



Ollscoil
Teicneolaíochta
an Atlantaigh
Atlantic
Technological
University

Yeats Academy of Arts, Design & Architecture

YEARBOOK 2022

ATU Sligo

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Awards

Performing Arts:



Hayley Speight Madden won the Abbey Design Bursary Award 2022 which enables her to do a six-month residency at the Abbey.

ATU Welcome Creative Showcase 2022

On behalf of the Atlantic Technological University community,
I would like to welcome you all to the 2022 Creative Showcase.

After two years of delivering the experience virtually I am delighted to join with the Head of the ATU Sligo College Dr Brendan McCormack in welcoming the event back on campus. This means that students, staff and visitors can walk the corridors of the ATU and experience first-hand the amazing creative output from our students.

In April 2022, IT Sligo merged with GMIT and LYIT to become the Atlantic Technological University. This is a momentous development for higher education in the west and north-west; we are now one university for a unique and diverse region which is larger than Wales! This development has opened many opportunities to build a strong focus on education for the creative practices and to widen access to and enhance the range of creative disciplines available to learners.

The establishment three years ago of the Yeats Academy of Art, 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 now a recognised beacon of creativity in the northwest, building a strong reputation for creativity across all its many disciplines in the region and wider afield.

During the last 2 years, our students overcame considerable challenges to build their talent through an extraordinarily difficult (remote) medium of learning and we have a hugely impressive show of their work on display this year. Having said that, over the last two years while our Creative Showcase was presented in digital format this did allow our students to explore how best to present themselves and their creative work through this medium, which itself was a powerful learning experience. The world of the arts was extremely disrupted over the past two years and there has been a groundswell of appreciation of the importance of the arts and how they have captured the national mood, uplifted the nation's spirit and inspired the country to move forward.

It is wonderful that this year we can gather together again to appreciate the creative arts in person, to collaborate in its development and applaud its success. 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. I look forward to seeing the Showcase!

Dr Orla Flynn,
President ATU

Dr Brendan McCormack,
ATU Head of Sligo College



atu.ie

Introduction

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

This is the fourth year to publish the Yeats Academy Yearbook and the first year under the newly formed Atlantic Technological University (ATU). We are delighted to be back on campus for our end-of-year Creative Showcase. After two years of virtual shows, due to the COVID-19 pandemic, it is wonderful to be able to celebrate and admire our final year students' creativity in person.

It is an exciting time for ATU Sligo since we became a Technological University on April 1st 2022. As we integrate with ATU Galway and Donegal and incorporate St Angela's, 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 (YAADA), soon be completely rehoused in the refurbished 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 two and a half years during these COVID-19 times.

An end-of-year show would not happen without a great team of people on board. A special thank you to our Yeats Academy academic and technical staff who supported the students, our ATU Sligo administration, marketing, communications and estates teams, the award sponsors, our event manager Oli Melia and the YAADA Head of Department Emmet O'Doherty. Congratulations to the students on their remarkable achievements and wishing them every success in their future creative endeavours.

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

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

**Úna Parsons,
Head of the Faculty of Engineering
& Design, Atlantic Technological
University Sligo**



Welcome

Welcome to the 2022 Yeats Academy Creative Showcase Yearbook. This publication is a celebration of the innovative work of our students and staff over this academic year, and my opportunity to say congratulations and well done to all.

The Yearbook and the accompanying online repository (www.yeatsacademy.com) are a great resource for current and future students, as they not only compile incredible projects of the highest quality, but they also capture the zeitgeist of the department's evolution and our student's responses to the salient issues of our time. This Yearbook shows the strength of diversity in our programme offerings, and why we continue to attract high quality students and staff to contribute to the vision of the department and to continue the lineage of creative thinking and practice which has been so strong in the north-west. It also presents the Department's commitment to investing time in enabling students and staff to flourish, embracing academic innovation, curiosity, and creativity. It demonstrates that we are leaders in our field and our expertise lies in applying Creative Culture as a platform from which to pursue key social goals and embrace our role as the educational centre in the region supporting discourse and social engagement around the transformative role of the Arts. The Department continues to make

connections through teaching, research and engagement and there are a number of exciting developments and collaborations that will come to fruition over the coming years, especially with other departments within our new University. Leading this Department is a true pleasure, and I thank all of our students, staff and many visitors. I hope you enjoy every aspect of the yearbook.

Go raibh maith agat as léamh agus tá súil agam go mbainfidh tú taitneamh as ár mbliainiris 2022.



The Year in Review



This year was ground-breaking for the Yeats Academy. The number of students in the Department increased significantly in line with our forecast for growth, and we also appointed several new staff to join our amazing team. September saw our new Block K building fully occupied by our Fine Art and Creative Design students. In February, students on our Bachelor of Architecture along with students from our BA in Interior Architecture and Design moved into the new Yeats Academy Architecture Building. This building has significantly enhanced PC labs and modelmaking workshops, along with purpose built design studios and lecture spaces.

After two years of restricted travel and missed opportunities, there was great excitement when our Performing Arts students travelled to London on the first YAADA international field trip in over two years. A backstage tour of the National Theatre and an evening performance at the Globe Theatre providing two of the highlights of the trip. The Performing Arts programme also led out on an interdisciplinary project working with Creative Design

and members of the student Rugby Club creating a giant fish puppet that won the Adjudicator's Cup in the Sligo St. Patrick's Day Parade.

We hosted a highly successful visit by the RIAI Accreditation Panel grant provisional accreditation to three years of our Bachelor of Architecture programme bringing us a step further in the five-year process to become the sixth fully validated School of Architecture in Ireland.

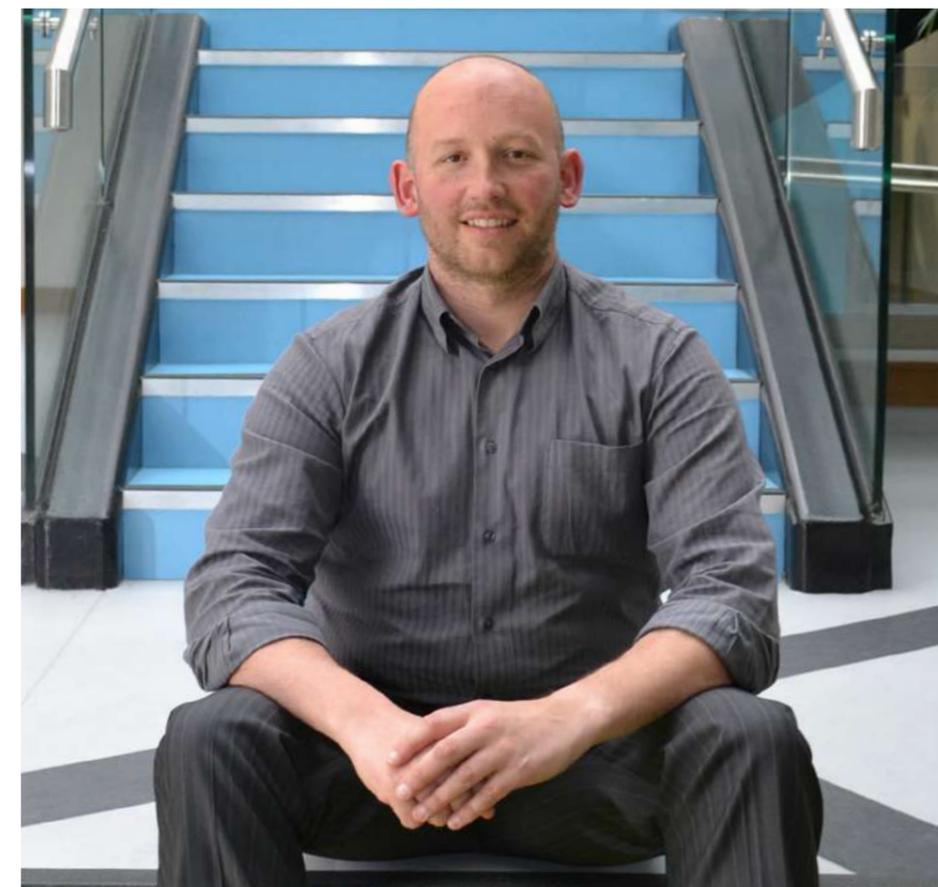
Scrimshaw, an initiative developed by our Writing and Literature students became the first trans-collegial publication of our new University. The publication, edited by five of the 2021 class of Writing and Literature, runs to 140 pages, 30 thousand words, and contains short story, poetry, flash fiction, essay, photography and art from students, staff, and alumni from across the ATU.

Over the last number of months, I have been involved in a project that will see the six schools of architecture in Ireland collaborate for the first time in a radical revision of the architectural education syllabus to further advance climate action education across the syllabus. Climate change will impact every person and every household across our country and our planet. It is the greatest challenge confronting our generation and future generations to come. Over the next number of years, I hope that we as a Department can focus not only revising the architecture syllabus, but developing department wide revisions to engender deeper emphasis through all our programmes to incorporate climate action and research.



On a final note, I would like to thank Dr Brendan McCormack for the role he played in establishing the Yeats Academy of Arts, Design and Architecture. Brendan has always shown great vision, encouragement, and support for the Department since its formation. I would like to show appreciation to Brendan for being the driving force in the development of the New North Campus development and for championing the creative practices at every possible opportunity as President of our Institute. On behalf of all my colleagues in YAADA, Brendan, we wish you well in your retirement.

Emmet O'Doherty,
Head of Department of the Yeats
Academy of Arts, Design & Architecture
ATU Sligo



Architecture Programme

Bachelor of Architecture BArch (Honours)

The Bachelor of Architecture in Sligo is Ireland's newest architecture programme, situated on the edge of Ireland in the Atlantic Technological University. It is a Level 8 five year full time honours programme and provides education and training for the practice of architecture.

Our ideas of architecture have evolved over 20 years, seeking new territories of experimentation with place, and endeavouring to engage with the transformative role of architecture. Our aim is to stimulate social engagement and dialogue around the identity of the local region, redefining the genius loci of this place, at this time and into the future. Building on this legacy and acknowledging the energy specific to this place, our Architecture School aims to make a significant contribution to the region and beyond as it takes its place amongst the cultural legacy of Sligo and its distinctive wealth of creative history.

The challenges of the present demand a radical response to a future which demonstrates concern for both people and planet. This requires a deep understanding of place that tasks us all with the responsibility to innovatively respond to current and future local and global issues, relating to daily living needs while protecting our climate.

We view architecture as addressing the practical and the poetic. Our projects develop from an intention to interrogate the layers that constitute a unique understanding of place – through its cultural fabric, history, topography, climate, urban morphology, and through its community possessing a unique pattern of memory and identity.

The Bachelor of Architecture has four philosophical vision points:

Interpretation of Place, Regionally Transformative Architecture, Architectural Regeneration of Built Heritage, Human Experience and Perception of Space.

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.





1:200 CROSS SECTION A-A



1:200 CROSS SECTION B-B



1:200 CROSS SECTION C-C



LOUIS BENISON

Library /Community Buildings & Specialised Housing Project Level 8

During my time in secondary school, I acquired an interest for construction studies and design and communication graphics. The two coincided together for construction and graphics for buildings. Also working at a landscaping company during transition year showed me the importance of design and the thought that goes into landscaping for a house. My desire to retain landscape and incorporate well developed buildings into its natural landscape is why I chose to study architecture in Sligo.

While working on this project I wanted the public space and building to be harmonic with each other. Saying this I decided to allow the boundaries of the site to shape the forms of the buildings. The community building was designed to be sloped for public access onto its green roof and the Housing project was designed to be dual aspect to allow for good daylighting within the apartments.



EWAN BINES

Level 8

Studying Architecture has allowed me to explore a lifelong interest and realise a lifelong ambition. The insight I have gotten into the profession has just further fuelled my excitement and ambition to become an architect. The design heavy philosophy of the course is something I enjoy and hope I can carry into my professional life as an architect.

Our third-year project included design of a community building, restoration of a protected church and design of a new 39-unit medium density housing block

and all relating landscaping. This has been a huge challenge as we attempted to pull many different facets of architectural design together. The jump from second to third year has been a lot but has been something which I believe has challenged everything I understand as an architecture student and pushed my ability forwards leaps and bounds. After this year I am beginning to see myself as capable of a professional life as an Architect and no longer view that goal as a farfetched dream.





EVA DEVANE

Liquid Solid Void – Architecture of Mutable Landscapes: Urban Regeneration Sligo & Wellness Center - Inishfree Level 8

I have always been interested in design, from a young age I would play the sims and spend hours creating buildings but always wanted more. I was never exposed to architecture as a profession but as soon as I considered it, I couldn't imagine myself doing anything else, and so began my love hate relationship with architecture. The course has challenged me but has never left me underwhelmed.

I'm inspired by architects such as Zaha Hadid that are brave enough to challenge

the way architecture is designed, This is a philosophy that I aspire to implement in my designs, creating dynamic architecture that can draw people in and encourage them to explore the space. "Architecture should be able to excite you, calm you and make you think" – Zaha Hadid.

These images show my core concepts of juxtaposition between nature and unnatural directional geometric forms.



LAUREN BYRON

Level 8

Growing up in Donegal I have always been inspired by the rural landscape. Allowing the heritage and surroundings of the site to guide the concept is always part of my design strategy. I believe architecture should be interesting and inspiring. I've shown my second year work as it highlights this philosophy.

The 'Salt' site is located at Rosses point. The buildings concept and circular plan is reminiscent of a lighthouse located near the site. The path into the building is a spiral ramp surrounding the exterior of the building, the body of the building

is glazed as it is intended to remind the user of the lamp at the top of a lighthouse, while also allowing the 360 views to be seen.

The watercolour shows an experiential view of the lake at Innisfree site for 'A centre for Wellbeing' project. These views guided the design concept, highlighting the natural elements which are prevalent on site, water, fire (sun), earth and wind. The aim of this project was to ground the user and bring them back to the natural world through the buildings design.



LUCY HORAN

Liquid, Solid, Void Level 8

My name is Lucy. I am from Westport in Mayo. I never really considered architecture until the very last minute when it came up in multiple aptitude tests in school. I always loved art and designing which pushed me to do architecture. I am also in love with travelling which is what I'd love to do once I finish out this degree, which,

along with architecture, you can do it anywhere in the world which is one of the great things about it.



ROB IGOE

Level 8

I was interested in art and design from the time I was a child, this passion combined with my interest in my father's work as a carpenter is likely what ignited my interest in architecture. A profession which combines the creative nature of art and drawing with the practical one of carpentry and construction.

I enjoy architecture as it provides a creative outlet to design structures and spaces that can hopefully increase the

quality of life for those who interact with them.

In this year's project Solid-Liquid-Void I strived to create an urban space that would serve as a hub for circulation, relaxation and nature framed by a set of distinct buildings which house the urban block's functions allowing it to serve its role as also a place of entertainment and learning.



1:200 PLAN LAYOUT
URBAN BLOCK LAYOUT(1)



SHEKA KANU

**Liquid Solid Void – Architecture of Mutable Landscapes:
Urban Regeneration Sligo
Level 8**

From my urban analysis research, I learned that there haven't been any significant enhancements to Sligo's Public Realm for some years, which has led to poor quality streetscapes and a lack of pedestrian-friendly streets. My vision for the proposal is to enhance the image and setting of the Greenfort District by designing a welcoming and refreshing social space to tie in with the upcoming public spaces in Sligo's Public Realm Action plan. This will benefit the users and passers-by by offering a space to pause and socialise with the community. In addition, the site analysis highlighted several potential pedestrian

routes across the site. Implementing these will allow the block to become a passageway, further connecting it to the context. The urban analysis showed that the more permeable blocks to the south of the river created more enlivened spaces. The users I anticipate are a range of ages: students, knowledge workers, people who work in tech, teens, parents, and children. To ensure I respond to the varying needs of the users, this quote from Jan Gehl will be a core element of my concept; "First life, then spaces, then buildings – the other way around never works."



ZARAH KELLY

**Liquid Solid Void – Architecture of Mutable Landscapes:
Urban Regeneration Sligo
Level 8**

I have always had a fascination with architecture. Drawing plans of houses and making models using Lego was something I did a lot as a child. I was always intrigued by historic buildings, ones that weren't facilitated and had greenery surrounding them. I liked the combination of manmade structures and nature, and how they use each other to survive. I was consistently drawn to one building in particular, a farmhouse

and stable surrounded by trees, so dilapidated that the roof was caving in. I would come up with interventions on how to create it into something liveable again, without changes too much of the appearance. I would wonder how to blend more modern designs with this old historic dwelling, such as adding a glass curtain walls and different materials, making it clear that architecture was the right path for me.



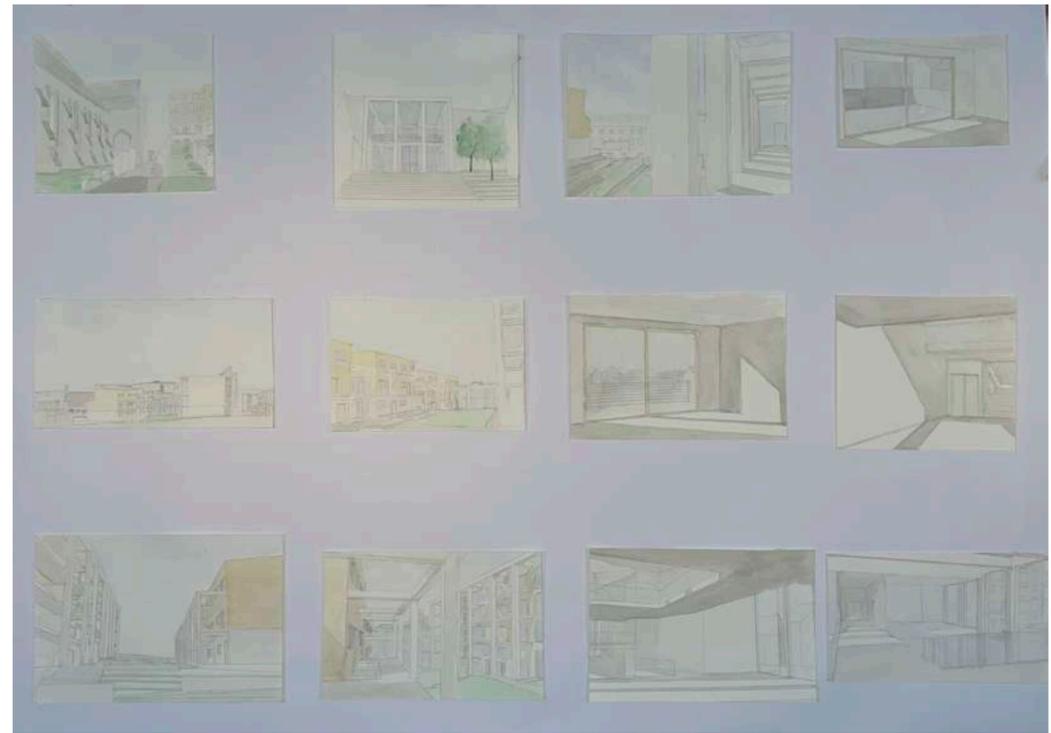


ABHAINN MULLIGAN

Liquid, Solid, Void Level 8

I am a 3rd year student at ATU Sligo studying Bachelor of Architecture. I have chosen a series of water colours which bring you through the sequence of spaces in my project. I chose water colour as it depicts light best giving life and depth to my illustrations.

The photo I have chosen is of my model. It conveys my design for a new library connecting to the original church on Stephen Street, Sligo. The colonnade pays homage to the original church by bringing the columns the same width and internal spacing as the buttresses of the church creating a rhythm.



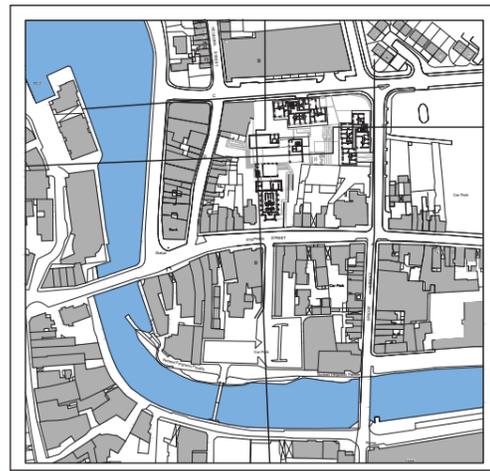
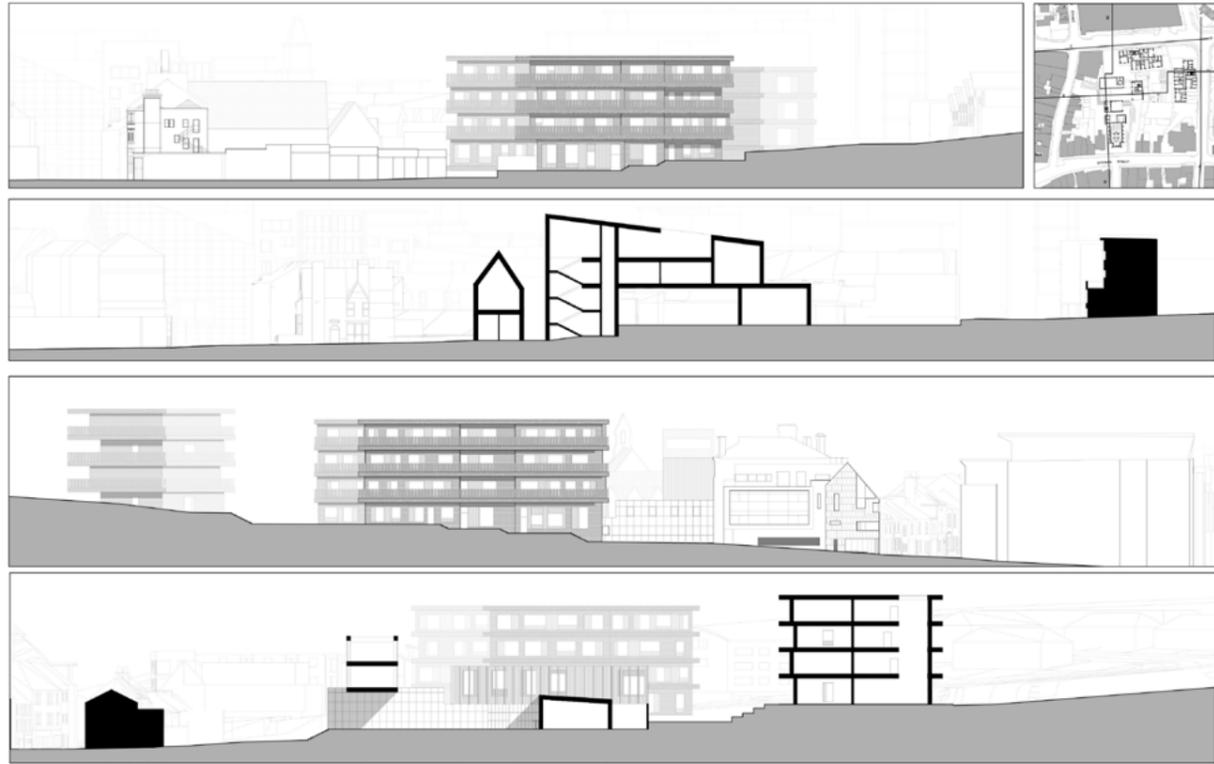
LIAM MCGETTIGAN

Level 8

At school I had enjoyed technical drawing, which became my favourite subject, even more so when I completed my junior cert and moved onto Design and Communication Graphics. This is where my interest in architecture began. Back then I was unaware of the creative elements that existed in the course, believing it to only consist of the technical elements.

Over the last three years I was able to learn design and the artistic methods and media that an architect needs. I have had many opportunities in this programme of Architecture that I wouldn't have had anywhere else, where I am able to mix the creative with the logical.



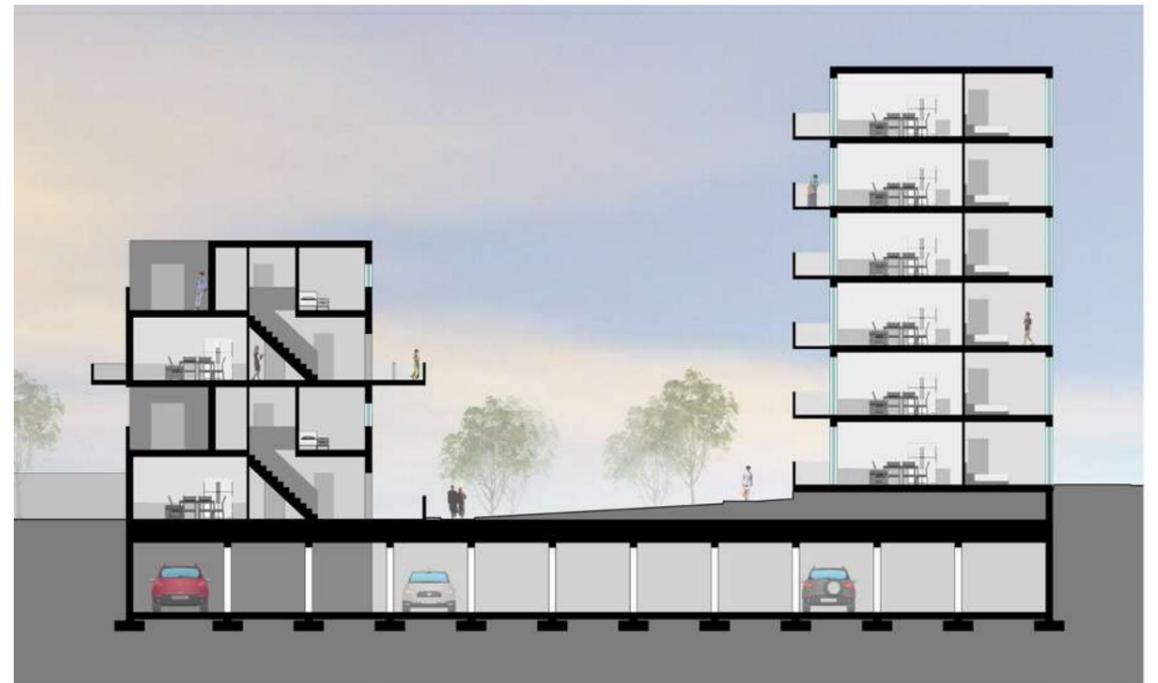


ROBERT SAVAGE

Liquid, Solid, Void Level 8

Originally I chose Architecture because it's a very creative profession, the fact that you could have something that you've designed realised in real life. I began to be intrigued by how buildings could affect the way we live, our mood and behaviour. We spend most of our lives in buildings and through architecture you can influence the way people live their lives every day for the better.

The third year project brief is to deliver a social housing development of high quality and high density accommodation along with a library community building. Through this project I have designed with the intention of creating appropriate housing choices to better meet the demographical challenges of our growing population of refugees, older persons and smaller household sizes. The main aim has been to design inclusive healthy spaces for a growing community.



CHARLIE NOLAN

Liquid, Solid, Void Level 8

I have always been interested in designing from a young age. Growing up in the countryside in Galway I always had a fascination with the larger buildings that I was never exposed to. In secondary school I did Tech Graphics and then Design Communication Graphics, this helped fuel the fire for my love of design, and more specifically architecture. I find architecture to always be different, very creative, and I love the problem solving

involved. It is great as you will be able to travel the world with this wonderful profession. The ever-changing world of architecture will also keep you on your toes to improve your designs and introduce you to new ways of designing. The process of seeing your design come through from the initial simple sketches to the full masterplan this year, you feel a sense of accomplishment at the end of the year project.





MICHELLE WONG

Liquid, Solid, Void Level 8

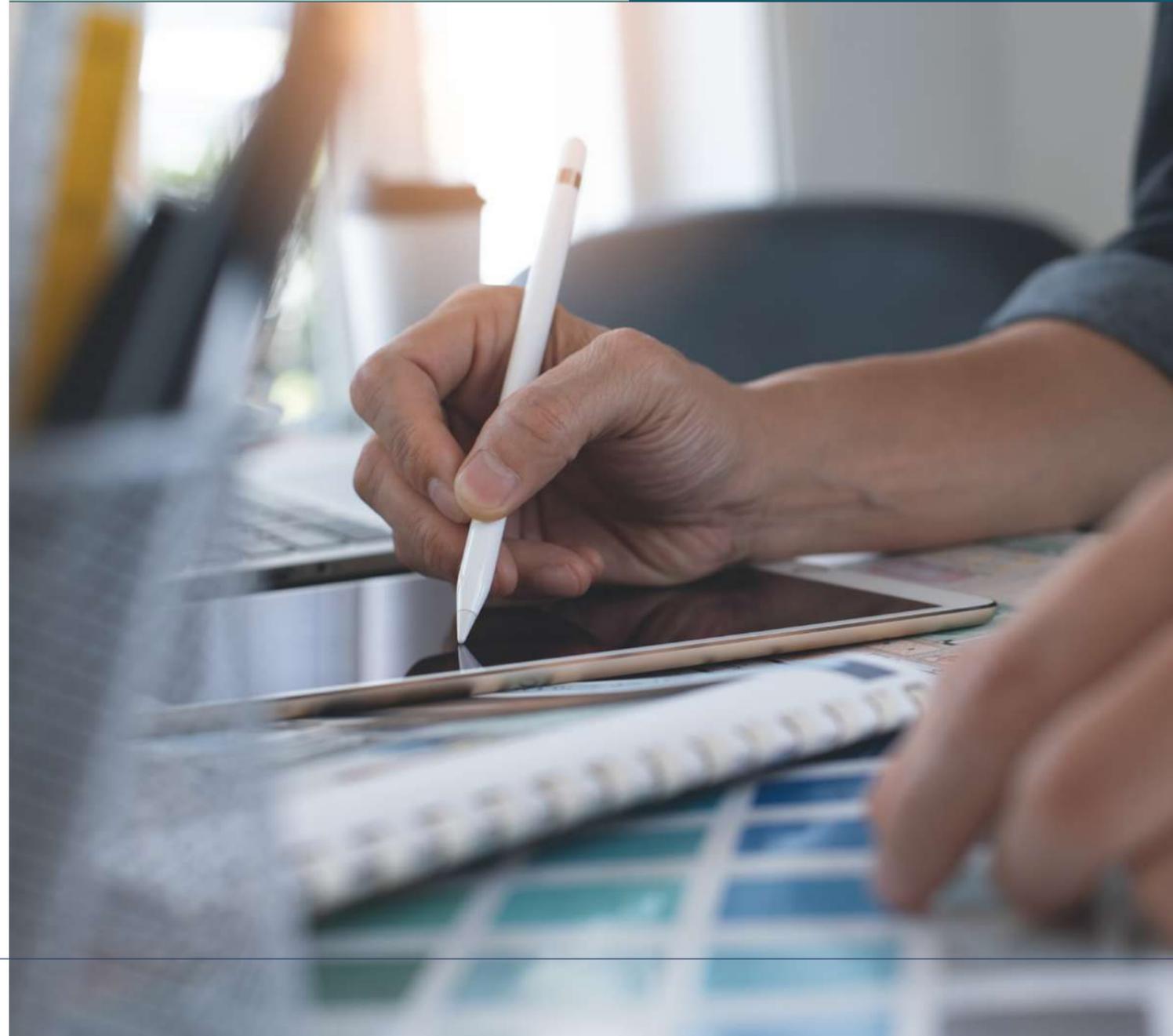
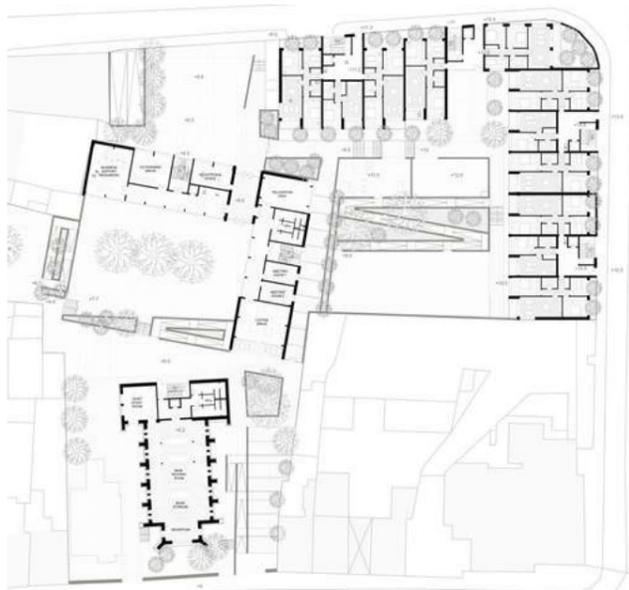
As an international student, everything I've experienced in Ireland is completely foreign to me. This opportunity allows me to look at everything with fresh eyes while honing my observational skills.

My projects are frequently inspired by the experiential quality and the history of the site. My ideas are always linked to the psychological fundamental needs of humans for beauty and

comfort. Bringing these elements into architecture was a challenge for me because technology and structures are the foundations of architecture; however, I enjoyed the experience.

Finally, I'd like to express my heartfelt appreciation and gratitude to my lecturers and friends who assisted me throughout my three years of academic studies. I wouldn't be here without them.

Creative Design Programme



Creative Design Introduction

Students from the Creative Design programme at Atlantic Technological University, Sligo, are offered an in-depth education in all aspects of design, from products to services and systems. During their studies, students develop essential design skills from user-centered research to design thinking, sketching and the ability to model and visualise design solutions. On graduating, Creative Design 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 the students work and create in a variety of relevant design contexts. The large and diverse range of student projects include Apps, consumer electronics, medical equipment and car accessories often in response to social and cultural issues. Students learn to work and develop ideas in collaboration with external bodies, individual clients and companies. These authentic learning skills are essential to the designer's toolbox.

Students have the opportunity of professional work placements and to travel abroad on Erasmus exchange to European universities including the Universitat Politècnica de Catalunya in Vilanova, Spain and Mid Sweden University in Sundsvall, Sweden.

EOGHAN COLLIER

Level 8

As a Creative Design student, I possess strong core design and research skills, as well as a proven record in working as part of a team. The BA in Creative Design course has given me an aptitude for creative challenges and experience in working in a fast-paced, deadline-driven environment, both independently and collaboratively. Through my previous positions working in the retail and service sectors, I have also developed

my task management and inter-personal skills.





JAMIE DARRAGH

Level 8

Hi, my name is Jamie Darragh, I am a product designer with a background in Creative Design. I am from and based in Sligo but hope to travel and work remotely. My passion lies with industrial design and fashion design. My skills include design research and investigation, and tackling real world problems using the skills I have learned. Having experience in various aspects of work I have developed a greater

understanding of what people need. Subconsciously studying people's behaviours, analysing the way things work and observing everything helps me to gather knowledge. I am excited to travel the world and broaden my experiences and let my surroundings inspire me as a designer.



DARRAGH JOYCE

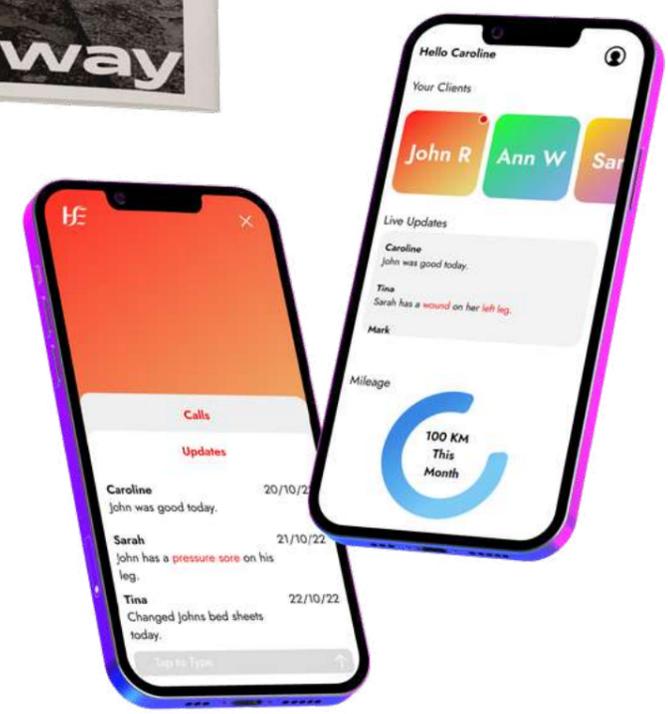
Level 8

Hi, my name is Darragh Joyce. I'm a knowledge hungry creative designer with a desire to excel in all areas of design. Hailing from Corofin, County Galway, I have always had an affinity for creativity and design, which I believe comes from my love for Lego and drawing. The more I improve and the more I learn about design, the greater this passion has become and is still getting stronger today. I am always eager to learn and further improve myself as a designer. Being a naturally outgoing and sociable

person adds another dimension to my design process. It allows me to build a better rapport with clients to empathise with them and make sure their problem is 100% solved to fulfil each design solution. I am proficient at sketching ideas quickly and coherently. I have an adept knowledge of Adobe Creative Suite, blender, and 3D CAD modelling software, which all contribute to creating clean and attractive prototypes.

HERA



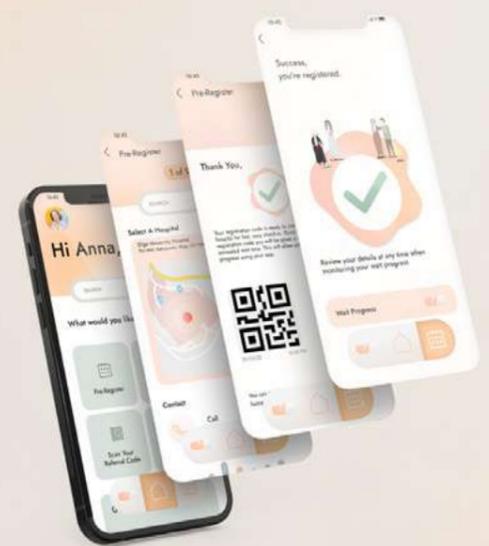


HOLLY SIMPSON

Level 8

I'm Holly Simpson, a product and graphic designer with a background in Interior Architecture, focusing on UX/ UI Design. I'm based in Sligo and my work concentrates on emotive and empathetic digital design where I apply my skills in research, developing concepts and illustration. I'm passionate about developing meaningful products with a human-centred approach throughout the research and design phases. Enjoying solving a challenge,

the projects that I have been involved in have required extensive research and critical thinking as well as collaboration with others on ideas. My experience in customer service has given me a lot of insight to better understand the mental, social, and physical needs of consumers, which has allowed me to develop strong concepts rooted in extensive research. Having a love for creating, I'm motivated to design thoughtful and innovative solutions to make life easier.



Patient-Q

Fast, easy self-registration for your next hospital visit



ARRON NEENAN

Level 8

My name is Arron Neenan, a creative designer with interests in many areas of design. Originally from Cavan I am currently based in Sligo. My work is largely human centred, working through product, graphic, and UX / UI design. I am driven and diligent with a multidisciplinary skillset and I offer a unique and insightful experience to any client or team. As a curious and hungry designer, I always strive to find and solve any design issue through an empathetic and inquisitive workflow.

Using simple sketching, clear graphics, rapid prototyping, user insights and 3D CAD models, I communicate and execute my design solutions clearly and to a highly polished standard. With an ever-expanding knowledge of skills that can vary from brief to brief, my design solutions are clear, emotive, and accessible and offer a useable and functioning concept to the client.

STEP TO CONNECT

is an interactive projection of live footfall aimed at easing stress and anxiety among passengers at rail platforms.





DO NOT DISTURB

DO NOT DISTURB is a portable projector, with a wireless charger, that helps students work without interruption.

DO NOT DISTURB projects the students' timetable and highlights which class they are in to let people know they are busy & gives them the option to send a voice message straight to their place of work E.G: Microsoft Teams, zoom.



MEDMODE
Digitalising paperwork, minimizing waste

Fine Art Programme



KAYLEIGH WOODS

Level 8

Hi, my name is Kayleigh, originally from London, UK, but I have spent most of my life in County Mayo, Ireland. I have always had a passion for creating, even as a child. I would spend many hours with my grandmother drawing detailed portraits, always seeing the creative side to any situation. I am an imaginative and diligent designer with exceptional attention to detail and a passion for delivering projects on time. I am well-versed in most programs within the Adobe Creative Suite, particularly Illustrator and Photoshop. I have effective time-management and problem-solving skills,

allowing for the completion of projects with other team members. Studying the BA in Creative Design in Atlantic Technological University (ATU), Sligo has allowed me to showcase my creative imagination, broaden my skillset, think critically and devise effective strategies for the designing of graphic and physical products. My aim for the future is to continue enhancing my creative mindset through innovative work.

Fine Art Introduction

Here at ATU 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.



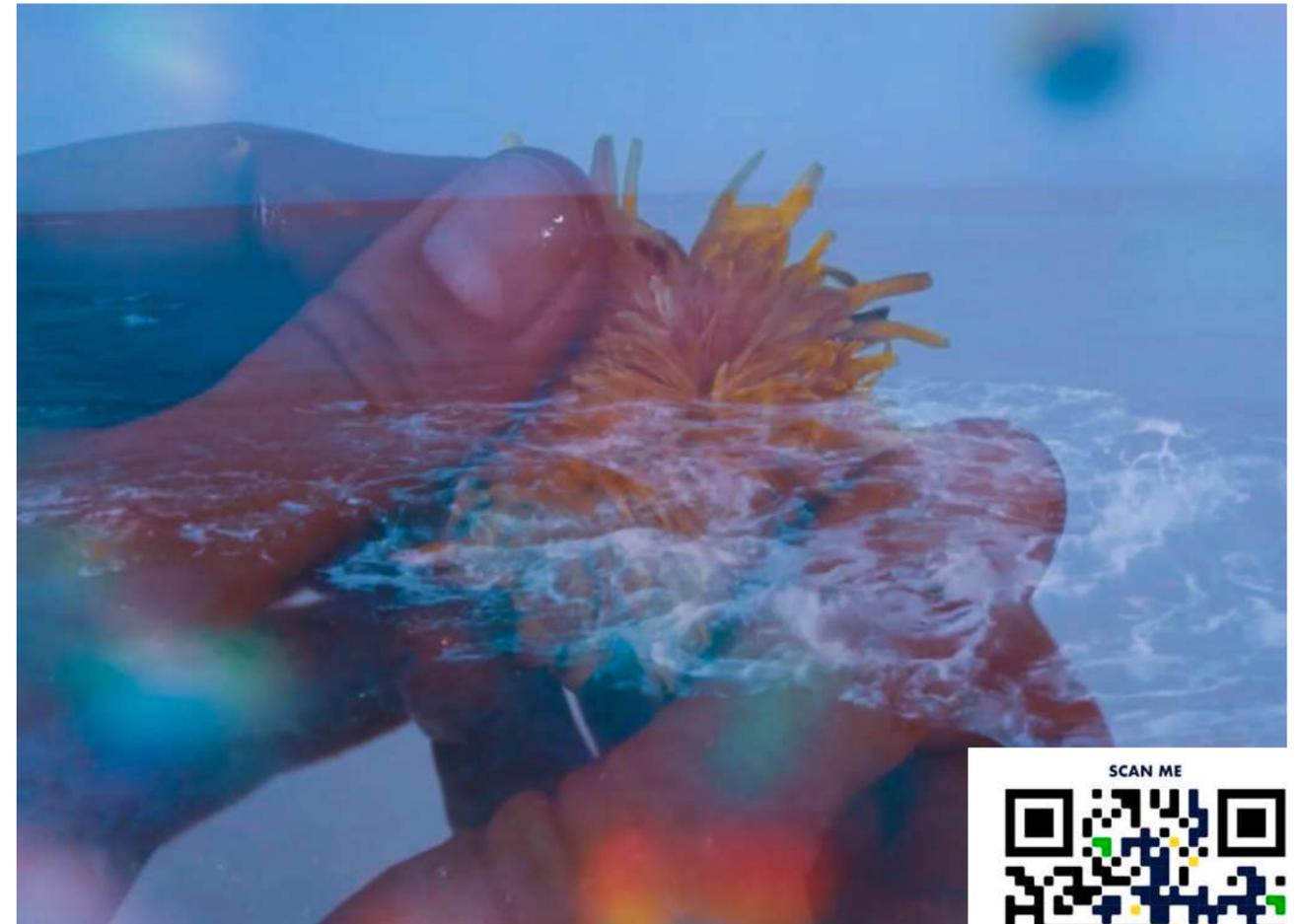
NINA FERN

Upon My Dandelion Hands & TBC Level 8

Nina Fern is a visual artist and costume maker. She grew up to German-Turkish parents in Germany, where Nina studied Fashion Design and specialised in Costume Design. Her award-winning costumes were exhibited in museums internationally and are held in private collections. In 2012, Nina made her home on the wild, north-west coast of Ireland. Since moving to Ireland, she has studied Fine Art at the Atlantic Technological University, taught fashion design, and worked in the Irish film industry. Nina has a multidisciplinary

practice and employs a variety of media, including artists moving image, digital media, and sculpture. In 2021, Nina's short film Night Tide was screened for National Climate Action Week hosted by An Taisce.

The film Upon My Dandelion Hands, is influenced by mythology of human-aquatic creatures, poetry from Emily Dickinson, and the lifestyle of coastal communities. Nina discusses themes of place identity, displacement, and transformation in her work.





FUMI MASAKI

Shining in the Rain & Disappearing Level 8

I was born and grew up in Japan and came to Ireland when I was in my late 20's. In my life between two different cultural experiences, I obtained a unique perspective – how I see, observe and picture things from different angles and how one thing can merge and incorporate into others. In my practice, I focus on an object and weigh up the process of making art rather than artistic themes. My works explore my subconscious, my daydreams,

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

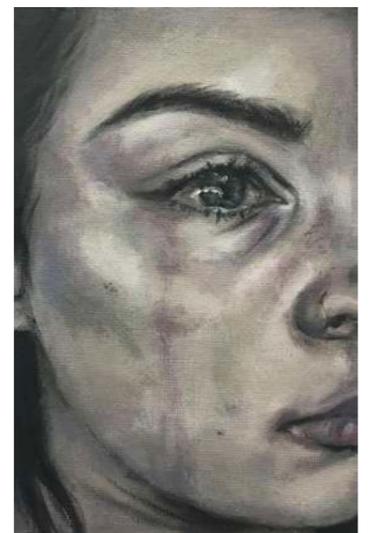


CHLOE O'BRIEN

Level 8

My name is Chloe O'Brien, and I am a 23-year-old Fine Art student from Balla, Co. Mayo. Painting is my main practice, although drawing is important to me also. I have a deep interest in realism and cinematic type painting and try to portray this in my work. My painting reflects on my identity and my own

experience of the world: Exploring these topics helps me understand myself and the world a little better each time. After graduation I plan to study for a degree in Education.





BRIAN BROWN

Level 7

Brian Brown is an artist based in Co. Donegal. He is interested in contemporary rural life and the human impact on the landscape. He believes a sense of place and relationship to our surroundings is an important aspect of who we are as individuals and how we relate to each other as members of a community.

He uses various media such as painting, drawing, printmaking, photography and sculpture to explore new ways of looking at his environment. He has found that using a variety of media

involves different ways of making work, with each method bringing a distinctive contribution to the investigation an object or place. Working in this way has helped him produce unexpected insights and new ideas for attention.

He has found the work of Richard Long, Sylvia Plimack Mangold and David Hockney to be influential in developing his practice because of their awareness of place and context, and their skilful use of colour and materials. Painting and drawing helps him find a new awareness of the world around him.



MONICA BANKS

**Order and Chaos
Level 7**

Monica Banks was born in Co Leitrim and is now based in Sligo City. She completed a higher diploma at IT Sligo and Galway University in Health Sciences. Working as a Nurse in Dublin and Sligo, practicing in Mental Health for Older People, she retired in 2010. Since retirement, she attended many creative workshops, and a PLC course in Art and Design in Sligo. Compelled to further investigate her creative instinct, she joined the Fine Art Programme at IT Sligo in 2015 part time.

Banks enjoys experimenting broadly with materials. She admires the Installations of Artist Cornelia Parker who by installing broken wooden fragments of a blown up shed create new meanings. www.tate.org.uk In the work titled "Order and Chaos", she uses magazine paper as a building

material, the form of which behaves like a jigsaw intersecting to become an intricate sculptural drawing. As the work grows it creates many negative spaces, these spaces being as important as the lines of the structure. Similarly, like Parker, who recreates the mundane, the socio-political theme of consumerism rolled inside the papers is pertinent. In contrast to the sculptural drawing, Banks further development of drawing is experimental, and she takes inspiration from artists such as Julie Mehretu. Banks gestural abstract drawings explore feelings of anxiety; marks are made with pencil, marker, charcoal, or whatever material comes to hand. These uncontrolled marks juxtaposed with the more considered lines that the sculptural works provoke.



LAURA GRISARD

Scorching Piety Level 7

Grisard's practice revolves around themes of subversion, memory, mythology, and within the realms of nature. Through abstract and figurative forms, Grisard uses natural materials to print natural patterns onto paper; drawings are started and worked with graphic imagery and are placed in contrast to the organic matter prints.

Various types of materials such as industrial and organic imagery are combined in this work to accentuate the grotesque. By repositioning and distorting images of the female figure, Grisard in turn questions the placement of female power within our cultural mythology.

Her work is deeply rooted within her own personal experience, ancestral roots and relates to the challenges of women's position in society.

This fragmented and distorted work is influenced by an eclectic range of artists. A key interest is Alice Maher with her use of myths and fairy tales, as a means of linking past and present concerns. Whereas themes from Aideen Barry's use of gothic and subverted female characters, enticing and repelling the viewer all at the same time, have a strong resonance for Grisard. Francis Bacon's portraits which are primarily composed of a raw unsettling, violently distorted nature are also significant inspirations to the work.



REBECCA DEVINS

Strands To Surface Level 7

The human form fascinates me, the physiological patterns of growth, death, and rebirth, how mortal form is in a perpetual state of maturation. Hair, being a distinctive human component, embodies these processes.

Using human samples infused with household materials, I seek to cast an uneasiness on the viewer; reflected through the mirror of an art practice.

Hair lies beneath a fogged membrane, teasing the surface. Making itself known but only to invite the viewer in for a further inquisition.

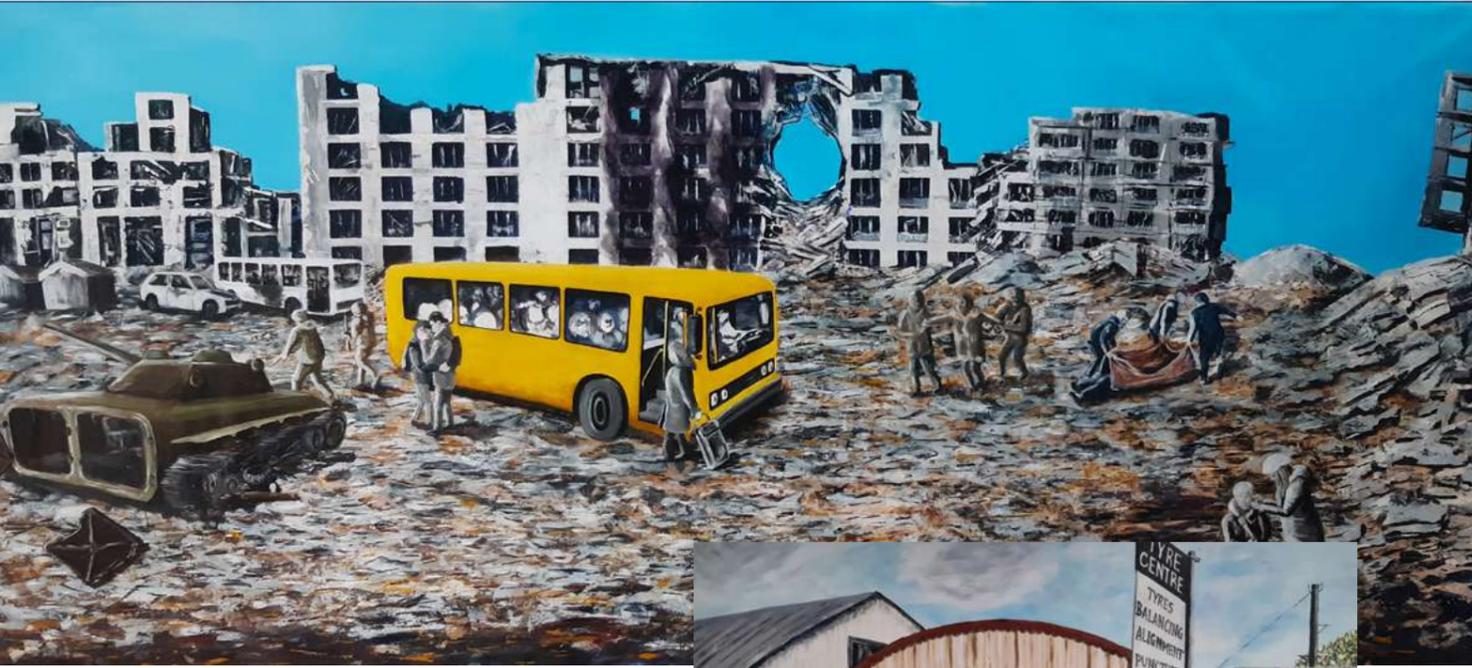
With this installation I am exploring my subconscious and the dream world, through various art forms.

I experimented with a wide variety of materials such as wax, human hair, mirrors, etched prints, and photography.

The flux of wax can be powerful as it ignites but can also crack and crumble when penetrated, representing the uncertainty of a situation.

Influences string my thought together from Artists such as Dorothy Cross, Francesca Westwood and Robert Siberry.





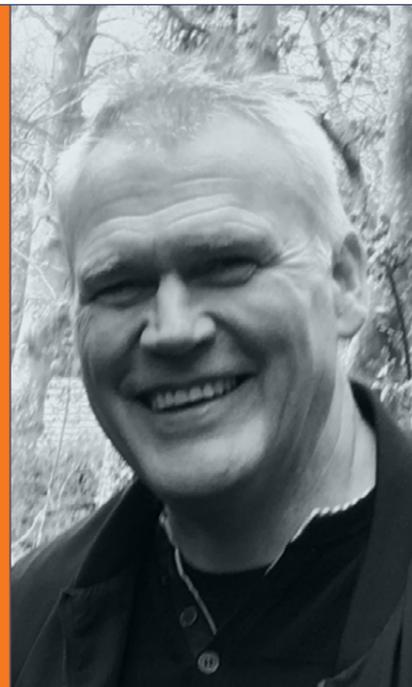
NESSA HEALY

Level 7

Growing up on a farm in rural Mayo I found my creativity and inspiration in nature. Before coming to Fine Art at IT Sligo (now ATU) I completed a level 5 Fetac course in Childcare which has influenced my work to date reflecting on childhood, memory, motherhood, an introspective reflection.

I enjoy experimenting in my work using alternative materials such as objects from childhood, fabrics, and objects from nature to create sculptural installations. My artworks use a combination of man-made and natural materials which create evocative

emotions of childhood. Through the use of soft materials and sweet colour, I strive to create a disrupted and unsettled atmosphere in my work. I take inspiration for the making of my installations from artists Rory Tangney and Eric N. Mack; interested in their use of how they manipulated and composed materials. Another artist I took admire is Alice Maher, I am fascinated with her use of materials and how she can create delicate forms but which are powerful in meaning. In particular I enjoy how she uses hair which carries significant symbolic importance.



PETER GANLY

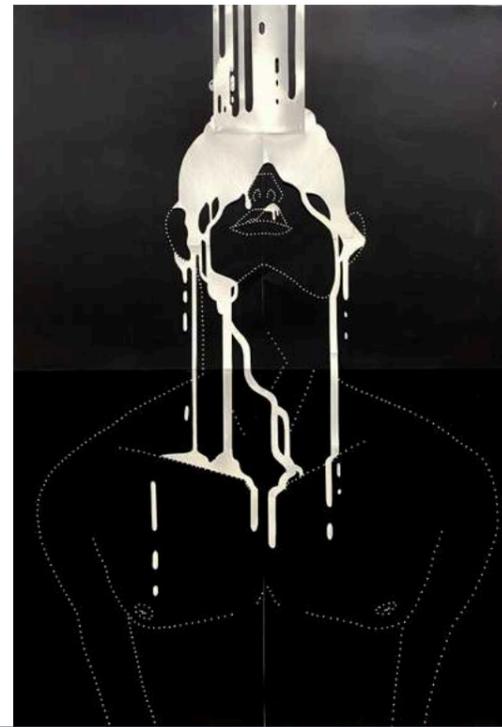
Level 7

Peter Ganly was born in rural Co. Westmeath in 1965. After thirty plus years working in the automotive industry, he returned to education to pursue a long-held ambition to make a career as a visual artist.

Ganly's practice centres mainly on the development of a narrative through painting, both figurative and representational. He believes that painting has an enduring function as a way of documenting the world around us, sometimes beautiful, sometimes horrific. A lot of the works are inspired by chance encounters such as driving past a lakeshore or a cluster of old buildings. Some of the paintings are more visceral and reactionary, triggered by politics and current affairs, sourced via news images from our world of borders and conflict.

Inspiration hails from aspects of the works of artists such as Edward Hopper, particularly his atmospheric realist paintings, or Leon Golub and Brian Maguire for their raw depictions of war and conflict.

He works in various materials, pencil, ink, charcoal, and collage for smaller exploratory works. His paintings are often on a large scale, working with acrylics applied on canvas or board. The mood of the subject can sometimes dictate the method. Chaotic or traumatic scenes often transfer into more physically intense application, brushes get swapped for sticks, palette knives or scrapers. He is confident that the physical permanence of painting as a medium has a special role in a world saturated with flickering digital imagery.



JESSICA MCILWAINE

Level 7

My intention was to create this years' portfolio on grief and the many emotions attached to it. In order to create these pieces, it was necessary to associate into the emotions attached to grief. Whilst it was easy to associate into the feelings, I found it difficult to disassociate and as a result found it necessary to change the direction of my work. I continued with the general theme of emotions and used watered down acrylic paint to create

these pieces. I decided on this medium as I liked the fact that once the line was made it had a certain permanency. This meant I had to create these works with a certain flow and ease of mind, which in turn meant I could disassociate from these emotions as I created them on paper. I developed these pieces further by adding more tone and depth to them to give the emotions more dimension.



JOR-EL MALLILLIN

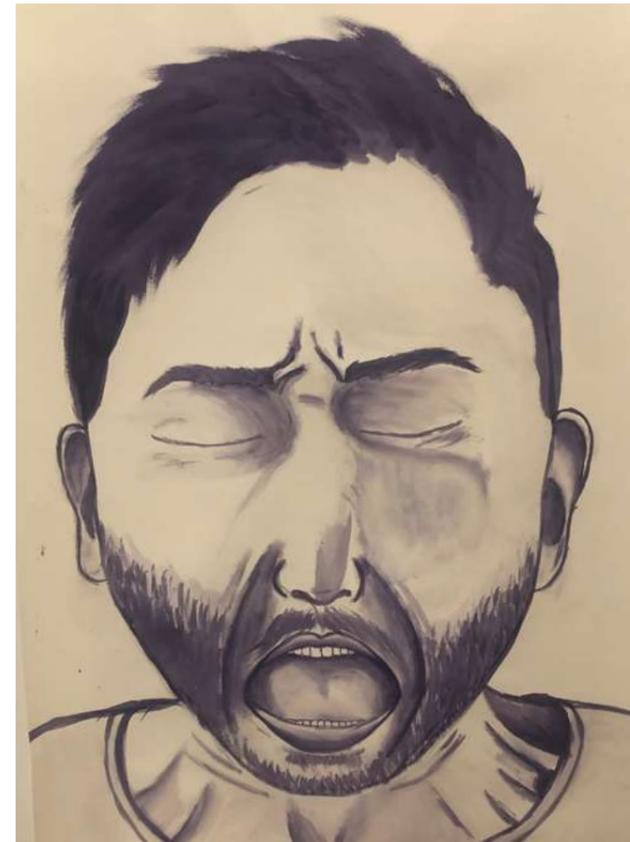
Level 7

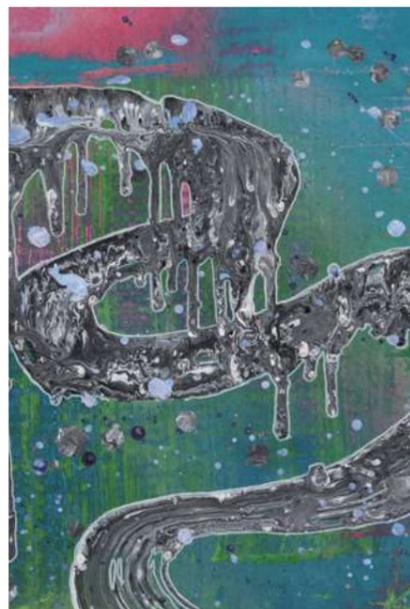
Exploring the camp and the risqué aspects of the LGBTQ+ community has been integral to my work this year, where I bring to light the often hidden parts of the queer experience with a huge sense of pride.

Leaning into a graphic style, I've played with gender norms, deconstructing them and in turn reconstructing them to leave the viewer with something that subverts their expectations. Working in a colour scheme of black and white

with splashes of red I was able to make the work more visually intense. By using rhinestones and glossy material I wanted to emphasise the sensuality of the content.

Artists such as Cale LeRoy, Mila Kruk and Martin Bedolla have been central in helping me capture the intimacy of my work. The unapologetic queerness of my art has been inspired by LGBTQ+ celebrities, drag artists and my own circle of friends.





SAMANTHA O'REILLY

Liminal Filaments Level 7

Originally from Cavan, O'Reilly, currently based in rural Sligo, returned to study after years travelling. Her interdisciplinary practice employs process and materiality using colour, texture, and form in a variety of mediums. Emerging from personal experience, scientific imagery, and a historical domestic palette, her practice evolved through experimentation. Biomorphic textile paintings and pigmented filaments connect as a network of the sublime. Metaphor, abstraction, and fragmentation combine as an expression of the surreal liminal space between internal and external worlds.

O'Reilly engages Performative Art through conceptual photography and the body as a material. Her narrative exploration utilises the literary and poetic influences of Sylvia Plath, James Joyce, and T.S Elliot. O'Reilly's diverse artistic inspiration includes the sculptural paintings of Sam Gilliam, Katharina Grosse, Sheila Hicks, and El Anatsui. Further influences can be found in the photographic of Francesca Woodman, and the compositions of Alice Maher, Helen Frankenthaler, and Miquel Barceló.



CONOR HUGHES O'BRIEN

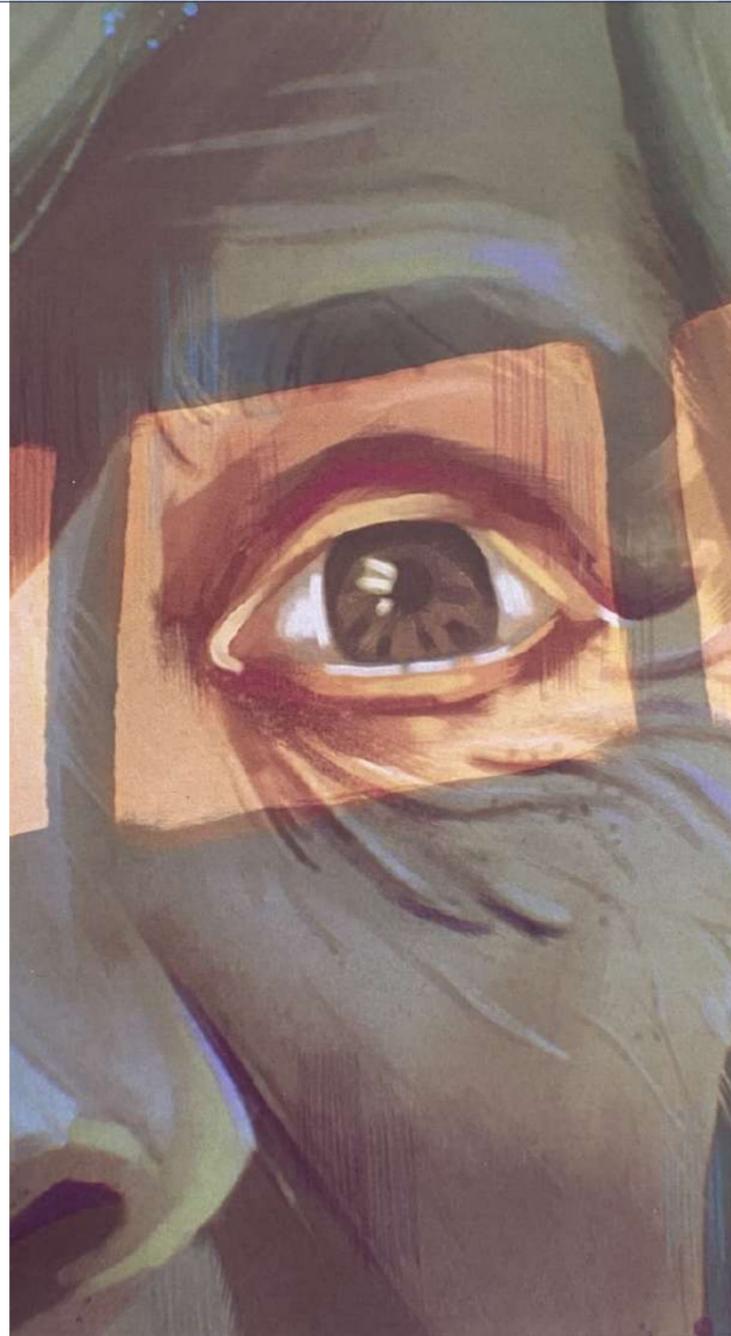
Level 7

Growing up in Donegal by the sea with all the creative people around Connor started to gain an interest in art. Taking part in the art community games was a key motivator in making his ideas come to life through his designs and art styles, throughout the course school studies, Connor expanded his knowledge, both practical and theoretical, this progression helped him in his further studies in his Level 5 art course in Art and Design. In time this aided him to pursue a career in Arts through college. Connor's work derives from the styles, techniques and experiences learned throughout college and online teaching.

Influenced by artist like Banksy, Eduardo Kobra and other influencers like Tom Wells, Cody Tarantino, Paint by Jak on

social media platforms like TikTok and YouTube where he learned technique and explored them further

Finding an interest in street and abstract art, it has influenced the choices and creative thinking in his work. Connor's work consists of a blend of aerosol sprays and prints with acrylic paint finishes. In his work we can see many experimental phase and pieces, which was a key learning curve in his career, this gave him the ability to mix and match different styles with unorthodox textures using different materials such as newspapers or taking away paint to complete his work. Also, using particular techniques he gets the messy street-modern abstract look that he tries to achieve.



DANIEL SEDEK

Level 7

The works are two dimensional floral structures coinciding with a linked audio piece. The combination of two mediums aims to create a connected synaesthetic experience for the viewer – one where vision informs hearing and vice versa. Aesthetically, the work is reminiscent of a classic wallpaper or other decoratively patterned designs. They were made using acrylic paint on medium sized

paper with intentionally watered down product to add a streakier, less rigidly controlled quality to the pieces. My practice in general is largely inspired by the work of Cy Twombly and other similar abstract art with a larger emphasis on pure texture or movement.



CIARA REILLY

Level 7

I chose to take my inspiration from my family. This can take on so many different forms, as it comes on a subconscious level. I explore this method of work through a series of digital drawings using images of my family's eyes, focusing on familial recognition. Visualising the familiar by using drawings of a specific facial feature, echoed through generations, is a key consideration within this series of work. I made intentional

decisions through this process to have the drawings of these features face the viewer, capturing family in a moment of time and placing the works where they engage with the viewer directly.

The work of the artist Kat Abott, is influential in my work, particularly where she uses textures and colours to achieve a certain outcome. I strive to replicate the same qualities in my own work.



ISABEL WELSFORD

Bloody Mess
Level 7

The work titled, "Bloody Mess", consists of a surrealist figure of a "woman" with a vulva in place of its head; the idea of taking the female figure and distorting it, creates these "grotesque figures" which can disturb yet intrigue the viewer.

"Bloody Mess" is placed on a large white bed sheet and drawn using red ink to create a blood stain effect, it combines horror with femininity, creating an interesting contradiction which I enjoy. The sheet is suspended on a clothing line, which in turn also speaks to the pre-conceived notion of

women being domestic "housewives". The art world is a largely male dominated sphere, leading to women not being taken as seriously as they should be, and so the work aims to combat this by reclaiming images associated with domestic duties and reappropriating them into a bastardised form of femininity which is what gender norms all are in the end. Some of the key influences in the work include Azita Moradkhani and Jean Cocteau and their ability to provoke the viewer with such delicate yet striking imagery.



NATALIA WITANSKA

Level 7

I see the beauty in broken/dysfunctional objects and my mind unconsciously tries to create something with it. In working these forms I am not necessarily fixing the object but emphasizing the damage, which carries many meanings indicative to human emotions and trauma. I work intuitively whereby the work and its meanings start to appear in the making, creating a strong connection between myself and the material. When working with these broken glass forms I am struck not only by its beauty

but also fragility, and when broken, its' dangerous nature which intrigues me; its cracks reminding me of wounds both mentally and emotionally. Combining glass with flowers, red with white, conveys the love, gentleness, and innocence as well as pain and danger.

I take inspiration from Duchamp's use of everyday materials, as well as the fragility and gentleness of installations by Yuko Takada Keller.



Interior Architecture and Design Programme

BA in Interior Architecture and Design BA (Hons) in Interior Architecture and Design BA (Hons) in Interior Architecture and Design (Add-on)

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.

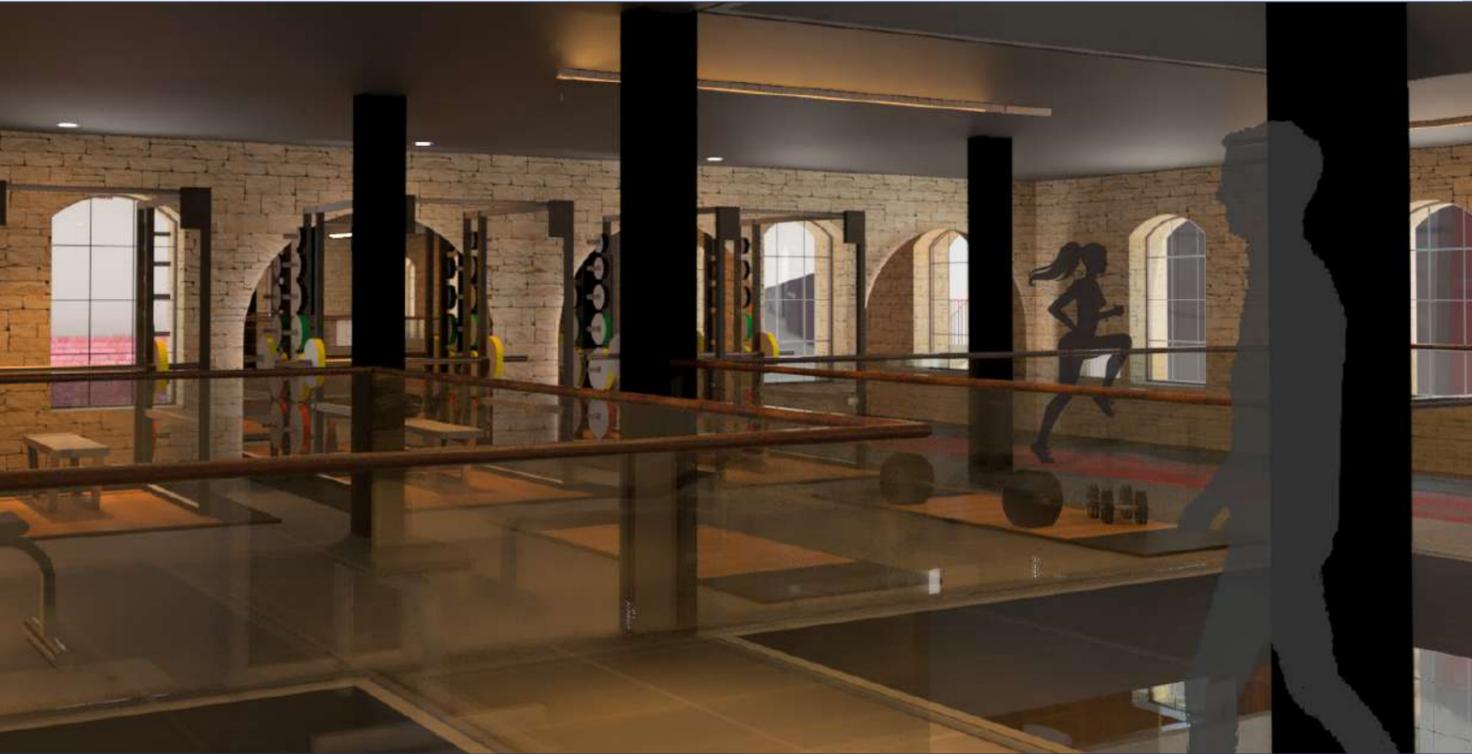
Our Interior Architecture and Design programme focuses an environmentally conscious approach to the re-use, re-imagination and innovative re-invention of the existing built environment with a strong focus on sculpting interior space. Our students are challenged to offer imaginative responses to spatial 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 ATU 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.



CONOR CRERAR

St Mary's Hall – Multi Purpose Event Centre Level 8

St. Mary's Hall, located in Athlone, is an old workhouse constructed in 1839 that was used to accommodate paupers. In more recent times it has been used as a youth Centre to facilitate clubs for young teens. The project aim is to utilise the potential of the space in this place, to allow for more unique functions and events to be hosted within it and to cater for more members of the community. The intention of the redesign is to bring it into a more modern finish; it will be renovated into a multi-purpose event hall with additional facilities to allow for daily use. With a Co-working space that can be rented, to a new cafe located at the

back entrance, this brings in daily use to a mostly abandoned building. Wanting to keep the aspects of youth interaction within the building, new digital features were added to facilitate this, with an arcade located beside the event hall where small local events can be hosted, and new digital artist studios located on the top floor. Artists can rent out these spaces to work on their own projects and then project their work onto the large digital screen that spans the whole length of the void located within the cafe and reception space that adjoins the entrance to the event hall and tiered theatre.



Connect Level 8

CONNECT Gym & Injury Rehabilitation Centre will be located in Tralee town, County Kerry. It aims to benefit the large sporting culture and community of Tralee, and county surrounds. The purpose of the re-design is also for area regeneration, with the hope to bring life back into this part of the town. Connection is the main concept for this project, with the aim that people will connect with the building, with their body, and others in the community. Facilities include a Gym, Hydrotherapy

Pool, Fitness Studio spaces, Physio rooms, a Spinning Room, and Café. The intention is to create a social space, encouraging members to meet up to exercise and socialise in the café. The café is also open to the public, allowing for a mix of members and the community. Members can move freely throughout, with the public being able to connect visually with views throughout the whole building through a void spanning the height of the building towards the open café.



HEATHER BARRETT





PRINCESS KING

Memory Harbour Level 8

Memory Harbour is an Interpretive Center which will be linked to the Yeats society. The spaces will include an Exhibition Gallery, Open Mic Area, Digital Library, Art Shop, Roof Garden Café, Workshop and Reading Space.

This double volume protected building is located at Kempton Promenade Abbey Quarter North Sligo formerly known as Shambles Street, has been in existence since the 18th Century and has served various functions such as a stables, a hotel, a brewery, and a bar - night club.

This project will have a poetic flare that tells its story in a sensorial way allowing its users to experience the life of W.B YEATS through its functionality and aesthetics.

The aim is to create a zero-waste building, re-designing the functional layout while preserving its original façade as a heritage building. The focus of this project will be on the materials, detailing, spatiality, and ornamentation to give it symbolic value.



IBTISAM DHAFER

Al Faisaliyah Center Level 8

Al Faisaliyah Center: The vision for this project is to design a beautiful, quiet work and study space in the middle of the crowded city of Riyadh. A space that encourages workers, freelancers, and students to be more creative and productive, providing the services, space and resources needed to meet / network with others, creating new opportunities.

The space will combine the different cultures of Saudi Arabia in one place. The focus on representing the different cultures will be achieved by utilising the traditional motifs from the different regions and incorporating materials that are used in its heritage buildings but in a modern and contemporary way.



REBECCA PEACOCK

An Iosta Glas Level 8

“An Iosta Glas” is a re-purposing centre located in an eighteenth-century Georgian building in Limerick City. The Georgian building is unique to Limerick with its limestone exterior.

This project intends to create a community-based centre for locals and for the West of Ireland, allowing visitors to shop, eat, attend classes and experience first-hand, with work carried out by the staff in the workshops. Podcast studios and meeting rooms will also be available.

The centre will encourage visitors to expand their knowledge in sustainability and learn new skills.

Voids are used to connect the workshops from the ground floor to the second floor of the main building, creating multiple views of the interior and sparking the visitor's curiosity. Material insertions within the space create a contemporary backdrop, contrasting and highlighting the original architectural features of the Georgian building.



JUDE HOGAN O'SULLIVAN

Parnell Market Place Level 8

Having had an interest in Interior Design and Architecture from a young age, Jude takes inspiration from Ireland's landscapes and seasonal colour palettes, while travel has broadened her knowledge on international design approaches.

This Thesis project, Parnell Market Place, is a 4 storey, 2,200m2 building located at Parnell Place, Cork, built circa 1860. The proximity to public transport and city parking makes it a key location for a

Market Place and is a short walk from the main city shopping streets. The concept for the project draws inspiration from the sea (seaweed textures & colours), with the building offering markets and eateries as well as gallery and studio spaces. The interior space incorporates a large roof light and expansive void, providing an open airy feel. The upper floors, while laid out for purpose, may be opened fully to accommodate exhibitions and social functions.



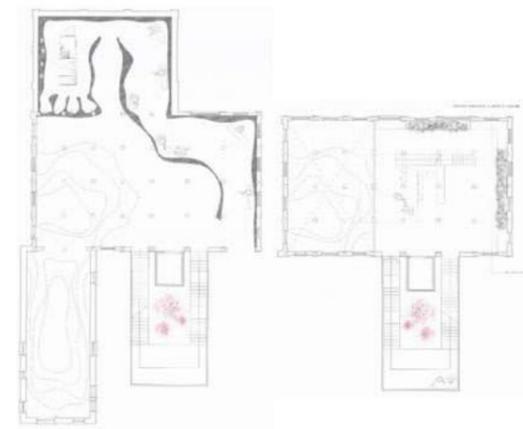
DAVID CARROL

House of self-worship Level 7

The proposed hotel within Finisklin industrial Estate aims to create a unique experience of splendour and spiritual wellbeing for who stay. Both couples and alone individuals are encouraged to melt away stress and outside distraction, and to allow themselves to indulge in their own company.

Inserted elements appear as stretches of melted gold, curving and rounding within the fabric of the Batchelor's warehouse to create a ambience of

luxury and relaxation. They serve as well in highlighting the intricacy of the existing Hennebique system; A unique pattern of steel reinforced concrete that creates a intricate latticework of columns and beams. A large void spanning from the main lobby to the sky creates a vertical cloister, connecting all rooms to a central, brightly lit space. This both brings to view the Daedalian supporting structure of the building, and allows ample space for strands of gold to span like delicate flowing curtain.



LEAH COYLE

Level 7

In Sligo there is no place for people to which allows them to work and play in one setting, or to explore their hobbies and express talents. Not far from the Bachelor's building there is the outdoor swimming pool on the Markiewicz Road which had been closed by the Sligo council as it was too run down. This gave me the inspiration for a more modern take on that project. My main design focus is to blur the boundary between the outdoors and indoors. The inspiration came from the Italian public baths, as they brought the ocean water up into the city. My intention is to bring

filtered water from the Atlantic Ocean into the building and as the tides go out - used the pools as a skate park. Creating voids in the rooftop allows the wind, rain and sun to feature indoors. The roof garden is encouraging visitors' activities, while cave like structures provide comfort and shelter. Biophilic atmosphere brings the outdoors indoors and makes the hotel feel less confined. I want the guests to experience how big the Bachelor's building really is, whilst people enjoy their weathered sports such as surfing, swimming, skating etc.

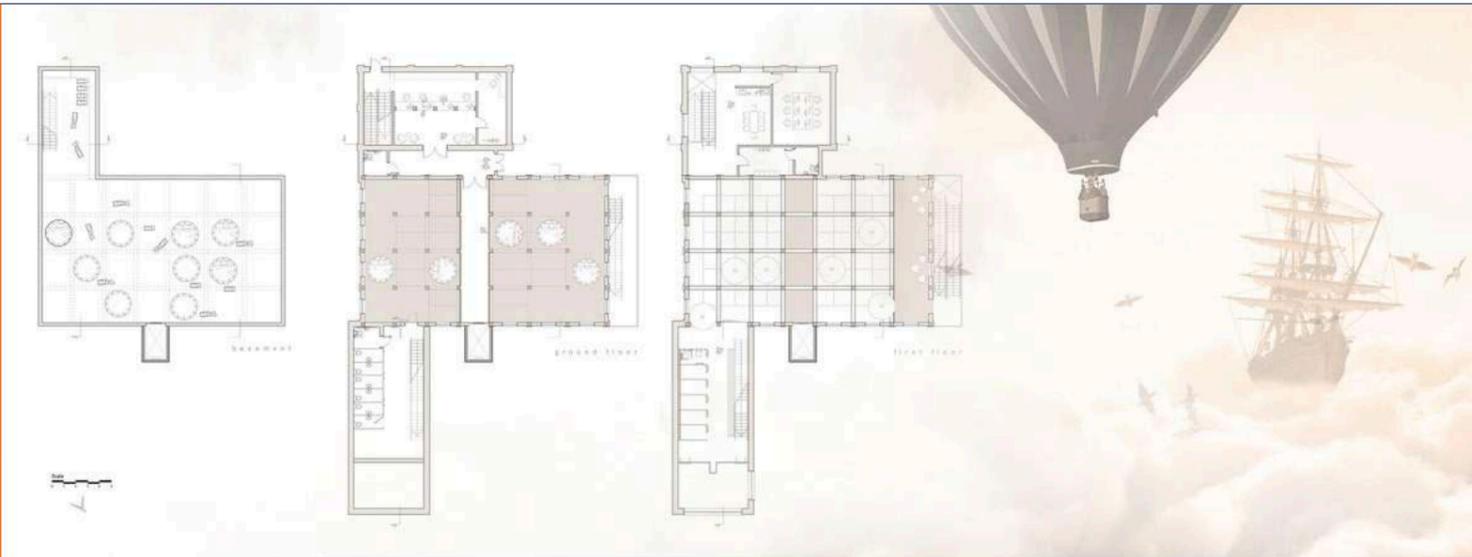
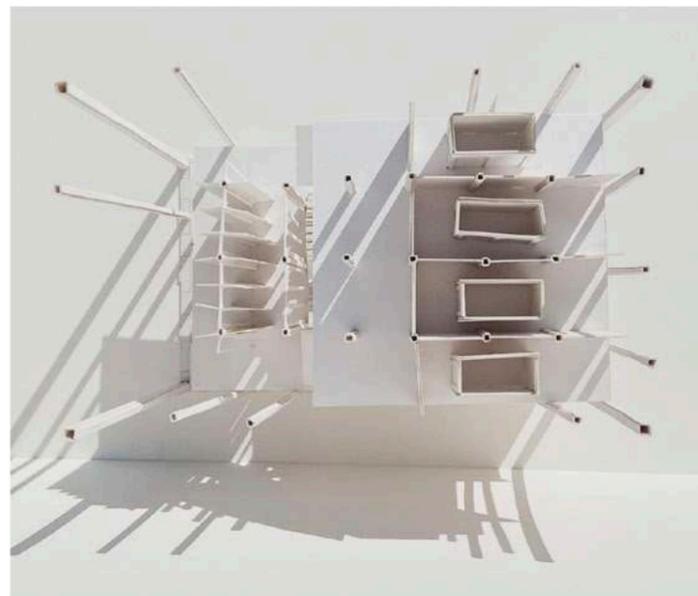
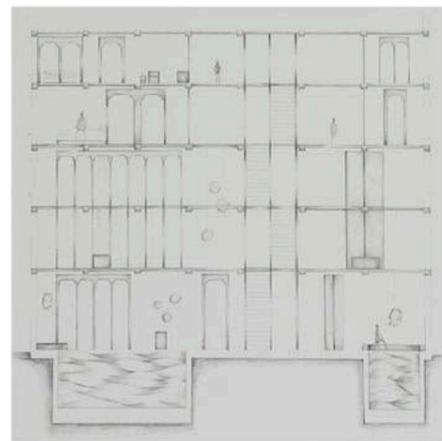
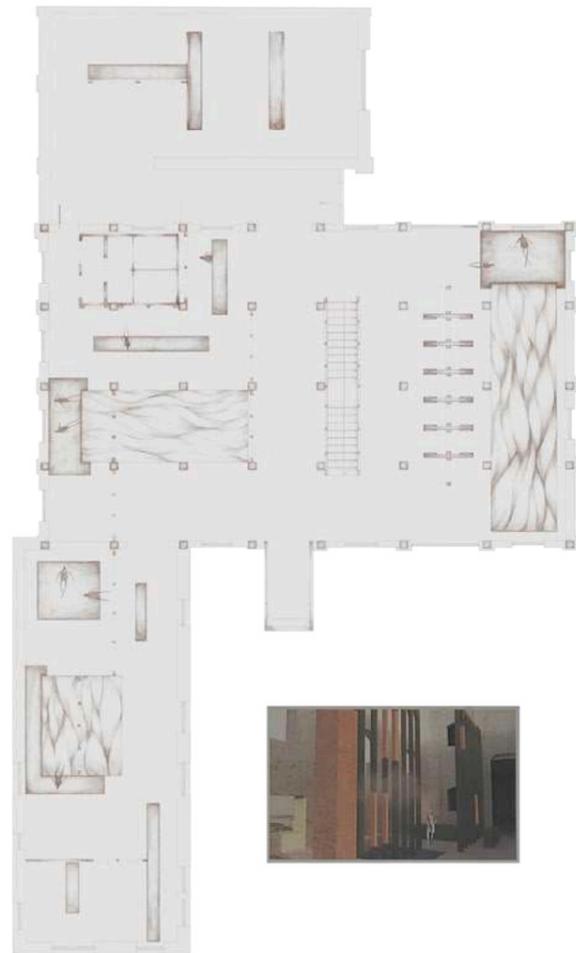


NIAMH MCGEOGHEGAN

Bringing the Baths Back to Sligo Level 7

My intention for the Batchelors Building is to create a hotel where the concept focuses on bringing the natural baths back to Sligo. The sleek and contemporary design explores the spatial paradoxes: relationship between solid and liquid, mass opposing the void, and through materiality really focuses on the senses, to create sets of ambient baths in carved spaces. Users are invited to wayfind their oasis for relaxation, guided by arcades and through archways, experiencing only hints of what lays beyond, and always seduced

into exploration of the spaces both through horizontal and vertical access routes. Whether it's the experience of warm, relaxing baths, or awakening plunge pools; movement along the sets of monumental staircases; or the tranquillity of the rooms, their spaces wrapping around the cores and opening towards the views of spectacular Yeats country; the hotel can be experienced like a fable, one story at a time. Plunged into the muted tonal area, the visitor is encouraged to breathe and focus on relaxation while on a weekend stay.



KAREN KEANEY

A Sublime Transcendence Level 7

The Harper Campbell building was built on the quays in Sligo in 1905 and the building's structure is protected due to its architectural importance. This area was once a bustling transport hub. Foreign boats docked, emigrants departed for new adventures in faraway lands, and trains ran daily ferrying people and goods. This notion of transport and movement was a rich source of inspiration for the design.

This project re-imagines this forgotten building as a new and exciting space.

The internal structure is exposed and appreciated in its raw form, and the industrial aesthetic of the building's revolutionary era is celebrated. Suspended sleeping pods move freely throughout the building and beyond. This journey within the space induces emotions of both fear and excitement. It's that spine-tingling feeling you get when you stand at the edge of a cliff. It's a feeling of transport and transcendence, as you forget about the mundane and are caught up in a moment of escapism.



TARRA JENNINGS

Level 7

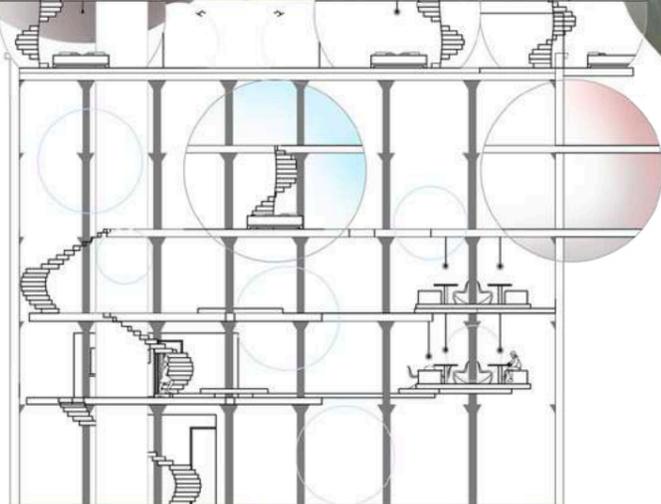
Humans have been fascinated with stars for thousands of years; mesmerised by the glittery pinpoints of light that seem to slowly rotate around the earth.

For my concept and vision for the Bachelor's Building I hope to embrace this ancient, yet very current, fascination of the stars.

Stars are not docile formations; they're churning cauldrons of plasma stirred by nuclear explosions from within. Much like these occurrences, I hope to create

explosive and imaginative spaces within the hotel, offering clusters of new and unconventional alternatives to the traditional spaces that people often experience in other hotels.

Just like the rare and awe-inspiring formation of stars in unlikely places, I want to design a hotel that offers a beautiful and rare space for the coast of Sligo, and that wouldn't be conventionally expected in this unlikely corner of the Northwest of Ireland.



SANDRA WALCZAK

Level 7

In recognition of Sligo's rich artistic culture and beautiful scenery, I decided to create a hub for artists, a place where they can get inspiration and develop their crafts. The Hotel is designed to meet all the requirements of the guests – related to their work as well as living. The hotel has many areas where artists, but not only guests, can co-operate and share their ideas. A place where they

can work in private studios to promote work, exhibit work, a place where they can relax and eat- inspired by local food and culture. The overall aim of this project was to create a unique hotel- a meeting point for artists, an exchange hub of creativity, above all a space where boundaries between art and life cease.

Performing Arts Programme

Performing Arts Introduction

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 acting techniques, developing alongside their vocal capabilities and physical range. Learners move from ensemble work to solo acting ensuring they are industry-ready when they leave.

In theatre design, students develop skills in designing for performance (screen, stage, TV), visual research, costume design, lighting design, model-making and building imaginative worlds and stories.

Both acting and design students have opportunities to collaborate with each other particularly in the directing for performance modules. They also get opportunities to meet professional practitioners, including directors, writers, scenic artists, filmmakers, lighting and sound designers.

Our programme has a unique relationship in Ireland with the Abbey, through the Yeats Bursary Award, leading to workshops, consultations, placements, and working with Abbey directors. It also benefits from theatre venues including Blue Raincoat Theatre Company and the Hawkswell

in Sligo, the Dock in Carrick on Shannon and the Glens in Manorhamilton which further enriches students' learning experience. Our programme has added ballast from working with local artists, practitioners and community groups, basing us solidly in the region.

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.





JULIE GARTKE

Level 8

I am a Canadian actor, dancer and singer that is upcoming to the industry and taking this journey to continue my education in the arts in Ireland has been truly an adventure. My final year with IT Sligo has made me feel more confident in my acting abilities, transforming and experiencing something different every time I step into the room. It has also challenged me to explore new passions

like songwriting and playwriting which I will continue to pursue. In this single year I have made many memories of exploring the countryside and sharing laughter with the friends I have met in Performing Arts. This year will be something that I will never forget and will always carry with me in the future.



NIAMH LUSSON

Level 8

I, like everyone, am a lover of stories, and during these past four years of studying acting I have been the creator, the subject, the writer, the director, and the designer of countless stories, both big and small. I have weaved threads made of everyday warm-ups to exciting final performances to create a wonderful quilt of artistic experiences that I will never forget. My future, as uncertain as it is, will always include creating art,

even if it must be done in the fleeting moments between dull responsibilities or in the wee hours of the morning after a long day of work. I have no doubt the friends I have made will continue to be endlessly inspiring and supportive, and the knowledge and wisdom I've gained will keep me curious and content in this world of stories.



HAYLEY SPEIGHT MADDEN

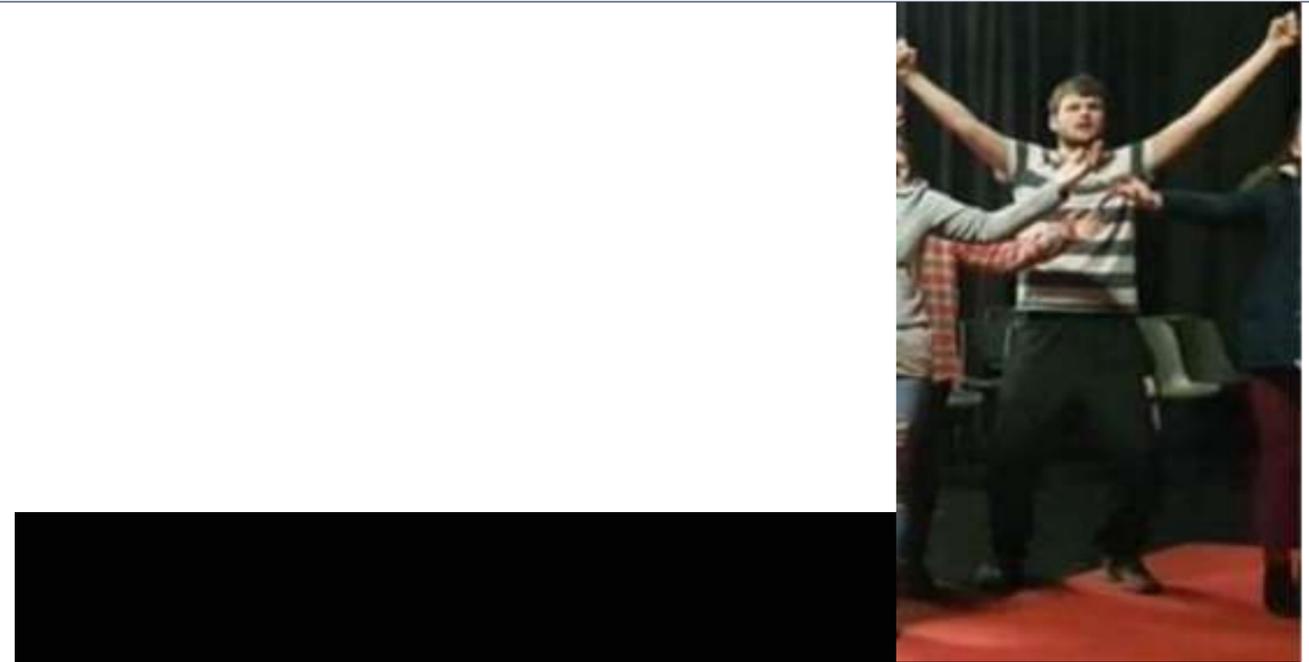
Level 8

I began my four-year journey into third level education with a sense of 'coming home'. The design workroom became my centre of creativity, the black box stage became my space of imagination and feeling, and my classmates became my friends. Prior to beginning my course, education seemed like an elusive and anxiety-inducing thing, something others just 'got', something not quite for me. From the first days of learning the right way to hold a scalpel and learning the meaning of the term 'Brechtian', I felt a great sense that this was the right place. This college and this course in particular was a thing that I 'got'. I understood the esoteric and round-about ways of directing, the acting practices that got me out of my head and into my feelings. Most importantly, I discovered my true passion for design.

If you truly love what you are working on, it doesn't feel like work. In IT Sligo's

Theatre Design degree, my creative projects became a structure by which to funnel and focus my creative energy. My haphazard style of creation and artistry now has a defined process and academic backing. I have learned so many new skills, some of which I didn't even know existed such as puppet making and origami engineering. The more practical lessons were incredibly useful, such as pattern making and machine sewing, video editing and academic writing. I have gained such a well-rounded understanding of design skills and now feel competent as not only a student of design, but an individual practitioner.

This course has given me a desire to learn even more, to pursue more creative projects and constantly expand my skillset. I have created a home for myself in the world of Irish Theatre.



SIMON O'REILLY

Level 8

I chose performing arts because I was interested in acting from a young age. In my first-year learning lines was a bit of a struggle but it's something I've worked on. I also learned how to prepare for each character I play which makes it easier to know why he is the way he is and what his role is about.

My third year was difficult because the virus moved everything to online and

acting online was a challenge. I also never got to do work experience during third year but now that everything has opened up in fourth-year I find it better to be face to face. We are in the middle of a professional production which is enjoyable and challenging. I will miss the course and my friends when it finishes in June. I plan to continue acting in the future.

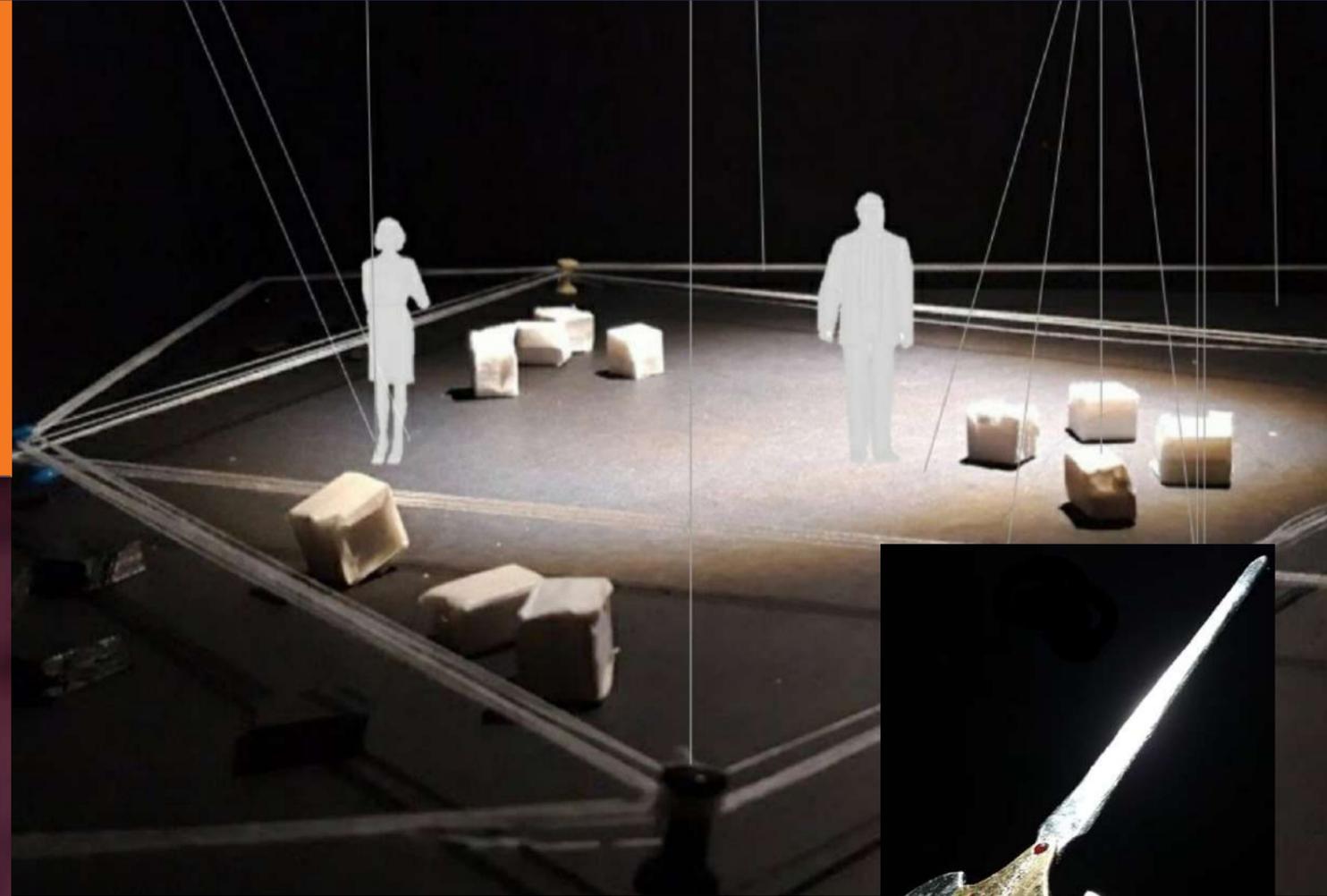


CHRISTINE MICHELLE

Level 8

My name is Christine Michelle. I am 23 years old. I am a singer/songwriter, actor, and dancer. I came from Canada to study at ATU, and to complete a degree in Acting, to someday become a teacher. Currently I am working on writing original music for a feature film, and releasing a single and an EP in the next year. I am spending the summer in Upstate New York, working at a summer camp. I am very excited to get more experience

working with children and to have a good time after finishing college. In the past, I've been on The Next Star and Local Live V, as well as in a feature film called The Pines Still Whisper, and Molly's Game. I've also been writing songs and singing since I was a little girl. I am looking forward to the upcoming years of my career.



Level 8

"Life isn't about finding yourself. Life is about creating yourself" – George Bernard Shaw

I am a creator. If I walk away from this experience with one lesson, it's that. I have designed props, costumes and set models. I have made films, written works and pieces of art. Crafting each of these things has taught me as much

about myself as it did about the process and act of actually creating them. Most important of all I have forged long lasting friendships that will propel me through life and inspire me to create more. Not matter what direction I take I know that will always be creating, and with each new creation will I discover something new.



KEELY MC DONAGH



NIAMH LAWRENCE

Level 8

Acting has given me the chance to experience the lives and stories of many. In my four years of Acting, my creativity was nurtured. I have learned new skills and expanded on the skills I already had. The love I have for acting has only grown, but I have also found a new love for Stage Management and Assistant Directing. In this course I have gotten to experience many new aspects of theatre that I hadn't got to explore fully before.

These new experiences have allowed me to find these new love's and, in the future, I hope to continue to explore and expand on them.



ZUZANNA SENDEK

Level 8

Acting has always been my dream, a passion that allowed me to break away from the grey reality in order to explore various stories. Why limit yourself to one life when you can live through hundreds of them? This course shows how important it is to have faith in yourself, your abilities, and no matter what, to always be nice to people. If you have a lot of imagination, enthusiasm

and ambition, there are no gates that cannot be opened, and there are no obstacles that cannot be avoided but you should always be kind. And chill out, not everything must be so serious.



ANNA DOYLE

Level 8

Having been in love with performing since I could dance around my grandparents living room getting the chance to journey across the Atlantic to finish my degree in acting has been a dream come true. I've had the opportunity to develop both my skills as an actor and as a person, I've even learned that monologues can be fun! While my passion has always been

primarily in theatre performance I'm am excited to continue to explore anywhere this career is ready to take me, be it on the stage, on the screen, or maybe back for a masters program.



MADELINE THALLER

Level 8

Maddy Thaller is a graduate from the St. Lawrence College Musical Theatre Performance program in Ontario, Canada and has recently completed her BA in Acting at Atlantic Technological University in Sligo, Ireland. Born and raised in Toronto Ontario, she attended Etobicoke School of the Arts where she studied instrumental music as well as musical theatre before studying at St Lawrence College. Some of her favourite

credits include Sweet Charity (Herman), The Little Mermaid (Pilot/Ensemble), Cabaret (Fr. Schneider), and Seussical Jr. (Horton the Elephant). She is also a singer/songwriter, and you can find her on Instagram @maddythaller or at <https://maddythaller.wixsite.com>



STACEY NEALON

Level 8

During my time studying Performing Arts in IT Sligo/ATU I specialised in Theatre Design. What I found most enjoyable was breaking down the script and developing a design concept based on researching the world of the play. The idea grows further by making a scaled model, learning transferable skills like AutoCAD and Sketchup to build the design. Through the realisation of some of my costume designs I have gained basic sewing skills which I plan to develop further in the future.

The course explores every aspect of performing arts with subjects such as literature, directing, technical theatre, costume design, model making and creative writing and has given me a greater appreciation for what is involved in the staging of a play.

From learning this broad spectrum of subjects, all with storytelling at the core, I have found a love for literature and am furthering my studies with a Professional Masters of Education for teaching English post primary.



THOMAS DAUGAVITES

Level 8

Acting has allowed me to explore who I am as a person. It made me unravel things about myself that I never knew before. It also gives you an opportunity to be someone else other than yourself which is why it is so fascinating to me. To be in the moment is crucial in this type of work, which allowed me to forget about the mistakes of the past and the coming problems in the future. It allowed me to be in the now. The effects

of this course has managed to provide me with a huge positive impact in the development of my personal growth.



MALLORY MASON

Level 8

When I came to study at IT Sligo/ATU from Canada, I had no idea what to expect. Coming from a musical theatre background, I hadn't delved much into the world of straight theatre, but after this past year, I feel I am more prepared than ever to pursue any type of theatre I want. It's strange how fast the time here has gone, I feel like it all happened in a matter of days, not months. This truly was a once-in-a-lifetime experience, and I will never forget the things I've

learned, the friends I've made, and the countless ways I've grown, both as a person and a performer. Whatever the real world has to offer me from hereon out, I know I will be ready, thanks to all the lovely people I have met along my journey.



Writing & Literature Programme

Writing and Literature Introduction

The BA in Writing + Literature puts practice first. Our aim is, above all, to provide our students with the tools and knowledge they need to build lives and careers in the world of words.

No two writers are alike; nor should they be. Our tutors consider authenticity and originality to be an essential component of any artistic endeavour. To us, creative practice means bringing into words our own, unique encounters with the world. By imparting the skills of literary craft and an understanding of the history and theories of literature, our tutors support students in developing their own voices. We know we are succeeding when we see another cohort of vibrant, diverse and confident new practitioners graduate.

For three years, Writing + Literature students are immersed in all things writing. The broad, interdisciplinary syllabus ensures that they engage with work across a vast number of genres and practices. They have the opportunity to tell stories digitally, aurally, on screen and in live performance. They learn to hone their critical abilities, moving beyond the knee-jerk like/don't like response, to understand how literature operates, identify their own creative instincts and make

intelligent, creatively grounded choices in their work. By exposing students to a range of critical and cultural theories, our tutors hope to furnish them with the intellectual confidence and agility to 'join the conversation' in an off-campus world.

Our programme is designed to provide a context for emerging creatives. Much literary and artistic work is a solo and somewhat lonely process, yet many writers flourish as part of a writing community. Students learn that they do not exist in a void but are part of a rich and complex heritage and a highly textured contemporary scene. The course offers students a chance to explore the literary canon, learn about contemporary writing, and engage with the work of their peers. Through workshops, readings and other events, students can begin to take inspiration and locate themselves in the literary landscape. Our classes have travelled to festivals, performances and readings in County Clare, Belfast, and Dublin, as well as attending regular events here 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.

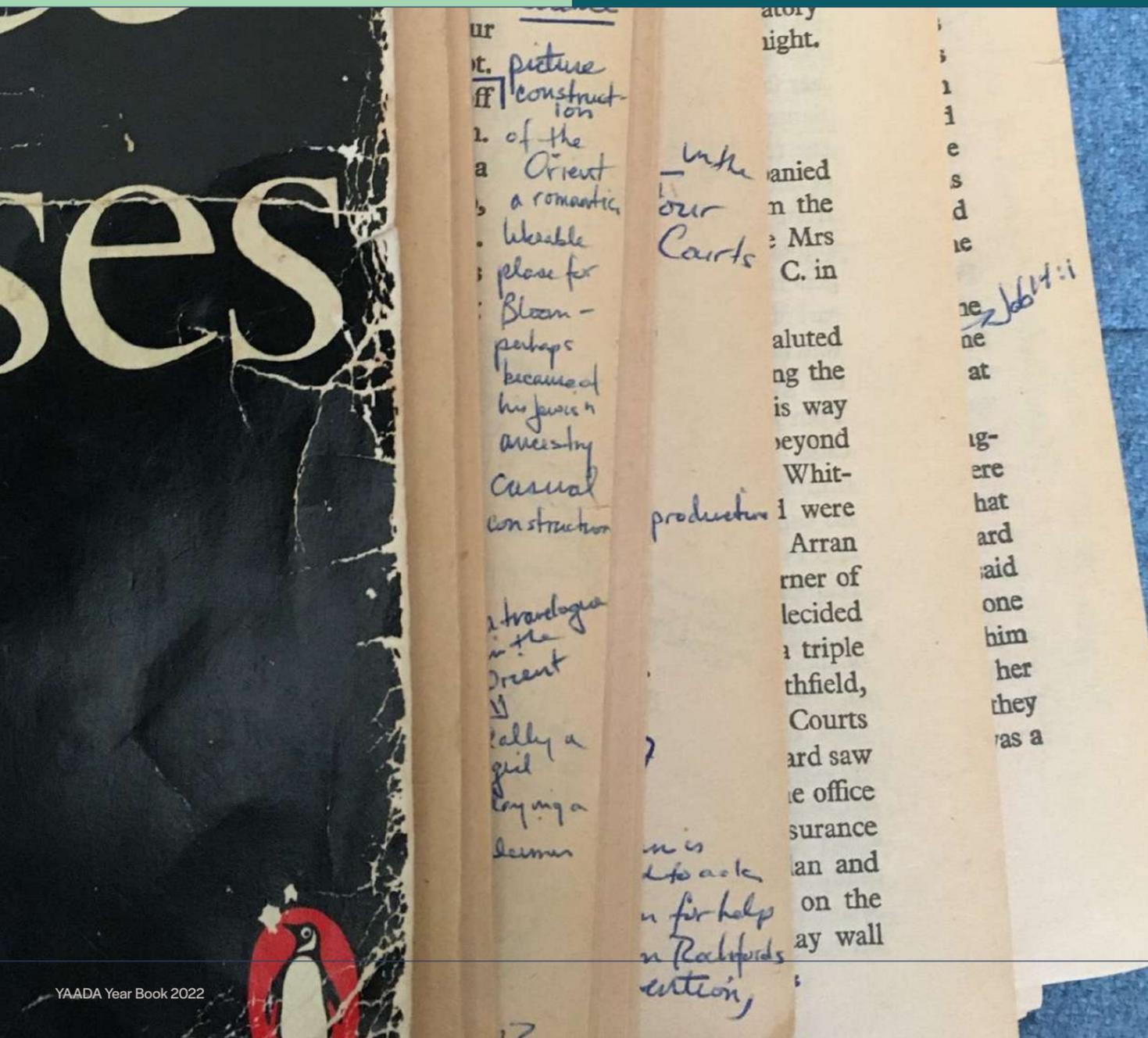
Not only are our tutors working writers, but Writing + Literature students are in regular contact with a vast range of Ireland's most prestigious authors. They've read in Sligo Library's The Word series as emerging writers alongside established writers such as Kevin

Barry, Declan Burke, and Nicole Flattery, amongst many 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.

In their final year, students take internships with publishing houses, literary festivals, lifestyle and fashion magazines, news outlets, and public relations agencies. They are visited weekly by industry professionals – RTÉ radio producers, editors, literary agents, journalists, and the Arts Council literature officer.

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, as well as in **The Cormorant** and **The Irish Times**.

A writer is never finished learning. That is why we focus, from the start, on equipping students with the ability to self-edit, to work with editors, to understand the power of the image, to develop voice. Our most important job, however, is to clear 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 enter into their own practice.



I Like Maps

I like maps.
I like dimensions flattened.
I like the egalitarian way they talk.
Trustworthy, they keep secrets.

I like to trace
the paths of a childhood,
across the folds.
quarries, rivers, embankments.

That black dot
where Chaucer buried his wife.
A full stop in Phillipa de Roet's life.
And there is the bus stop where we kissed,

after stealing apples.
We climbed into an old oast house,
and wondered at the funnelled roof.
Memories caught in lines and symbols.

Concertinaed away in a drawer,
They keep my past safe, I like maps,
not to tell me where to go
but to show me where I've been.



ANDREW PELHAM BURN

Confabulations Level 8

The theme of this portfolio is memory and truth and the objects that unlock them. Or rather, it is the exploitation of an unreliable memory. It is about how family stories become folkloric and morph with the telling and the teller. The intention is not to deceive, but to explore my truth. In time this truth may replace facts and be more colourful for it. The past has always been written from

a subjective viewpoint and accepted until replaced by another's perspective. The title of the portfolio, Confabulations, I believe captures this concept. It is also one of those wonderful words, like apple dumpling, or windowsill, which roll on the tongue leaving an aftertaste of satisfaction.



MARK LYON CANNON

Mild Hysteria Level 8

Mark. Writer. Performer. Illiterate. Tone deaf. Future failed stand-up comic. Mouth breather. Hair-dye enthusiast. Dog enthusiast. Consumer of content. Caffeine addict.

'It's a nice thought' I think to myself as my eyes
Close but far too poetic for a man, drunk, lying in
A field. And just as I'm about to drift off I am
Awoken by a frog sitting on my chest, wide orange
Eyes peering at me. The frog ribbits at me before
Hopping off and disappearing into the dark grass.

'Ribbit' I say before drifting off again.



EXT. THE CHURCH (SLEEP'S P.O.V). DAY.

Outside the church, SLEEP, 21, wearing a colourful jumper and gold St Christopher medal, is sitting on a wall, smoking a cigarette.

There is a medieval KNIGHT, dressed in a full metal suit of armour, sitting next to him. The Knight's face is covered by a metal helmet.

Sleep is the only one that can see the KNIGHT, because of his ability to see ghosts.

SLEEP:
Rough day?

The Knight nods his head.

SLEEP:
I know what you mean.

Sleep takes a drag from his cigarette. He offers it to the Knight. The Knight shakes his head.

SLEEP:
Oh damn, sorry, I forgot.

The Knight waves it off.



AMY EDWARDS

Supernaturals Anonymous Level 8

I'm twenty years old and upon finishing this course I feel like I can validly call myself a writer. I've explored many types of genres and forms over the past three years, with poetry, short stories and screenwriting being some of my favourites. I love creating characters in my fictional writing, many of which are sourced from the dreams I have at night. I also love a good hearty rhyming

scheme when it comes to writing poetry. I have met so many amazing, talented people on this course, fellow students and lecturers, all of which have given me great confidence in my writing, and I'm so grateful for getting the opportunity to meet and work with all of them.



SIMON FERRIS

Tried in Absentia Level 8

It's a good thing to reach the end of a course and feel like you were just getting started, as we all are. I've been very fortunate to share this experience with a very talented peer group. We may have spent a less than ideal amount of time meeting remotely but as Billy Pilgrim might say, 'so it goes'. A silver lining to finishing the course will be seeing, reading, or listening to what you all do next.

I'm much better equipped, and ready to continue learning, thanks to the support

and guidance over the past three years from the Writing & Literature faculty. From day one there was an openness that allowed us to express ourselves creatively and encouragement to follow wherever that led.

If you had told me four years ago that I would enjoy writing essays I would have had you sectioned.

'A word after a word after a word is power'. – Margaret Atwood

'They still use a pneumatic tube system for cash payments. The novelty wears off when you have to stand for five minutes waiting on four seventy-seven in coins to make its way to you via an intricate system of jumped-up drainage pipes.'

'The story has changed depending on who is telling it. Somebody was definitely drunk no matter what version you hear. Freak accident, 'sure it was pitch black.' Suspicious accident, 'sure she married another fella in the camp a few years later.' Deliberate accident, 'sure that man wasn't right from day one.' Any story will grow with time. Frank may be dead; his dying is not.'

'Weeds have sprouted through the cracked stone and metastasised like octopus tentacles folding around a shipwreck on the ocean floor, or thick vines crawling up a wall. Creeping their way towards our mother's grave.'

You lay on the grassy slope watching them play football on the basketball court. It's perfectly angled so that the earth acts as your lounge chair. You can see the game, the school gym, and the school itself without lifting your head. Lazy bastard. What kind of guy doesn't like football enough to play it, yet still enough to watch it? Although my class are the ones in P.E., yours has been invited to join in. That's because many of ours chose to keep out of the game with all sorts of excuses. "I have a headache," "I have cramps," "I forgot my P.E. gear. No really it wasn't on purpose." They're all currently walking around the unfinished running track behind you. I can't believe I'm thinking this, but you are even worse than them. That's why you did Transition Year, isn't it?



EMILY FOLLEY

Crush Level 8

Emily Folley is 21 years old and comes from Co. Leitrim. She came to IT Sligo in order to finally find a school subject that would let her write fun stories in the middle of class. Upon leaving ATU Sligo, she hopes to continue to write fun stories in Limerick University.

Being part of the Writing and Literature course has helped her expand her tastes in literature, and has given her more excuses to buy books that she swears she will definitely get around to reading eventually.

In the future, she hopes to write YA novels filled with diverse characters that feel like unique human beings, as well as many other fun creative projects.

She is incredibly grateful for meeting everyone from this course and learning from them. She will always remember their kind words and encouragement as she moves forward.



MARIA HAMILL

Control Level 8

Born in Coatbridge, Scotland but lives on Achill Island, Ireland. Maria loves to write in various forms but her favourite is fiction and poetry. Her inspirations are James Joyce and Sylvia Plath as they are so open with their works. Maria loves to write about mental health and character studies. For the past three years, she has been studying Writing and Literature at ATU and has found that this course

has given her the confidence to express herself through her work and share it with others. She has been sharing her work at the Word in Sligo County Library and has been recently included in the *Scrimshaw* literary journal. Maria would highly recommend this course to writers who want to take their love for literature to a higher level as this course opens so many doors to so many genres of writing.

The System

You are numb to all before you. An eroding system. You are cold to the touch. A colourful film in a black and white world, my soldiers at the ready. Blue and orange, my hues disgust you. Your wires shot. The lights have gone. You were once a beautiful machine ready to perform. Your irises have faded over time. Glitching at the thought of the operation at hand and malfunctioning at the easiest functions. Once you were powerful, how easily you entertained without hesitation. Rust coats your smile. I am your recurring reboot. I cannot activate you manually like before. Perhaps one day you won't need to reset. Perhaps one day you'll forget about me. You'll become vintage and loved, restored to your finest glories. I will be deleted from your memory and I will happily expire from you.

Teaching Time.

It must be all of fifty-two years since, held in Sean's strong arms, I learned to read the time from the clock on the high mantle-piece. It was so high as to be out of reach to me, but I was only four-and-a-half then. Sean is my eldest brother, older than me by fourteen years, and, one dark December afternoon over five decades ago, he had taken on the onerous task of teaching me how to read the clock.

"So, if the little hand is pointing to four, and the big hand is pointing at twelve, does that mean it is twelve minutes until it is four o'clock?" I would most probably have asked him, or words to that effect.

"Nope, wrong again" Sean would have said, his patience never waning. "Let's go back to the start."

"Why are they called hands?" I am almost certain I enquired of him. "They don't look like hands."



THOMAS KAVANAGH

Teaching Time Level 8

Tom Kavanagh is a mature student. He joined the W&L programme in 2019 because he had time on his hands and a dream to pursue. He might pursue that elusive dream for many years yet, but the programme has, at least, amply prepared him for the chase. There were challenges along the way. Tom is profoundly visually impaired. Tutors were so accommodating. Fellow students were so understanding. The three years flew by

too quickly. Being introduced to so many of the greatest writers for the first time, Tom leaves the programme in no doubt that some of the most talented writers he met were those with whom he shared a classroom. Believing that no one is too old to learn, and we can all learn so much from one another, Tom Kavanagh loved his time on the W&L programme. He will miss it, and will miss all those he met along the way.



JENNY KENNA

Fugly Fears Level 8

The past three years have been a whirlwind. Coming into this course, I knew I loved the visual arts and English. This being the only course in Ireland where I could study English as a creative subject and explore film, I knew it was the place for me.

Entering this course I had never edited a movie or picture nor had I written a screenplay. With help and encouragement, I was able to gain skills in film and photography, which

have enabled me to find a job, doing photography for the local nightclub as well as food photography and videography for local restaurants.

This course has helped me strengthen my writing skills and also develop many others too. I've had the pleasure to study along side incredible, talented people and be mentored by an encouraging team who gave me the freedom to explore who I am as a writer and creator.

FADE IN:

From a bird's eye view we see clouds, moving further in, we see trees, further in again we see the roof of a school, we are brought through the different levels of the school floors, to a classroom. We see FLORENCE 7, frizzy blond hair, glasses with a patch over one eye and bucked teeth. We see her classmates. We hear a teenage female voice say the writing that appears on screen:

DEFINITION:

Fugly: adjective
INFORMAL

1. very ugly or unattractive.

SCENE 1

Int. Patricia School Classroom. Day

Florence sits in the corner of the room peeling an orange while all the other kids talk and giggle, eating their lunch. Everyone is in uniform. Three girls sit in a circle talking. Florence reads *Little Women* by Louisa May Alcott. After each line she reads, she glances up from the book in the girl's direction, she can hear what they're saying.

An Anglo-Saxon Funeral

They die. You turn up at the crematorium. You sing a song. The vicar tells us how wonderful they were, even though he never met them in his life. You eat a sandwich. You go home. Ten years later, you suddenly remember they are gone. You go to visit their grave. There isn't one.



DAVID NORTH

An Anglo-Saxon Funeral Level 8

I am from Cornwall which means I speak funny and no-one can understand me, nor the entirely mad place that I come from. However, if I put it down in words then perhaps the story won't get lost in translation. It took three years of sweat and tears to turn this hand into something legible for all to understand, perhaps even enjoy. The B.A. (Hons) Writing & Literature program focused

my mind on the screenplay and the short story. I have written a feature-length first episode of a TV series, and a short story. I also love interviewing people and finding out what makes them tick. I interviewed five Sligo artists/entrepreneurs which was published in online magazine W/e (Wild Eden). I live in Leitrim and I play the banjo, so there.



KEVIN O CONNELL

Student Days Level 8

Kevin O Connell is an Irish-born poet, essayist and short story writer. He was born in Cork, but lives in the west of Ireland. He has published work for the *The Evening Echo*, *The Sligo Weekender* and *Epilepsy Ireland*. He is a graduate of the Writing and Literature BA (Hons) course in Atlantic Technological

University. After leaving Sligo, he will attend the Writing Masters in Galway's National University of Ireland. His work centres around the struggles of growing up in modern Ireland.

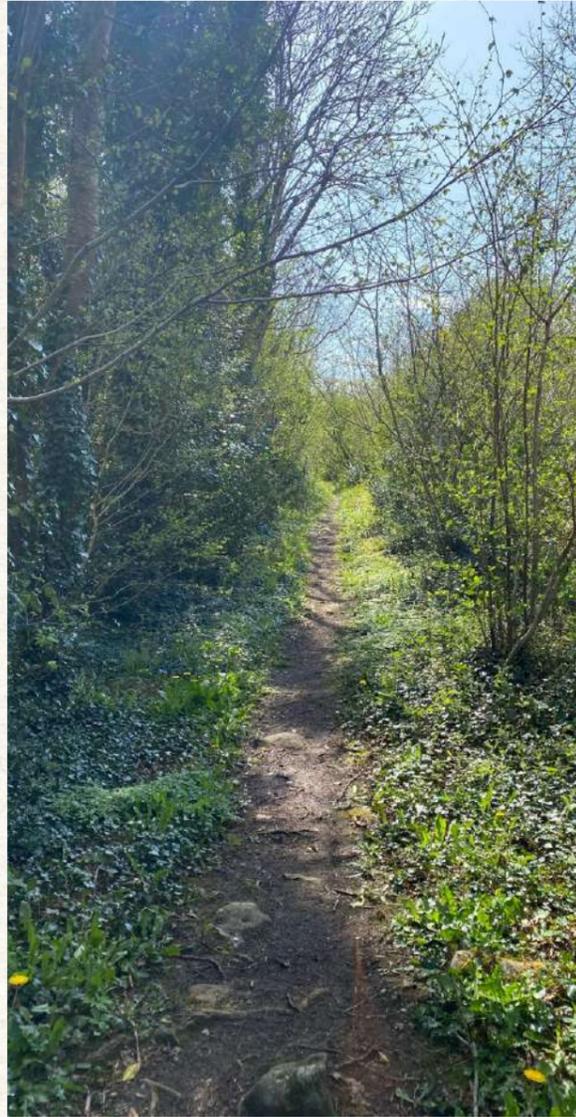
Student Days

Just five minutes earlier, I had been watching the bar and its drinkers from a position of cornered solitude. Bras of different size and colour hung on a silver hook besides the spirits. Two pool tables stood in the platformed opposing corner where men played with smouldering intensity. A projector shot illegal streams of sporting action onto the east wall. Rain and wind battered against the deformed square building and every student in Sligo seemed to be crammed between the walls decorated by crude framed paintings, postered deals and autographed Sligo Rovers merchandise. Bethany entered with blonde hair zigzagging past her bony shoulders and lively blue eyes darting around like ping balls in desperate search of exciting happenings. A feisty red shaded her lips while a dark grey vest and black jeans clothed a body which danced across the rectangular wooden floorboards to the bar.

Navigations of Healing

Waves begin to swell again, and I can feel a force at the bottom of the ocean pulling me down. My arms and legs ache from treading water, and I just give up. I let myself sink, watching the light through the water's surface get smaller and smaller. I close my eyes.

My feet touch the bottom. I gasp. Sharp air fills my mouth and rushes into my lungs like electricity. My skin prickles with goosebumps and my feet sink into something cold with a crunch. I open my eyes. Pine trees, wrapped in scarves of snow, weighing down their limbs. Up to my ankles is buried, wet and stinging. A crackling and a smell of smoke makes me turn around to face the clearing I'm standing in. A campfire burns away happily, undisturbed by the cold.



BLAITHIN RYAN

Navigations of Healing Level 8

I grew up in Roscommon along the shores of Lough Ree. My locality encouraged a closeness with nature that hugely inspires my writing, as well as a fascination with Irish myth.

Three years ago, I would never have referred to myself as 'a writer', but now I consider it a central piece of my identity. My passion for writing has grown so

much thanks to the inspiring people I have met over the last three years, both staff and students. This course has given me the skillset to develop my practice in a productive and confident way, and I am now steadily working on my first novel. I am very proud to be part of such a talented group of graduates.



EMMA STUART

Begin Again Level 8

31-year-old female from Donegal. I embarked on this journey because all I ever wanted to be was a writer. This program wasn't in existence when I did my Leaving Cert. I spent a few years studying psychology but dropped out. I traveled and lived abroad. Still, I always felt unsettled and hungry to study and build a career around Writing and Literature. When I discovered

this program in 2019, I knew I had to enroll myself in it. Spending three years in Sligo surrounded by wonderful talented lecturers has been one of the most wholesome things I've done. I am currently working on a novel and I'm hoping to build a career in Journalism.

The burst from the tap, the fall of the stream down the sink, I concentrated on it as I cupped my hands together and caught a fill of it. I threw it against my skin. Bitter-cold. Blood rushing to my face. I felt clean. I brushed my teeth and combed my hair. Strands pulled away in its teeth. My hair was falling out. I pulled the hairs from my comb. I couldn't lose the image of Nancy in her bed. Her small white face staring at the ceiling with only a hand-full of teeth and a pair of scissors in her hand. The ball of hair sitting on her bedside table and more besides scattered all over the floor. She couldn't explain to me why she cut her own hair or where she got the scissors. I ran my fingers through my thinning hair and wanted to vomit again.

Everywhere I turn I find people trying to strip Dr Barry of some part of his identity. He was stripped of his reputation enough in life; can we not afford him that respect in death? Barry lived and died as man, yet people refuse to give him that, instead declaring it a lifelong disguise. They call James Barry his 'male persona'. I think that if someone 'disguises' themselves as a young adult and then never sheds that 'disguise', it's less of a disguise and more of a new identity.

Something snapped inside Raven, and they brought one boot to the ground with a resounding thump. For a split second everything was still, then the earth began to shift and crack, bones emerging from the rifts - some whole skeletons, some only partial. Raven's eyes had gone empty like the sockets on a skull, and when they stepped forward so did the bones. Skeletal hands scabbled at the tough hide of the monster ineffectively.



SETH HOPE TUOHY

A Space Between Level 8

I began this course as an accidental writer of poetry and a purposeful writer of short fiction. I finish having gained the knowledge to intentionally write decent poetry, and a love for dabbling in various creative endeavours. The course introduces so many forms of writing and there wasn't one that I didn't enjoy trying my hand at.

I was talking to friends recently who are finishing elsewhere. One asked if I'd do this course again, and the answer

is yes. In a heartbeat. I came to Sligo with the bare bones of a novel idea and leave with 20,000 words of it written, something I didn't think I was capable of. The support of both the lecturers and my classmates has been invaluable. Learning to trust my messy first drafts to people intending to critique them was a slow but necessary lesson. I'm excited to see what I can do next.

CELINE KILCOYNE

Rooted Level 8

I am 53 years of age and a writer of poetry and non-fiction. Previously, I was drawn to writing short stories, before realizing other genres suited me. Now, I find poetry a soothing form of self-expression. I always carry a poetry book to calm my soul and a notebook to verify my inner thoughts. I have found non-fiction personal essays to be cathartic and life affirming. Once a portal to the past is ajar, an other world of memories can manifest which change your perception.

My dream post-graduation is to work as a facilitator in personal development workshops. My wish is that my struggles and their outcomes will encourage others to take a chance and believe in themselves. I attended third-level education in my 50's and I hope to encourage others to do the same and embrace their goals.

Listen to that quiet inner voice and when it prompts you to apply for the BA(Hons) Writing & Literature in ATU, Sligo, apply and then you can expand your world.

Rooted, All Cried Out.

That first night he disappeared from time to time and on returning he would be boisterous. His intensive gaze and 6-foot 5 frame unnerved many as he moved through the crowd. People scuttled out of his way. When he reached my side, he asked what I wanted from him. I was dumbfounded and out of my depth, so I shrugged and shook my head. Laughing loudly, he grabbed me into a tight embrace. This giant of a man had chosen me. I was exhilarated.

From the start he was always at my flat on Friday evenings when I got home from work. He would stay for the weekend. Initially, I was delighted. We socialised on our own or with his friends. Many times, I built up my confidence to ask for a contact phone number or his address; he would always change the subject. One night he lost his cool and shouted, stop asking me. His friends never reacted to his behaviour. I was frightened but also curious.

Creative Practice Masters Programme

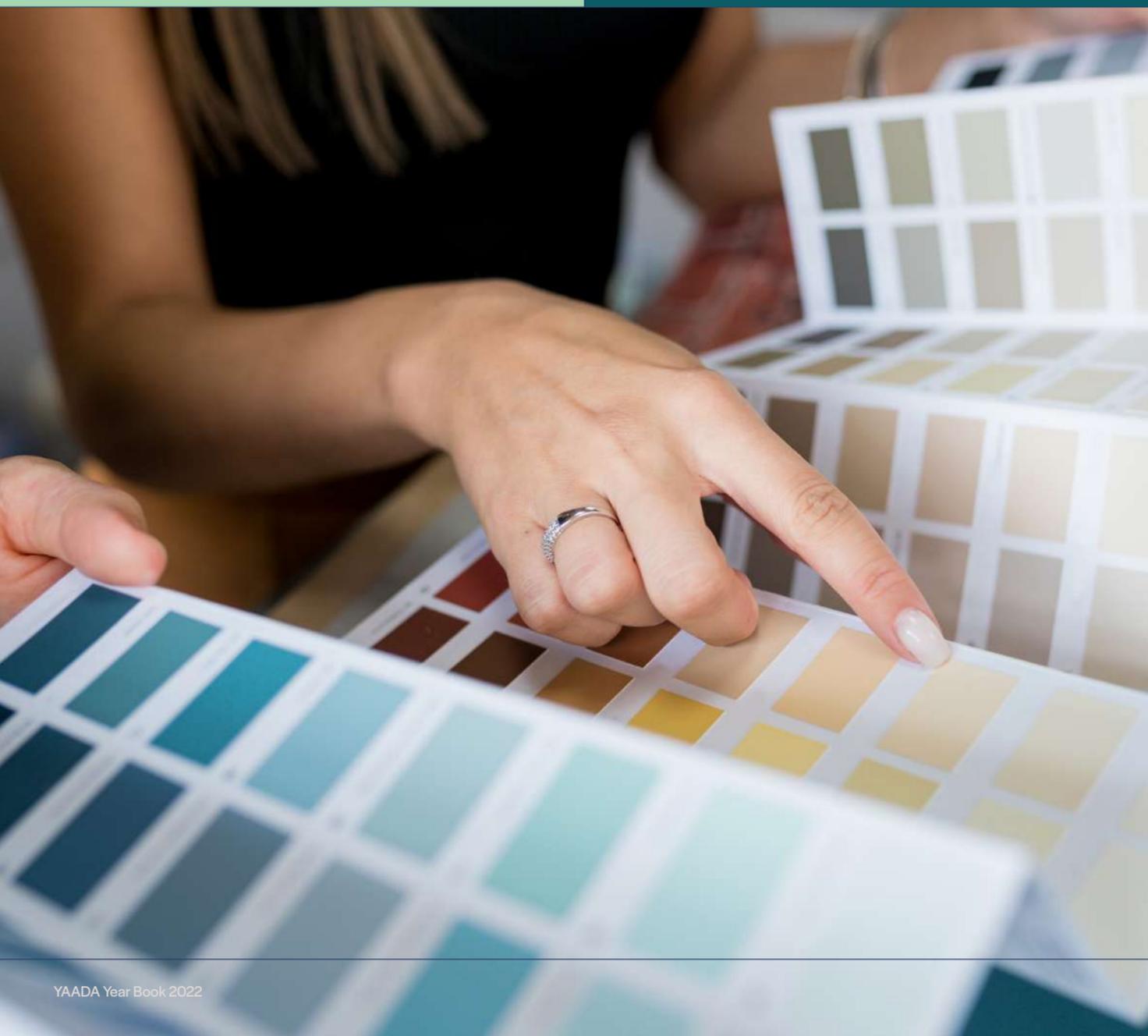
Masters in Creative Practice

During Covid, it became blatant that the sense of community and the arts were ever so vital to our sense of being and belonging. At those difficult times, people came together in whatever capacity they could; they sang, crafted, painted, wrote, and addressed the changes placed on them during Covid through the arts.

This is what the Masters in Creative Practice is about – gather, roll up your sleeves and make creative work. Come to us from your chosen art-form and be prepared to work alongside others from different art-forms. Get inspired to be creatively challenged, to work collaboratively, and to be industry-ready.

Maybe you think you'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 you'll learn a lot, and will have fun finding out.

With us you 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.





NICHOLAS DEVANEY

Level 9

Devaney's work is largely a biographical examination of contemporary masculinity explored through subversive sculptural renditions of everyday objects. These renditions are formed through the forceful combining and remaking of objects to invent new purpose. The resultant narratives appear humorous in nature. Formal sculptural elements such as scale are manipulated to further disconnect the human interaction with the object territories.

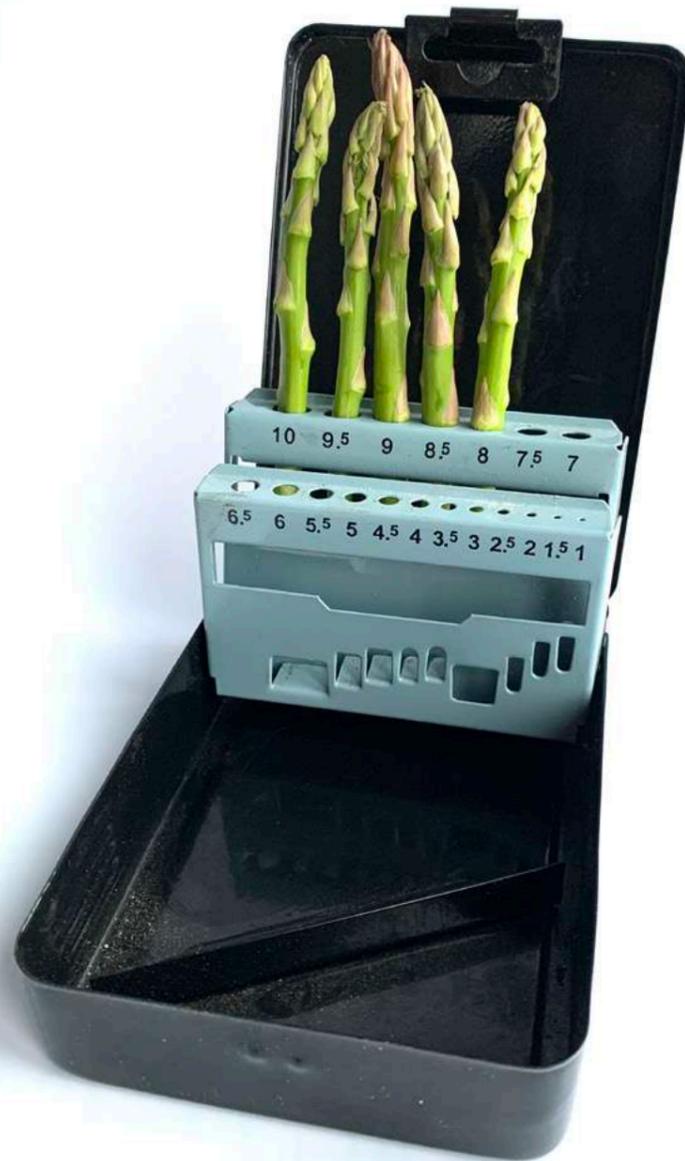
He has exhibited in solo and group exhibitions since 2005. He holds a BA in Fine art. Currently lives and works in Sligo.



DARREN KELLY

Level 9

Darren Kelly is a 28 year old writer from Sligo, Ireland currently completing his MA in Creative Practice.



Perhaps the gravitas of the situation is yet to hit me. When it does, I fear it will do so like a ton of bricks. And the vague and foggy mixture of dread and fascination I feel at the moment will give way solely to dread. When that happens, I will need a plan. A good thorough one to weather the shitstorm. One's mind can be a fortress but it can also be a prison if you don't harness it properly, don't take care of it in the right way. I gotta be careful. I gotta watch out.

I like my own company but perhaps a little too much. I'm like the proverbial boiling frog. I don't realize I'm in trouble until it's too late. I have to be vigilant not to let the ensuing isolation get the better of me. Gotta keep on track. Keep watchful.



GABRIELLE FLYNN

Level 9

Gabrielle Flynn is a visual artist based in Leitrim, currently undertaking a Masters in Creative Practice. She graduated with a BA (hons) in Fine Art from Sligo Institute of Technology in 2018 and an honours Liberal Arts degree from Trinity College, Dublin, in 1980. Gabrielle previously had a long and enriching career as a professional librarian. She was Artist in Residence at The Dock, Carrick on Shannon, Co Leitrim from September 2018 to August 2019.

Her work has been included in group exhibitions in Ireland and she had a two person exhibition at Solas Art Gallery, Co Leitrim in August 2019 with Miriam Fitzgerald Juskova. Her work features in public and private collections. Her first solo exhibition was at Ballinaglen Arts Foundation, County Mayo, in 2020.





EOIN O'CONNOR

Liam Level 9

Eoin O'Connor is a native of Sligo and a graduate of the BA (Honours) Writing & Literature programme at I.T Sligo. His main vein of work is short story writing, although he dabbles in poetry, screenplay & playwriting occasionally. He has also taken up work doing blurbs for artist's shows in the Hawk's well theatre in Sligo town.

Eoin's main interest in writing is delving into the supernatural and macabre, but also showing the lighter, more

beautiful side to his characters and the world he creates. His favourite type of supernatural stories are the ones where characters are enveloped in an otherworldly environment, similar to a fairytale like Alice in Wonderland. Escaping from the mundane, everyday and embarking on an adventure that delicately balances between the vividly dark nightmare and the softly serene dreams.

Liam

Christmas time is wrought with worry around town, as the search for a local missing girl named Tina is called to a halt as a blizzard rolls in. Carl, for one, couldn't be happier that she's gone. Everyone says they hated each other, which only fuels suspicions that he may have had something to do with it.

While his parents worry that a stranger is coming to visit Carl at night time, a string of break-ins around the neighbourhood puts everyone on high alert as to who Tina's kidnapper might be. But does Carl really know what happened to Tina? And will she be found in time for Christmas?

The winter winds whistled around the outside of the house as Carl and his parents slept soundly inside. Up on the first floor, the night light outside Carl's room gave one final wink of light and burned out. His mother would replace it the following morning once she realised. But for the moment, the whole upper floor was in complete darkness.

From inside Carl's room, there came a low gurgling sound on the ceiling. Anyone peeking in through the gap in the door would see the shape of Carl's fourteen-year-old body among the covers. He'd kicked them off again in his sleep.

From the blackness of the ceiling above him, there were two small black eyes peering down at him, glistening like a spider's. The gurgling sound came again and Carl rolled over onto his side, one arm dangling off the edge of the bed. Dipping down from the shadows, came three long, thin, white arms with bony fingered hands like an elderly man's. The first two gently lifted Carl's legs back underneath the covers before pulling it up around his shoulders and tucking him in. The third arm took him by the wrist and placed it gently on his pillow beside his head.

He was still half-asleep, so he didn't open his eyes, but he was vaguely aware that he was being touched by the bony hands from whatever was on the ceiling. As the arms retracted back into the darkness, the fingers of the last hand brushed some of the hair out of his eyes. His mouth felt like it was filled with glue from sleep, but he managed to part his lips to say just two words:

"Thank you." Before he was pulled back under.



REBECCA MILLS

Level 9

My experience so far in this Masters degree has been incredible. I have gotten to work with so many amazing people in different creative disciplines. The feedback I have received has helped me greatly, and I will put it to good use towards my own discipline in drama teaching using devised theatre. Collaboration was never my strongest skill but my partner made it very rewarding and challenged me to do better. It has taught me a lot about

collaborative work that I will remember for the remainder of my Masters and for the future.



TERENCE MC ENEANEY

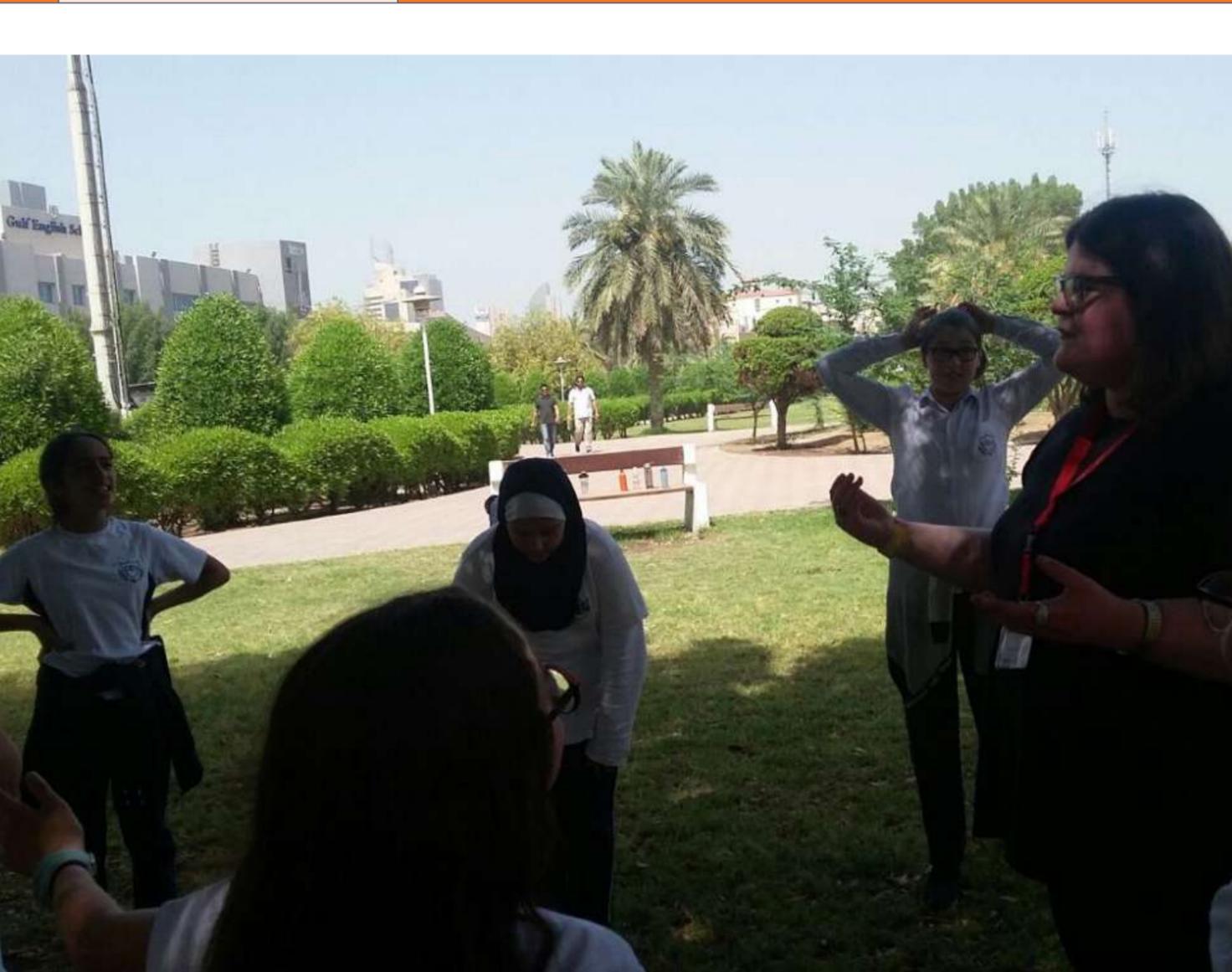
Level 9

Terence Mc Eneaney is a writer (Short story/poetry), actor and educator based in Ballyshannon, Co. Donegal. He is currently studying for a Master of Arts in Creative Practice in ATU Sligo, having completed an (Hons) Degree in English and Psychology.

As a member of Ballyshannon Drama Society he has acted in many award-winning productions including major roles in The Importance of Being Earnest, Faint Voices and Play On. McEneaney recently starred as George Deever in the multi-award winning All

my Sons and was nominated for best supporting actor for this role at the All-Ireland drama festival in Athlone. He has also worked extensively as a featured extra in TV shows such as Game of Thrones, Ripper Street and Into the Badlands.

As part of his MA in Creative Practice he is now expanding his repertoire and developing his first full-length play.





SONYA SWARTE

Level 9

I am Sonya Swarte. I live and work in north Leitrim. Originally I am from The Netherlands.

I built a home for myself and my three children incorporating a lot of re-purposed materials, and grow food in my garden.

I have a degree in Archaeology.

I have always enjoyed creating; drawing, painting and making new things by re-using or re-purposing materials. I am curious about the space where nature meets human intervention.

The image fascinates me; how the world

enters our person, how we assimilate and reflect back out again into the world. In relating to this all I am looking into analogue photography, early cinema and pre-cinematic devices in combination with digital technology, and am working on a short film with themes of stillness and movement, light, dark, shadows and reflection.

Some artists who inspire me: Tacita Dean, Lotte Reiniger, Cornelia Parker, Kay Sage.

Recent work: Visuals for a silhouette cut out stop-motion animation "Bridey" (a collaboration with Mary Blake; story and audio, 2022).



SHANNON RE

Level 9

The Masters in Creative Practice has given me the opportunity to further develop my practice which is informed by my work in gallery education and engagement. My practice explores contemporary methods of visual art engagement within a gallery setting with a particular focus on collaboration, discussion, inclusivity, and shared learning. At the forefront of the work is the exchange that happens between

an artwork and the viewer and how this is altered when it becomes a collective experience.



Research





LEON BUTLER



Emperor 101 is at the cutting edge of an emerging crossover between theatre and Virtual Reality, allowing live performers to interact with audiences in Virtual Reality while exploring the explosion of online conspiracy theories, and the psychology of extremism. Leon co-created and designed Emperor 1010 with Jo Mangan, Tom Swift, and Peter Power and the cast included Caitríona Ní Mhurchú and Karl Quinn. The show premiered and had a run at the Dublin Theatre Festival in the Autumn of 2021 before touring to South West, Austin, Texas in March 2022 with the actors performing remotely from Ireland and Spain. This remote connectivity will next enable the show to tour to Vancouver in the Autumn of 2022 with the performers and audience interacting live in the virtual world.

PHILIP LINDEY

Abstract

This study is an action research project carried out with sixteen contemporary artists, exploring and evaluating historically informed materials in contemporary practice. It takes information from conservation science and through the methodology of action research makes use of it. Through the theoretical lens of materiality, it puts forward ways to make sense of it. Participants were introduced to a set of materials that were the same as those now known to be those used by seventeenth century painters such as Rembrandt and Velazquez. All the participants were by the end of the study able to remove volatile solvents from their painting practice, with significant benefits to their practice, health, and the environment. All sixteen reported feeling happy with the work that they created during the project. All sixteen reported feeling better about the prospect of working without the need for them or family members to regularly be exposed to volatile solvents.

The study is documented using qualitative research methods, observation, structured and semi structured interviews, studio diaries, artefacts.

The participants found the materials invited an interesting change in approach on their part. Many of the participants found that they were able to develop a broader textural range in their painting than they had been able to achieve before, characteristics we recognise in the works of Rembrandt and Velazquez. The art historical implication being that the materials of Seventeenth century painting may have more to do with a rapid way of working than with creating surface effects.

The research has led to a collaboration with Dr Jesse Ash at the Royal College of Art in London centred on materiality as an interpretive tool and the implementation of non-solvent oil painting workshops at the RCA.



MASA RUANE BRATUSA

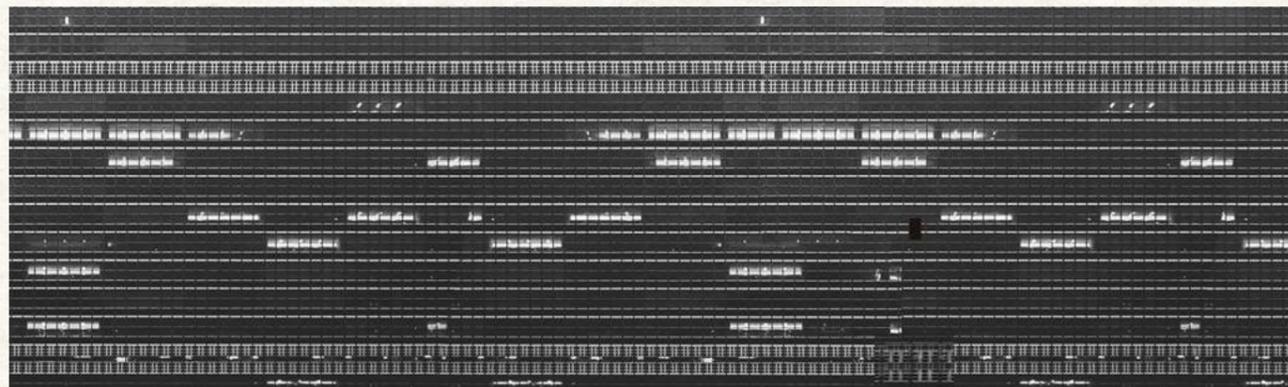
Soft(er)ware of Architecture

The Eternal Incarceration

In the eighteenth century 'Carceri d'Invenzione', Piranesi depicts the space of imagination, where the impossible nature of an internalised exterior and surreal atmosphere of neither unfamiliar nor quite experienced, appears tangible. The scale is deceptive: the room may be the city. Despite the presence of human silhouettes which are situated in familiar architectural forms in proportion, our perception is trapped by the absurdity of the appearance. This does not prevent our bodies from entering into a relation with the depicted space and sense its atmosphere. But it does disrupt our corporeal experience of it.

The field of architecture has always equivocated its dimensionality. Architectural reality contradicts its concept, perpetually proving the complexity of the relationship between the actual and the possibility, often disguised as an intention. The spatial paradoxes of architectural atmospheres emerge from the fractures of virtualised realities, and the loops of visual transmutations. But the atmospheres, for lack of a better name, remain the cogent envoys of architectures – our residence in Carceri takes no interest in matters of the actual existence of depicted space(s).

And while architecture may be eternally confined to its physical representations, its value endures in its other forms.



The Palpable Distance

“Architecture as mediation is rhetoric, the art of communication and eloquence.” -De Sola Morales

As history accelerates and futures age, we find ourselves moving ever faster through forms of existence. Our ability to move, to conquer distances, and to live transiently, as well as the sheer speed of it, quietly isolate us from tangible environments. Life before the pandemic was already enfolding in the virtual and in luring non-places. The illusion of an image has been replaced by an illusion of a place. The world had to come to a halt to reveal the truth: the boundary between the real and the artificial has dissolved, and digital can no longer be distinguished from everyday existence. Additionally, there is a strong link between the psychological interpretations of the space, albeit intuitive, and the paradox of the creation of the space (interior) within a constituted space (existing structure/building). Mark Wigley's statement that: '...a spacing that at once subverts and produces a space, one that cannot simply be subjected to the logic of the house that depends on it' points to the distinguished possibility of an escape through internalisation. The difference here is the thinning of the envelope, that is the structure, which is traditionally assigned dominance. Thus the contemporary structure of representation is merely our experience of the transitional and provisional rather than the fixed and impermeable.

Architecture, as a form of communication, departed Cartesian space, but its relationship with the virtual realm is still understood as either a form of simulation or attributed to morphogenetic processes. But if we approach this from the opposite direction, we may find the architecture to be the mediator of the material embodiment of digitalisation. In either case, the presence of the multiple dialogue environments, as a consequence of the imperatives of the pandemic, may expand the enquiry into forms of existence and conditions of the disappearance, ultimately shifting the discourse from finite corporeal to endless. The human desire for equality in the cyberspace has been betrayed: by infrastructure as much as by established social and economic hierarchies. And the 'place' played a part in cyberspace, although this time taking the role of an 'enabler' and 'identifier' in the virtual space.

After several decades of designing digital architectural spatial experiences, the return to Studios, felt strangely immaterial. The planet has been upturned, and as a consequence entered the fragile world of simulation, of our own making. What we have understood as controlled creation of illusion, became our only reality. And in it, all tangible distinctions became blurred – all that is solid melted into air.



DIARMUID TIMMONS

Mollusks

Sustainability is at the heart of many projects on the Creative Design programme at ATU Sligo. “Porthole” emerged from this approach to the use of waste material from a local oyster farm in Sligo. Off the West coast of Ireland alone, 130 farms produce over 10,000 tonnes of oysters each year (TCD 2019). Shellfish farming is, from an environmental context, a relatively benign industry. Shellfish have a restorative impact on the ecosystem.

However this industry produces a large amount of waste material resulting in a significant disposal problem in these coastal regions with tonnes of mollusk shell waste being dumped each year.

The objective of this research project is to explore the reuse of waste oyster product as a potential and viable alternative manufacturing material. Through a process of heat treatment, the shells become brittle and are ground and sifted into a fine powder. The powder is then combined with gelling and setting agents to form a composite material which can be moulded and shaped.

Similar to that of artificial stone or plaster, materials like this could present an opportunity in the production of practical and decorative products.

Porthole Image. Composite oyster shell, resin and steel re-bar.



Faculty Colleagues



Emmet O'Doherty



Gerard Beirne



Cliona Brady



Dara Burke



Leon Butler



Mary Byrne



Elizabeth Caffrey



Muireann Charleton



Elizabeth Clyne



Niall Colleary



Bernadette Donohoe



Declan Drohan



Denis Farrell



Jacinta Feeney



JP Feeney



Marketa Formanova



Hilary Gilligan



John Graham



Deirdre Greaney



James Hamilton



Fiona Harte



Keith Hopper



Ronnie Hughes



Lizzie Kinsella



Vanja Lambrecht-Ward



Claire Lorusso



Alice Lyons



Una Mannion



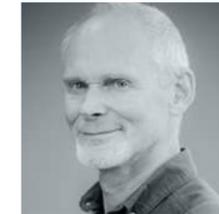
Ciaran McCauley



Louis McManus



Agnes Pallai



Mark Pepper



Marian Quinn



Elske Rahill



Niall Rea



Elaine Regan



Dave Roberts



Angela Rolfe



Mark Rooney



Michael Roulston



Katarina Rozvadska



Masa Ruane Bratusa



Peter Scanlon



Maeve Staunton Henderson



Mark Stephens



Diarmuid Timmons



Rhona Trench



Nevil Walsh



Rowan Watson



Tommy Weir

Technical Support



Declan Bray



Seamus Grogan



Bendan Kilfeather

Administrative Support



Caroline Clancy



Kevin Colonna



Eileen Conlon



Lianne Higgins



Kate McCarthy



Annica Rasmark

Course List

Bachelor of Arts in Fine Art

Bachelor of Arts in Creative Design

Bachelor of Arts in Performing Arts (Theatre Design)

Bachelor of Arts in Performing Arts (Acting)

Bachelor of Arts in Interior Architecture and Design

Bachelor of Arts (Honours) in Writing and Literature (Online)

Bachelor of Arts (Honours) in Writing and Literature

Bachelor of Arts (Honours) in Fine Art

Bachelor of Arts (Honours) Creative Design

Bachelor of Arts (Honours) in Performing Arts

Bachelor of Arts (Honours) in Interior Architecture and Design

Bachelor of Architecture (Honours) in Architecture

Master of Arts in Creative Practice



ISBN: 978-1-907592-19-5

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