**REF 2014: Research outputs (REF2) (sorted by title)**

35 – Music, Drama, Dance and Performing Arts


**TEASE for Piano and Live Electronics**, Contemporary Music Centre, Dublin [Other]

**A Space for Tension**, [Composition]

**Austins: Memory and Place (website)**, [Digital or visual media]


**By-Product**, [Composition]


'Conduit', [Digital or visual media]

**Counting What Counts: What Big Data can do for the Cultural Sector**, NESTA. 61 pp. [Research report (external)]

**Crosstalk for Improvising Electric Guitarist and String Quartet**, CMC Dublin [Other]

**From the Bogside to Namibia: The place of community broadcasting in post-conflict cultural reconstruction**, From the Bogside to Namibia: The place of community broadcasting in post-conflict cultural reconstruction, 6 (1). pp. 45-58. [Journal article]


**Grotowski e la Ricezione: Io Spettatore**, REPERTÓRIO: Teatro & Dança, 16 (20). pp. 102-111. [Journal article]

**Grotowski Theatre and Beyond, conference/symposium and exhibition**, University of Kent-Battersea Arts Centre, London-CPR Aberystwyth. [Exhibition]

**How the Arrow Flies**, [Composition]


'Interpreting La Muette', In: Eugène Scribe und das europäische Musiktheater. (Eds: Werr, Sebastian), LIT Verlag, pp. 46-64. ISBN 978-3-8258-0967-6 [Book section]


**Making Ghosts from Empty Landscapes**, [Composition]


Dido and Aeneas. Mark Morris Dance Group, 0 pp [Internet publication]

Media and Democracy in Turkey: Towards a Model of Neoliberal Media Autocracy. Middle East Journal of Culture and Communication, 5 . pp. 302-321. [Journal article]

Memory, Identity and Desire: A Psychoanalytic Reading of David Lynch's "Mulholland Drive". CINE Cinema Journal, 2 (1). pp. 58-76. [Journal article]


My cow's not pretty... but it's pretty to me – for orchestra and improvising duo: Paul Rogers (double bass) and Paul Dunmall (soprano saxophone). [Composition]

NEST - An installation for large orchestra, two soloists, large community choir, children's choir, 3000 objects, 8 recorded loops, and a series of musical interventions. [Composition]


Performing Gender, Performing Violence on the Northern Irish Stage: 'Spittin' Blood in a Belfast Sink'. Contemporary Theatre Review, 23 (3). pp. 302-313. [Journal article]

"Pinocchio by Collodi" performed by Elisabeth Zeindlinger. [Digital or visual media]


Praise Aloud the Trees - for double orchestra, amplified chorus, sampler and two conductors in five movements. [Composition]

Radical Remembering: contaminating memory in the works of Martin Lynch. Kritika Kultura, 15 . pp. 77-92. [Journal article]

Rain Falling Up - Mixed media work for orchestra, children's chorus, community chorus, live animator and narrator. [Composition]


Ripples and Bright Sparks. [Composition]

Simultaneous Echoes. Edith Russ Haus, Oldenburg, Germany. [Exhibition]

Sonic Metaphors of Cultural Processes and Histories in Sound Installations and Related Practices. Combined output:

Collapsing Old Buildings (for G.F. Handel). Contemporary Music Centre, Fishamble Street, Dublin [Installation]

Ripples of Inertia Bells. [Composition]
Sonic motifs, Structure and Identity in Steve McQueen’s Hunger. The Soundtrack, 4 (1). pp. 23-32. [Journal article]


'The River Sings', Void Gallery. [Exhibition]

The River Still Sings. [Composition]


