in a design so simple and modest.





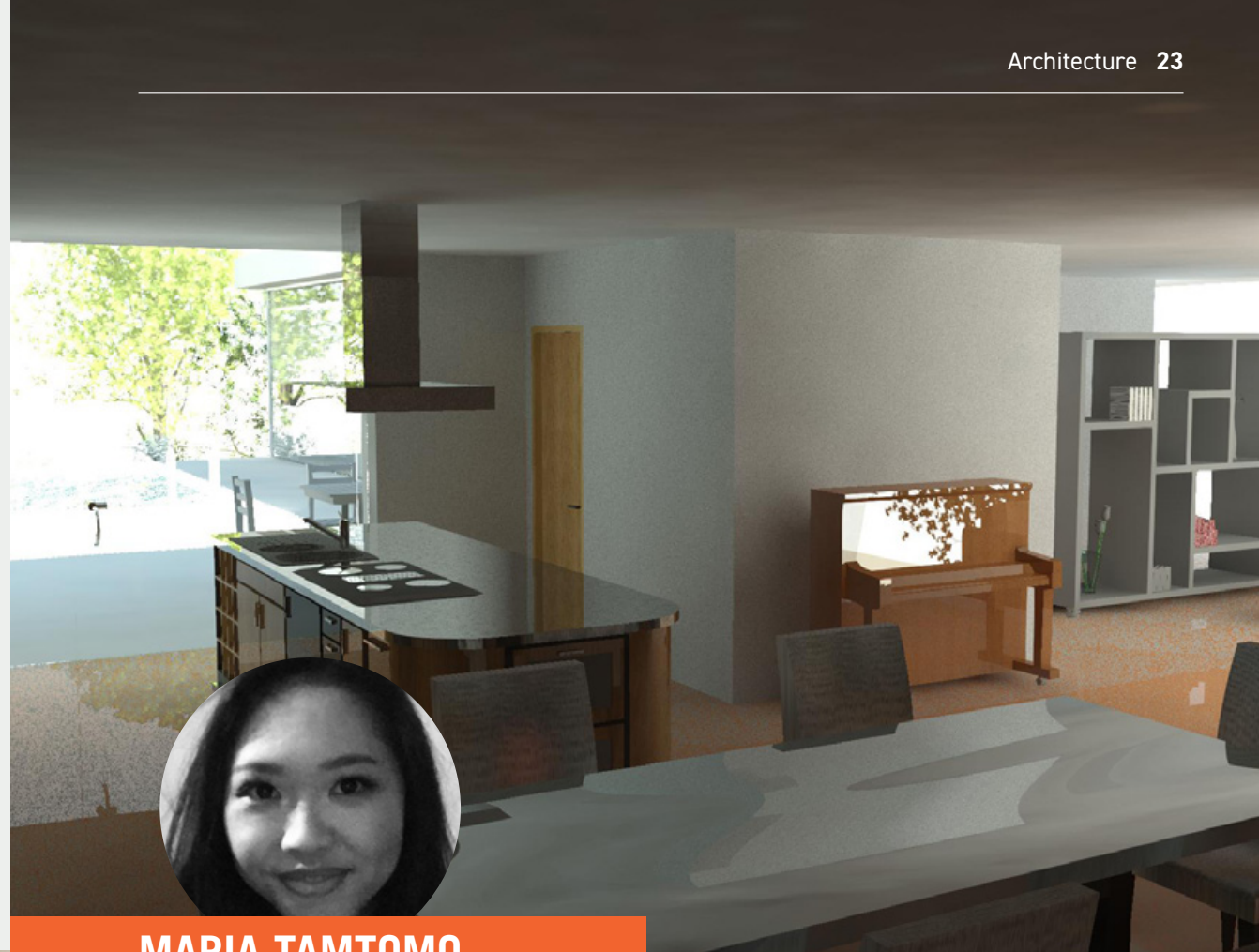
**DALTON STEWART**

**Regenerative Agriculture  
Research Library  
Level 8**



I am from Ontario Canada, after finishing a three-year architectural technology course at Georgian College I decided to take the next step in my academic journey here at IT Sligo. Growing up I never thought I had what it took to become an architect, but throughout my time here I have gained more confidence in my abilities and strive to finish parts 2 and 3 and complete this wonderful journey that I have started.

I believe that architecture as the power to influence and change the world and if used correctly it will change for the better. That is why for this library project I have chosen to focus so closely on regenerative principles for the premise of the library as well as the design itself. Incorporating techniques researched during my dissertation that ran parallel with this project I was able to accomplish an in-depth approach to this design.



**MARIA TAMTOMO**

**Home of The Future  
Level 8**



Since I was young, I have an interest in arts and design. I also loved to play Sims and it inspired me to become an architect. I've learned so much about architecture for the past 4 years, and studying at IT Sligo is definitely a whole new life experience for me as an international student.

My third-year project was about the Home of The Future, where homes, working place, and all amenities are located together so residents don't have to commute all the time in order to save some money, time, and the environment. The housing estate is supported by a renewable energy source, sustainable materials, and public realm nearby as part of the town development.

# BA (HONS) IN 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.

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.



## SUBTITLE

Subtitle can come with many choices suit to viewer preference. Have bubble subtitle, can be placed anywhere on the screen, can change the shape, the size, and the color of the bubble subtitle.

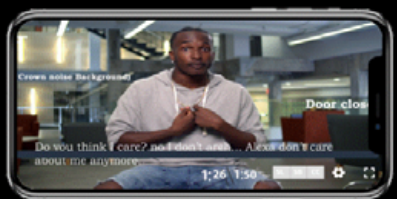
## CAPTION

The caption is caption over small details in the content such as noise, background sounds, and over every sound in the content, just to help maximum the entertainment for hearing impairment viewers.

## SIGN LANGUAGE

Sign Language can be offered with sign language animation if is available for the content, and can also offer non-animation sign language if available.

## How SUBTL Work



## DAVID ADETUYI

### BBC SUBTL Level 8

#### RESEARCH - AUDIENCE

- There are approximately 11 million people in the UK with hearing loss which makes it the second most common disability in the country.
- There are more than 45,000 deaf children in the UK, plus many more who experience temporary hearing loss.
- About 900,000 people are severely or profoundly deaf.
- 6.7 million could benefit from hearing aids but only about 2 million people use them.
- 8 million of these are aged 60 and over.

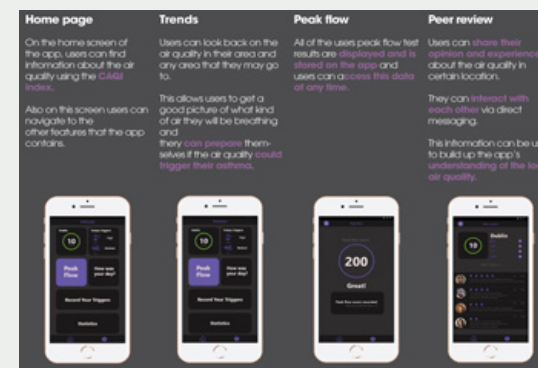
My name is David Adetuyi and I am a creative design student, I have an interest in product design. This course has taught me the process of being a creative designer and to act professionally as a designer. I want to turn my flaws into strengths and strive to create better ideas for the future.

My final year project is a customisable subtitle app to help hearing impaired people to access the wide range of content that is available through the BBC website.



## JAMES CLEARY

### Airlert Level 8



My name is James Cleary, and I am a Designer, based in Co.Monaghan, Ireland.

My work spans from Logo design and branding to UX/UI design and Product design. I am extremely passionate about my work, and I love what I do!

For one of my final year projects, I designed Airlert.

Airlert is a smart inhaler that monitors air quality to help asthmatics protect themselves from the dangers of poor air pollution. Airlert works as a regular inhaler in terms of distributing medication, but it can also alert the user to dangers in the air, such as dust, pollen, or high concentrations of particulate matter either on the inhaler itself or on the companion app.

Airlert gets its information from the CAQI index. This information is stored and displayed on the app along with some other features. Users can look back on the air quality in their area and any area that they may go to. This allows users to get a good picture of what kind of air they will be breathing, and they can prepare themselves if the air quality is poor. Users can share their opinion and experiences about the air quality in certain locations can interact with each other via direct messaging. This information can be used to build up the app's understanding of the local air quality. As a secondary feature, Airlert has a built-in peak flow test. A peak flow test can give an asthmatic a clear indication of how their air ways are performing. The testing apparatus itself is built into the physical inhaler, while results and record are stored and displayed in the app.





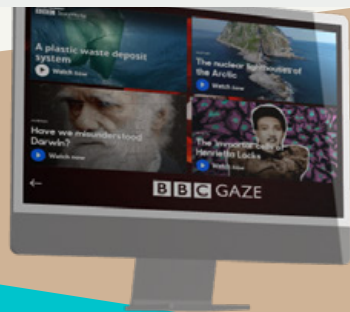
## OWEN FARAGHER

### BBC Gaze Level 8



My name is Owen Faragher and I am a Creative designer based in Sligo and I love CAD and graphic design. I really enjoy the process of getting the brief and brainstorming the ideas until finally getting to your final chosen design. During my last semester I created BBC Gaze which is a project for the D&AD New Blood Awards.

BBC Gaze was a website to help people who struggle to use their upper extremities or people who can't use their upper extremities at all. Using Eye Tracking Tech, people can navigate through a wide range of the BBC's giant platform. This can give people a lot more independence and allow them hours of entertainment and learning.

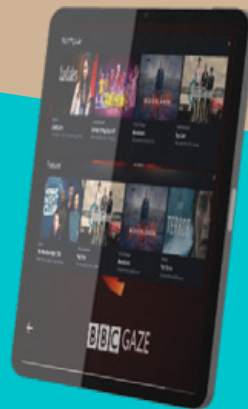


### Using eye tracking technology

**Eye Gaze is used for quadriplegic and other severely disabled people to have independence**

### What is in BBC Gaze:

1. A home page with multiple sections of the BBC's giant media platform i.e BBC News, Sport, Radio and more
2. When selecting each section you will have different options to each section. BBC News will auto scroll at a slow pace to read latest articles. BBC Player will show you a list of shows similar to cbeebies and Our Planet.
3. When selecting a radio station on selection the live radio will start playing with back buttons to exit each section.



## AMY MCFARLAND

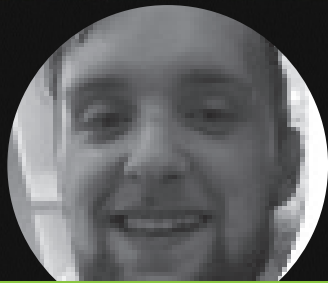
### BBC Sleep Level 8

Hi there, I'm Amy McFarland, and I am a designer from Northern Ireland. Over my years at IT Sligo, I have grown a love and for Graphic, Product and UX Design. I love being able to see the growth of a project from the beginning to the end and seeing how it can be used in everyday life. My top choice for design would be Graphic and I really enjoyed being able to further my skill set through work placement during the course of my degree.



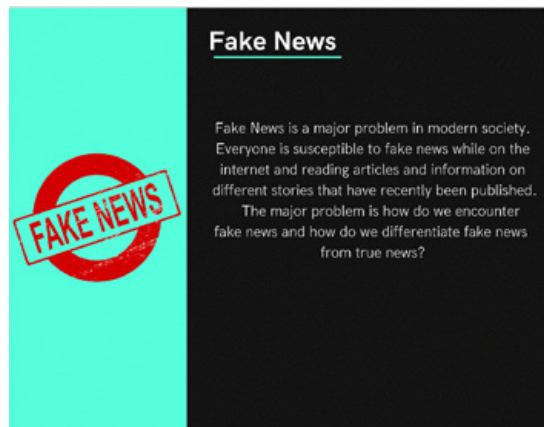
For my final year project, I chose to create BBC Sleep. BBC Sleep is a dedicated app incorporating all that the archives and sounds have to offer to help the user achieve a better night sleep. Using machine learning and user input, we want to match the right sound to how you sleep. Tracking the users Circadian Rhythm and breathing the app learns and determines when the right time to play sound is. If the sounds chosen by the user makes them more restless, we play something unexpected to help, and in the morning, you can review.

## Level 2



**PATRICK MCGAHERN**

### Fake News Level 8



Since I started Creative Design 4 years ago, I've learned so much about design that it's become a part of me and always will be. I love being a designer in ways of designing different projects and designs. Design and Innovation has become my passion since the start of the course and because of that I learned how to become a product and graphic designer. My project is a gaming app that allows players to try to guess what articles in the media are Fake News and which are Real. Players can rack up points and gain rewards.



**BRIGID MOORE**

### BBC Personality Level 8



For my final year project I received a brief to help the BBC reach their target audiences and to show the would everything they have to offer. I decided to research into all the different archives on the BBC website and found an interesting section of mental health archives. I realised that this would be a very good niche as everyone has mental health, good or bad. A few weeks after deciding my area I was informed about the BBC Headroom which have plenty of mental health toolkits, music, suggestions, talks etc. I also got two expert interviews which backed up my solution. I was delighted to have had an interview with the CEO of Mental Health Ireland.

My solution is BBC Personality. BBC Personality is an AI(light) assistant which can also be considered as a mental health companion. With its simplistic design and levitating moon like light, the base as the AI speaker is made as a wireless charger for the light itself. The light can change colour and can be held in order to help ground its user in crisis or mindfulness. Verbal and nonverbal communication would be used to sense the users actions and moods to suggest helpful mental health tools from the BBC Headroom etc. Using machine learning and customised data from its users personality, BBC Personality creates its own personality which makes each device unique.





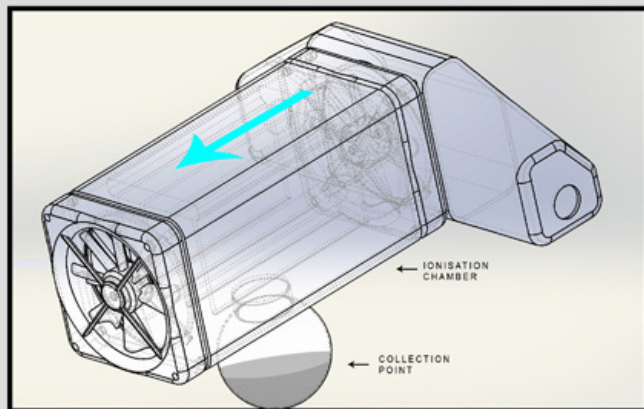
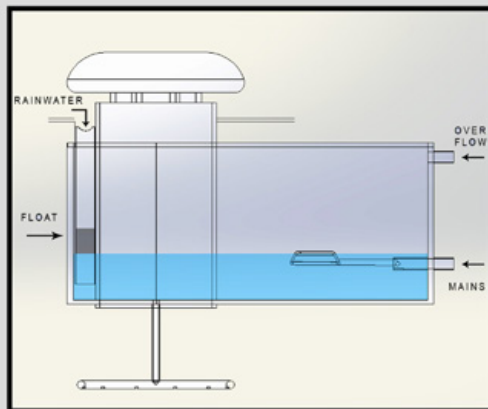
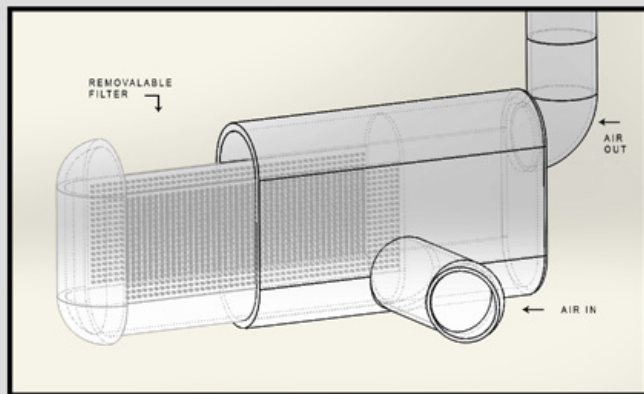
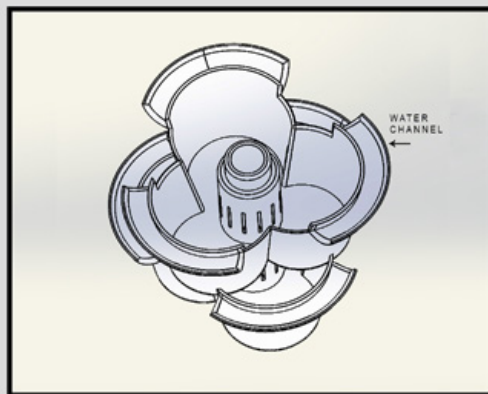


# EDWARD WALLACE

## Trifl Bus Shelter Level 8

The Trifl Bus Shelter was my submission for the RSA Student Design Awards Competition (2020) in the 1st semester of my final year. The aim of the brief was to address air pollution and posed a question, "how might we ensure that everyone living in areas with poor air quality is guaranteed their right to clean air?" Due to their proximity, I focused on bus shelters, as they are prone to the build-up of vehicular exhaust emissions, and it is passengers waiting for the bus who suffer the most.

The main problem was how to deal with this pollution. How to stop it from reaching the customers? The general premise is that by controlling the airflow into these structures, and in and around the would-be passengers, the air quality can be improved substantially. Therefore, a number of filtration methods were included in the final design: vegetation barrier, activated carbon, and ionisation.



Ciara McGarry and Kayleigh Woods (Year 3) 'Connecting the Seams'

# 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.



**SEAN CAROLAN**

**'Collage Exposed' & 'Polka Hands' (details)**  
Level 8



Born and raised in the rural part of north-west Mayo, the son of an Accountant Technician and a Farmer turned Irish Air Corp Technician who became Operator of motor vehicles, Sean Carolan broke through his stationary, agricultural upbringing to become an artist who immerses himself in photography, painting and drawing.

Dance has been the primary source and motivation for my visual artworks in the last few years. I am interested in movement, and especially in how the body enacts movement as precursor and accomplice to made entities such as drawings, paintings and other forms of visual art. My artistic research has included investigations into the painting practices of Jackson Pollock, Brice Marden, and Jonathan Lasker, among others. Visual rhythms and repeating shapes and patterns underscore my work, which in turn evolves, like dance, along both structured and more intuitive paths.



**HELEN CHANTRELL**

**'Weight of the World' & 'Departed' (details)**  
Level 8



'All have one Mother, belong to one family, live in the same earthly home. Everyone is responsible to everyone for everything.' -

**FYODOR DOSTOYEVSKY**





## NICOLE DOLAN

### 'Preconceptions' & 'Disfiguration' (details)

Level 8



I make paintings of the human figure. I am interested in the different ways the female figure is represented and perceived. My work is about the experiences women encounter in their everyday life, experiences that include being disregarded, body shamed, objectified, or victimized for their bodily form. Women often try to change themselves to conform to societies ideal standards.

In my paintings I use my own body as a way of exploring and giving voice to these concerns. It is important that my work allows for the observer to think of both their own identity and the represented body in relation to the imagined or represented body of the artist. In an exhibition setting, I want the paintings to speak to each other. Painting on a large scale helps me to project the figures as larger than life. They are visceral and uninhibited, their painterliness and fleshiness synonymous, they are made of and by the body.



## PAUL FLAHERTY

### 'Untitled 1' & 'Untitled 2' (details)

Level 8



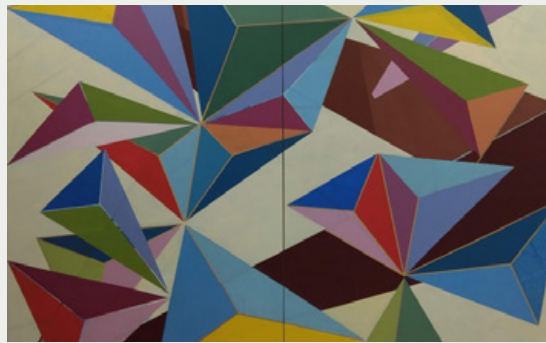
Paul Flaherty was born in Dublin and is now based in the midlands of Westmeath. He began his third level education studying engineering and continues to have an interest in engineering and technology.

My practice reflects on the human condition and our relationship with technology. Living in an age where virtual interactions are ubiquitous, I explore notions of digital dualism, a belief that physical and virtual experiences are separate realities. Individuals struggling with loneliness or feelings of isolation often gravitate to the digital realm. Recent events and the accompanying lockdowns have meant the majority of our interactions occur in the digital space. Through the medium of painting, I translate my personal experiences of living through lockdowns, focusing on themes of isolation, solitude and technology.



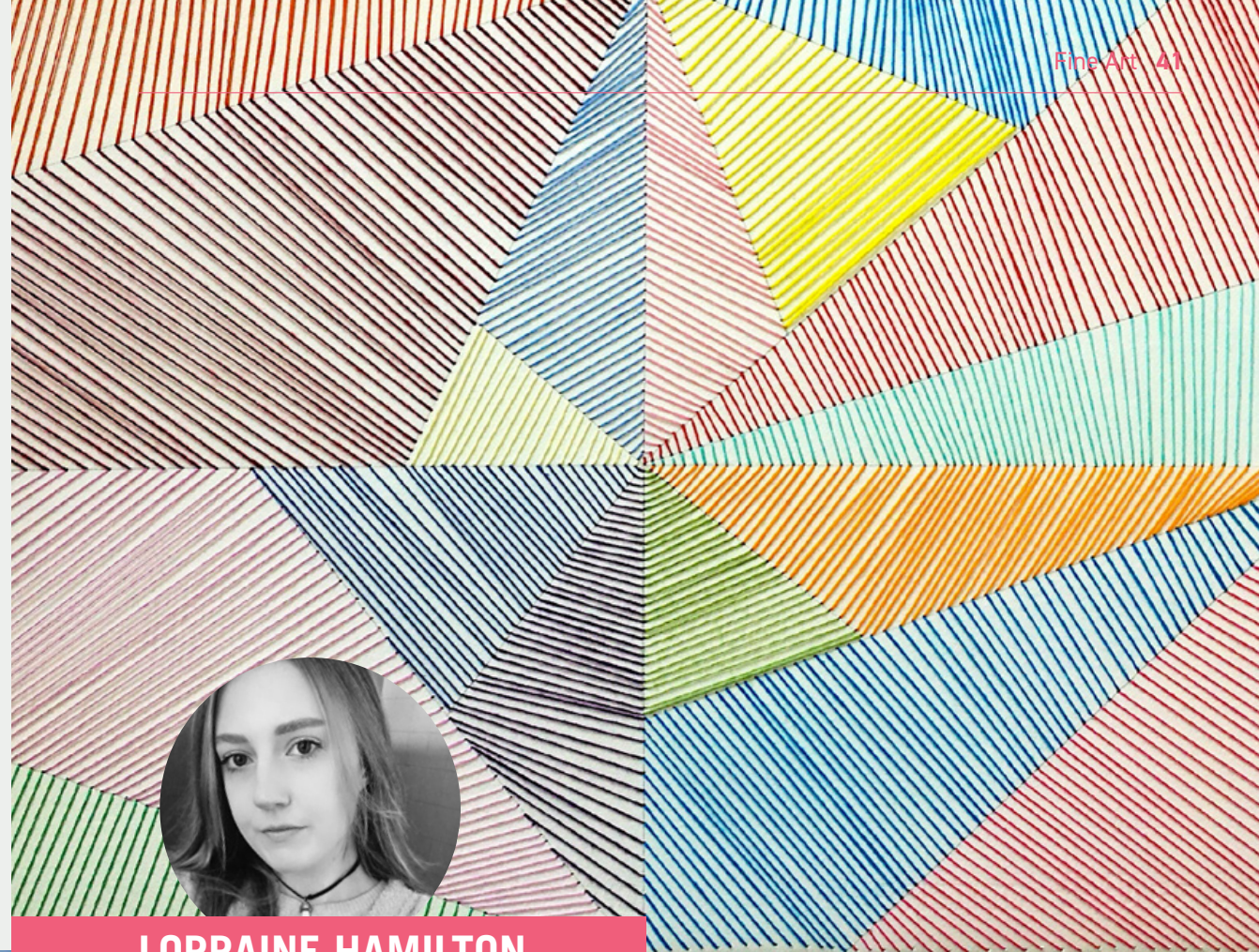
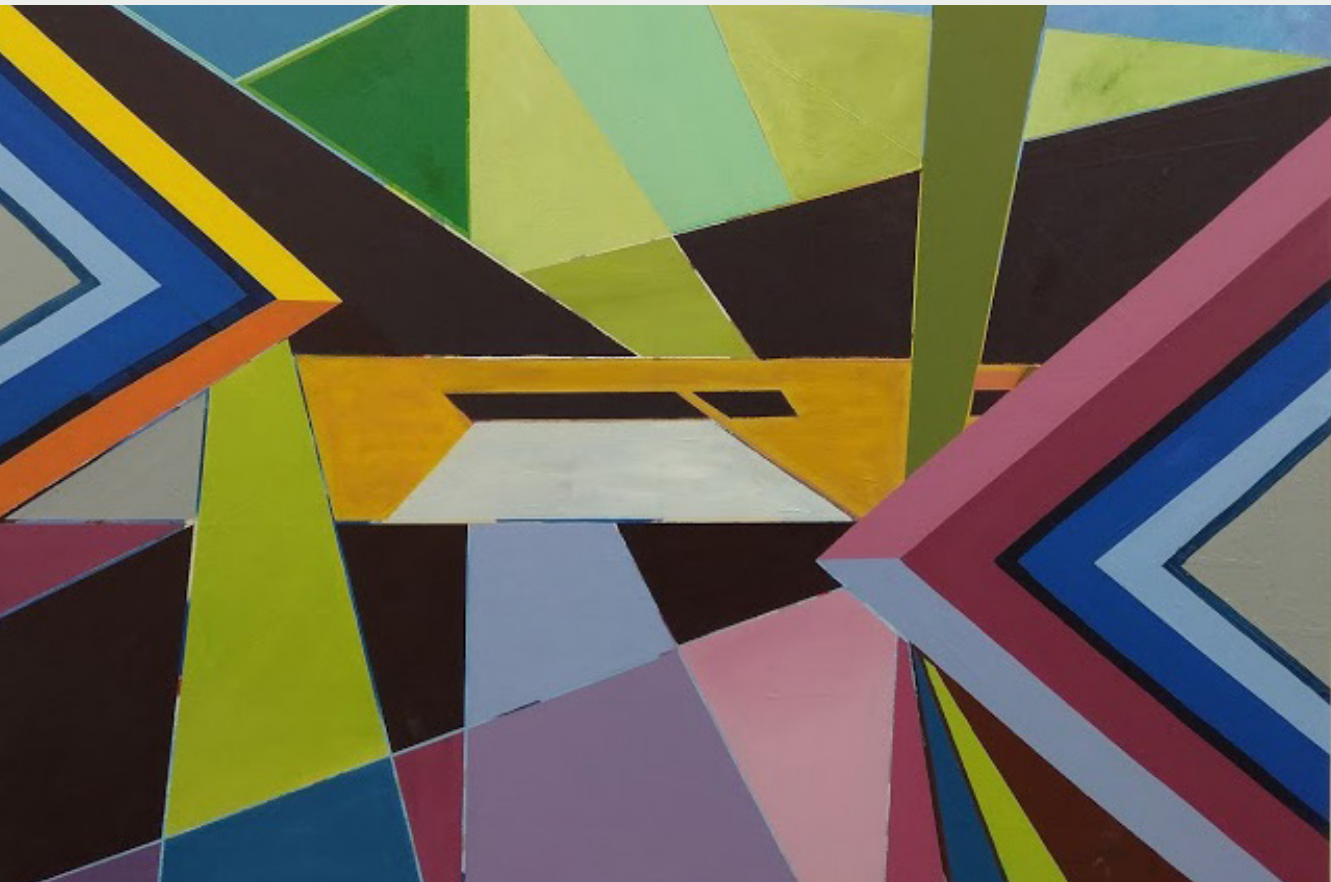
## DARIUSZ GROBELNY

**'Between' & 'Here and There'**  
(details)  
Level 8



Dariusz Grobelny was born in Gniezno, in 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.

I am interested in the intersections between space and memory. In this body of work, I explore personal recollections of man-made spaces such as buildings, airports, construction sites and landscapes. I consider these constructions from alternative points of view, perhaps mirroring my own perspective as someone living between two countries. The complex layering of my constructed spaces responds to my unreliable memories and imagination, constructing alternative spaces to represent the ones that change constantly in my mind.



## LORRAINE HAMILTON

**'Girl with Kaleidoscope Eyes 1' & 'Girl with Kaleidoscope Eyes 2'**  
(details)  
Level 8



I am inspired by my natural surroundings and life experiences. My body of work upsets the hierarchies of fine art and craft through the use of embroidery and weaving in a fine art setting. My recent work is influenced by the natural weaving and delicacy of the spiders' web. I use thread as a drawing material and sewing as my principal drawing method. The spiders' web functions as a place of retreat, reflecting the introspective process in which I make my work.

I employ a variety of mediums and materials such as paint, wire, fiber and threads to express a range of emotional states. In using threads, their delicacy requires focus and attention. The drawing process becomes meditative. There is also an element of reparation when stitching; it displays an attempt to mend something that has been broken or damaged.



**JASMINE MOONEY**

**'A Weirdough' & 'Head over Peels' (details)**  
Level 8



My name is Jasmine Mooney. I am a Donegal based artist who lives on the magical Wild Atlantic Way. From childhood I have always had a strong interest in creating art. I enjoy working with mixed media, acrylic paint and glitter. My artwork puts an animated twist on the human figure, typically representing teenage girls. I'd like to think that my work bursts with colour and energy. I want my paintings and collages to be eye-catching and joyous. My work often features unconventional items such as food encompassing my figures. I want the female figures that I paint to be body confident. I am highly inspired by street fashion and drag queens. I want my work to look illustrative and cartoon like, as it represents my childlike outlook on life.



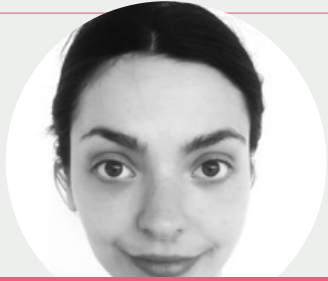
**ROBERT NUGENT**

**'King Pleasure' & 'Money Hound' (details)**  
Level 8



My practice includes drawing, painting, collage and printmaking. My numerous influences include comic books, rap music, film and skating culture. I exploit these influences to make hybrid works mixing pop-art and street-art, employing materials typical of both, including spray paint, stencils, markers and more heavily painted areas. Vibrant colours and painted texts combine and clash on the surface, with well-known cartoon characters like Snoopy, Donald Duck and Mickey Mouse fighting it out with corporate brands and logos in a busy visual field.

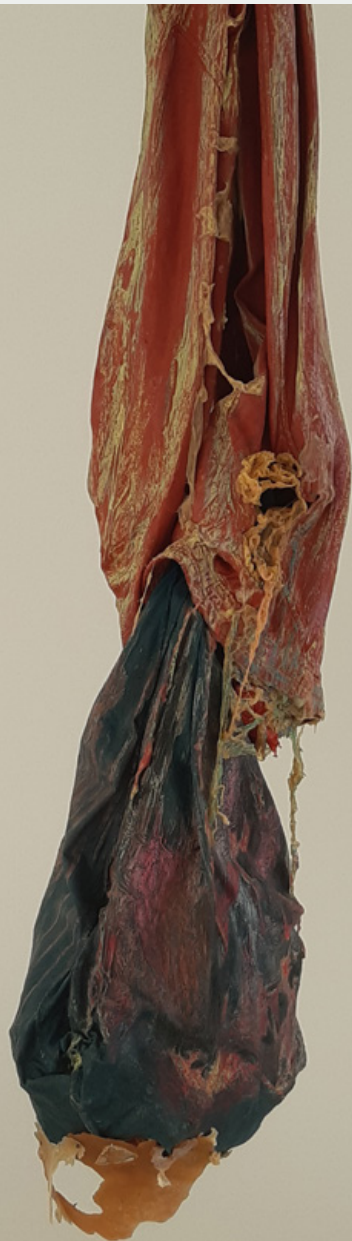




## NADIA TAMERJI

### 'Haute Couture' & 'My Mother, My Sister' (details) Level 8

My work seems to be in constant flux. Currently, I'm making installations from various materials including household fabrics like curtains and bedsheets. I'm interested in skin. It's the largest organ of our bodies and the means by which we encounter so much of the world. I've been combining liquid latex with found fabrics and other materials to make variously draped and globular forms. My research includes an interest in older cultures and societies such as the Mandan and Lakota Indians of North America who employed often tortuous initiation rites for young men. Our contemporary attitudes to the human body are often rooted in ancient rituals and practices.



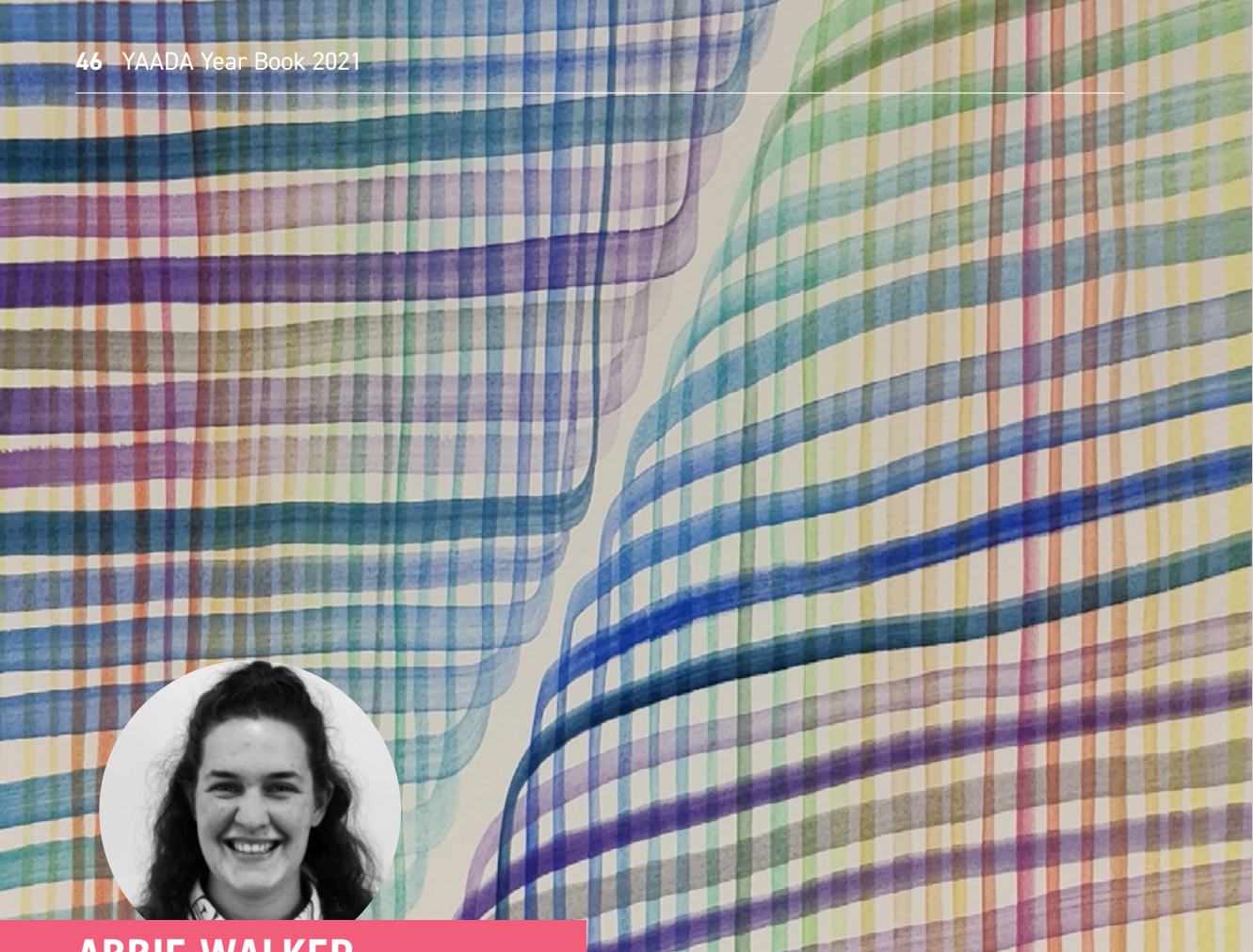
## SIOBHAN TIGHE

### 'Fragments' & 'Fazed' (details) Level 8



Siobhan Tighe was born in Sligo in 1998. She has completed a level 5 Fetac Course in social care. Her interest in the visual arts stemmed from a module within the Social Care programme.

My recent work explores the theme of anxiety, creating worlds that seem familiar but are made ambiguous through various forms of abstraction. I use a variety of materials to make drawings and paintings that are also influenced by my interest in the natural world, comic books and aspects of photography. I see my work as a reflection of our current, ever-changing world. I believe this sense of transience and renewal offers hope, as characterized by T.S. Eliot's line, 'Every moment is a fresh beginning.'



**ABBIE WALKER**

**'Weave' & 'Flow Through the Gates'  
(details)  
Level 8**



I believe it is important to have a connection to the natural world and create my work in the hope that it can remind the viewer of the vitality of the world around them. In ceramics I can push and pull clay in a way that allows it to speak; a form of conversation. It is malleable, but also retains its own material and organic character.

There is a sense of push and pull between me and it. In painting I pursue this same dynamic, with my whole body active in the process of mark-marking. While manipulating paint, I am recording a dynamic, physical imprint of my active body on the surface of the painting. In ceramics I am creating the playful combination of the natural quality of the clay and the impression of my paintings.





# BA (HONS) IN 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.

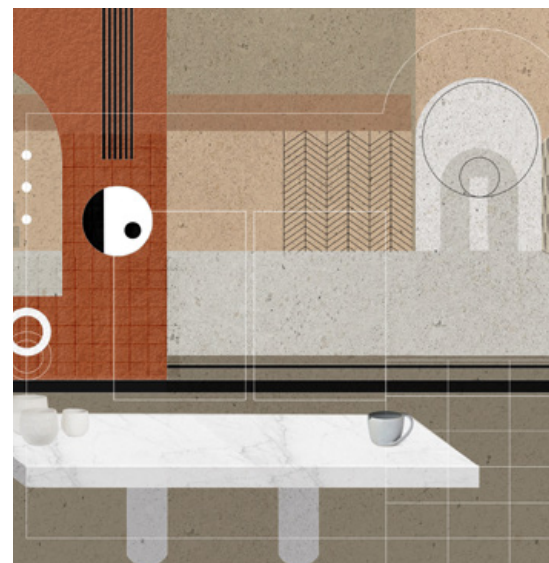
Our graduates are ethically and professionally motivated, to be innovative, responsible and versatile design professionals, inspired by current knowledge of the design world, equipped with an industry ready creative and technical skill-set and experienced in design collaboration.





**CARMEN CHOK**

**WERK  
Level 8**



WERK is a co-working community centre that reconnects with the local community, reviving the forsaken heritage of downtown Kuala Lumpur City Centre. The proposal frames an interactive platform for both tourist and local community to meet, connect and collaborate with each other. It offers a space to increase connectivity and sociability. It is also a hub for personal and professional development, providing a host of services, resources, and work opportunities to support the local business community.

A contemporary and art deco inspired aesthetic exudes youthfulness and a sense of energy, while retaining the qualities and identity of the historical area. The dynamic interior offers a hint of glamour in palettes of colour, materials and elements that reflect the richness and warmth of the locality. The repetitive geometries and proportions of the space, with contrasting polished and sandblasted textures, create subtle differentiation between flat and contoured surfaces, offering vivid visual and tactile experience for eye and hand.



**YI JING CHOK**

**Youth Community Centre  
Level 8**



I aspire to create interiors that improve quality of life and living atmosphere, using problem-solving based on functionality.

My final year thesis design is for a community centre that focusses on the concept of togetherness. Togetherness combines the notion of doing together, and inter-relatedness, with the concept of collective occupation. Another meaning of human togetherness is a sense of belonging. A sense of belonging relates to the emotional need of human beings to become accepted members of a group. Whether it's family, friends, colleagues, or other things, people need to have an "inherent" sense of belonging and to become an important part of something larger than themselves. This means that human relationships are more important than simple acquaintance or familiarity. Likewise, people who visit the Youth Community Centre would interact with each other, joining in activities that foster togetherness. A sense of belonging is supported as people enjoy an exchange of attention, both within and between the spaces and activities provided.





**ILONA GABRILIAUSKAITE**

**Modern Gallery and Design Centre Level 8**

As an interior architect I am interested in viewing the world through a wider perspective while comprehending aesthetic properties of the local community by "Thinking globally" while "acting locally". My professional ethos lies within the paradigms of: support for quality of life; minimal negative impact on ecology; a balance between creativity and economy, and the protection of heritage (both structure and fragment).

My creations assure longevity by enhancement rather than denial of the past, with a personal style- from "food to clothes", that draws on the historical trends of the last 200 years.

My thesis project creates a solid link between the past, present and future, creating a unique gallery, retail shop and workshop studio that support community dialogue with contemporary art. The design retains and "intensifies" positive memories of multiple generations of people from the local Ennis community, merging memories of the building's history as a 2010 home decor store, a 1950's Dance Hall and a 19th century Gaol.



## "Serious Business!"

COMMUNITY-BASED CULTURAL & SOCIAL-HUB IN SLIGO, IRELAND.

**MARKET PLACE**

Farmers Market | Flower Market |  
Fresh Meat | Farming & Gardening Tools

**AGRI-GALLERY**

**COMMUNITY LIBRARY**  
Secondhand Book Market

**FOODIE**

**EVENT SPACE**  
Gigs | Film Screening | Busking | Festive Celebration

**WORKSHOPS**

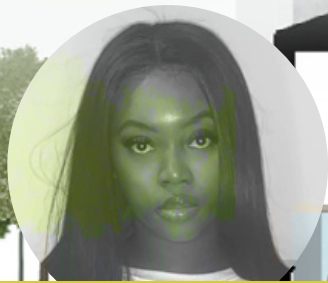


**JASMINE LEE**

**Serious Business!  
Level 8**

"Serious Business!" is a reimagined community-based cultural and social hub, set within an early 19th-century maize mill and grain silo building in the heart of Sligo Town. The forgotten building is given a distinct identity making it fun, playful, vibrant, and engaging. This project intends to diversify and redefine the integrated idea of a market and community hub by strategically designing a place that invites people of all types to explore, shop, eat, mingle, or contribute to creative production. Stairs and voids connecting from the ground floor to the top floor permit myriad lines of view of the interior levels. Materiality is suppressed as a silent backdrop for creativity, while playful 'fruits-and-vegetables-carts', pop-up stalls, and custom furniture are strategically laid across the floors, thereby providing various shopping experiences. The fluid interior layout empowers an engaging and dynamic shopping experience, whilst respecting the unique essence of the monolithic structure.





**SUSAN OGUNLEYE**

**Marino - Spa and Wellness Centre  
Level 8**

We are in a pandemic and our wellbeing is being challenged... With the circumstances we are all in, there is no better time to introduce this wellness concept as it will be beneficial to all. The design renovates the Marino House Office, located in Co Sligo, into a Spa and Wellness Centre.

The building is a good distance from populated housing, with the site surrounded by a park, and extended greenery. The design offers yoga classes, body treatments, council sessions, a spa, and a swimming pool area, utilising biophilic design that compliments the modern aesthetic.

Organic elements, textures, natural lighting, ventilation, and natural landscape features, create a more productive and healthier environment, enhancing the guest experience and overall wellness. A combination of modern and neutral furniture compliments the green façade. Light forms a key element, taking advantage of the extensive existing windows in the building that allow light to flow seamlessly through the spaces.



**NATALIA STARZEC**

**Calm Haven  
Level 8**



Calm Haven is a holistic healing centre that provides the opportunity to learn how to deal with stress and focus on wellness by applying holistic healing methods to life. This centre provides visitors with professional healing services within a tranquil setting. The design responds to four contributors to healing space, attending to the psychological, functional, and social needs of the users as well their self-efficiency (Du Bose et al 2018).

As a designer, I am passionate about creating interiors that improve human well-being. My curiosity about nature, its materials, and organic forms allow me to think outside the box. I also believe that the use of nature and biomimicry within design generates healing environments, not only for humans but also for nature itself. This design, near Strandhill beach, is inspired by the tactile experience of natural coastal patterns and textures. These combine with a strong connection between inside and outside, to provide a coherent and restful sensation throughout the space.





## AGNIESZKA VERSAGGI

### Music Therapy Centre Level 8

Music and interior design are my two loves. As a former music therapist, I discern that music is a therapeutic tool that brings joy and emotion to our lives. The intent of this project is to establish a facility which brings this joy to the Cork community, drawing people together. The concept is to create a Music Therapy Centre that will provide services that help children and adults with mental and physical disabilities and illnesses through music.

The conceptual approach to this project is to convey a bright, modern environment that preserves the historical character of the building. Opening the spaces within this much-loved building welcomes natural light, also inviting interest from the inhabitants of Cork.

My intention as a designer is to create a space that maximises functionality, and creates an environment that sparks interaction among occupants, supporting the emotions of comfort and joy.



# BA (HONS) IN 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.





## MARY BLAKE

Level 8

As a mature student returning to education, I joined the Acting strand of the Performance Arts Degree and was met by an inspiring bunch of students and lecturers. I would highly recommend students of all ages to consider applying to Sligo IT.

I found the course to be very creative, interactive and practical and I was relieved to find that there is great support available to help with assignments and academic writing. Although I had many years of experience in theatre, I knew I had gaps in my knowledge, and I have learned so much in my time at YAADA. I thoroughly enjoyed my time in Sligo IT and only wish I had done it years ago.



## MOULAN BOURKE

Level 8



Moulan Bourke is a storyteller, vocalist, and gifted mover. She has performed across Canada, the United States, United Arab Emirates, and the Caribbean. Selected credits include: Paulette in *Legally Blonde*; Lead Diva in *Priscilla Queen of the Desert*; Martha in *Heathers*; Trinity Tiller in the Canadian Premiere of *Little Miss County Fair*; Laurey in *Oklahoma!*; Amy in *Company*.

Moulan is grateful that the pandemic brought lead her to IT Sligo for degree completion. She is thankful for the friendships and experiences made at the college. It is the greatest reminder to continue to learn and grow no matter what obstacles stand before an individual.



LEAH CARGILL

## Level 8

'Life beats down and crushes the soul and art reminds you that you have one.'  
-Stella Adler

These four years I have spent studying this field have given me more life skills than I would have ever considered. It is undeniable that this course has taught me so many necessary tools that I can bring forward into my professional future, but this course has taught me so much more than that. It has taught me how to believe in myself and the power I have, how to breathe easily and move fluidly when my mind is in turmoil, roiling with thought after thought. This course has taught me the essence of freedom and acceptance in my soul and has given me a confidence that I had thought had been lost as a child. I will forever be humbled and grateful for the experience this course has given me on both a personal and professional level. Creativity fuels my soul and feeds my heart.



KYLE CONLON

## Level 8

In what other profession could you be a king one day and a peasant the next, in what other profession can you time travel to the times of ancient Greece and live in that time, in what other profession can you create a feeling or atmosphere so strong that people forget that it's all just an act. This is the reason why I could never even imagine doing anything else, it is like the best drug in the world and I have a limitless supply of it. This course has given me so many experiences that I could not replicate if I tried and has shown me all the possibilities that could happen if you just use the right tools. I have learned so much to prepare me for what comes after, I was nervous for it, I was scared. But now I am excited, I am confident, I am ready.





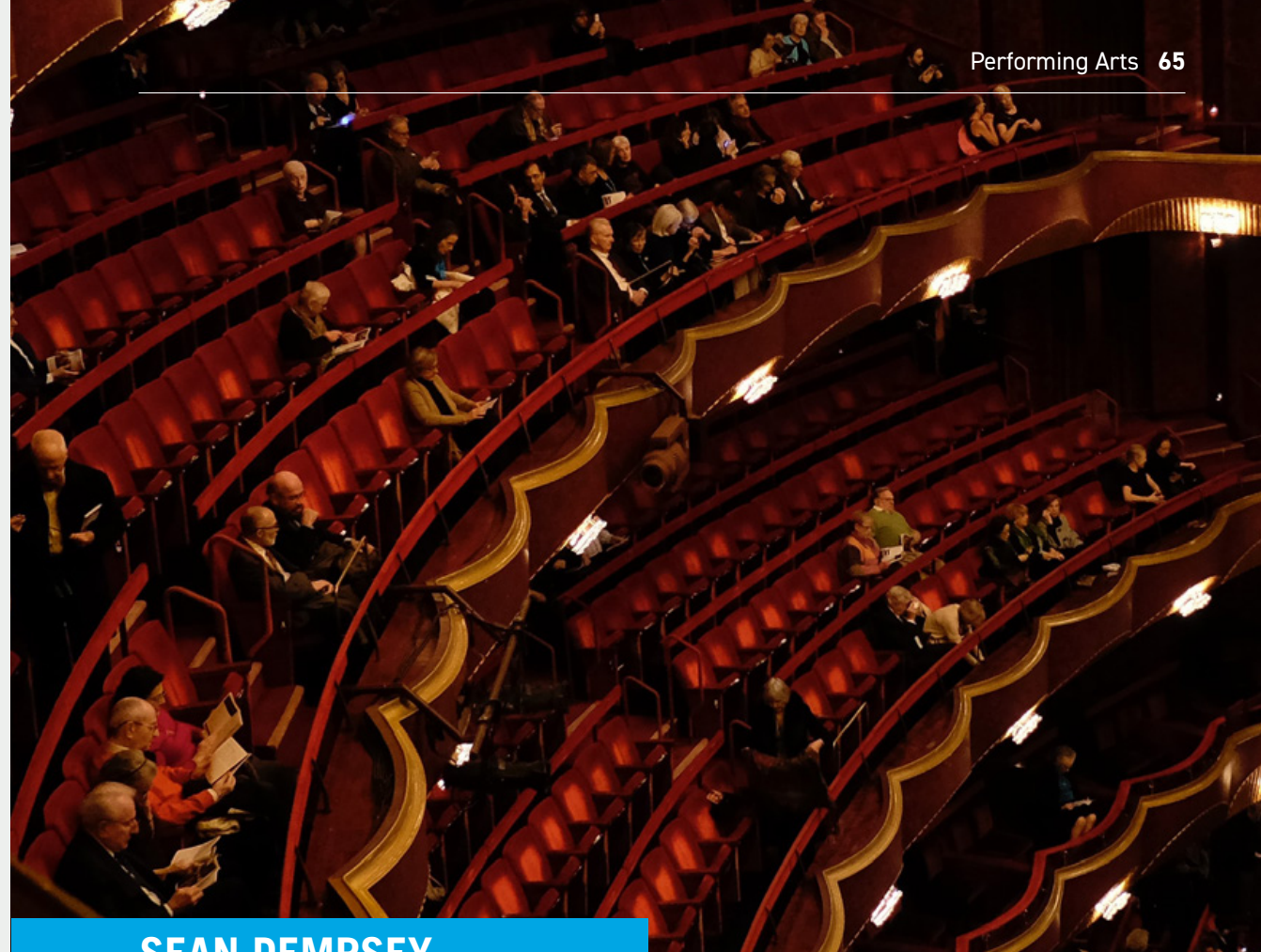


## IVAN COX KEARNS

### Level 8



Throughout my four years of acting, I have come to learn a variety of acting approaches and techniques which help me to get into the worlds of the plays. Over the duration of my studies, some of the characters I played included a schoolboy, a prompter, Macbeth, a Roman Soldier, King Menelaus, as well as many ensemble roles. Acting gave me a chance to free myself from the everyday world and to be in the moment. I also studied a range of modules which situated my practice in different contexts. After I graduate, I plan to join a voiceover agency, get involved in a theatre company, and pursue my ambition to be a professional actor.



## SEAN DEMPSEY

### Level 8

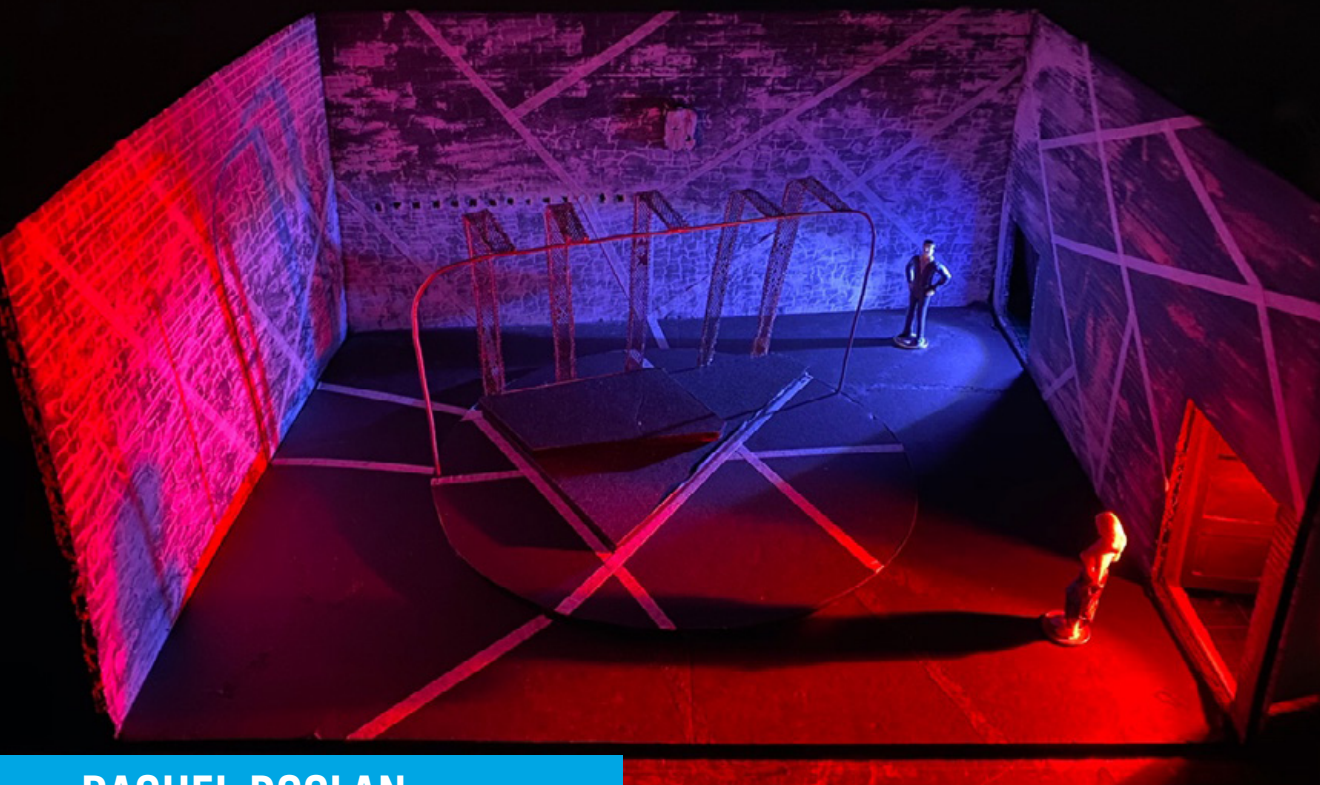
I feel as though this course has impacted me in a very positive manner overall. It has encouraged my way of looking at things in terms of independent and deep thinking and it has reassured me that my habits of what some might call overthinking, are not always a curse but can be a blessing when applied to such aspects that have been nurtured for me through this course, such as character analysis, people watching, and even questioning things so much that I even annoy myself.

It has shown me that these things can pay off and be beneficial and that being a critical thinker can be satisfying and guide you down the path that you were meant to go down. I have formed relationships with classmates

that I value highly, which was initially a strange thing for me as I did not come back to college with that intention, my sole intention was to see if I could decipher whether I had what it takes to potentially try and work in a field that I am passionate about.

Although the last while was harboured by the pandemic, I have also formed relationships with lecturers that I hold in very high regard, they have been encouraging to me, honest, respectful and treated me with dignity and listened to my input and it is because of this that I will genuinely miss them and will be ever grateful for the priceless sense of value that has given me as I bring that forward into the rest of my life.





## RACHEL DOOLAN

### Level 8

"Art is not what you see but what you make others see" – Edgar Degas

The past four years have taught me many new skills and have helped me grow creatively. Through practice and constant encouragement from my fellow peers and lecturers I have grown confident in believing in my creative ideas and designs. I have enjoyed being able to explore and learn new skills in the different aspects of design. As well as being able to explore directing, acting and teaching has opened many other doors for my future career.

Being able to go to Slovakia in my third year of college was an amazing opportunity and experience. Meeting other design students and learn from each other has been an unforgettable experience.

It is sad that it has come to an end. However, I feel this course has helped prepared me for my next chapter in the design industry.



## ZOE FINEGAN O'TOOLE

### Level 8

I enjoyed every aspect of this course as each term brought new areas of interest, new challenges and new learning. While some complex concepts took time to grasp, they were taught in a way that inspired you to grapple with them.

I particularly enjoyed the work of Chekhov and Stanislavski and the application of their techniques into practice in class. I loved working on performances with my classmates. The friendships I made through working together will always be treasured. Our lecturers were inspirational as their passion and energy for their subject was infectious. I am very thankful to each of them.

I am heading to, London to study a PGCE in Primary Education. I plan to gain this extra qualification while looking for screen acting opportunities in the UK and Ireland. Long term I plan to open my own acting school for both mainstream students and students with disabilities.





## DARA FITZGERALD

Level 8

"If I wasn't an actor, I think I'd have gone mad. You have to have extra voltage, some extra temperament to reach certain heights. Art is a little bit larger than life- it's an exhalation of life and I think you probably need a little touch of madness"

Four years past, gone too fast! Throughout my time in IT Sligo, I have had many opportunities to practice and develop many skills that I can add to my actor's toolbox including Chekhov Technique, Stanislavski Technique, Physical Theatre, Devised Theatre and much more. Each time I walk into the Black Box Theatre space, I feel like I'm breathing in a bit of home as it's one of the few places I feel I can let loose. This degree has given me the hunger to explore the theatre industry whether it be teaching, embodying new characters, or writing and producing my own work.



## EMMA HEIDENHEIM

Level 8

As an international student, I have had such a fun time studying in the Performing Arts program. I felt challenged both academically and practically and made amazing friendships. I am very grateful for my experience here and want to thank all my lecturers and peers for teaching me so much!

**DARREN KERR****Level 8**

'You're only given a little spark of madness, you musn't lose it.'

So, this is it. Four years since the beginning, about four weeks until the end. I do wish that it could have ended differently, but I wouldn't trade the overall experience for all of King Midas' gold. While the past year-and-a-half hasn't exactly been a basket of roses, the two-and-a-half before that were fun, with scaring the bejeesus out of the witches in our 2nd year Macbeth rehearsal being the first to spring to mind. But overall, I must say that I feel this course has helped me to improve as an actor and I intend to use these skills with both amateur productions when they're allowed to return and my future career, whatever that may be. I will miss everything when I'm finished: the building, the lectures, my friends. Here's to hopefully seeing you in the future

**SEAN MCDERMOTT****Level 8**

Theatre Design in IT Sligo over the past four years has taught me many new skills and helped me improve them throughout the years, such as writing, text analysis, set and costume design, sewing, practicality of a theatre set, directing and colour and pattern identification. It also helped me build upon my lighting and sound design skills and refined them.

In class we have discussed in length many different subjects such as history, fashion, post modern media, film and psychology. I think these skills and discussions have prepared me not only for a future in the creative sphere but also for teaching, facilitation, financial management and self-employment as an artist.

I can move on to study in so many new fields such as teaching, writing, fashion, costume, or carpentry. This degree is well rounded and has given me the perfect skill set to learn in so many new fields.




**MICHAEL MCGILL**
**Level 8**

I've felt all the emotions possible in that little black room, on and off stage. I've met the most vibrant, and cheerful lecturers, who've led me into this new way of viewing the world. It feels awful to end this final year and say goodbye to them with a 'leave meeting' button. Because of them, I can't walk down a street without looking at someone on the other side as a character with their own story and movements. I can't view another film or play without intense thought regarding the performers journey to becoming the character. I'm forever shifted in thought and I'm all the better for it.

Never will I find a more interesting group of classmates again. I've met some of the nicest friends in this course. Some will be for life. No matter where I go next, the experiences and the friends this course has given me have been invaluable tools for the road ahead.


**SARAH MCGOURTY**
**Level 8**

"Unless you learn how to be in your head, you'll never learn how to create."

– Lin-Manuel Miranda

I feel like I have learnt so much in the past four years, I started the course not even knowing if it was something I'd be able to do never mind be good at. It didn't take long for me to realise just how much I was going to love theatre design, from the very first model box I made in first year till my final one of fourth year my love for the art just grew. Like anything it didn't come without its' challenges over the years but it just made it so much more worth it when you finally reached the final product. Creating and art has always been a passion of mine and to be able to direct it towards something I can do as a full time job feels very fulfilling, I wouldn't have been able to achieve this if it wasn't for this course.


**OLIVIA OUZOUNIS**
**Level 8**

Olivia is a vocalist, dancer, and lover of stories. Olivia is a Canadian performer with experience in directing and choreographing. Selected credits include: The Witch in Into The Woods, Apostle in Jesus Christ Superstar, Serena in You Didn't Say It Was Haunted, Princess in The Little Mermaid, and Technical Director of 23 Carrick Ave: The Story of Evelyn Dick.

Olivia is grateful for the experiences that IT Sligo has given her. Her dream to travel and learn came true and she is thrilled. She is so thankful for the new friends she has made and the memories she will cherish for years to come.


**ELLA WALKDEN**
**Level 8**

Throughout my four years studying acting at IT Sligo, I have not only honed my skills, but I have learned so much about myself. I grew in confidence and learned how to feel comfortable just being myself in a space that was welcoming and gave me the opportunity to explore. I have always felt that there is unique magic in acting. I've had so many wonderful experiences seeing professional performances in Ireland, England and Hungary and I have had the chance to work with some amazing people along the way.

My passion for artistic expression has grown and I now have the drive and know-how to carry on into my professional career. Most importantly I have learned to put myself out there and wherever I am, whatever the situation may be, I can and will always create new and exciting projects.



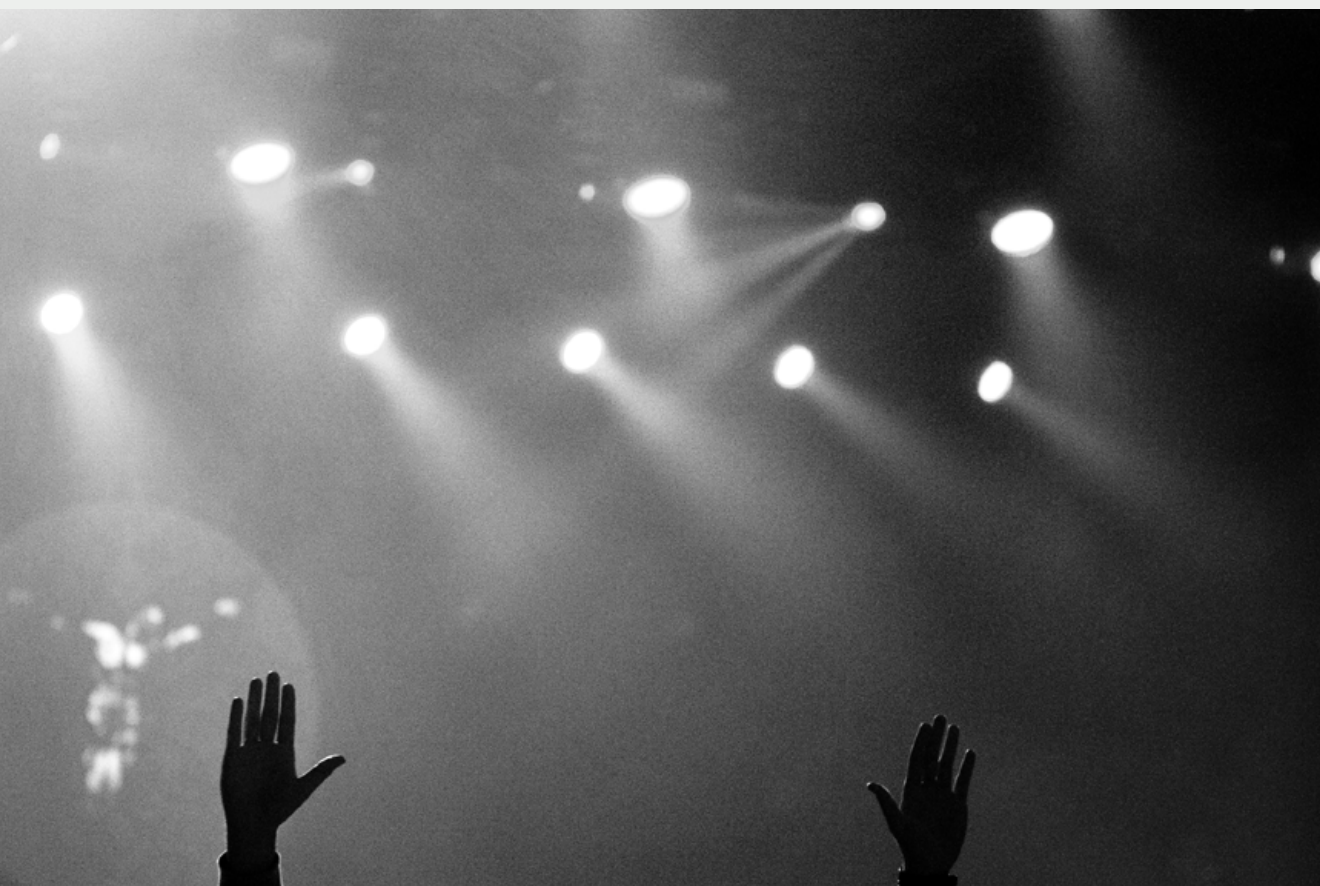


## MARIA YOUNG

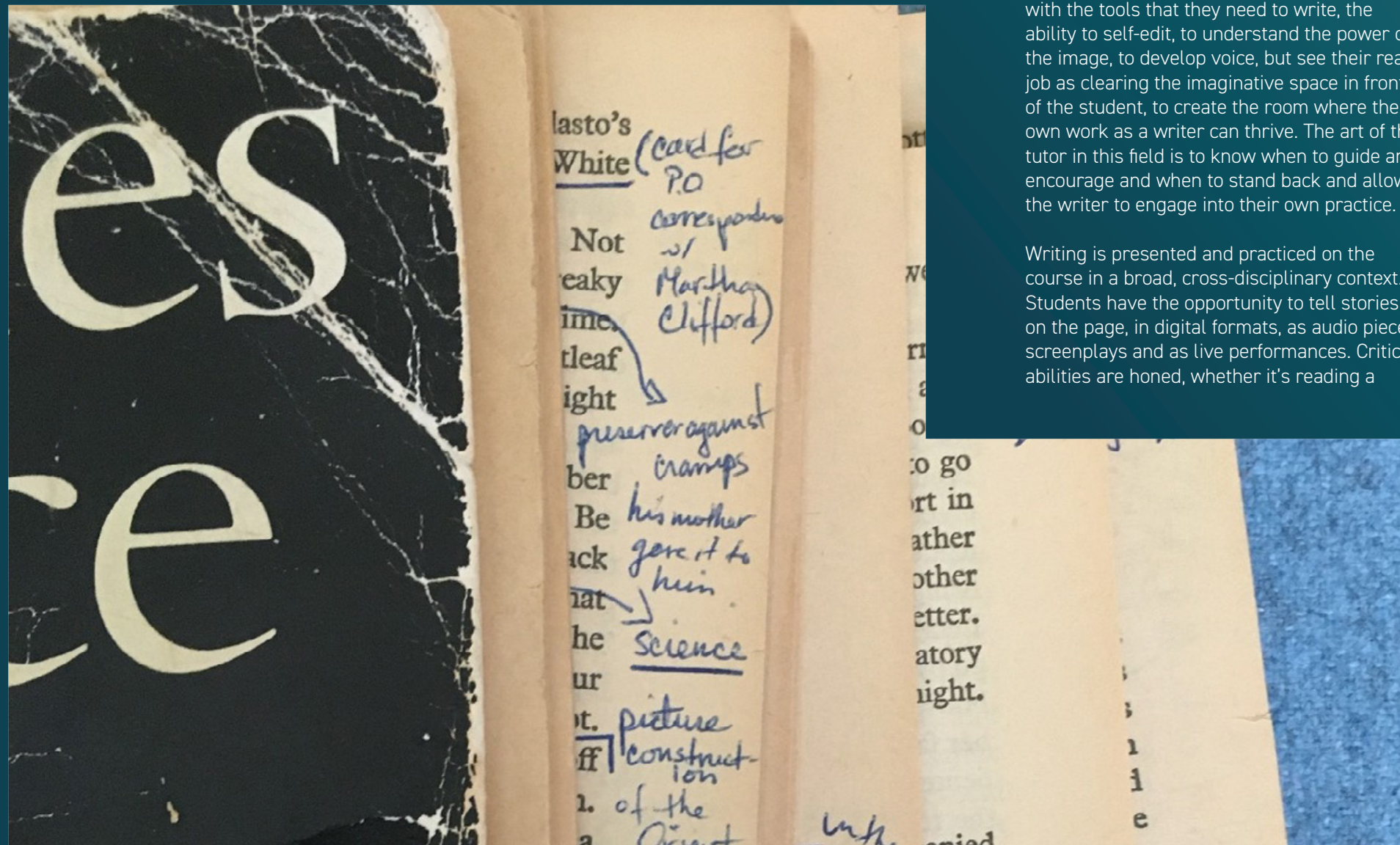
Level 8

Born and raised in Nova Scotia, Canada, Maria always knew that she wanted to be an actress. From the age of thirteen she began studying dance and music in addition to her regular studies in school, and in 2020 she graduated from St. Lawrence College in Ontario, Canada with an Advanced Certificate in Musical Theatre. This year she will be graduating from IT Sligo with a Bachelor's Degree (Hons) in Performing Arts, where she experienced new perspectives from a variety of teachers.

She feels that the acting techniques she has learned in this program have thoroughly expanded her skills as a performer and will aid her greatly in her future professional opportunities. Along with her many theatre credits, she is also very active in the TV and Film industry, having worked on productions such as the Netflix show Locke and Key and A24 film The Lighthouse with Robert Pattinson.



# BA (HONS) IN WRITING AND LITERATURE



The BA in Writing + Literature emphasizes 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 the student 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 the student, 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 the writer to engage into their own practice.

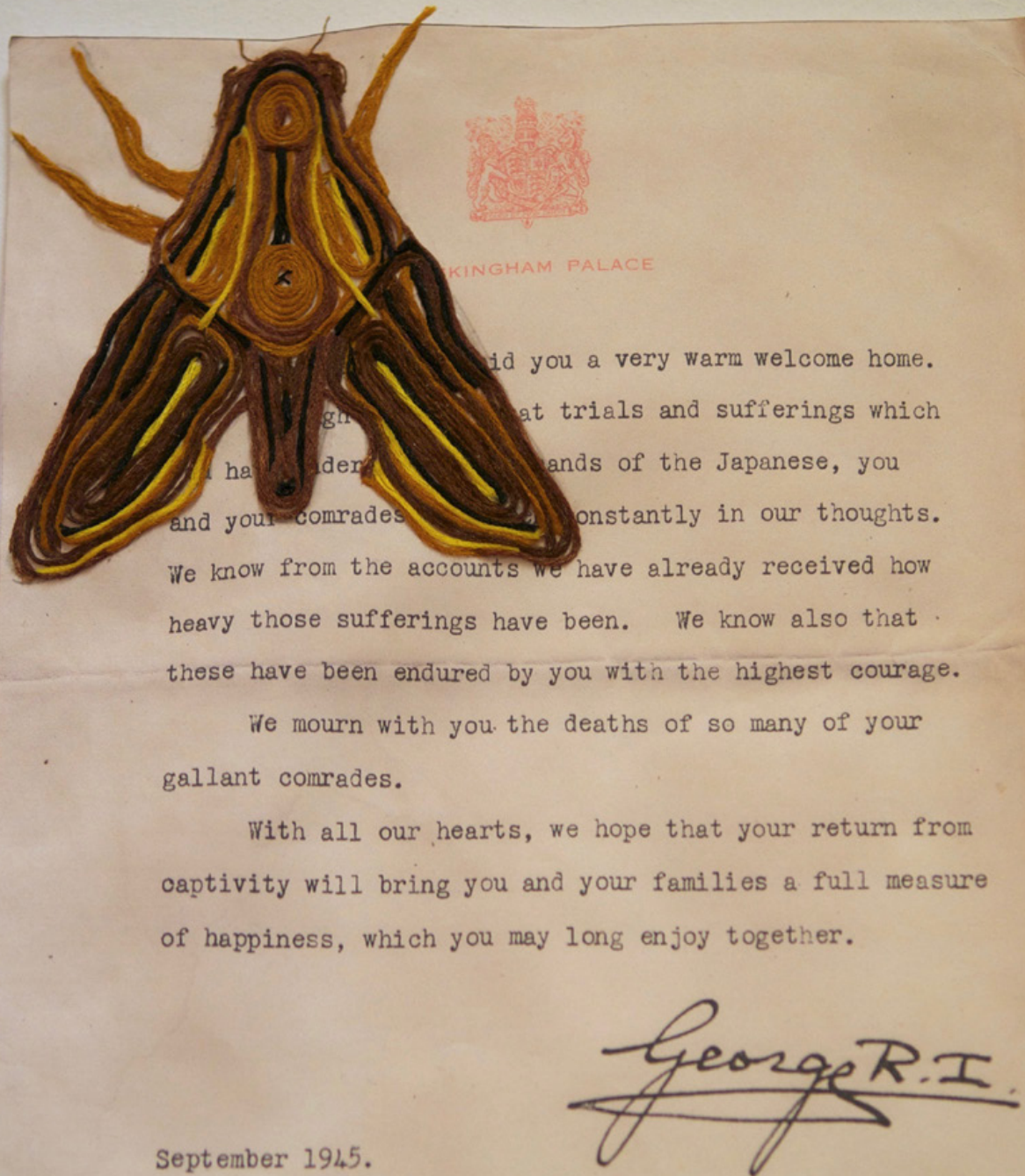
Writing is presented and practiced on the course in a broad, cross-disciplinary context. Students have the opportunity to tell stories on the page, in digital formats, as audio pieces, screenplays and as live performances. Critical abilities are honed, whether it's reading a

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.





## DAVID BYRNE

### Open Oceans & Dead Dreams Level 8

#### Harvest

When the stones grow warm –  
When the river in heaven  
Shines from down above  
Only then shall sickle sing  
To bring forth God's offering

David is a 21-year-old hailing all the way from Kildare. He came to Sligo as an unskilled musician, a hopeless creative with the naïve goal to write the perfect fantasy novel. He now leaves Sligo as an entirely mundane musician, a slightly more hopeful creative and with the naïve goal to write the perfect fantasy novel.

The Writing & Literature course has expanded his literary knowledge and equipped him with the tools to not only write better prose, but to write in multiple forms such as poetry, plays and screenplays to boot. He looks forward to his creative journey beyond IT Sligo, and he looks back fondly at his time in the college too.

Excerpts:

#### Quiet

Why does she stand still?  
Hair shimmering like spring mist  
Eyes wet for somebody

#### Petals of Akrivis (novel excerpt)

He let go. He opened his mouth and drew deep, gagging at the forceful flow of water. It rushed through his nose and burnt at his eyes and filled up his lungs. There was no dread left. He was another body left to the waters, another sailor to join the ranks of the drowned and the damned.

A fitting end for a seafaring man.



## OILIBHÉAR DIARMUID

### Lucid Dreamer Level 8



22 year old author and poet. He has a degree in Writing and Literature from IT Sligo. He has been published in the Cormorant broadsheet twice and on Poethead, and was a main guest at the Word reading at Sligo Library in 2021. In his work, he deals with the senses, dreams, relationships and nature. He has been writing poetry since the age of 19 and has written some 150 poems in those three years. He derives inspiration from his surroundings in Dingle, Co. Kerry, where he lives and works. His interests include films, sea swimming, cats and coffee. He is bilingual, and writes in both Irish and English. He is currently working on his first novel, which will be told through the medium of a dream diary.

I was on a pier with my grandparents. They were throwing me a birthday party, and we were all dressed in black; my grandmother looked like Peig, with a black shawl and dress. The dream was all in black and white, now that I think of it. The wind was strong, whipping our clothes back and forth, and my grandfather was having trouble staying upright. All of a sudden, with a groan, the pier started to upend itself and sink into the water. It was like how the Titanic sank in the film – slowly diverting from horizontal to vertical. We sat down on the pier and waited to be tipped into the water. Right before the dream ended, I saw a face in the water. A blond boy, dressed like a Victorian, around my age. I reached out my hand; I don't remember anything past that.

### Mother

I've always tried to write strong women  
Women who are powerful and scarred but still kind  
Women who've been hurt by the world and still show love  
And that's when I realised  
Every strong, powerful, kind woman I've written is my mother  
My mother who witnessed death so young  
Who left her whole world behind at 18  
Who has helped and healed hundreds  
Who raised three little girls to be just as strong  
The monsters of my childhood hid beneath my bed and inside my closet  
In her childhood they roamed the streets with weapons and hearts of steel  
She has seen real monsters in this world  
And has faced them all fearless  
She is warmth and strength and love  
And she is every strong woman I will ever write



## RACHEL DROHAN

### Lessons in Strength Level 8

The last three years have been some of the most challenging and brilliant years of my life. This course has given me an opportunity to explore every style of writing I could have ever imagined, which in turn has strengthened my passion for writing. When I joined this course, I had never written a word of poetry, but thanks to the encouragement and freedom I found here I have developed my own style of poetry, which has become my main focus. The environment created by the faculty and classmates have made this experience as free and encouraging as possible.

I will always be thankful for the time I have spent here with the amazing people I have had the pleasure of working alongside these past three years.

### The Poverty of Ego Under Conformity

The tweeting choir lulled; the tame flow of the artificial stream took my notice. Water trickled into a murky pond. And yet, a fish. A lone golden fish squiggled and danced below its rusted cage. My eyes pinballed, failing to keep up. How did it live? The water wasn't fresh, and we certainly never fed it. Yet it survived. Although my housemates and I had visited our aquatic friend a few times throughout the year, this was the first time I encountered him alone. People tend to find fish boring, as they have no personality. I have no great love for animals, (besides consumption) but I have always found this complaint baffling. For isn't personality the burden of mankind? For better or for worse. The fish has no religion, no social pressure, and no separation from his labour. If he is boring, then we are absurd.



**KEVIN GALLAGHER**

### The Poverty of Ego Under Conformity Level 8

Ever since I started this course, my work has gone in a more concrete direction, with the focus being reconciliation. Reconciling the personal and the political, reconciling the innumerable contradictions of life, and personally, reconciling who I was before the course versus the person I am now. This course has taught me to have a sociological view of the world regarding pressing topics like: economics, mental health, drug use, sexuality, religion and bigotry. Studying the academic side of literature has strengthened my understanding of these issues. Guidance from lecturers and interacting with my classmates in various artistic mediums have nurtured my creative abilities to write meaningfully about these subjects. I believe that in a complicated, alienating world it is the job of writers to speak truth to power. This course has opened my eyes to the truly crucial role writing holds in a society.



**MARGARET MOLLOY HOFFMAN**

### Daisychains Level 8

That old adage, "The pen is mightier than the sword," rings true for me, having used both.

Wordsmith. This is what I am. A creator of writing forged by my heart, mind, spirit. Words selected with precision then set with care or hammered, melted into the transformative process of editing.

A world without books to read, stories to listen to is my idea of Hell. Yearning to add my own to the Universal Collective, be part of the process of creation, keeps me moving forward.

Writing is my superpower against adversity. My hope is that my writing may be of benefit in some form to others.

Like a memorable meal with every ingredient selected for not only its own flavour but the way it combines with others to bring pleasure and appreciation to the consumer is how I want to write my stories.

Piebald against the palette of virescent meadowgrass,  
my vitruvian man sprawls in sunshine,  
sommolently smiling as badgerlike I snuffle; rootling in the earthy  
mustiness of soft oxters;  
licking silken hair into line.  
The tang of male sweat heavy on my tongue.

Tender is the mouth, liquid smoked honey.  
Vulnerable is the throat, salty satin over steel.  
Rosette buds flushing; pointed pink under the gloss of saliva,  
trailing the scent of musth from navel to rearing ruby ensconced  
in scented curls.

As I wind daisychains around his maypole and crown his  
preeminence with primroses,  
lay a wreath of laurel around the pouch of his sons provenance,  
our laughter lays me supine at his feet.  
Ready as Ruth.



## COLM LAWLOR

### Postcards and Memories Level 8

I started writing in secondary school, at the encouragement of English teachers. I specialise in fiction and poetry, though I have also tried my hand at creative non-fiction, playwriting, screenwriting, and film making. I often write on the topics of love, friendship, death, depression, and the LGBTQA+ community. I have written over 60 short stories and over 600 poems, and I'm currently working on my first novel.

The Writing and Literature course at IT Sligo has proven to be exactly what I was looking for in my writing career. I don't know where I would be without this course, and monthly readings at The Word.

I turned to look at Rebecca and realised that she had fallen asleep already. She really must have been exhausted. Her mouth was ever so slightly open, her breathing slow. I could just barely see her teeth. Her chestnut hair gathered behind her head on the bed like waves. She looked at rest. I didn't want to stare at the cracks in the ceiling anymore. I just wanted to stare at her. I wanted to study every detail of her - every hair, every wrinkle, everything about her. I wanted to listen to all the music she could ever show me. I wanted to be with her, always.

I wanted to fall asleep in her arms, but I also wanted to stay awake with her forever. I wanted to wake up to her sleeping face every day. I rolled over and resolved to still be there when she opened her eyes.

### Excerpt from Púca:

The boys are passing a sliotar back and forth against the dying of the sun, the soft, echoing puck, puck muted by the length of the grass. I am lying back and staring at the sky, purple and red like a bruised knee. The weight of my still body is flattening a girl-shaped stamp into the field, turning the grass under my skin damp and dark. It hurts to look directly at the emptiness of the sky and my eyes water and itch but I blink sparingly, deliberately. Sticky, gluey tears make parallel streams across my temples. Puck, puck. The air down here is heavy with pollen and mists of lakewater, laden with the lingering heat of the day. Every breath feels thick. The moon hangs above my brothers modestly, a pale white thumbprint. Puck, puck. I close my eyes and think of sinking into the ground.



## CARAGH MAXWELL

### Halfpace Level 8

I embarked on this course three years ago because all I have ever wanted to be was a writer. My life is built around a love of stories, and I draw solace from writing the world as it seems to me. I can say with certainty that this course and the people in it have shaped me as a creative in ways I never would have been able to shape myself alone. I can finally apply the word "work" to my incessant scrawlings and have it mean something. I know how to better navigate the recesses of my own mind and plunder it for caches of inspiration. My final body of work for the course relies upon my own life and ego frequently, something I was once insecure about; but if I can't write about myself then what business do I have writing about anything else?

## Skulls and Trees

I had a dream.  
Where the world was dead  
All human life was gone.  
Instead in Orbit a human skull  
With trees of green that grew from it  
The eyes were hollow depths of black that  
never seemed to end.  
When my fingertip touched the pale bone

The eyes returned,  
Deep slits of green  
Blinking as if stunned  
The bone crumbled, and I with it.  
Into the dark  
As branches choked me  
Leaves suffocated.  
Twigs cutting away at my skin.  
My bone  
Until I was nothing  
Breathing nothing  
Just Existing  
A single soul  
Encased in black



**AOIFE MCQUILLAN**

## Don't Overthink It Level 8



I am twenty years old, born and raised in Co. Monaghan, and graduating from a course that I've spent the past three years growing up in. I write nonfiction and poetry which I have learned to share with the world. These years have been about exploring new genres and creating work I never thought I could. I have learned to look beneath the surface, using my writer's eye to paint a picture of my life and my experience of growing up in a pandemic taking off the glasses and seeing the truth underneath. These past three years have taught me so much about life as well as my writing. They have given me the confidence to write about myself and not just characters I have created. I have learned not to compare my words to someone else's as everybody's different. Don't overthink it.



**EMIL NAWROCKI**

## The Season to Speak Level 8

I am a Polish writer based in Ireland. I use writing to raise awareness of taboo topics that include mental health in men as well as familial abuse. I also use writing as a form of therapy. I joined this course because I always had passion for writing. I wasn't expecting to last long but here I am, three years later, graduating and working on my first novel.

I often dream about you,  
You barely bear any significance upon the dream,  
You're rather there in the back, looking at me,  
Sometimes you say something,  
every time it hurts,  
And your face is just a blur of anger  
But the anger has been repainted on it many times  
And has now made itself clear and vivid

Isn't it just like real life?  
The way you always walked  
Behind me,  
The way whatever you didn't say  
Hurt me,  
The way you grew so angry  
When I disagreed with your views  
Or when I didn't want you  
to come near me



## JESSAMINE O'CONNOR

### The Map Keeps Writing Itself Without Me Level 8



Jessamine O'Connor moved to south Sligo over twenty years ago and is glad she waited this long to go to third level – the W&L course with all its variety and challenges is exactly what she never knew she needed. During her time as a mature student at IT Sligo, her work has been published by Shot Glass Journal, The North, Poetry New Zealand, Bray Arts Journal, Poet's Republic, The Cormorant, Abridged, Culture Matters, Autumn Leaves, Ofi Press, Skylight47, Jacar Press, Black Light Engine Room, and her collection 'Silver Spoon' was published by Salmon Poetry in December 2020. She is an editor with Drunk Muse Press, and on the editorial team of Scrimshaw. She is currently working on a novel.

It's like she's woken up on the train looking out the window. There's a book on her lap no idea what it is. The high brown walls of the coastal stations are strobing past, the sun between them blinding - then black then blinding again – all too much flickering. Clodagh is grateful for not being epileptic and wonders how they manage on this route and do people have to shut their eyes the whole way. Twisting her neck around to see if she can spot anyone else suffering this brightness, she sees her shoulder bag, dull navy canvas with a simple two-buckle top, a few badges. She knows what's inside it but isn't sure why she brought it or what she is doing and the heat flashes across her face like pepper. It makes sense.

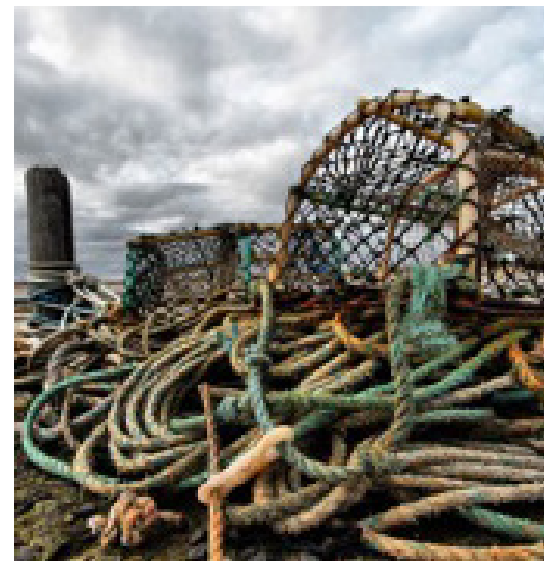
### Excerpt from Inside Job

He was that kind of a man; knew everyone, everything, everything about everyone. The Granda, the favourite uncle; always willing to lend a hand, never let the conversation drop; hint of the rogue, of the RA. He'd turn up at the back door with a net of scallops, or a head of cabbage, or an ounce of homegrown. I reckon he knew where to find the white lobster - not that I'd ask him sober. Two naval vessels to patrol the whole of the island? In a country with no respect for the law, and a love of spouting drunken shite till dawn? You only hear about the eejits who get caught, floundering in their dinghy up some Kerry backwater. The albinos were out there alright. If Paddy's fingers weren't actually in that pie, then his thumbprints marked the crust.



## PETER SYMONDS

### Tracks and Traces Level 8



I joined this course for motivation and contacts. They've come, unexpectedly, from those I've sat alongside. I've been moved to tears by some of their work. Tears of frustration. How come they can do it?

I understand why Beckett sought out hard, physical labour. It's easier and more rewarding. But I'm failing better now. Failing more often, more confidently. Success isn't a destination anyway; it's finding the right journey. Your own personal odyssey.

I've come to understand Joyce. Not his books, obviously, but I share his enjoyment of the right words finding their sentences in order. That's as much as we have in common. Close reading of the text reveals... what? That I'm reading like a writer? Reading as a writer, perhaps. A crack there, maybe, where the light gets in. As the sun shines, having no alternative, so I write. Even if there is nothing new. It's almost enjoyable. Almost.

# 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.**

## **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: [www.itsligo.ie/courses/ma-specialism-creative-practice](http://www.itsligo.ie/courses/ma-specialism-creative-practice)

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.



CREATIVE  
PRACTICE  
AS  
RESEARCH  
SYMPOSIUM  
12pm Fri Nov 9  
BLACK BOX THEATRE



**AURORE BLANQUIER**

Level 9



IT Sligo's Masters in Creative Practice has enabled me to strengthen my passion for literature, and psychology through animated 3D Collage, painting on canvas, sculpture, costume, mask-making and goldsmithing. I designed an upcycled crinoline skirt for my central project which explores the idea of beauty.

That work will be developed and on-going during the summer months, but the modules which lead up to now have shaped my critical thinking and creative response. I feel more confident in my artistic endeavours as a result!



**MICHAEL BONNER**

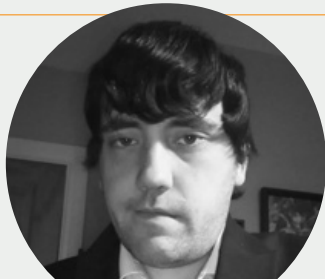
Level 9



The MA in Creative Practice has opened up many possibilities including the business side of the arts. Over the year, I have co-founded a media/ film production company called Oath Film Studios which has enabled my skills in managing, writing, casting, editing and in film-production to grow. One module, the Interdisciplinary module, in particular helped to shape this concept where I worked with two other students outside of my art-form. This helped me to think holistically and artistically about the work, which I will definitely be influenced by in the future.






**IAN DOHERTY**
**Level 9**

In IT Sligo's Writing and Literature course I found my voice as a creator. Though writing is by nature a solitary activity, it was also where I found community. The sense of community that has proven invaluable during this experience in isolation. In the MA in Creative Practice I have expanded my horizons by working with other members of this artistic community in interdisciplinary projects. I have written performance pieces for other people. I have performed in other peoples plays. I have worked with other writers to edit scripts.

This would have been unthinkable for me just a few years ago. And I have no intention of stopping. I am currently working on a novel which should go well in the portfolio with the screenplays, short stories, and flash fiction pieces. After nearly four years of practice I am ready to strike out into the literary arena. Who knows. it might actually work!


**REBECCA DUGGAN**
**Level 9**


Having graduated from IT Sligo's BA in Performing Arts in Acting last year, I was delighted to get the opportunity to continue my studies in the creative sector by doing this Masters in Creative Practice. During the MA, I returned to my interest in theatre design having studied it in the first year of my undergraduate degree. This proved a great choice as I submitted my design for the Abbey Theatre Bursary Award and was chosen as this year's winner! This means I get a six-month paid residency in the Abbey in 2021-2022.

During the MA, I also completed a range of modules and projects which saw me work closely with other students outside of my discipline but which enriched my thinking and creativity as a result. I plan to teach, design, perform and continue to expand my horizons in the creative arts industry in the future.



SEAMUS GROGAN

Level 9

Séamus Grogan has been working in various Creative Disciplines for the last three decades having graduated in Fine Art from IT Sligo in the mid-eighties to working in NCAD & DIT in the early nineties. He has worked as a visual artist, animator, background artist, film editor, videographer, documentary maker and researcher.

The Masters in Creative Practice has given me the opportunity to develop my current practice which is informed by my background in the visual arts primarily encompassing photography film/video while drawing on my experience with painting, printmaking, animation, design and colour studies. The current work is a combination of abstraction and realism with the journey inspiring the practice. The notion of 'transience' becomes a type of microcosm in informing the output, which is an abstraction or a different way of looking at existing reality. For me one of the really exciting aspects of this MA program is the student mix (all from diverse backgrounds) create a unique synthesis which ultimately benefits all of our creative expression.



JULIANNA HOLLAND

Level 9

Having obtained a BA in Writing & Literature, I was delighted at the opportunity to further my studies at IT Sligo through a Masters in Creative Practice. As a writer, this broader field enhanced the nature of the work as it encompasses elements of performance, fine art and conceptual theory.

With an emphasis on practice, the exploration of other aspects of creativity provided experience in filmmaking, collaboration and critical analysis, giving way, in turn, for a keen focus on my own writing endeavours. Alongside exposure to creative practitioners throughout the year, personal practice is examined and nurtured through peer review and individual mentorship. I am currently researching Place Attachment Theory and writing a novel.

- 'I was attached to these concealed details that spelled order on the house. It was a reassurance to know that they were close beneath our surfaces. That they were within touching distance, with only a layer of paint or paper between them and my fingertips that reached out to use them as a worry stone. As a reminder that there once was a measure of calm on the house.'





## JO HOLMWOOD

### Level 9

Highly  
Commended,  
Bridport Prize  
2016

I have been developing my practice as a writer for about sixteen years, while also actively working in the creative sector. Having graduated from my degree almost twenty years ago, I have long wanted to undertake a Masters degree to immerse myself in a more conceptual space, which would support critical thinking and new considerations towards my artistic practice.

As a writer, I am interested not only in what gets told, but how; craft, form, process. I don't consider my work to be encompassed by a specific style, but time and practice have given me a sharper focus and keener sense of how I write and what I want to achieve. The Masters of Arts (Creative Practice Specialism) has been a really positive experience, providing me with the space and impetus to begin writing a novel that had long been in gestation; and also enabling me to reflect on my practice and situate it within a theoretical, research-based context.

"Hey, Shay," Donal says, not able to resist cutting to the chase. "What was your ma's maiden name?"

"I know what youse are getting at," Shay says, finally stopping to take a few swigs from his can which is on the mantelpiece – a meanly decked faux-mahogany shelf, surrounded by crude square stone cladding that was all the rage some thirty years ago. "My porn star name."

"Can't believe he knows about that," Martin mutters into Spud's shoulder.

"So, what is it then?" Fitz says.

"Rasher Crawley."

A murmur of disgust.

"Uh, that doesn't sound very enticing," says Donal. "Sounds like a dodgy lice-ridden porn star with carpet rash!"

The others laugh. Donal stubs out his cigar and blows hoops from the remains of the last drag, his mouth opening and closing, wow-ow-wow-ow. The image reminds Spud of Fitz's porn name.

"So, you had a goldfish, did you Fitz?" he says.

"Yeah," says Fitz.

"Makes sense."

"What d'you mean?" Fitz is slowing down now; the weed taking effect.

"Well, they go round and round and round, don't they? Never stop."

"Yeah," Shay chips in. "And they have a memory of about a minute. That sounds about right."

"I've a good memory," Fitz says, defensive. "I remembered me ma's maiden name, didn't I?"



## AARON HUGHES

### Level 9

During my previous 4 years in IT Sligo's Performing Arts course, I was able to obtain and improve upon the necessary skills needed to start making my dreams a reality. Upon completion of the course and obtaining my degree, I had a new confidence and an even greater passion for acting. I chose to do the Masters because I felt that I still had more to learn. We continue to learn and grow everyday and through doing this course and building upon my skills, I wish to bring the best version of myself that I can possibly bring to this industry.



## NIAMH MAC CABE

### Level 9

The Masters in Creative Practice has given me the time and focus to develop a hybrid novella project that I had put aside. It has allowed me to shine a light on particular areas of interest, develop them through peer-to-peer and staff feedback, and consolidate them into a cohesive piece through modules on creative practice research methods, on Place as influence, and on the opening of new creative pathways through collaborative projects.

The multidisciplinary lectures with established artists such as Aideen Barry, Amanda Coogan, and Mark Garry were inspiring. The one-to-one tutorials have been invaluable in setting myself a customised schedule. As the Masters draws to a close, I have renewed enthusiasm, and a clearer understanding of my own practice and methodology, and of my current creative goals.



Elaborate. And, please, take your time,

Eel-a-boar-ate, am I taking my time. Thank you for  
your assistance.

we're all here for you, Seamus, we're all listening.

They're all. Sorry, what, sorry, for.

We're all here for him.

What am I waiting for: this bench here.

Go ahead,

Shifting: my circle of chairs.

tell the story.



**GAVIN MCCREA**

Level 9

Having graduated from the BA (Hons) Fine Art Degree in IT Sligo in 2017 I have been practicing as a visual artist, working predominantly in painting and installation, for the past four years.

Undertaking the MA in Creative Practice has given me the opportunity to carry out focused research within my practice. This has been enhanced by the interdisciplinary aspect of the Master's program, which itself encourages interaction, peer feedback, and collaboration with practitioners across creative fields from literature, theatre to the visual arts. This interaction has helped me establish new methodologies that are now being utilised and helping fuel ongoing research. The depth of knowledge from the lecturing staff and the outstanding quality of visiting artists program has also proven invaluable and integral to the expansion and understanding of my practise. Although the exploration and creative journey is not yet complete, I am looking forward to further discoveries within my research as I move toward to final chapter of the Master's programme.



**PAUL MCNAMA**

Level 9



I am a multi-discipline designer with over 10 years of industry experience across the creative sector. With a foundation in Industrial Design from IT Sligo, I have gone on to work as an Industrial Designer, Product Designer, Graphic Designer, Web Designer, Photographer and Event Organiser.

I am delighted to have returned to study at the IT Sligo Yeats Academy of Arts, Design & Architecture for a Master of Arts in Creative Practice. With a diverse student group representing a mix of creative backgrounds, it has been inspiring to learn how different disciplines work and develop their projects. I look forward to applying the new skills I have learned in future projects.

**DANIEL MOONEY****Level 9**

After completing a BA in Theatre Design in IT Sligo I had gained knowledge in set design, costume design, directing, studio skills, lighting and digital media, to name a few, which would allow me to walk into the outside world prepared and ready. The opportunity of the MA in Creative Practice arose and expanded these skills while also obtaining newfound skills and influences that I can take with me to further my own experience in the Arts industry. There were insightful lectures and modules that concentrated on integral areas of the Arts which we will encounter. Guest lecturers such as Amanda Coogan were motivating, as she discussed the importance of collaboration and Aideen Barry who spoke about dealing with imposter syndrome. This Masters has allowed me to focus on and develop my own personal project(s), which is an immersive exhibition in Sligo that will spotlight queer performance and design.

**NEASA NIC DHÓMHNAILL****The Passing Over  
Level 9**

I was the accidental tourist who found myself studying a Master of Arts degree in Creative Practice at IT Sligo, on what became the most innovative, exciting adventure I have ever embarked on. Trapped in Ireland during the pandemic, I spent my days in lockdown investigating how to deepen the Gaelic narrative and idiom in my historical fiction novel on Iníon Dubh in consultation with Ireland's Gaeltacht and Traveller community; and exploring local mythology and landscape through writing and film.

In Australia, I would have never had the opportunity to translate my work into Gaeilge as an investigative method of deepening voice and authenticity of my writing based on post-colonial, feminist, and translation theory. My hope is to follow my passion to help legitimize the Gaelic culture and languages through encouraging a new standard of credibility to portray this beautiful ancient culture. As an international student, it was an honour to study at the Yeats Academy of Arts, Design and Architecture.



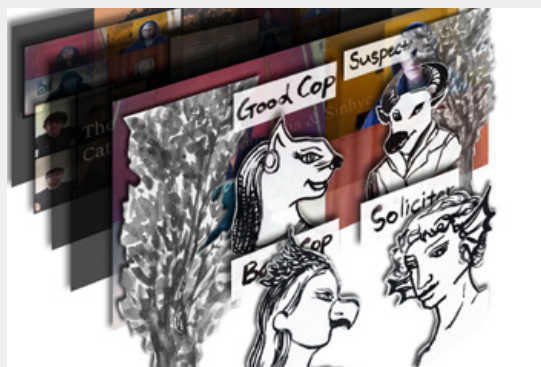
## The Passing Over

*Dul thar tairseach an tSaol*



## SINHYE PARK

### Level 9



I am a South Korean visual communication designer who has worked for years with a company with firmly established rules. I have also worked as an art & design secondary school teacher guiding students within a tight curriculum. Given this background, this MA in Creative Practice has opened up my artistic creativity to new ways of thinking, and to trust in my responses and interpretations. I have been able to experiment in my graphic-design process, while also engage in critical thinking.



## KATELYN RESSLER

### Level 9

In the MA in Creative Practice, I have explored creative writing, painting, graphic design, film, and directing.

From within and outside of Ireland, we have supported and peer-reviewed each other's work throughout our individual, collaborative and final projects. In this positive environment, I have been inspired to write an original play that I will produce, cast and direct with local theatre makers in Sligo Town.

Before coming into this programme, I was an actor in the IT Sligo BA (Hons) in Performing Arts, where I was first introduced to Michael Chekhov technique which has now evolved into my practice as a director. Throughout the year, meeting fellow artists has influenced my process as a theatre-maker and has opened my eyes to the possibilities of the arts industry in the future.

# RESEARCH AT YAADA





**SINEAD O'DONNELL-CAREY**

As a theatre maker living in Donegal, I have embarked on a practice-as-research PhD at IT Sligo. Being a theatre director and designer, I strive to split my time equally between practice, research and teaching. I am very familiar with IT Sligo as I have a first-class honours degree in Performing Arts (Theatre Design). Through this degree I won the Yeats Design Residency and spent nine months at the Abbey Theatre, Dublin. The following year I did an MA in Film and Theatre at NUI Galway. I have predominately been a set, costume and digital media designer for theatre as well as a drama facilitator and part-time lecturer. I was on the committee for the Irish Society of Stage and Screen Designers PQ (Prague Quadrennial) exhibition in June, 2019 and I was a creative team member of the student and graduate student exhibition for IT Sligo, representing Ireland.

IT Sligo is adjacent to a number of mental healthcare facilities with a portion of these being purchased as the future art and design campus for Yeats Academy of Arts, Design and Architecture (YAADA). These buildings are at the centre of my research as sites for devised theatre with digital media, utilising the building's history. These productions will be in collaboration with a writer, computer artist, musician and designer with me as the director. The digital media focus of this research is the use of archives and witness verbatim to create information art through sound and interactive digital imagery that will be projected in the playing spaces. In year three I am planning to work with XR designer to create live performance using XR technologies through Microsoft HoloLens. Amalgamating liveness, site specificity and mixed reality media creates multifaceted layers within an historical context. Glitch and error will be a recurring style throughout all of the practice as a destabilising effect during the various immersive performances throughout the study.

The West of Ireland has so much more to give in terms of quality of life, connection to the Wild Atlantic Way and also with Sligo being a significant cultural centre of theatre making and artistry outside the major cities of Ireland. Not to mention that magnificent drive I have to take around the beautiful Benbulbin every day! I am excited to be back on a familiar campus and ready for this ambitious road ahead. As the first YAADA PhD candidate, I am humbled to pave the way for further researchers in creative practices in the North West.

**DECLAN DROHAN**

This proposed interrogation of the staging of a selection of W.B. Yeats (1865-1939) play texts using the tools and terminology of Michael Chekhov (1891-1955) Technique arises out of a collision between my yearly 'Yeats Project' teaching/directing module at Institute of Technology, Sligo on the four years Honours Degree Programme in Performing Arts and my introduction to and immersion in Michael Chekhov Technique over the past six years. It is an examination, in this context of the Chekhov Technique as a director's and a pedagogical tool.

In particular, in my practice and teaching, I found the use of Chekhov's methods of objective atmosphere and thresholds provided a rich point of entry to the dilemma of the presence of the 'visible and the invisible' in the work of Yeats.

'Glimpses of this unfamiliar terrain lead us to believe that our images have a certain existence of their own – that they come from another world'  
Michael Chekhov





## JOHN GRAHAM

20 Drawings

Published by John Graham with the support of IT Sligo's Research Capacity Building Fund. The project was also aided by an Artists' Commission from The Dock, Carrick-on-Shannon.

Book text by Brian Fay. Book design by Peter Maybury. Printed by MM Artbooks Printing and Repro, the Netherlands.

With exhibition plans deferred or non-existent, making a book was an opportunity to present work in a form that, though mediated, allows for a closeness of contact mostly denied to us of late. Unlike most artworks, books can be handled, we can turn their pages, we can read and look at them as often as we like. Mediation presents its own challenges and the formal characteristics of my drawings make them difficult to reproduce. The intimacy of their presentation within a book contends with their determination to remain resolutely within themselves. This is a frustrating but interesting problem, and a reminder that the things we make don't really belong to us. At least I hope not, since their journey away from us and into the world seems like their proper destination. In compiling drawings for the project, twenty seemed a good number. It's a small book and conceived at the end of 2020, a year suggesting visual acuity.

John Graham is an artist based in Dublin. He is a lecturer in the Fine Art Department, YAADA, IT Sligo.



## CLIONA BRADY

### Permeable Boundaries: Exploring Architecture of the Psyche in Cinematic Spaces

The acutely intimate perception of each protagonist's interior environment is the result of varying forms of psychological disruption, where boundaries break down between the real and imaginary and the surreal intrudes upon the tangible depiction of space. This theoretical research seeks methods of revealing the invisible, intangible characteristics of the spaces we inhabit, which impact our daily activities and encounters. Film uniquely portrays the experience of interior space in an emotive and visceral way and as such is skilled at presenting these less tangible qualities of atmosphere and character. The thesis proposes an analytical method rendering the psychological content of interior space

visible. The process consists of interrogating expressive film language and content through an architectural lens documented through sketches, storyboards and textual enquiry. From these fragmented components I compose a new visual language capable of representing the layered psychological atmosphere in which a character resides.


**ROWAN WATSON**

### Tracing Place: Moving towards a body - speech for architectural imagination

This study began with a fascination in the relationship between body and place that has accompanied a long parallel involvement in architecture and dance. A growing interest in the relationship between bodily movement, imagination and the perception of place led to the following questions:

What does my imagining, moving body-self know and say of its surroundings? How does it say it, and how might this body-speech be useful to the designers of place? These questions prompted research for a practice-based PhD, supervised by Dr Rachel Sara and Dr Victoria Hunter at the Faculty of Architecture and Design, Birmingham City University.

Interest in the relationship between the body, perception and the physical world is not new. Merleau Ponty argues that both emotional perception and our connection to the world are

routed through the body and our senses. Likewise, this research highlights dynamic and interactive place as it is experienced from within a moving body, rather than constant place independent of inhabitants. Architectural experience is understood to be relational and experienced interactively, with buildings forming part of a dynamic exchange between ourselves and our animate surroundings. The study starts in 2015 with a substantial survey of subjectively experienced automatic mental imagery captured during diverse movement. These images are understood to incorporate amassed bodily memories of place-qualities recalled instinctively during associated experiences of movement. Analysis of this imagery finds clear relationships between the imagination of specific place qualities and movement experiences, highlighting material and spatial densities, tempo, and the peripheral path of movement around the body.

A design trial follows in 2019 and 2020, using these movement-place associations as prompts. Embodied methods are employed to first read and then design for the rhythmic densities of place-experience. Methods focus outwards from body-core to periphery, with the body-self located as if within the design. Simple movements, that connect gesture and posture, trace and thus embody the rhythms, densities, paths and edges of first the site and then the design. On site, for example, I trace the rhythmic qualities, sights and sounds of life and place around me. The intention is to know these living and dynamic qualities in a manner that is immediate and felt. What I trace around me becomes traced upon my embodied memory, a patina that I am within. It is thus harder to ignore the voice of life on site when I return to the studio. This physical tracing of animate place becomes embodied understanding of being with-in this location. Later, in the studio, these movement-place memories are clear and immediate as the embodied practices continue. Body-centric space and rhythmic density continue to act as reminders when finding enhanced ways to design as if-in the imagined building.

Thus, the trial initiates an approach to embodiment within design practice. The research is part auto-ethnographic, part practice, drawing on sources relating to Laban analysis, contact improvisation, non-verbal communication, and environmental perception. It captures and then capitalises on a personal and implicit embodied imagination of place, developing a body-speech, rather than the body-speech, for architectural imagination. The research and emergent praxis do not provide a formulaic or failsafe way of embodying design or of making design decisions. Instead, they provide an emergent way of talking to oneself within movement during design; a way of enhancing a felt kinaesthetic sense of real and imagined place that brings physical immediacy to the experience of design.


**LEON BUTLER**

### Shelter and Place



Shelter and place is a digital installation that explores the concept of space through the lens of the pandemic as well as the physicality of personal space. By capturing a volumetrically scanned instance of peoples personal space, we create a digital artefact, which others can explore in their VR headset or through their web browser.

The work describes the journey towards capturing and sharing personal isolated stories of place and space the pandemic has foregrounded. Shelter and place is an interactive experience that mixes location mapping, spatial audio and dream-like vignettes into an open-source exploration of our private environments.

Presented with Carlow Arts Festival and Cork Midsummer Festival, the project was awarded a visual arts commission award from the Arts Council of Ireland to develop for presentation in 2022. The work is authored by Leon Butler and Peter Power.



Excerpt from the play Slip -

But sometimes between the cracks in the tiles, in the crevices in the walls, in the dusty alcoves, under the beds, behind the big washing machines and ovens, delicate flowers of yellows and pinks peep out and bloom. Leaves spindle their way round my legs and arms and I feel safe. I feel I exist. But such happenings disappear in the mornings.

I don't tell them this. You've to be careful what you say here.



**RHONA TRENCH**

My work is always expanding because of the worlds that captivate me, the people I engage with, the artists who inspire me and the students who teach me. I think of my work as an on-going conversation with our past in the present and future. This Summer that conversation is a development from a project that began last August in Level 5 lockdown. I created an immersive piece of performance inspired by the Spanish Flu (1919) and COVID 19. The work included real-life experience, personal narratives, theatre, video, and song, and was performed by actors Ciarán McCauley and Holly Maples. This Summer's development is supported by an Arts Council Award and playwright Vincent Woods.

I am also working on a play inspired by the clients who 'lived' in mental asylums in the Northwest in 1950/60s Ireland. The work heavily depends on interviews, photographs, journals, articles, personal stories, as well as regular meetings with our talented PhD student, Sinead O'Donnell Carey, whose research is investigating this subject matter.



**DAVID ROBERTS**

**RAD Ventilator**



The RAD Ventilator Project was developed during the initial weeks of the COVID-19 global pandemic to assist the Health Service Executive address the national shortage of ventilators. David Roberts was the project lead in a team of IT Sligo academic and technical staff and a group of engineers based in Co Clare. RAD stands for Respiratory Aid Device. The RAD is a time triggering air delivery device that is designed to deliver a volume of air at a rate to a patient in need of ventilation. The RAD provides a finely adjustable tidal volume meter with a variable IE ratio range for each tidal volume and an adjustable respiration rate. Ventilation is essential to supplement the COVID patient's ability to breathe during the chronic phase of the illness.

The primary object of the project was to develop a 'field ventilator' that would serve to increase the availability of 'temporary' ventilators and which would allow increased survival of patients. To fulfil this objective the developers sought to use commonly available and perhaps salvaged components in order to overcome potential difficulties with supply. The intention of the developers was to provide a low cost electro mechanical ventilator that could be simply fabricated and required no electronic or software controls. To simplify the development of bellows for pumping air/oxygen it was decided to apply a Bag Valve Mask (AMBU bag) as the core air delivery component. Based upon medical and operational requirements the team drew up a draft specification.

The output of the project was to provide an accessible method for the rapid manufacture of ventilators by individuals or companies with minimal equipment, skills and materials. The applied technology has been intentionally minimised to appropriate levels for developing regions. Specialist software control is not required. This reduces the complexity of replication by companies or individuals with basic components equipment and materials. The materials selection, manufacturing methods, drawing files and circuit diagrams for manufacturing this emergency respiration aid are made available open source and are accessible through the internet at [www.rad-os.com](http://www.rad-os.com) without restriction.



**EMMET O'DOHERTY**

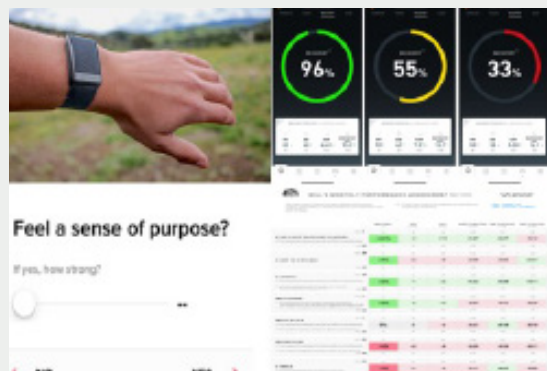
**Leadership, culture and wellbeing for high performing academic departments: Unlocking the potential of the team around you**

**Problem Statement:**  
My research question asks; What are the conscious leadership behaviours that can develop and sustain an optimally functioning academic department whilst promoting the wellbeing of the people within it? Furthermore, can we draw from or apply the established knowledge from other fields such as sport and coaching, where high performance and positive psychology are used to develop the required competencies and expertise to achieve excellence.

2020 heralded the COVID-19 pandemic. Many academics saw their workload and workplace stressors increase dramatically as a result of changing working practices. Whilst the pandemic created unprecedented impacts on the health and wellbeing of society at large, studies have found that COVID-19 exacerbated the pre-existing high levels of occupational stress impacting on academics and their wellbeing more than that of the general population (Fetherston et al., 2020). Although the crisis might end soon, the changes in workplace conditions and cultures are likely to have longer lasting effects. Given that employee workplace wellbeing is central to the productivity outcomes and positive performance of their organisations (Haddon, 2018), it is crucial to understand how academics will fare in this new world of work and explore the potential role that educational leadership can play in supporting academic health and wellbeing in a post-pandemic world.

**Paradigm & Conceptual Lenses:**  
Based in an interpretivist paradigm, four theories will underpin a framework for inquiry allowing for a qualitative thematic analysis of the data. Seligman's 2011 Theory of Well-Being will play a central role, but will be supplemented by Self-efficacy theory; Bandura (1978), Self-determination theory; Deci and Ryan (2008), and Flow Theory; Csikszentmihalyi (1975)

**Wearable Technology:**  
The use of wearable technology by half the participants will add a layer of quantifiable scientific data to authenticate qualitative findings. It is hoped that this study will pioneer future research in this area.



Institute of Technology,  
Sligo, Ash Lane, Ireland  
F91 YW50

T: +353 (0)71 93 05222

F: +353 (0)71 91 60475

E: [info@itsligo.ie](mailto:info@itsligo.ie)

W: [itsligo.ie](http://itsligo.ie)