



# Milo Cummins

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## Education

BA (Hons) in Art from Institute of Art, Design + Technology, Dun Laoghaire, Dublin, 2021:

Over this four-year course I was given the opportunity to develop my art practice and gained skills in various art mediums including drawing, video & image manipulation, music production and performance. I participated in regular art tutorials and group critiques and researched the history and theory of art academically. My graduate thesis explored the illusory quality of moving images in cinema and installation art. In 2019 I took part in an Erasmus exchange in Lyon, France where I gained experience in living independently abroad and working through a foreign language.

## Exhibitions

IADT Grad Show, Online exhibition with IADT, 2021

An exploration of climate change and human wisdom in relation to environmental issues, this body of work combined animation, musical composition and the creation of other-worldly characters.

<https://onshow.iadt.ie/2021/student/milo-cummins/>

In the making: High Heart, Online exhibition with Pallas Project/Studios, 2021

<https://iadt.pallasprojects.org/artists/milo-cummins>

Perceived Dimensions, Irish Museum of Modern Art, 2018

## Background

### Music:

I have played and been surrounded by music from a young age and play various instruments with a mixture of taught and self-taught knowledge. Learning violin from the age of four and bassoon from the age of eleven I achieved Grade 8 and Grade 6 in each of these respectively from the Royal Irish Academy of Music. I have performed as a classical bassoonist with the RIAM Symphony Orchestra and Sligo Baroque Orchestra and as a guitarist, bass player and vocalist for rock bands such as The Saucy Boys and The Church House Creepers. As a solo-performer I have also performed on piano and vocal at events organized by Hermine Demoriane, (Chateau de Sacy, L'Oise, France) and at Informal Music Afternoons in The Model, Sligo as well as at Keiran Quinn Theme Nights in Sligo.

## Theatre:

I was a member of Sligo Youth Theatre from the ages of 9 to 19, and in that time developed a love of performing and some skill in improvising. I played a major role in various theatrical productions, e.g. *A Midsummer Night's Dream*, *Arabian Nights* and *The Shadow of a Gunman*. I also wrote and directed my own play entitled *Made of Glass*.

## Work

### *Unearth* Summer Tour, Undercurrent, 2022

My roles during this tour, which brought *Unearth* to five venues around Ireland, included operating live video projections using QLab, researching and operating a live GoPro projection that was worn by a performer onstage and managing Undercurrent's social media pages.

### *Grimm's Fairytales*, Sligo Youth Theatre, 2022:

I designed and operated the music and sound effects for this youth theatre production in The Factory Performance Space, Sligo. I composed and recorded roughly 6 musical themes incorporating piano, guitar, accordion, recorder and drums as well as sourcing sound effects from online libraries to work with the play's plot.

### *Unearth: Close Contact*, Undercurrent, 2021:

I took photographs during a performance of this dance show, as well as the two days of rehearsals which preceded it. Throughout this time I familiarized myself with the structure of the piece and experimented with different camera angles and setups, reacting to the stage lighting and the movements of the dancers.

### Animation work, Freelance, 2021:

I created animation music videos for the artists Bay State (Madrid) and Eurodad (Dublin). This involved coming up with a visual concept for the videos, digitally drawing individual animation frames and editing them together in a way that complemented the music.

### *An Homage to an American in Paris*, Sligo Youth Theatre, 2021:

I created and sourced props for this youth theatre production, including constructing a 'lie-detector' made from repurposed vintage dials and a customized box. Other props were made with a creative use of wood, glue, paint and found materials.

### *This Is An Irish Dance*, Madra Dubh, 2017:

I was involved in set-construction for this interpretive dance show which starred one dancer and one cellist. The set's construction involved deliberately breaking pieces of plasterboard and then painting each one of them white while ensuring that they were kept clean. This set was assembled and disassembled for two performances and stored carefully in the interim.