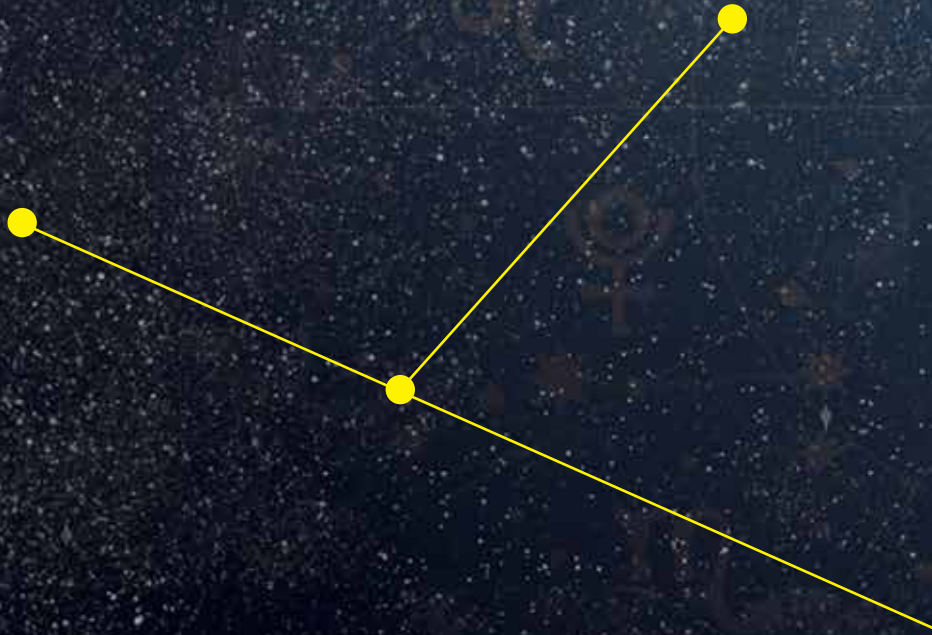


# CONSTELLATIONS

CREATIVE ARTS PRACTICE  
AT TRINITY COLLEGE DUBLIN



EDITED BY  
NICHOLAS JOHNSON  
& PHILIP COLEMAN

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Trinity College Dublin  
 Coláiste na Tríonóide, Baile Átha Cliath  
 The University of Dublin



Arts & Humanities  
 Research Institute

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## About the Research Theme

# CREATIVE ARTS PRACTICE

Creative Arts Practices are integrated into a range of research activities and themes across all disciplines in Trinity: Humanities, Engineering, Science, and Medicine. Practice-led research and research-led practice are becoming more prevalent in both the humanities and the sciences. While research and creative arts practice have common aspirations, they also share complementary activities and can benefit both intellectually and culturally through integration.

Trinity College has an exemplary tradition and reputation in the creative arts disciplines, the sciences and in engineering. Creative arts research at Trinity is visible currently in its innovative music compositions, theatre productions, digital films, literary translations and creative writing in a wide variety of genres. Further, the formation of creative artists in Trinity's associated conservatoires, namely The Lir (National Academy of Dramatic Art) and the Royal Irish Academy of Music, provides additional impetus for research, not only in arts education but also in the education and training of artists themselves. The practice of creative arts rarely exists in an 'arts' vacuum. More often than not the arts act in interdisciplinary ways: for instance, they are processed as culture in humanities research;

their practices are analysed as social processes in the social sciences; they might be purveyed as content for creative technologies, as economic markers for creative industries, or applied in health-care settings.

By building on existing strengths in the creative arts, sciences and engineering, Trinity is in a unique position to engage in collaborations that will nurture and develop new approaches to interdisciplinary creative arts practice research. This research theme explores new interdisciplinary models, methodologies and practices in a variety of research settings in order to achieve a range of new research outcomes. The Creative Arts Practice Research Theme aims to broaden an understanding of the applications of the creative arts in interdisciplinary research contexts, as well as furthering and expanding existing research in specific areas in both the arts and the sciences.

### **Brian Singleton**

Theme champion, Creative Arts Practice  
Head of the School of Drama, Film and Music

For more about this research theme, please visit us online.  
<https://www.tcd.ie/research/themes/creative-arts-practice/>



# CONSTELLATIONS

Unless one were prepared to create an infinite book, it would be impossible to capture in print the scale or range of creativity happening in a university like Trinity College Dublin at a given time. There is creativity inherent in tasks that quickly become part of the quotidian life of staff and students of the College: research, teaching, learning, organizing, and communicating. This publication is certainly not an attempt to capture the full scale of these activities. Rather, it is the result of a single call, placed in August 2014, for staff and postgraduate researchers who identified their recent or current projects, venues, or publications as related to the Creative Arts Practice theme. The tremendous scale and diversity of responses to this call indicates an area of existing strength for Trinity College Dublin, as well as major growth potential in the research theme.

We were attracted to the metaphor of the “constellation” partly because this volume charts a terrain that does not, strictly speaking, exist. In the middle ages, the astrological pattern under which one was born was believed to signal destiny. Literary examples abound in which the term is used to signal character, disposition, or propensity. As figurative use expanded in the twentieth century, “constellation” appeared as a psychological

term for associations among groups of ideas, similar to a “complex.” What all these usages signal is the remarkable human reaction to sublime incoherence, apparent chaos, and awesome scale, such as that found in the night sky or the human mind: the impulse to draw an invisible line across the darkness. Through the application of imagination, so-called natural facts begin to take on meaning, narrative, and power.

Like individual stars, many of the researchers showcased here shine formidably on their own. Through the adjacency of many brilliant people and fascinating projects, however, a keen observer can begin to see patterns and pathways. We hope to place the reader at the centre of this fast-moving nebula, which seems constantly to generate new ideas, new expressions, new methods, new modes of attention. We hope that the energy of those contained in these pages will spark your own imagination. We invite you to draw your own lines as you explore this showcase of some of the most recent and exciting research being done in Creative Arts Practice at Trinity College Dublin at the present time.

**Nicholas Johnson** (Department of Drama)

**Philip Coleman** (School of English)

June 2015



# THE LIR

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**National Academy  
of Dramatic Art**  
[www.their.ie](http://www.their.ie)

FOUNDED 2011

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The Lir was developed by the partnership of the Cathal Ryan Trust and Trinity College Dublin. It is formally associated with the world-renowned Royal Academy of Dramatic Art.



MOVEMENT CLASS

© CAMILLA CEREA



THE LIR AT NIGHT

© CAMILLA CEREA

The Lir National Academy of Dramatic Art at Trinity College Dublin is a centre of excellence, a hub for germinating talent, and a training ground for brilliance. Founded in 2011 by an association between the Cathal Ryan Trust and Trinity College Dublin and in consultation with the Royal Academy of Dramatic Art, London, the training offered at The Lir is of the highest level of international professional practice and is closely linked to the ever-changing needs and directions of the theatre, TV and film industries. The depth and breadth of the training is supplemented by professional placements, guest lectures and workshops from leading international figures of stage and screen. Students at The Lir come from very diverse backgrounds and are accepted on the basis of exceptional natural talent. A series of auditions and interviews form the basis of the admission process.

The Lir Academy currently accommodates students studying theatre, acting, stage management, technical theatre, stage design, theatre directing and playwriting. Housing two studios, three rehearsal rooms, a dance studio, design studio, a woodwork and metalwork workshop, a scenic workshop and wardrobe room, The Lir is exceptionally well equipped for teaching the skills necessary to work in theatre and related industries.

**Brian Singleton** is Samuel Beckett Professor of Drama & Theatre, and Academic Director of The Lir – National Academy of Dramatic Art at Trinity College Dublin. In addition, he is Champion of Trinity College’s Research theme Creative Arts Practice, and Deputy Director of the Trinity Long Room Hub. He is former editor of *Theatre Research International* (Cambridge University Press, 2001-3) and former President of the International Federation for Theatre Research (2007-11). In 2012 he and Janelle Reinelt won the ATHE Excellence in Editing Award for their book series “Studies in International Performance” published by Palgrave Macmillan. He is currently editing a new book series (with co-editor Elaine Aston) entitled “Contemporary Performance InterActions” for Palgrave Macmillan. He has published widely on theatre and performance practice in Irish and European contexts, with a particular interest in interculturalism, orientalism, gender and memory.

**Loughlin Deegan** is Director of The Lir, Ireland’s National Academy of Dramatic Art at Trinity College. From 2007 – 2011 Loughlin was Artistic Director of Ulster Bank Dublin Theatre Festival, one of the oldest dedicated theatre festivals in Europe. Loughlin was Executive Producer of Rough Magic Theatre Company from 2003-2006. He was previously Literary Manager with Rough Magic, where his responsibilities included developing the work of commissioned writers and co-ordinating the SEEDS project, a structured new-writing initiative for emerging Irish playwrights. For the Irish Theatre Institute (formerly Theatre Shop), Loughlin edited the first two editions of the Irish theatre Handbook, a comprehensive guide to drama and dance in Ireland, North and South, and compiled and edited the launch phase of the Irish Playography Database ([www.irishplayography.com](http://www.irishplayography.com)), a comprehensive, on-line searchable database of all new Irish plays produced professionally between 1975 and the present. Playwriting credits include *The Stomping Ground* (1997) and *The Queen and Peacock* (2000).



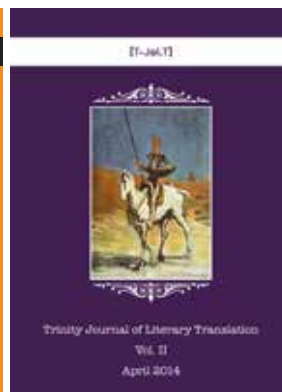
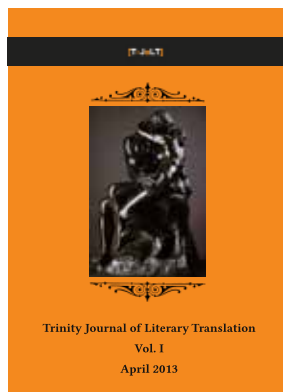
# Trinity Journal of Literary Translation

[www.trinityjolt.com](http://www.trinityjolt.com)

FOUNDED 2012

Prof. **Peter Arnds**, Director of the MPhil in Comparative Literature and the MPhil in Literary Translation and a Fellow at Trinity College Dublin, was Professor of German at Kansas State University and held visiting positions at Colby College, Middlebury College, the University of Kabul, and JNU Delhi. His books include *Wilhelm Raabe's Der Hungerpastor and Charles Dickens's David Copperfield: Intertextuality of Two Bildungsromane* (Peter Lang, 1997); *Representation, Subversion, and Eugenics in Günter Grass's The Tin Drum* (Camden House, 2004) and *Lone Wolf: Lycanthropy and Biopolitics in German Literature* (Palgrave, forthcoming), and a translation of Patrick Boltshauser's novel *Stromschnellen* (Rapids, Dalkey Archive Press, 2014), and a poetry chapbook *A Rare Clear Day* (Red Fox Press, 2014).

**Áine Josephine Tyrrell** is the Chief Editor of the *Trinity Journal of Literary Translation* and a Foundation Scholar of Trinity College Dublin, where she is currently completing her undergraduate degree in English Literature and Drama Studies. She specialises in French and Italian translation; her academic and creative writing has been published in *The Journal of Beckett Studies* (23.1, 2014); *Des Mots Pour Voir* hosted by *Imagelmaginaire* and the Louvre Museum, Paris; and *ICARUS*, Trinity College's Literary Journal.



*Trinity Journal of Literary Translation (T-JoLT)* is a student-run journal of literary translation that publishes an array of works into English and Irish, as well as articles on the subject of literary translation. It is the only journal of its kind in Ireland, and indeed was created three years ago with the express intent of filling this niche in Irish academic and literary circles. *T-JoLT* provides both universities and the Irish community as a whole with a forum in which to engage with translation and foreign literatures. This year the editors are proud to announce that they are expanding to include a Creative Writing supplement, a small insert to be published alongside the existing academic issue of *T-JoLT*, aimed at providing students, visiting students, staff and alumni with an opportunity of publishing original creative writing in a language other than English. The basic premise of this initiative is that creative writing submitted to the journal will be translated by students enrolled in the MPhil program in Literary Translation in the School of Languages, or by editors associated directly with *T-JoLT*. This year *T-JoLT* is also solidifying its position as a bilingual publication, in keeping with Trinity College Dublin's bilingual ethos. Thus, the editors are expanding their promotion of the Irish language through academic translation of Irish texts into English (and vice versa) and through the solicitation of Creative writing written in Irish.

*The Trinity Journal of Literary Translation* is supported by strategic funding from the Faculty of Arts, Humanities, and Social Sciences, as well as by the Global Relations Office, Oifig na Gaeilge, the School of English, and the Trinity Foundation. External supporters include the Irish Translators' and Interpreters' Association / Cumann Aistritheoirí agus Ateangairí na hÉireann, the Goethe Institut, and the Embassy of Turkey in Ireland.

**Co-founder and faculty advisor: Peter Arnds**  
**Co-founder, 2013 Editor: Claudio Sansone**  
**2014-15 Editor-in-chief: Áine Josephine Tyrrell**





# The Pregnant Box

Miniature Operas in a confession box for one audience member, singer, flautist and a wandering choir

PERFORMED 26 SEPTEMBER 2014, AT DISCOVER RESEARCH DUBLIN

**Evangelia Rigaki** has a diverse compositional portfolio ranging from instrumental works to experimental music theatre, opera and dance. Her compositions are rooted in instrumental theatre and experimental music theatre. She is an Ussher Lecturer at TCD since September 2010, where she is the Director of the newly established MMus in Composition and of the Music Composition Centre. Her latest composition was the Arts Council funded opera *AntiMidas, or Bankers in Hades*, which premiered in the Samuel Beckett Theatre in December 2013. Following *The Pregnant Box*, her next project is the object music theatre piece *Mr. Jean & Mr. Jean* that will premiere in Luxembourg in April 2015.

**Catherine Conlon** PhD is Research fellow at the School of Social Work and Social Policy, Trinity College Dublin. Her research interests include: social ordering of reproduction; pregnancy, fertility and the reproductive body; intergenerational solidarity; and critical, interpretive methodologies. She was awarded an Ad Astra doctoral fellowship from UCD and a Crisis Pregnancy Agency Doctoral fellowship for her PhD exploring women's narratives of concealing pregnancy in contemporary Ireland using critical feminist methodologies. She has extensive experience of applied policy research and has published in academic journals including *Gender & Society* and *Qualitative Research*.



THE CHOIR AT THE BOX, RESEARCH NIGHT 2014

© CATHERINE CONLON

We all need to confess something, or so we think. But what we want to confess tells us as much about us as a society as about our individual needs. *The Pregnant Box* is a new series of mini-operas about secrets and judgements, about how and why we conceal our natures from each other, and what the act of judgement does to those we condemn.

This collaboration between Dr. Catherine Conlon (School of Social Work and Social Policy) and Dr. Evangelia Rigaki (School of Drama, Film & Music) translates a woman's narrative of concealing pregnancy into a piece of musical theatre. The text was generated as part of a Crisis Pregnancy Agency (now HSE Crisis Pregnancy Programme) commissioned research project.

As part of Discover Research Night 2014, a series of miniature operas lasting between one and three minutes were performed for one audience member at a time. The audience member entered the central compartment of a 'Confession Box'. Hidden on one side was a flautist (Joe O'Farrell), on the other a singer (Lore Lixenberg).

The operas drew inspiration from the research of Dr. Catherine Conlon, who has explored women's narratives of concealing pregnancy in contemporary Ireland. The libretto draws from the original interview (while concealing any trace of the identity), and has been adapted and augmented with original work by Evangelia Rigaki and the poet W.N. Herbert.

Catherine Conlon's research for this project was supported by UCD Ad Astra Academy and the HSE Crisis Pregnancy Programme.

Concept : Evangelia Rigaki, based on research by Catherine Conlon

Words: Catherine Conlon & W.N. Herbert

Music: Evangelia Rigaki

Conductor: Orla Flanagan

Choir: The Morningsons Singers

Mezzo: Lore Lixenberg

Flute: Joe O'Farrell



# Raising the Curtain on Performance Pedagogy

School of Education, Arts  
in Education Research  
Group

2012 - PRESENT

Carmel O'Sullivan and  
Marita Kerin  
with Associate Professor  
Michael Grenfell, University  
of Stirling

The Arts in Education Research Group is based in the School of Education, Trinity College Dublin. Since its inauguration in June 2012 by Jimmy Denihan, the former minister of Arts, Culture and the Gaeltacht, the AERG has been actively involved in a range of innovative research incorporating arts practice. Many of the projects have involved joint ventures with Deborah Kelleher, director of the TCD associate college the Royal Irish Academy of Music. Public platforms have included the Printing House (TCD), the Royal Irish Academy of Music (Westland Row), the Trinity Long Room Hub, the School of Education, and the Provost's Salon. Founding members of the group include Dr. Carmel O'Sullivan (Drama in Education, cultural theorist), Marita Kerin (Music Education coordinator), and Associate Professor Mike Grenfell (University of Stirling).



This popular annual Michaelmas Term outreach project was designed initially to tackle issues associated with confidence deficits relating to public performance amongst undergraduate music education students, as well as to support the development of artistic and enterprise skills relating to musical performance. The participants comprise Junior Sophister School of Education undergraduate students enrolled in the Bachelor in Music Education degree course. Despite this being a selective course with a high level of musicianship, it had been noted that students' stagecraft was lacking. In response, the project organised a series of free lunchtime concerts staged within the university. These events were used to raise issues of performance management, both physical (space, audience, etc.) and aesthetic (musicality, etc.), and to prepare students for performance in both group and solo contexts. Inputs from academia and the arts were made to highlight key principles of performance. The students maintained detailed reflective logs of the experience of managing, staging and participating in a lunchtime performance as a member of a randomly-assigned music group. A major aim of this research was to address musical principles and practices as a focus for performance pedagogy. The findings and outcomes in terms of the participant experience, the theoretical framework for the study, and an outline of the principal components of performance pedagogy for development in future pedagogical contexts have been disseminated at international conferences in Rome and Budapest, and have been published in academic journals such as *Trinity Occasional Paper No. 6*, a forthcoming *International Journal of Arts in Society*, and a forthcoming book.

Royal Irish  
Academy of  
Music



# Postcards from the Near Future

CTVR, Department of  
Electrical Engineering/  
Computer Science

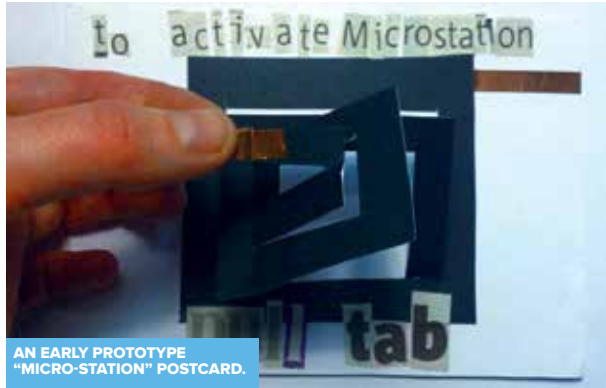
JULY - SEPTEMBER 2013

**Lead Researcher: Séamas McGettrick**

**Associated Researchers:  
Jessica Foley, Linda Doyle**

**Séamas McGettrick** is currently a research fellow with CTVR in Trinity College Dublin. CTVR is Ireland's largest telecommunications research centre, with a focus on wireless communications and optical communications. McGettrick mostly works on the optical side, researching and prototyping future PON protocol. His publications can be found online at <http://mcgettrk.wordpress.com/publications/>. For additional information on CTVR, please visit [www.ctvr.ie](http://www.ctvr.ie).

© JESSICA FOLEY



AN EARLY PROTOTYPE  
"MICRO-STATION" POSTCARD.

*Postcards from the Near Future* was a participatory, dialogical and creative experiment undertaken by CTVR/ The Telecommunications Research Centre to catalyze and support telecommunications engineering researchers to think about how their work might play out in the near future.

Through the constraint of the postcard image, researchers developed ideas through making collage and photomontage compositions in weekly drop-in workshops at CTVR, devised by Séamas McGettrick, Jessica Foley and Linda Doyle. Based upon research underway in the present from across a spectrum of specialised engineering worlds within CTVR, the postcard compositions produced insights into how some CTVRians have begun to perceive their own research and playfully project how it might be actualised or received in the near future.

The allegory of correspondence evoked through the formal constraint of the postcard-image permitted humorous conversations during the workshops, where ethical, absurd, and critical issues began to emerge through the process of collage around the relationship between engineer/designer and user/consumer/society.

*Postcards from the Near Future* is a prototype experiment in developing creative "in-reach" practices towards enabling and developing more appropriate and effective outreach policies and practices that can be simultaneously critical and enriching of the ethos of the research environment within CTVR. The postcards and their prototypes were installed as part of CTVR's Plenary, *Communicating Communications*, which took place at the Lighthouse Cinema in September 2013.

Funded by the Science Foundation Ireland.

CTVR | the telecommunications  
research centre



# The Stoic Man

Gerald Dawe,  
School of English

PUBLISHED 2014

Gerald Dawe is Professor in English, inaugural director of the Oscar Wilde Centre for Irish Writing, and Fellow of Trinity College Dublin. He has published eight collections of poetry with The Gallery Press, including *The Morning Train*, *Lake Geneva*, *Points West*, *Selected Poems* and, forthcoming in October, *Mickey Finn's Air*. He has also published numerous volumes of literary criticism and edited anthologies of Irish poetry, including the ground-breaking *Earth Voices Whispering: An Anthology of Irish War Poetry 1914-1945*.



The Stoic Man

Gerald Dawe

*"An imagination of European scope ready to give the continental experience of modernity a local habitation and a name."*

— Terence Brown

*The Stoic Man* is the final volume in a quartet of literary and cultural studies from Gerald Dawe published by Lagan Press which includes *My Mother-City*, *The World as Province*; *Selected Prose and Conversations*; *Poets & Poetry*. It is a retrospective on the northern Irish society in which Dawe grew up during the 1950s and '60s, set alongside portraits of the west of Ireland where he settled in the early 1970s, and concludes with readings of major Irish writers from John Millington Synge and Samuel Beckett to Seamus Heaney and Derek Mahon. The collection ends with some critical views of the state of contemporary Ireland, north and south.

The cover image of *The Stoic Man*, 'The Artist's Studio, Abbey Road' (1940s) by Gerard Dillon, is reproduced courtesy of National Gallery of Ireland.

 **lagan**  
press  
a verbal group company

# Chronic Obstructive Pulmonary Disease (COPD), Behavioural Change, Self-Management and Peer Perspectives

**Dr. John Dinsmore, School of Nursing and Midwifery**  
[www.tcd.ie/cphi](http://www.tcd.ie/cphi)

JUNE 2011 TO MARCH 2012

**Project collaborators from the School of Nursing and Midwifery: Dr. Catherine McCabe, Dr. Anne-Marie Brady, Dr. Gabrielle McKee, Dr. Sharon O'Donnell**  
**INTEL Staff: Dr. David Prendergast, Peter Thompson, and Stewart Allen**

**Dr. John Dinsmore** is the Health Innovation Lead/Deputy Director of the Centre for Practice and Healthcare Innovation (CPHI), Trinity College Dublin. His work involves building and leading teams to research and develop (R&D) new technologies, services and practices in a wide range of healthcare areas (e.g. stroke, COPD and mental health). With a background in health psychology, Dr. Dinsmore's work primarily focuses on behavioural change R&D ecosystems of healthcare technology and business market development to improve the adoption, sustainability and scalability of new healthcare technologies and services. Presently he is involved with multiple national, European and international research projects.

© PETER THOMPSON



COPD is a type of obstructive lung disease characterised by poor airflow during breathing. Typically the disease worsens over time, with the main symptoms including shortness of breath, coughing, reduced energy levels and sputum. This project combines healthcare practices with multimedia and film development arts practices, in order to produce content to assist the learning process for individuals who are self-managing their chronic illness. Employing behavioural change principles, this project develops peer-based educational, motivational, and health-promoting videos to support self-management in patients with COPD.

The project has four objectives: to explore care needs, sources of support & experiences of patients & carers living at home with COPD; to assess patient knowledge, ability and readiness to self-manage their care needs in relation to COPD; to develop educational, motivational and health promoting video material for use by patients and carers for COPD; and finally to optimize the self-care management potential for patients with COPD through a peer-support video-based medium. The outputs have gone beyond presentations at international and national conferences and peer-reviewed publications; the report was used by Care Innovations (GE/INTEL) to develop new COPD practices and products as part of the INTEL Health Guide. A TCD spin-out company, PILO Health Ltd., is working to commercialize the product using a mobile COPD application platform for multimedia self-management. Video examples of the work are available, and will be disseminated through COPD Support Ireland.

**In partnership with Intel Labs Europe and the Technology Research for Independent Living (TRIL) Centre.**



# TRINITY LONG ROOM HUB



**Arts and Humanities Research Institute**  
<https://www.tcd.ie/trinitylongroomhub>

FOUNDED 2006





THE HUB AT NIGHT



PRESIDENT MICHAEL D. HIGGINS AT THE BUILDING LAUNCH

The Trinity Long Room Hub was founded in 2006 as the research institute at Trinity College Dublin dedicated to supporting research excellence and advancing interdisciplinary research in the Arts and Humanities. The institute is comprised of a community of researchers drawn from the university's nine Arts and Humanities Schools as well as the College Library. It supports and promotes the work of these researchers in contributing to a greater understanding of the evolution and complexity of human thought, behaviour and creative expression, and how it shapes cultures and societies throughout history and for our time.

Advancing this agenda has many facets: addressing broader societal challenges, asking original questions, instigating new conversations, forging novel collaborations with non-academic sectors, pioneering innovative methodologies for cross-disciplinary discovery, and showcasing research results. The work of the institute is organized around a number of Trinity's Arts and Humanities led research themes. These are currently Creative Arts Practice, Identities in Transformation, Digital Humanities, Making Ireland, and Manuscript, Book and Print Cultures. Under the umbrella of these themes the institute supports the delivery of research on major questions facing society through a variety of means, such as international visiting research fellowships, competitive research funding, research conferences and workshops, as well as communicating research findings through a range of public events.

Professor Jürgen Barkhoff is an expert on German literature and culture since 1750 with a strong focus on interdisciplinary research. His main research is in the fields of Medical Humanities (medicine, psychology and literature), Environmental Humanities (nature writing and eco-literature) and questions of identity and culture in Europe. He was appointed as Director of the Trinity Long Room Hub in 2012 and prior to this was Director of Trinity's Centre for European Studies (2002-2005) and Registrar of the College 2007-2011. He is a member of the Trinity Creative steering committee and a member of the Executive Board of the Coimbra Group of European Universities.

# The Samuel Beckett Laboratory

The Performance Workshop of the Samuel Beckett Summer School  
[www.beckettsummerschool.com](http://www.beckettsummerschool.com)

FOUNDED 2013

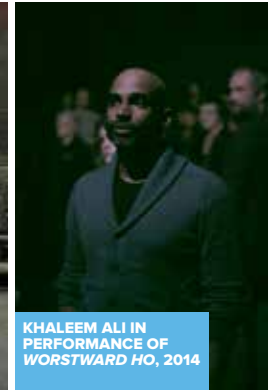
Founded by **Nicholas Johnson** (TCD) and **Jonathan Heron** (University of Warwick)

**Nicholas Johnson** is Assistant Professor of Drama at TCD, as well as a performer, director, and writer. He co-edited the *Journal of Beckett Studies* special issue on performance (23.1, 2014), and his articles have appeared in *The Plays of Samuel Beckett* (Methuen, 2013), as well as *Theatre Research International*, the *Journal of Art Historiography* and *Forum Modernes Theater*. In 2014 he translated and directed Ernst Toller's *The Machinewreckers* and adapted and directed Fyodor Dostoevsky's *The Brothers Karamazov*, both in the Samuel Beckett Theatre. He is a co-director of the Beckett Summer School and artistic director of Painted Filly Theatre, both based in Dublin.

© NICHOLAS JOHNSON



JONATHAN HERON AND WALTER ASMUS, 2014



KHALEEM ALI IN PERFORMANCE OF WORSTWARD HO, 2014

© KASIA KAMINSKA

The Samuel Beckett Laboratory provides a space and occasion for fundamental research into Samuel Beckett's work in and through performance. Meeting annually through the five days of the Beckett Summer School, the Lab occupies a black-box theatre to create an ensemble of students, scholars, performers, directors, designers, and technicians to explore problems, processes, and philosophies in the practice of Beckett's theatre. Additional "satellite" experiments of shorter duration have been held at the Science Gallery, ATRL, and at the University of Reading, and the research developed by the Lab has been disseminated in the *Journal of Beckett Studies* (23.1, 2014) as well as online. The textual focus of this work is not limited to Beckett's plays, but extends to a variety of Beckettian voices, voids, fragments, and fizzles, to discover what occurs when these are embodied in a specific time and space.

The Laboratory cultivates an environment where, for the purpose of both research and pedagogy, scholars can engage in an inclusive manner with all of Beckett's writing as performance material. The function of performance as a methodology is taken as a truism for playscripts, where it is widely agreed that the kinaesthetic or practical knowledge achieved by the performer, director, designer, or technician is a valuable aspect of attaining a deep understanding of the work. The Laboratory applies this principle across genre to include Beckett's prose, poetry, radio, television, film, correspondence, and manuscript/draft material. Over time, the laboratory is intended to evolve into a standard venue and community where such experimentation with a variety of Beckett's unpublished and unperformed texts can feasibly occur and be formally documented.

Supported by the Samuel Beckett Summer School. Beneficiary of the Provost's Fund for the Visual and Performing Arts, with in-kind support from DU Players.

SAMUEL  
BECKETT  
SUMMER  
SCHOOL

du  
players





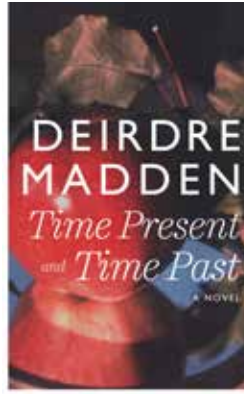
WORSTWARD HO IN  
PERFORMANCE, 2014

# Time Present and Time Past

A novel by Deirdre Madden

PUBLISHED 2013 (FABER AND FABER),  
2014 IN THE US (EUROPA EDITIONS)

**Deirdre Madden** is a novelist. She teaches Creative Writing on the MPhil programme in the Oscar Wilde Centre and to Senior Sophister students in the School of English. She has published eight novels, of which the most recent is *Time Present and Time Past*. She has twice been shortlisted for the Orange Prize, for *Molly Fox's Birthday* and for *One by One in the Darkness*. She has won many awards for her work, including The Rooney Prize, The Hennessy Award, The Somerset Maugham Award, and The Kerry Book of the Year Award. She studied English at Trinity College Dublin and at the University of East Anglia.



In the course of the novel, which is set in Howth in 2006, the main character, Fintan Buckley, becomes interested in old colour photographs, most specifically Autochromes. This in turn leads him to think about time itself, and how we imagine or remember the past. It is the story of a family over several generations, and while it is set just before the financial crash in Ireland and the end of the economic boom, it does not concern itself particularly with so-called "Celtic Tiger Ireland," but seeks rather to set that period in a much larger context, and to see how time acts upon people.



*faber and faber*

# Synaptic Serenades

Composer in Residence  
in Geriatric and Stroke  
Medicine Department,  
Tallaght Hospital

2011-14

Desmond O'Neill and Hilary Moss, School of Medicine  
National Centre for Arts and Health

**Prof. Desmond (Des) O'Neill**, a specialist in geriatric and stroke medicine, is also a writer and commentator in national media. Based in Tallaght Hospital and Trinity College Dublin, his practice and research are focussed on aging and the neurosciences, and how they interact with the humanities. His particular interest in the longevity dividend — the many ways in which we have gained from our increase in life span — has contributed to national and international initiatives in many aspects of aging. In 2010 he was awarded the All Ireland Inspirational Life Award for his work on behalf of older people.

**Hilary Moss** is Director of the National Centre for Arts and Health, Tallaght Hospital. She holds a PhD on arts and health from TCD School of Medicine, an MBA in Health Service Management, and a professional qualification in Music Therapy. The work of the centre involves managing and developing arts and health programme across a large acute hospital and has resulted in ongoing relationships with a number of national cultural institutions, including the Irish Chamber Orchestra, the National Gallery of Ireland, and Rua Red Arts Centre. The programme includes artists' residencies in hospital, arts therapies programmes, and commissions.

© TOMMY WALSH



MEMBERS OF THE IRISH CHAMBER ORCHESTRA PERFORM IAN WILSON'S WORK *BEWITCHED*.



© TOMMY WALSH

This project presents a remarkable triptych of musical works, *Synaptic Serenades*, exploring illness and aging. One of Ireland's foremost composers, Ian Wilson, spent three periods as composer in residence with patients and staff at the department of geriatric and stroke medicine in Tallaght Hospital, as part of a project of the National Centre for Arts and Health in conjunction with the Irish Chamber Orchestra. The resulting works are quite powerful and covered stroke, Alzheimer's disease and Parkinson's disease.

The first piece, *Bewitched*, is a song cycle for soprano and string orchestra, masterfully linking patient and professional perspectives of stroke with affecting music and songs popularized by Doris Day. This was followed by *...and therefore I am* for saxophone and strings, exploring the experience of Alzheimer's disease through the artwork of those so affected. In the last part of the triptych, Ian Wilson worked with poet Leontia Flynn to reflect the experience of life with Parkinson's disease. The work, *Matter*, was premiered earlier this year in the atrium of Tallaght Hospital, and will be the subject of a forthcoming documentary on TV3.

The abiding impression from these works is a strong sense of vitality, life and colour mingled with trauma and challenges, allowing us to see the fuller picture of the person and lightening the often gloomy discourse around neurological diseases of later life.

# A rainbow in the palm of my hand

**Dr. Fionnuala Conway and Mark Linnane, Music and Media Technologies, Department of Electronic and Electrical Engineering**

15 FEBRUARY - 6 APRIL 2014,

**Featured in the Light Rhythms exhibition at the Irish Museum of Modern Art**

**Fionnuala Conway** is a composer, musician and multimedia artist. With a background in music and music technology, she has produced work in a variety of forms, from traditional materials to interactive digital media, wearable technology, installations and theatre presentation. She lectures on the MPhil in Music and Media Technologies and supervises PhD research in interactive audio, with a particular focus on locative media/mobile phone applications as multimedia experiences. She has had articles published in the *Leonardo Electronic Almanac* and the *Oxford Handbook of Interactive Audio*.

**Mark Linnane** is an artist, coder and film-maker, realizing work in software, print, moving image, sound and assemblages of objects. He makes interactive installation works that utilise custom software and bespoke electronics as a part of his own practice and in collaboration with other artists. He is lecturer on the MPhil in Music and Media Technologies.



This work was commissioned by IMMA as a response to the Patrick Scott exhibition *Image, Space, Light* and was developed in collaboration with the Education Department. *A rainbow in the palm of my hand* is an interactive video work inspired by Scott's work, in particular his Christmas cards. The work invites visitors to consider the different colours, shapes and forms that Patrick uses repeatedly in his work. Using the torches provided, visitors are encouraged to paint with light, creating their own colourful painting and exploring Scott's palette.

Commissioned by IMMA, the Irish Museum of Modern Art.



# Tall Ships: Obedientia Civium Urbis Felicitas

The Arts Technology  
Research Laboratory of  
the School of Drama,  
Film and Music  
[www.atrl.ie](http://www.atrl.ie)

SEPTEMBER 2014 (ONGOING)

**Matthew Causey** is Associate Professor in the School of Drama, Film and Music and Director of the Arts Technology Research Laboratory. He is author of *Theatre and Performance in Digital Culture* (Routledge, 2009) and co-editor of *Performance, Identity and the Neo-Political Subject* (Routledge, 2013) and *The Performing Subject in the Space of Technology* (Palgrave, forthcoming). In addition to his work in film, theatre and performance, his musical group *Tujacques* has released one album and one EP and been featured at the Dublin Fringe (2014), Kilkenny (2013), Electric Picnic (2012) and Ten Days in Dublin (2012, 2013) Festivals.

© MATTHEW CAUSEY



TALL SHIPS IN PERFORMANCE

*Tall Ships (Obedientia Civium Urbis Felicitas)* is an intermedial performance and practice-based research project devised by Dr. Matthew Causey at the School of Drama, Film and Music's Arts Technology Research Laboratory (ATRL). ATRL is an interdisciplinary postgraduate research centre designed to explore the emergent fields of creative art practice and new technologies. ATRL draws on the synergies of the School of Drama, Film and Music's performance and time-based disciplines to re-imagine film and video, music and sound production, as well as theatre, dance, live art and installation in a digital environment.

*Tall Ships* combines elements of digital media, video art, live performance, and music structured around the topic of contemporary Dublin. The research questions that drive the work include a consideration of how digital media can alter the means of production of theatre and performance. The research explores the opportunities for blending the genres of drama, film, music, and live art, made possible through computational means. The performance research further examines how contemporary identity is shaped in our current digital culture. *Tall Ships* featured in the Tiger Dublin Fringe Festival 2014.

Supported by the PhD Programme in Digital Arts and Humanities; the School of Drama, Film and Music, TCD; and the Arts Technology Research Laboratory. Programmed as part of Tiger Dublin Fringe, 2014.



# THE SAMUEL BECKETT THEATRE

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School of Drama, Film and Music  
<https://www.tcd.ie/beckett-theatre/>

SINCE 1992

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## Theatre Staff

Director: Eric Weitz


General Manager: Francis Thackaberry

Box Office Manager: Rhona Greene

Technical Manager: Michael Canney

House Manager: Ann Mulligan

Assistant Technician: Colm Hackett





2014 BA ENSEMBLE PRODUCTION,  
*THE MACHINEBREAKERS* AFTER  
ERNST TOLLER



SAMUEL BECKETT THEATRE  
EXTERIOR

Named after one of the most innovative playwrights of the 20th century, The Samuel Beckett Theatre was opened in 1992 to celebrate the quatercentenary of Trinity College Dublin. It is the campus theatre of the University's Department of Drama, a constituent part of the School of Drama, Film and Music. During University term time it showcases the work of the Department and its courses, while outside term time it hosts visits from some of the most prestigious dance and theatre companies from Ireland and abroad. Regular events at the Samuel Beckett Theatre include performances within the Dublin Theatre Festival, the Dublin Fringe Festival and the Dublin Dance Festival. The theatre seats 200 and hosts approximately 10,000 audience members per year.

The Samuel Beckett Centre, the building in which the Theatre is situated, also houses the Department of Drama offices, seminar room and rehearsal studio, along with Players Theatre, the studio theatre of Dublin University Players, Trinity's student drama society.

**Eric Weitz** is an Associate Professor and Head of Drama at Trinity College Dublin, teaching courses in Acting and Comedy, among others. His most recent publications include *The Cambridge Introduction to Comedy* and the upcoming *Theatre & Laughter*; edited collections include last year's *For the Sake of Sanity: Doing Things with Humour in Irish Performance*; articles and essays include *Performance Research*, *the Irish University Review* and the *Encyclopedia of Humor Studies*. He serves on the Executive Committee of the International Society for Humor Studies, and on the boards of two socially engaged theatre companies, Smashing Times (Dublin) and Collective Encounters (Liverpool).

# Dynamo Island

The History and Geography of a Utopia  
<http://dynamodave.com>

2010-2015

By David Scott, Professor of French (Textual and Visual Studies)

David Scott holds a personal chair in French (Textual and Visual Studies) at Trinity College Dublin, where he is Head of the School of Languages, Literatures and Cultural Studies. He has written widely on literature, painting and semiotics, and organised international exhibitions on art and design. His books include *Pictorialist Poetics* (Cambridge, 1988 & 2009), *Paul Delvaux* (Reaktion, 1992), *European Stamp Design: A Semiotic Approach* (Academy, 1995), *Semiotics of Travel* (Cambridge, 2004), *The Art and Aesthetics of Boxing* (Nebraska, 2009) and *Poetics of the Poster: The Rhetoric of Image-text* (Liverpool, 2010). His translation of Mallarmé's sonnets appeared in 2008.



This illustrated text is an account of a contemporary ideal world set in an Ireland-sized island in the middle of the Atlantic Ocean. It expresses the possibility of a modern society living in harmonious ecological balance with its environment. Its ethos is built around the notion of the human being as a dynamo managing and self-regulating energy in a way that draws on, without harming, the natural world. One of the island's main features is that there are no cars, only bicycles along with a comprehensive public tram and electric train network. The book is also a design project featuring the country's national flag, regional symbolism, postage stamps and airline logo. The text is accompanied by watercolour views of the Republic's eight federal provinces and the regional capitals that give a flavour of what the place is like. The book also includes extracts from the Island's literary texts.

It is planned to engage the assistance of collaborators on the project, in particular by developing at a second stage an interactive website to which readers may propose developments relating to design, political institutions, social policy, environmental issues and artistic potential within the island.





# Mapping the Former Soviet Union

John Murray, Department of Russian and Slavonic Studies

2010 - PRESENT

John Murray graduated from Dun Laoghaire Institute of Art, Design and Technology (IADT) in 2008 and since then has exhibited in several group and solo shows. He worked and lived in Moscow for a number of years. In the dying days of the Soviet Union he worked as correspondent with *The Sunday Tribune* newspaper. He also worked for a period in a Moscow daily newspaper. He has been a lecturer in Russian at Trinity since 1992. He holds a PhD from Trinity College in Russian Linguistics.



The project is an ongoing visual mapping of the space occupied by the former Soviet Union. Part 1 looked at Ukraine; part 2, at Russia. Part 3 will look at Belarus and Moscow. Each part maps not only a geographical space, but the psychological imprint of these spaces on the artist.

## Part 1: 2010

Borderland (exhibition on Ukraine)

Mill Theatre, Dundrum, Dublin

10 May – 3 June 2010

[www.milltheatre.ie/exhibition/borderland](http://www.milltheatre.ie/exhibition/borderland)

Creation of accompanying blog to the exhibition:

<http://ukraineexhibition.blogspot.com>

## Part 2: 2013-14

Broken Country (exhibition on Russia and Soviet Union)

Upstairs Gallery, Watergate Theatre, Kilkenny

4 December 2013 – 4 January 2014

## Part 3: ongoing from 2014

Multimedia, based on paintings, collage and video relating to Minsk and Moscow.

# Nyet! Nyet! Soviet

Justin MacGregor, School of Drama, Film and Music

6-7 FEBRUARY 2014

Justin MacGregor is the John Sherlock Assistant Professor of Screenwriting at Trinity College Dublin, and an award-winning filmmaker and playwright. His most recent work includes an anti-war trilogy, the second of which, *God Wept and the Devil Laughed*, won a Manchester Theatre Award in 2012. He is currently writing a series of plays about normal people in extraordinary circumstances that includes *How I Helped End Communism* (and *Save Democracy for George W. Bush and Vladimir Putin*) and *Mugabeland!* (Manchester Theatre Award Nominee, 2014). Arts Council England, the Peggy Ramsey Foundation and the award-winning Lowry Studio supported these productions. The next two in the series, *Uhta!* and *Vaclav's Prague Spring Blues* are supported by Arts Council Ireland and the Peggy Ramsey Foundation.

© JUSTIN MACGREGOR



PAT NOLAN AND REX RYAN AS BRIAN AND BRENDAN BURKE



THE INFAMOUS ZOCORRO, AS HERSELF

On the eve of the Winter Olympics 2014 in Russia, some countries, such as Canada and the United States, decided to send gay and lesbian representatives to the Olympics to make a point about equality and tolerance in progressive societies. They did so as a response to the Russian anti-gay laws which made public displays – including non-violent protests and pride marches – illegal. As a response, in Vancouver and Dublin, groups of artists made up of playwrights, actors, directors, musicians, students and concerned citizens decided to celebrate words and music that would now be considered illegal in the Russian Federation. *Nyet! Nyet! Soviet* was a cabaret in support of people under siege in Russia. It included two films and two new short plays by Justin MacGregor, as well as contributions from associated researchers Chris Collins and Nicholas Johnson, also from the School of Drama, Film and Music.

This event was supported by the Diversity Fund at Trinity College Dublin.



# Engineering Fictions

**Jessica Foley**

[www.engineeringfictions.wordpress.com](http://www.engineeringfictions.wordpress.com)

JANUARY - JUNE SINCE 2012  
(ANNUAL/SEASONAL)

Produced with associated  
researchers and support from:

**CTVR/The  
Telecommunications Research  
Centre**

**The Department of Electronic  
and Electrical Engineering**

**The Department of Computer  
Science**

**Science Foundation Ireland  
(SFI)**

**Jessica Foley** is an artist researcher concerned with how forms of writing and speech can be developed to critically explore, engage and practice cultures of communication and thought. Jessica is interested in developing ways to bring people together to collectively reconsider ideas, words, customs, objects, and practices, and to catalyse apperception through this work. Jessica is currently completing her PhD research at CONNECT/CTVR, Trinity College Dublin, guided by Prof. Linda Doyle. Her past work and credits are online at [www.jessicafoleywriting.com](http://www.jessicafoleywriting.com).

© JESSICA FOLEY



CTVR RESEARCHER SÉAMAS MCGETTRICK READS HIS FICTION ALOUD TO THE E.F. PARTICIPANTS DURING *THE ARCHIVIST'S MEMORY*, A SESSION CATALYSED BY ARTIST DENNIS MCNUITY, APRIL 2014

*Engineering Fictions* is a seasonal experimental speaking and writing forum established within CTVR/*The Telecommunications Research Centre* by Jessica Foley through her PhD research. Part art-practice and part research-methodology, this ongoing forum is concerned with unraveling epistemologies as they become condensed within particular objects (words/gestures/concepts/things), and with learning to recognise these object epistemologies in our working life. *Engineering Fictions* offers a phatic space for experimental and creative communication, where *knowing* and *being* co-mingle through acts of speech, writing and fiction.

Participation is welcome from outside the immediate research community of CTVR. Thus far, through a word-of-mouth network beginning within CTVR, *Engineering Fictions* has involved participants from a wide range of practices and disciplines, including artists, ethnographers, historians, engineers, architects, musicians, journalists, and scholars, most recently from the School of English at TCD.

The forum has not only become a safe ground for CTVR's engineering researchers to explore creatively with concepts that matter to them in their research, but it has also acted as a critical foil and supportive testing space for artists to share and shape work-in-process within a community of epistemological/occupational difference.

CTVR | the telecommunications  
research centre



# A PhotoVoice Project

**Geralyn Hynes, School of Nursing and Midwifery with Maria Kane and Bettina Korn (St. James's Hospital), Nicole Byrne (HSE), and Estibaliz Errazquin (artist)**

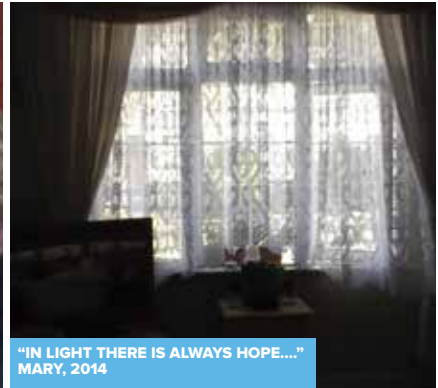
2014-15

**Dr. Geralyn Hynes** is Associate Professor in the School of Nursing and Midwifery in TCD. Her research interests include action research, chronic disease and respiratory care. She has published on action research and is active in promoting action research in Ireland through support initiatives for research students and forming collaborative links with other action researchers.

**PhotoVoice** is a method that is familiar to the world of action research and seeks to give voice to different experiences and understandings. For this project, the project team also included Maria Kane, a senior clinical nurse manager from St. James's Hospital; Bettina Korn, a clinical nurse specialist from St. James's Hospital; Nicole Byrne, a community nurse from the St. James's Hospital catchment area, and Estibaliz Errazquin, an artist with experience in community arts. All team members underwent training in PhotoVoice and worked with participants to explore their images and generate captions. Estibaliz Errazquin facilitated workshops on photography techniques, meaning and quality. The project was funded by the Royal City of Dublin Hospital Trust.



"STIGMA AND SHAME"  
TERRI, 2014



"IN LIGHT THERE IS ALWAYS HOPE..."  
MARY, 2014

This project aims to give people with TB and chronic respiratory disease a voice to express their experiences and their relationship with their treatment and to inform service delivery. This project is being rolled out within an action research framework and the method of PhotoVoice, which is a well-recognised approach for giving voice to marginalised groups and creating dialogue about people's experiences. From this dialogue, strategies will be formulated on ways to improve health service delivery. Eleven participants are participating in the project and have developed photography skills in order to tell their stories through images. The participants and project team are currently working towards an exhibition in February 2015. This exhibition will run in Ballyfermot, but a road show is planned thereafter to bring the exhibition to different audiences, including healthcare professionals and wider communities.

PhotoVoice, as a method, is well placed to provide both a means for participants to express their illness experiences and to create a space for meaningful dialogue with the project team. The learning from this dialogue is a research focus for the project team. The PhotoVoice meetings took place in a community setting and included a visit to the Gallery of Photography. This choice of venue and gallery visit have proven to be important factors in shifting from the more usual healthcare professional/patient relationships to being part of a joint learning initiative.





"THROUGH THE LOOKING GLASS"  
HELENE, 2014

# THE SCIENCE GALLERY

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**Founding Director, Michael John Gorman**  
**Interim Director, Lynn Scarff**  
<https://dublin.sciencegallery.com>

FOUNDED 2008

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Science Gallery is kindly supported by the Wellcome Trust as founding partner. It is directly linked into industry and creative technologies through its 'Science Circle' members: Deloitte, Google, ICON, NTR Foundation, and Pfizer. Science Gallery also receives government support from the Department of Arts, Heritage and Gaeltacht and Science Foundation Ireland, and from the European Seventh Framework Programme. Science Gallery's media partner is *The Irish Times*.

Over the last four years Science Gallery has led and collaborated on a number of Framework 7 projects that examine the role of the creative arts sector in innovation. Specifically, we led Studiolab, the first arts science call within the European Commission. With a budget of €1.6 million, the project involved 13 partners across Europe and delivered a whole range of exhibits, workshop, event formats and incubation models. In 2014, we were successful in a bid with Ars Electronica, Linz to create a European Digital Art and Science Network which will initiate in 2015 with partners across Europe.



An Roinn  
*Eolaíoch, Oidhreachta agus Gaeltachta*  
Department of  
Arts, Heritage and the Gaeltacht



An Roinn Post, Fiontar agus Nuálaíochta  
Department of Jobs, Enterprise and Innovation

**ICON**  
A Symbol of Excellence

**wellcome**trust

**Deloitte.**

**Pfizer**

**sfi** Science  
Foundation  
Ireland

Google

**NTR FOUNDATION**  
securing a greener future

**ES3** Energy for  
generations



A groundbreaking initiative pioneered by Trinity College Dublin, Science Gallery is a new kind of space where art and science collide — a porous membrane between the university and the city. Since opening in 2008, over 1.5 million visitors to Science Gallery have experienced 30 unique exhibitions, ranging from living art experiments to materials science, and from the future of humans to the future of play. Primarily oriented towards young adults between the ages of 15 and 25 years old, Science Gallery develops an ever-changing programme of exhibitions, events and experiences fuelled by the expertise of scientists, artists, researchers, students, designers, inventors, creative thinkers and entrepreneurs. Science Gallery focuses on providing programmes and experiences that facilitate social connections, offer opportunities for genuine participation and surprise our visitors with a unique experience unusual to a cultural setting.

To date Science Gallery has worked with NCAD, Digital Hub, The Studio at Dublin City Council, CREATE artists' network, Visual Arts Ireland, The Long Room Hub, The Lir and a number of young art and design collectives across the city. Our programme is driven by our Leonardos, a group of global thought leaders from science, the arts, media, technology, industry and business across Ireland. Science Gallery has a rich programme of exhibits, events and workshops producing four exhibitions a year and over 100 events. Our 2015 programme will explore the new landscapes of LIFELOGGING and quantified self, the future of HOME, the ubiquity of CODE and art and science perspectives on TRAUMA.

Following its significant success over the last six years, Science Gallery is now going global. With the generous support of Google, Science Gallery International has been established with the aim to set up a Global Network of Science Galleries across eight global cities by 2020. Science Gallery London will open in Kings College London in 2016 adjacent to the London Shard building. This global interest and success demonstrates Trinity College Dublin and Ireland's leading role in the creative arts sector.

**Dr. Michael John Gorman** is Founding Director of Science Gallery at Trinity College Dublin and CEO of Science Gallery International, an initiative to develop a global network of eight university-linked galleries to inspire young adults at the interface between science and the arts. Gorman is Adjunct Professor of Creative Technologies at Trinity College Dublin. Prior to founding Science Gallery, Gorman was Lecturer in Science, Technology and Society at Stanford, and has held postdoctoral fellowships at Harvard and MIT. He has a BA in Physics and Philosophy from Oxford University and a PhD in History from the EUI in Florence.

**Lynn Scarff** is the acting Director of Science Gallery Dublin. She has over twelve years experience in developing and leading public engagement projects in science, arts and education fields. Lynn comes from a background of work in the environmental and not-for-profit sectors and has developed a series of programmes, exhibitions, events, books, TV and radio for these areas. Beginning her role in Science Gallery as the Education and Outreach Manager, Lynn has been involved since its inception. She is passionate about science and arts and the potential of spaces like Science Gallery to be facilitators of transformation in people's lives.

# BLAST at 100

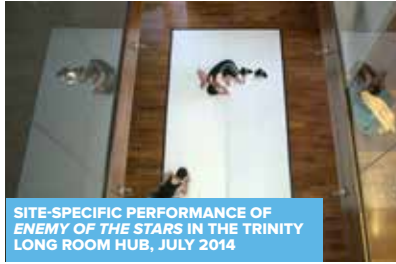
Philip Coleman  
School of English

<http://blastat100.wordpress.com>

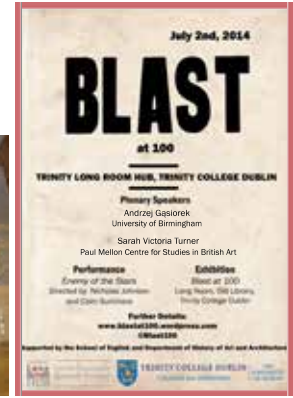
JANUARY 2014 • PRESENT (ONGOING)

Philip Coleman is a lecturer in the School of English where he specialises in American Literature and is Director of the MPhil in Literatures of the Americas programme. He has edited or co-edited several books, including *On Literature and Science: Essays, Reflections, Provocations* (2007), *From Findrum to Fisterra: Reading Pearse Hutchinson* (2011) and *'Forever Young'? The Changing Images of America* (2012). He has also co-edited a book of essays on the poet John Berryman, *'After thirty Falls': New Essays on John Berryman* (2007), and has published a monograph on the poet entitled *John Berryman's Public Vision: Relocating 'the scene of disorder'* (2014). He has edited *Berryman's Fate: Centenary Celebrations in Verse* (2014), an anthology that gathers together poems about, for, and after Berryman by over fifty contemporary poets from Ireland, the United Kingdom, South Africa and the United States.

© COLIM SUMMERS



SITE-SPECIFIC PERFORMANCE OF *ENEMY OF THE STARS* IN THE TRINITY LONG ROOM HUB, JULY 2014



Marking the centenary of the publication of the journal *BLAST*, which was edited by Wyndham Lewis and first appeared in print in London in July 1914, the *BLAST* at 100 project started in January 2014 when a group of Sophister students in the School of English spent a semester examining the two issues of *BLAST* in detail under the supervision of Dr. Philip Coleman. Together with Dr. Nathan O'Donnell of the School of English and Kathryn Milligan of TRIARC, Dr. Coleman then organized a symposium in the Trinity Long Room Hub in July 2014, which brought together students, scholars and artists to reflect on the relevance and meaning of *BLAST* today. This event involved collaborations with Dr. Nicholas Johnson of Trinity's Department of Drama, poets Simon Cutts and Dave Lordan, and academics from the fields of English literature and the history of art and architecture, including Ellen Rowley and Tom Walker from TCD and Andrzej Gasiorek (Birmingham), Sarah Victoria Turner (Yale), and others from outside the College. An exhibition, curated by Kathryn Milligan and Dr. Nathan O'Donnell, was also held in the Long Room of the College Library.

Reflecting the multi- and inter-disciplinary nature of *BLAST* itself, which included contributions from some of the most significant literary and visual artists of the early twentieth century, the *BLAST* at 100 symposium explored intersections between literature, visual art, architecture and performance in ways that celebrated the continuing relevance of modernist practice and challenged contemporary readers and audiences to question the ways in which the avant garde has meaning in our everyday experience. As an ongoing initiative involving collaborations across disciplines in College and with a range of national and international partners in the arts and academia, the *BLAST* at 100 project's plans for the future include a multi-author book-length publication, as well as further performances, exhibitions, and workshops with artists and academic partners in Trinity and further afield.

TRINITY  
Long Room  
HUB Arts & Humanities  
Research Institute



# Viking Ghost Hunt / Haunted Planet

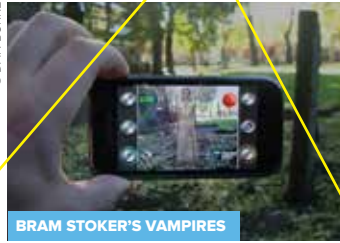
Dr. Mads Haahr, School of Computer Science

OCTOBER 2008 - DECEMBER 2010

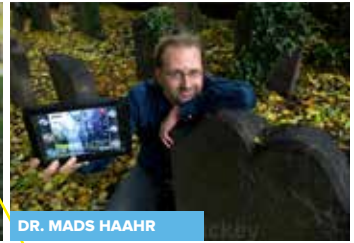
With Tara Carrigy (Content Lead), Katsiaryna Naliuka (Tech Lead), Natasa Paterson (Audio Lead)

Dr. Mads Haahr is a Lecturer and a true multidisciplinary, holding BSc and MSc degrees in Computer Science and English Literature from the University of Copenhagen, as well as a PhD in Computer Science from TCD. He has published over 50 peer-reviewed papers and supervised five PhD students to completion. His research focuses on mobile and ubiquitous computing and is concerned with technology as well as cultural and literary applications. He is founder and CEO of Haunted Planet Studios (2010), co-founder of TCD's first online journal *Crossings: Electronic Journal of Art and Technology* (2001), and also created the Internet's premier true random number service, RANDOM.ORG (1998).

© DAN BURKE



BRAM STOKER'S VAMPIRES



DR. MADS HAAHR

© MAURA HICKEY

*Viking Ghost Hunt* explored the improvement of audience immersion into interactive digital media through the use of Augmented Reality (AR) and location-tracking (GPS) techniques to overlay audio and visuals on top of actual locations in which content is situated. A series of locative media prototypes were produced, which allowed users to engage with cultural heritage in a new and highly interactive fashion. Marrying traditions in literature with research in computer science and interactive digital media, the resulting game concept constituted a reinvention of the traditional Gothic ghost story as a mystery adventure game in which players acted as paranormal investigators, exploring a historical site and encountering mysterious historical and fictional as part of an unfolding plot. The technology is being commercialized through campus company Haunted Planet Studios, and today combines highly realistic visuals, engaging gameplay, and a unique location-based approach to audio with a sophisticated story-driving technology. The result is one of the most impressive user experiences in smartphone-based augmented reality to date. Four games have been produced to date, with the award-winning flagship title *Bram Stoker's Vampires* set in Trinity College, where players encounter characters from the famous novel *Dracula* in the very space where the author lived and worked as a young man.

A research collaboration between the School of Computer Science and Statistics and the National Digital Research Centre.



# Border Play: TARDIGRADE

**Michael Gallen,  
Department of Music**

9-13 SEPTEMBER 2014 AT THE SAMUEL  
BECKETT THEATRE, AS PART OF THE  
TIGER DUBLIN FRINGE.

**Michael Gallen** is a composer and performer hailing from Monaghan. Having been brought up primarily with Irish traditional and folk music, he later pursued studies in composition with José Manuel López López in Paris, and is comfortable meandering at the borders of different musical styles. In 2011 his piece *The Hidden/The Dead* was winner of the Densité 93/Cervantes prize. Michael has been involved in several collaborations with dance and theatre, and has an operatic work in the pipeline. His music has been used extensively in film, radio and television; the orchestral score for RTÉ's *Citizens: Lockout 1913-2013* series won Gold Medal at this year's New York Radio Awards. Michael is also the pianist and lead vocalist with touring Irish band Ana Gog and a founding member of the *DeySed* art collective. He is a PhD researcher in Composition at Trinity College Dublin, focusing on music in the context of new multi-disciplinary forms.

*TARDIGRADE* is the outcome of a long period of creative research that had no initial goal beyond investigating the ways in which music and dance can impact upon one another in a space. Michael Gallen's research at TCD revolves around questions of multi-disciplinarity in the performance arts: how narratives, gestures and melodies or sounds can affect each other's reception. Evolving from small beginnings with just the composer and choreographer, the research gradually drew in a larger team: four dancers, six singers, a six-piece music ensemble and collaborations with costume and video design. The aim throughout all of this has been to imagine new artistic forms that allow the different disciplines to trespass beyond each other's borders without reducing or assimilating each other. From a musical point of view, this has involved a totally new approach to the transmission of ideas, finding a balance between the desire to create subtle, dynamic music for players who normally read from a score and the need for the musicians to remain as present and open to the feel of the "live" performance as the dancers are. The musicians are essentially taught a language prior to the rehearsal period, with its own sounds, gestures and phrases, so that as the piece evolves, their performance does not require a score and is not fixed to strict musical time. Over the period of research, strategies for collaboration have been tested and measured for their effectiveness — a difficult but worthwhile toil. The result is a rich, engaging and highly original piece.

Michael Gallen is a PhD student in the School of Drama, Film and Music and an associated Researcher with the Trinity Long Room Hub. He is supported by an Irish Research Council Postgraduate Fellowship.





# The Long Goodbye

Margaret O'Brien, TRIARC (Trinity Irish Art Research Centre), Department of History of Art and Architecture

FROM 2012 (ONGOING)

A part of the PhD project *The Multiple as Practice: Repetitions of Time, Space, and Self* under the supervision of Dr. Yvonne Scott

Margaret O'Brien's research for the PhD combines a background in fine art practice with art history and theory. Her research degree follows from the MPhil in Irish Art History (with distinction), Trinity College Dublin. She holds an MFA (Fine Art Practice) from The Slade School of Fine Art, London, and a BA in Fine Art from Limerick School of Art, graduating with distinction from both. She has an extensive international exhibitions record and has won significant awards and funding from many arts organizations, including the Arts Council of Ireland, the Slade School of Art, and the Arts and Humanities Research Board UK. She currently holds a Postgraduate Research Studentship at TCD. She lectures in Fine Art practice at the National College of Art & Design, Dublin and at Crawford College of Art & Design, Cork.

© MARGARET O'BRIEN



© MARGARET O'BRIEN

This PhD research examines the theme of repetition in the work of several contemporary artists, and informs and examines Margaret O'Brien's own practice as an artist. Her installation work *The Long Goodbye* (illustrated on this page) is a representative example of recent relevant practice.

In *The Long Goodbye*, 10,000 cups and saucers were individually smashed and meticulously pieced back together by hand. These were then used to construct a cube measuring sixteen feet square and seven feet high, with a door-like opening at the back or far side of the structure. Within this, several freestanding walls of cups were housed, with undulations or buckles that belie the unyielding nature of the material. Cracks and holes borne of the breakage and repair of the china are visible on every item, and this, in relation to the mass multiple of material, bears testimony to the intense repetition involved both in the making of the work and its formal structure. The installation maps a tentative route throughout the space, along with a gentle clinking sound as the wooden floor and china walls slightly shift with the movements of the viewer.

Within the construct of the repeat, *The Long Goodbye* approaches notions of time as a conflation of past, present and future. Through mechanisms of repetition and sameness, the work presents the history of a past event as a possibility of the future, within an immediate experience of the present. The dimensions of past, present and future are condensed into one contraction of instants. The work's philosophical references include Henri Bergson, Gilles Deleuze, Walter Benjamin, and Paul Ricoeur.

This work was supported by TRIARC, the Arts Council of Ireland, Dublin City Council, and Firestation Artists' Studios.



# Green-graphs and IRIS

Jacek Kibiłda

APRIL 2013 – MARCH 2014

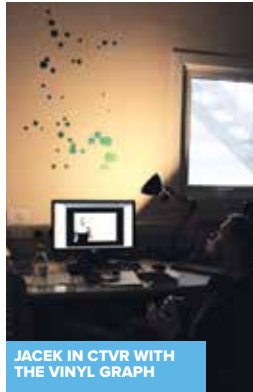
Produced with Jessica Foley  
CTVR/The Telecommunications  
Research Centre

The Department of Electronic  
and Electrical Engineering

The Department of Computer  
Science

Science Foundation Ireland (SFI)

Jacek Kibiłda is a research engineer with CTVR. His research, under the supervision of professor Luiz Da Silva, a widely acknowledged expert in cognitive radio and game theory application to wireless engineering, is an attempt to study and explore some extreme forms of wireless network sharing which get their inspiration from collaborative usage and the sharing economy. Studying these involves modelling and analysis of various spatial and temporal patterns arising from antenna distribution or user generated data, respectively. An intriguing implication of studying, or essentially quantifying, those patterns are abstract pieces entitled "Green-graphs & IRIS."



JACEK IN CTVR WITH  
THE VINYL GRAPH



JACEK'S GRAPH  
INSTALLATION, 2013.

*Green-graphs & IRIS* was a dialogical creative exchange across practices of art and engineering research initiated by Jacek Kibiłda. Motivated by a desire to develop visual expressions of his technical and quantitative research, Jacek invited Jessica Foley, a colleague within CTVR, to discuss the problem. What followed was a collaborative process which forced each researcher to articulate his/her own understanding and/or ignorance of each other's research, and which led to visual and verbal expressions that pushed at the limits of each researcher's work.

Jacek devised large scale graphical representations of his mathematical models of user generated activity in mobile communications networks, firstly as 2-D fixed images, and secondly as a vinyl stop-motion animation. Jessica firstly developed drawings and poetry exploring potentially fungible concepts across her work and Jacek's work, and secondly she developed a film-essay, incorporating Jacek's idea of an animated vinyl graph, which proposes their collaborative process as the emergence of Lyric within the telecommunications research Lab.

The first phase of their work together was exhibited at the CTVR *Communicating Communications* Plenary 2013, and the second phase of their work was screened as part of *The Expanded Lyric* conference at Queens University Belfast, April 2014. The film-essay can be viewed online at: <https://vimeo.com/89157216>.

A yellow dot is positioned at the top left, with a thin yellow line extending from it diagonally across the top of the page.

# THE DOUGLAS HYDE GALLERY



[www.douglashydegallery.com](http://www.douglashydegallery.com)

FOUNDED 1978



The Douglas Hyde Gallery is  
financially assisted by the Arts  
Council / An Chomhairle Ealaíon  
and by Trinity College Dublin.



**INGLORIOUS BASTERDS (FILM NOTE) 2010**  
OIL ON CANVAS  
181 X 338 CM COURTESY OF THE ARTIST AND  
UNION GALLERY, LONDON



**NEPHIN**  
PRODUCTION STILL 2014  
HD VIDEO 16:9 SILENT.

The Douglas Hyde Gallery was founded in 1978 by Trinity College and the Arts Council of Ireland; some years later the organisation became completely independent, although its two main funders remain the same. Housed in the university's Arts Building, the DHG contains two spaces: the cavernous Gallery 1, which is approached down a staircase from above, and the more intimate Gallery 2, which was opened in 2001. Until 1990, when the Irish Museum of Modern Art was established in Dublin, the Douglas Hyde Gallery was the main, if not the only, publicly funded gallery for contemporary art in the Republic of Ireland. Since then the context has changed dramatically, and there are many galleries and venues around the country that have strong visual art programmes. The Douglas Hyde Gallery's role has changed accordingly, and its activities are broader and less mainstream than before.

Since the opening of Gallery 2 there have been many exhibitions and small shows of outsider art, craft, textiles, and ethnographic objects. The gallery shows many films, has occasional musical events (often involving well-known musicians), and from time to time ventures beyond its own walls to present exhibitions and projects elsewhere. The main focus of activities, however, continues to be exhibitions by significant contemporary artists, most of whom (with the exception of Irish residents) have not held one-person shows in this country before. In recent years the gallery has brought to Ireland exhibitions by Marlene Dumas, Peter Doig, Luc Tuymans, Gabriel Orozco, Felix Gonzales-Torres, Fischli/Weiss, Louise Bourgeois, and Alice Neel, to mention but a handful of the more celebrated.

The Gallery is also known for its publications, which are sold and distributed worldwide. Exhibition catalogues are usually published in a consistent house style, and there are over sixty titles in the current series.

**John Hutchinson** has been the Director of the Douglas Hyde Gallery since 1992, in which time he has organised over two hundred exhibitions in the Gallery. He has written numerous texts and articles on contemporary art which have been published by the Douglas Hyde Gallery and many other organisations in Ireland and throughout the world.

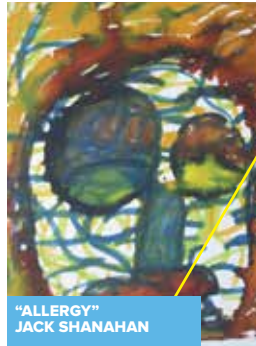
# Pen and Palette

**A Selection of Poetry and Paintings by Students of the National Institute for Intellectual Disability, Trinity College Dublin**

LAUNCHED IN 2014

**A project by John Kubiak  
The Expressive Arts at the National Institute for Intellectual Disability  
School of Education**

**Dr. John Kubiak** is programme co-ordinator of the Certificate in Contemporary Living (CCL) at the National Institute for Intellectual Disability, School of Education, TCD. His doctoral thesis was conducted with the input of CCL students and has resulted in a model of how students with intellectual disabilities learn while in tertiary education. John's publications to date have focused on "student voice," "inclusive tertiary education," and "inclusive research." In 2012 John was a recipient of the prestigious Provost Teaching Award, and in 2013 he was awarded a post-doctorate research position and bursary with TCD's School of Education.



"ALLERGY"  
JACK SHANAHAN



"RAINBOW OF HOPE"  
MANDY FINLAY

The National Institute for Intellectual Disability (NIID) at the School of Education, Trinity College Dublin, runs the Certificate in Contemporary Living (CCL), a two-year course that aims to promote full citizenship for students with intellectual disabilities through the development of learning and social networks, as well as career opportunities. The CCL programme is made up of eleven modules that cover the expressive arts, the humanities, sport and recreation, and transferrable skills. The expressive arts have been increasingly used as a vehicle for working with people with intellectual disabilities. Over the last number of years CCL students have worked with a variety of professional artists and have had exhibitions in a number of venues, including the Hunt Museum in Limerick, the National Gallery in Dublin, and the Printing House and Atrium in Trinity College.

In 2010 a generous contribution was made to the NIID by the Margaret McLoughlin family and friends. This funding has helped to expand and enrich the opportunities for certificate students to develop their creative intelligence and skills. The book entitled *Pen & Palette: A Selection of Poetry and Paintings by Students of the National Institute for Intellectual Disability, Trinity College Dublin* was formally launched in the Old Library on 26 June 2014 by the Vice-Provost of Trinity College, Professor Linda Hogan.





"SAD MOON"  
KAREN HOLLAND

# The Book of Kells for iPad

Marie Redmond,  
School of Computer  
Science and Statistics

NOVEMBER 2012

## Design and Development by X Communications

Marie Redmond is the Course Director of the MPhil in Creative and Cultural Entrepreneurship and the Founding Course Director of the MSc in Interactive Digital Media. Both courses are within the School of Computer Science and Statistics. Marie founded the award-winning web agency X Communications in 1994 and is also the Chair of the Rough Magic Theatre and the Darklight Film Festival. Marie has worked in the software industry in the US and also taught at the Massachusetts Institute of Technology.



*The Book of Kells for iPad* was designed and developed in partnership with Trinity College Library Dublin. This interactive application follows on from the award-winning CD-ROM which was published in 2000 and then later replaced by the DVD-ROM in 2006.

The images used for the iPad app were digitised by The Digital Resources & Imaging Services in Trinity College Library, from transparencies provided by Faksimile-Verlag Luzern, who published a facsimile of the manuscript in 1990.

*The Book of Kells for iPad* took six months to complete: from script to storyboard, to design and development for the IOS platform. All images on the app are protected by Digimarc® for Images which allows invisible persistent digital watermarks to be embedded into images to show ownership and copyright, and any use of the images on the Internet is monitored.

The main objective of releasing the *Book of Kells* on the iPad platform is to make the entire illustrated manuscript available to the widest possible audience at an affordable cost. Since its publication in 2012, the app has been downloaded by 18,600 users from all over the world. The *Book of Kells for iPad* app allows users to browse all 680 pages of the manuscript and to view the 21 highly illustrated pages in high resolution, up to six times the actual page sizes. It shows all the decorative themes used to illustrate Christ's life and the associated symbols.

The app is available at: <https://itunes.apple.com/ie/app/the-book-of-kells/id572483284?mt=8>

iPad is a trademark of Apple, Inc.



# AntiMidas, or Bankers in Hades

Evangelia Rigaki, School of Drama, Film and Music

DECEMBER 2013

Evangelia Rigaki is the Usher Lecturer in the School of Drama, Film and Music, where she teaches composition. She has a diverse compositional portfolio ranging from instrumental works to experimental music theatre, opera and dance. Selected recent compositions of her are *Bumblepuppy*, libretto W.N. Herbert, Tête à Tête Opera Festival 2008; *Gesprekken Van De Ziel*, after the song 'Hadith Al Rouh' by Oum Kulthum, director Sjaron Minailo, Operadagen Rotterdam Festival, 2008; *Little Instruments of Apprehension*, libretto W.N. Herbert, choreography Darren Ellis, Tête à Tête Opera Festival, 2009; *Lullabaloo*, libretto W.N. Herbert, Tête à Tête Opera Festival 2010; *Professional Suicide*, libretto Tamsin Collison, Vox-Linbury Studio 2011; *AntiMidas, or Bankers in Hades*, libretto W.N. Herbert, director John Lloyd Davies, Beckett Theatre, 2013.



*AntiMidas, or Bankers in Hades* was an Arts Council-funded opera that was premiered in the Samuel Beckett Theatre, Trinity College Dublin in December 2013. The music was written by Evangelia Rigaki, with libretto by W.N. Herbert, and the opera was directed by John Lloyd Davies. Irreverent and irrepressible to equal degrees, this explosive and satiric piece of new writing returned, like many operas, to the Greek myths — only to turn them on their heads. Everything King Midas touched, famously, turned to gold. But everything the banker AntiMidas loves turned into quite another substance — which understandably makes for trouble at home...

Topical yet timeless, experimental and entertaining, *AntiMidas, or Bankers in Hades* rolled up all the contradictions and hurled them in the face of austerity. Fierce and funny, cloacal and iconoclastic — *AntiMidas* offered a new antihero for our financial times.

Supported by the Arts Council.

SAMUEL  
BECKETT  
THEATRE

arts  
council  
funding  
opera  
arts council.ie

# Centre for Literary Translation

**Sarah Smyth,  
Acting Director**

[www.tcd.ie/literary-translation](http://www.tcd.ie/literary-translation)

PUBLIC LAUNCH 2013

The Centre for Literary Translation is a four-way partnership bringing together the School of Languages, Literatures and Cultural Studies in Trinity College Dublin; the Ireland Literature Exchange (ILE); Dalkey Archive Press (DAP); and the Oscar Wilde Centre, TCD.

Sarah Smyth has been a lecturer in the Department of Russian and Slavonic Studies (TCD) since 1987. Smyth was awarded the Pushkin Medal by President Medvedev in 2011 for her dedication to promoting the study of Russian language and culture in Ireland. Her textbooks on Russian language, published by Cambridge University Press and Routledge, have been benchmarks in their field since their publication. Her research has also included work on the well-being of Russian-speaking migrants in Ireland. As Head of the School of Languages, Literatures and Cultural Studies, Smyth was instrumental in laying the foundations for the Centre for Literary Translation. She is currently Acting Director of the Centre.



The Centre for Literary Translation was established to develop, promote, and support literary translation in Ireland. Historically this initiative was the result of Trinity College's commitment to creating a dynamic network of interconnectivity in education, research, creative practice, and entrepreneurship at the heart of the city. Literary translators are building bridges between cultures; the Centre is bringing the best of international literature to Irish readers and, through the work of Ireland Literature Exchange, will continue to bring the finest of Irish literature to readers around the world. The Centre is at the heart of a network of global partnerships through its publications, the diversity of its student population, the annual appointment of a literary translator in residence, a presence at international book fairs, the organization of conferences, the hosting of public cultural events which make Irish culture visible abroad and foreign cultures available in Ireland. The Centre for Literary Translation organizes, hosts and supports a schedule of public events literary readings, interviews, lectures, workshops, exhibitions and masterclasses.

Recent activities include a translation slam, a workshop for M.Phil students conducted by Jorge Fondebrider, a reading of a newly commissioned translation of a short story by the Korean writer Jia Jeong, a conversation between Peter Bush and Eda Sagarra on their translations of Mercè Rodoreda's *La plaça del diamant*, a public literary reading (in New York, Dublin, and Berlin by Hugo Hamilton, Jennifer Johnston, and Alan Glynn), and a conversation with Bernhard Robben, translator of John Banville and Kevin Barry.

Apart from its external partners (ILE and DAP), the Centre has links with the British Centre for Literary Translation; the Centre for Literary Translation Studies at Fudan University; the Gorky Literary Institute (Moscow), who assist with the publication of the *Journal Irish Literature in Russian Translation*. It also has good working relations with Embassies in Dublin and their cultural institutes, Dublin city libraries, and the Irish Translators' and Interpreters' Association.



# How Do Artists Learn?

## Applying Artist Learning Theory to Arts Education Pedagogy: Artist Biography Series

2012 - PRESENT

**Marita Kerin** is assistant professor in education at Trinity College. She has a long association with music teaching and with policy fora such as the National Council for Curriculum and Assessment and the State Examination Commission. She is co-author of *Bravo!*, a popular Junior Certificate textbook. Marita has collaborated with Dr. Ann Devitt, and hosted with Professors Michael Grenfell and Carmel O'Sullivan, a number of public music performances researching artist biography. Marita, with Prof. Colette Murphy, is currently researching co-teaching as innovative school-university partnership. This project is funded by the TCD Faculty of Arts, Humanities and Social Sciences.

**Carmel O'Sullivan** is the Head of the School of Education and the Director of the Arts Education Research Group (AERG). She organises an international Summer School in Drama and Theatre in Education each year (M.Ed.), and is a founding member of ADEI (the Association for Drama in Education in Ireland). Carmel is involved in several externally funded research projects. Carmel is a regularly invited speaker at national and international conferences, and has delivered lectures and workshops in academic and professional institutions worldwide.



The Arts in Education Research Group at the School of Education conducts research into the ways in which artists consciously or unconsciously hone their skills. In the Artist Biography Series, conversations with artists are used to explore key influences in their artistic development. In particular, the focus is on biography: not only the artist's own, but also those who have influenced them most. These influencers may be family, teachers, fellow artists or even artists working in other media. We are interested in "imagined biographies" — the stories they construct — and in how they use the biographies of others in their work as a way of illustrating their own artistic concerns. In addressing biography, we are interested in the human, emotional side of aesthetic experience, as well as situating it in contexts that are social, cultural, and political. Finally, we aspire to further link artistic biography, as outlined above, with audience biographies, in order to draw out the resonances between these levels. Projects have included the piano music of Gurdjieff / De Hartmann with pianist Elan Sicroff; self-taught songwriter and performer Ralph McTell; internationally acclaimed writers in music education Professor Marie McCarthy and Professor Lucy Green; John Sheahan's *The Making of a Dubliner*; links between artists and musicians, featuring writer Roisin Meaney and the Bookshop Band; and contributions to the TCD Beatles in *Twelve Lectures* series at the Trinity Long Room Hub in 2014. The Artist Biography Series, now entering its third year, provides rich data for the purposes of informing education policy. Publication and dissemination of this research includes film, audio recording, forthcoming book and journal articles, as well as conference presentations in 2014 and 2015.

This project within the Arts in Education Research Group (AERG) is led by Marita Kerin and Carmel O'Sullivan, with Associate Professor Michael Grenfell, University of Stirling. A full description of the AERG appears on page 10.



# THE OSCAR WILDE CENTRE FOR IRISH WRITING


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**A Research Centre of the  
School of English**

FOUNDED 1998

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M.Phil in Irish Writing  
Directed by Prof. Chris Morash  
M.Phil in Creative Writing  
Directed by Prof. Gerald Dawe





GERALD DAWE WITH M.PHIL STUDENTS, 2005/06



EXTERIOR PLAQUE, 21 WESTLAND ROW

The Oscar Wilde Centre for Irish Writing was opened in January 1998 as the teaching and research centre for both the long-standing M.Phil in Irish Writing and the M.Phil in Creative Writing. The Centre was originally the home of the Wilde family, and it was in the Westland Row house that the famous son of Sir William and Lady Wilde (“Speranza”) was born on 16 October 1854. As a fitting tribute to one of Trinity College’s best-known students, the Oscar Wilde Centre will eventually house a library and reading room dedicated to his memory, along with a room dedicated to another great Irish scholar and writer, Vivian Mercier.

The Centre also houses the Visiting Writer’s Office. At present the Writer Fellowship (established in 1986 in association with The Arts Council) is for Irish writers; in 2000 the International Writer Fellowship was inaugurated in association with the British Council. George Szirtes, the Anglo-Hungarian poet, spent three months living in the College as the first International Writer Fellow. Other International Writer Fellows to hold this position were Leone Ross (2001), Andrew O’Hagan (2002), Ian Duhig (2003), Carlo Gébler (2004), Courttia Newland (2005), and E. A. Markham (2006). Devoted to writing and research, the Oscar Wilde Centre’s exclusive focus is on providing an academic yet lively environment for students of both M.Phil graduate courses.

As an interface between college and community, the Oscar Wilde Centre plays a role in bringing the achievement and ambition of writers and scholars to the attention of a wider public at home and abroad.

**Chris Morash** is the Seamus Heaney Professor of Irish Writing. His research covers a wide range of topics within the field of Irish Studies, including Irish Famine literature (*Writing the Irish Famine*, Oxford, 1995), the standard Irish theatre (*A History of the Irish Theatre 1601-2000*, Cambridge, 2002), a history of the media in Ireland beginning with the first printed book (*A History of the Media in Ireland*, Cambridge, 2009). His most recent book, co-written with Shaun Richards, is a contribution to spatial theory in relation to Irish theatre (*Mapping Irish Theatre: Theories of Space and Place*, Cambridge, 2013). His recent work is on Yeats and theatre. He is a Member of the Royal Irish Academy.

**Gerald Dawe** is Professor in English, inaugural director of the Oscar Wilde Centre for Irish Writing, and Fellow of Trinity College Dublin. He has published eight collections of poetry with The Gallery Press, including *The Morning Train*, *Lake Geneva*, *Points West*, *Selected Poems* and, forthcoming in October, *Mickey Finn’s Air*. He has also published numerous volumes of literary criticism and edited anthologies of Irish poetry, including the groundbreaking *Earth Voices Whispering: An Anthology of Irish War Poetry 1914-1945*.

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Contacting the Creative Arts Practice Research Theme  
Please visit us online at  
<https://www.tcd.ie/research/themes/creative-arts-practice/>.

We encourage all researchers within Trinity College Dublin whose work relates to Creative Arts Practice to affiliate with the theme on their Research Support System profile.

● To us, Creative Practice means dialogue; it means providing Trinity College with fora and platforms for multidisciplinary experimentation and research so that students can gain insight into and be enriched by literatures, cultural practices, languages, and backgrounds from around the globe. It means making the expertise of academics, practitioners, and of researchers based in Dublin and internationally available to the wider public so that people can engage with new ideas and discover new passions, and, consequently, so that we can give rise to new ways of living and learning.

— **Aine Josephine Tyrrell**, *Journal of Literary Translation*

● We very consciously describe our institute as one for the Arts and Humanities and refuse to subsume the Arts under the Humanities bracket, as is so often done. We do this to signal very clearly the centrality of Creative Arts Practice led research and research informed by Creative Arts Practice, and indeed the Arts more generally, to helping us understand ourselves and our world.

— **Prof. Jürgen Barkhoff**, *Director, Trinity Long Room Hub*

● The interdisciplinarity required to create new forms of digital art necessitates drawing together computer scientists, artists and theorists. Research labs such as ATRL are essential to allow that process to take place. Practice-based research is the meeting ground between the scientist, artist and scholar.

— **Dr. Matthew Causey**, *director, Arts Technology Research Laboratory*

● As we move into the digital and connected health era, creative arts practice will play an increasingly important role in how we develop and display information and content relevant to various health related needs. For example, it is vital that we develop personal, highly interactive narratives to support individuals self-managing with a chronic condition. Understanding how best we script and construct these narratives supported by creative arts research is a key area moving forward in personal health self-management practice.

— **Dr. John Dinsmore**, *School of Nursing and Midwifery*

● Sometimes, I can be so focused on the logic, the standards and the practicality of a project that it becomes easy to forget that engineering is a creative practice in its own right. My thinking can become stagnant in the status quo or trapped in the proverbial “box.” I have found that art/creative practices help pull me out of this way of thinking, allowing me to more freely entertain ideas and projects bordering on the illogical, the strange and the impossible. I have come to believe that it is at this line between fiction and reality where many very interesting things can happen.

— **Dr. Séamas McGettrick**, *Electrical Engineer, CTVR*

● Art has the potential to catalyze embodied thought and emotion, and to structure complex feelings and affects. In the thick of its making and reception, its quality and effect can be disorienting, often troubling. From the context of a university, arts practices structure flows and currents across boundaries, through disciplinary containers, and within borders of territories and mindsets.

— **Jessica Foley**, *CONNECT/CTVR*



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