

WHAT HAPPENS WHEN EVERYTHING FALLS APART?



Who is it for?

How much on enough?

REAL + IMAGINED.

STRUGGLE TO LIVE THEM

RECLAIMED

SET OF QUESTIONS TO ASK

Red + puppet + glow
ART IS GOOD BREAD

ART IS GOOD BREAD

EVERYTHING IS DESTROYED, WHERE DO YOU START?



Kate's travelling social movement archive

Photo: Vance Lau

Create's Commitment to Artists' Professional Development

As a resource organisation for collaborative arts, professional development and learning for artists and creative practitioners is a key area of work for Create. We devise a varied programme across multiple artforms and contexts to develop capacity in both theory and practice. Our professional development programme offers a variety of ways for artists, academics, activists, creative practitioners, community workers and more to expand their expertise and explore new areas of learning through continuing professional development (CPD) workshops and masterclasses, conferences, seminars and talks, training initiatives and research outputs.

The continuing professional development (CPD) workshops, led by skilled and experienced professionals, are offered for artists, creative practitioners, activists and more who work in social and community contexts, at all stages of their careers. The aims of the CPD workshops are to bring insights and inspiration from experienced artists and to facilitate cross-sectoral learning and exchange from a mix of participants.

Each year, we produce a number of workshops which are usually day-long, in-person opportunities in thematics carefully chosen to be timely and to respond to the concerns of those working in this

area of practice. Previous topics and areas of interests include eco arts practice, collective pedagogy, care and self-care in socially engaged art, complex ethical questions in collaborative practice, conflict resolution, authorship and representation in collaborative filmmaking and so on.

From a personal perspective, it is always fascinating to gather a group of (not always entirely) like-minded individuals to think, act and react in the same space at the same time. Our CPD workshops, especially in a post-COVID era, are curated to provide a facilitated social space for learning and unlearning to happen, critical conversations to be unpacked, connection and network to be made, relationships and partnerships to be developed.

In this spirit, we want to share this zine which was inspired by and began life during a workshop on Planning, Printmaking and Publishing for the People, offered by gender-based violence activist Mpho Mokotso and artist and activist Kate O'Shea, part of our CPD offerings in 2024. We look forward to offering more CPDs and other professional development opportunities in future, as part of our work as the national development agency for collaborative arts.

Vance Lau, Producer

The Process

This is a process zine that has come from Mpho and I working with the participants of our *Planning, Printmaking and Publishing for the People* workshop initiated by Create and held in Dance Ireland on April 3rd 2024. I believe in the unfolding potential of thinking and knowledge sharing through DIY publishing. This workshop explored the creative potential that lies at the intersection of grassroots urban planning, social space building and DIY publishing practices.

As the workshop unfolded, participants Whatsapped and emailed me writing and images which I began to compile into a zine. I often use time limited approaches to shake off some of the preciousness associated with art making. How can we use publishing as a way to think through things together? The collective zine making approach is something I have developed as part of the *Artist in the Community Scheme Artist Mentor Award* programme, working with a group of artists building peer-support networks. I also play with this unfolding process through developing workshops with the travelling printmaking studio *Print Van Go* and the collective I'm part of, *Broken Fields*. This way of working is influenced by the concept of 24-hour printmaking

which was kick-started by Des McMahon in Limerick Printmakers many years ago. I took part in some of these events, where a group of people made art together and exhibited it, all within 24 hours. The exhibition opened to the public on the 24th hour. I have also been influenced by the Automatic Writing Process that I was introduced to through working with artist and educator Dr. Fiona Whelan. For me these are all ways of getting out of our heads and into our hearts. They can help address *paralysis by analysis*.

If you produce something from start to finish in a day, the messiness, the typos, the dodgy formatting are all part of it. I shared this zine with the participants afterwards as a way of archiving the collective process of undertaking a workshop together. What you see here now is an edited version of that zine where Mpho and I reflect on our processes of working together and combining our approaches into an experimental workshop. Ailbhe Murphy, artist, friend and former director of Create always spoke to the importance of 'Socializing our thinking'. This zine is an attempt to capture such a process in zine form.

Kate O'Shea

The Invitation

When I received a message from Kate about working together to co-host a CDP Workshop in Arts and Activism, I was in awe... I was like "what do I know about art?". It took me a while to get my head around it. At first, I didn't see how art, activism and town planning connected.

Once I got past this hurdle and reflected on previous conversations I had with Kate around the relationship between institutional planning and institutional violence I began to see how we could think about a workshop that could turn things upside down. There is always a level of intersectionality between human beings, space and of course the challenges that come up. I knew my lived experience in Direct Provision could ground the workshop in an interesting way.

What if people power was at the heart of how our villages, towns and cities were organised? What if publishing from the ground up was part of the everyday?

It enabled me to venture into a new territory of Socially Engaged Art, provided a learning opportunity with experts in the field, room for forging new relationships, be it professional or personal and so much more.

As a migrant and black woman

navigating Ireland, there are countless barriers as well as opportunities in place. However, there isn't always room to talk about the former as it may come across as always complaining or being misunderstood. In some instances it can even be followed by "go back to where you came from". So, it becomes easier and safer to just keep quiet.

The latter, opportunities, on the other hand, may pass one by. It could be due to limited knowledge about opportunities and supports available. And so the good things could easily pass one (me) and any new or marginalised group by.

I must emphasise though that this invitation initially terrified me. I could feel the fear of the unknown! What if I disappointed Kate?

Kate and I started working together first through publishing the second MASI (Movement of Asylum Seekers Ireland) Journal in 2023. Kate took a chance and trusted me from day one. She saw potential in me that I didn't see in myself. I therefore challenged myself. After the idea settled, I was excited and looked forward to the process...

Mpho Mokotso

Workshop Participants:

Aoife O'Toole, Ciara Boud Keegan, Ciara Rodgers, Karen Aguiar, Maria Mcsweeney, Ríon Duffy Murphy, Rita Hynes, Sophia Tamburrini

Ahead of the workshop we sent participants the following tasks and prompts

PLANNING. PRINTMAKING AND PUBLISHING FOR THE PEOPLE WITH MPHOTO MOKOTSO AND KATE O' SHEA

APRIL 3RD 2024

Before the workshop we would love you to do an automatic writing exercise to the following 3 questions. Spend 5 minutes on each of them. Don't think, put the pen to paper and write the first thing that come to you mind .

WHERE DOES IT COME FROM?

HOW MUCH IS ENOUGH?

WHO IS IT FOR?

...there is no wrong answer..



create national development
agency for collaborative arts

Where does it come from?

We are really looking forward to meeting you all.
We will be sharing stories and images about why we do what we do and moments that led us to this intersection of planning, print & publishing for the people.

**WE WOULD LOVE IF YOU COULD BRING
THREE THINGS WITH YOU ON APRIL 3RD:**

ONE IMAGE (PHYSICAL OR DIGITAL)

ONE OBJECT (PHYSICAL IF POSSIBLE)

ONE PIECE OF WRITING OR MUSIC (PHYSICAL OR DIGITAL)

This is very open. These are three things that speak to your own map/archive. They can be things that mark moments in your life that are significant to you ending up doing what you are doing.

This will be a way for everyone to get a sense of each others practices/stories and the values that drive what you do.

Mpho & Kate

WANTED TERRORIST

GRANDMOTHER IN HER 90S

HOMEWRECKER

GRANDFATHER

DRUG ADDICT

PERSON LIVING WITH MENTAL HEALTH

FAMOUS PRESIDENT

RICH, FAMOUS, AWARD WINNING MUSICIAN

GANG OF EX-CONVICTS

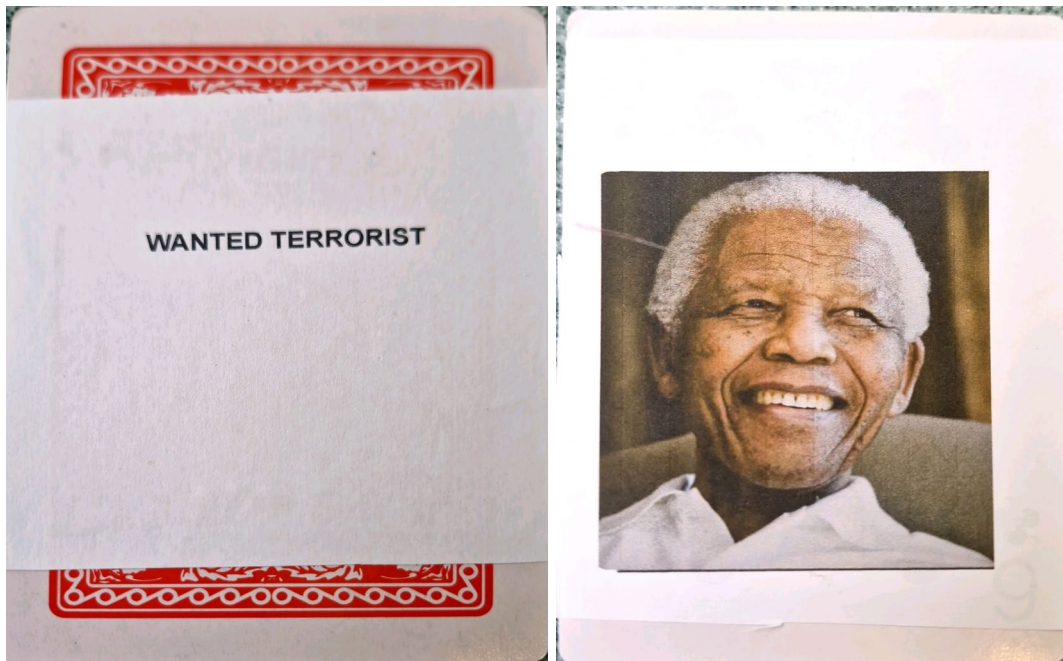
MUSLIM

WAITER

GOLD MEDALIST ATHLETE

IMMIGRANT

Ice Breaker
The Bus Journey



This was a game used as the ice breaker at the beginning of the workshop. Like the name suggests, the intention was to try and make participants relax while also engaging in a learning experience. Secondly, it was to create awareness that everyone has unconscious biases based on their perceptions.

What was the game about?

I reused playing cards, printing faces of famous people such as Queen Elizabeth, Princess Diana, Donald Trump, Nelson Mandela, Mahadma Gandi, R. Kelly, President Michael D. Higgins, etc., and attaching each face to the front of a card. On the back, I put a title that could be used to describe them. For example, the card with Nelson Mandela's face described him as "wanted terrorist". This was a title used by the apartheid government in South Africa to describe him as he campaigned against an unjust system that favoured whites over other races. Anyone challenging this system was seen as a terrorist. This example shows how people can be perceived based on others' opinions, misinformation and or prevailing situation.

How to play the game...

The cards were placed on the table with faces facing down

and descriptions facing up. The participants were asked to imagine taking a long bus journey from Dublin to Cork, sharing a seat with a stranger. They were asked to pick a person, based on the description given, who they would prefer to sit next to for the long bus journey. Then they had to tell everyone why they chose the person.

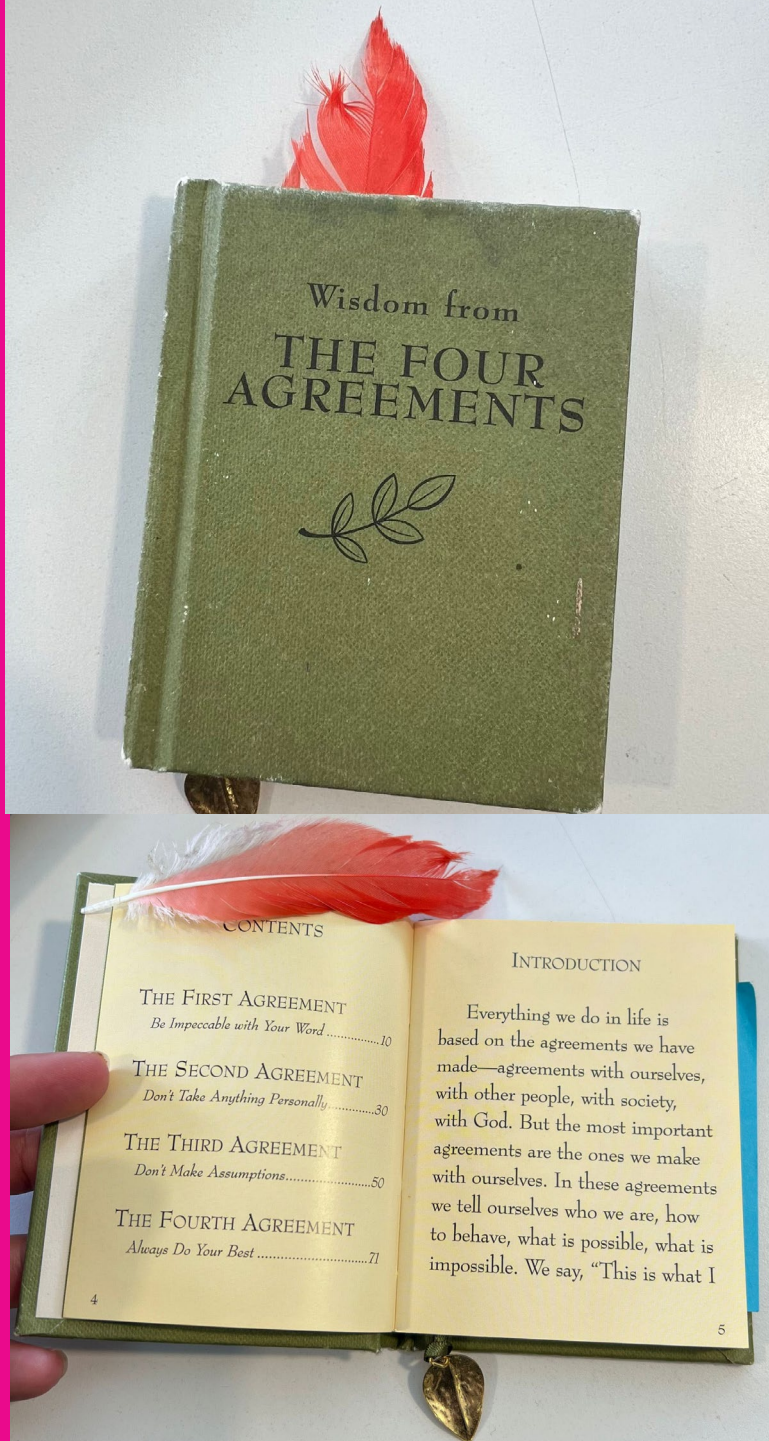
It was very interesting to see the participants' choices and to hear the reasons behind the choices. Then having revealed who their seat companion would be, they all expressed that the game was eye opening.

For me, this game serves to remind participants that we all have unconscious biases based on our perceptions. Being aware of those helps us to keep them in check and to base our analysis on facts. This is particularly relevant in the case of migrants (International Protection Applicants), who are often subject to untrue assumptions based on certain descriptions assigned to them..

Mpho Mokotso

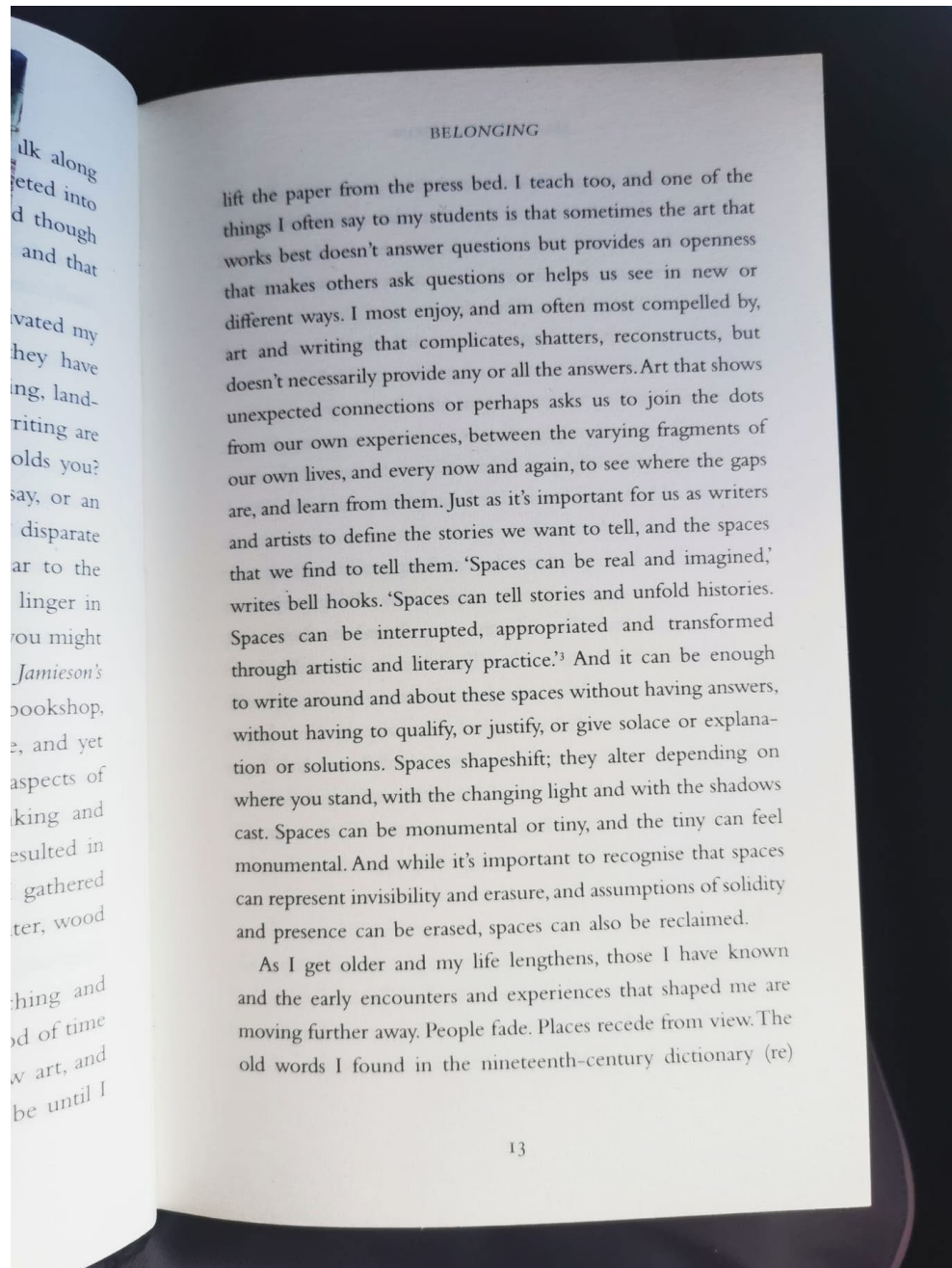


part I WHAT PEOPLE BROUGHT



Ciara R: Specimen, Found rubble, demolition site, Former Tax Office, Sullivans Quay, 2018.

This now demolished building had many functions throughout my entire life, as a tax office, social welfare office, art college and art studios. It was built a couple of years before I was born and so I was struck by its short life - usually buildings outlive us. It is still a pile of rubble today, no function whatsoever. As an object, the rubble resembles a building I feel. I'm not even sure what it is - some sort of insulation material I am assuming. It has been in my studio and in several exhibitions since I found it and the flecks of pastel colour have found their way into my art practice over the years.



Drogheda Zine Fair is a local celebration of zinemaking and counterculture in Co. Louth. They are dedicated to pushing the boundaries of traditional publishing, building DIY community connections and promoting underground and punk zinemaking practices.



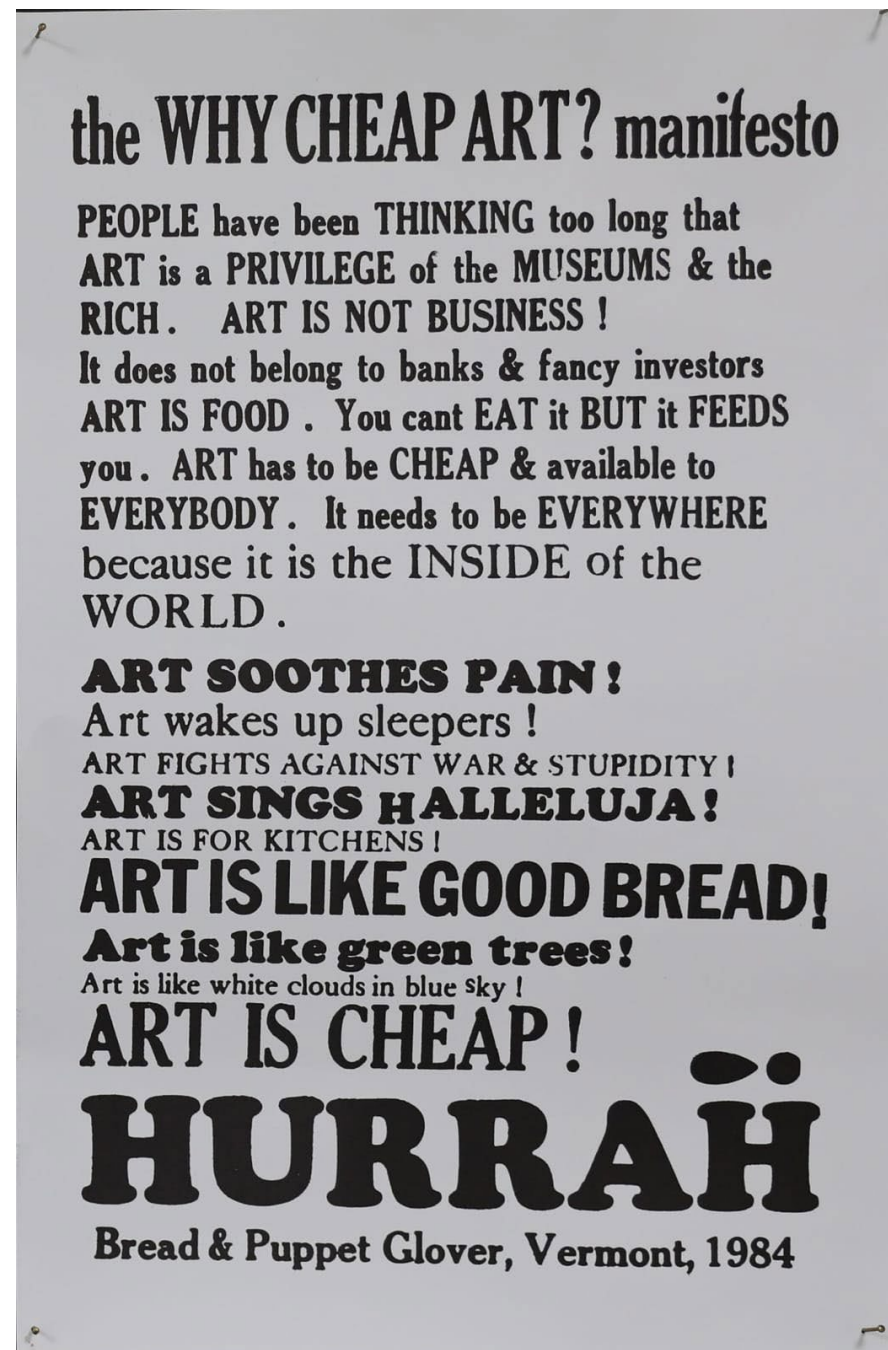
Rita H: Images from Drogheda Zine Fair.
Images by Rob Fay from 13th January 2024 at the Droichead Arts Centre.



Sophia T: Remnants from a conversation with the women of Ashleigh House.



Rion D: HRT/testosterone gel: Locked out of healthcare by the state, I could only access HRT through peer knowledge and resources. Actively building mutual support and community outside of existing systems is how we continue existing.



Rion D: A gift from my brother, that hangs above my bed. Printed by Bread & Puppets, a radical theatre and press in the USA.



the way of transforming the town or the house. Established property rests on inheritance and its highest aim is a state of inertia, of no change and of maintaining the *status quo*. Although every other sort of human enterprise is subject to the rough warfare of competition, the landlord, ensconced in his property, escapes the common law in a princely fashion: he is a king. On the existing principle of property, it is impossible to establish a constructional programme which will hold together. And so the necessary building is not done. But if existing property arrangements were changed, and they are changing, it would be possible to build; there would be an enthusiasm for building, and we should avoid Revolution. [...]

Le Corbusier, extract from *Vers une architecture* (Paris, 1923); trans. Frederick Etchells, *Towards a New Architecture* (New York: Dover Publications, 1985) (Oxford: Architectural Press, 2000) 276–81.

Robert Smithson

A Tour of the Monuments of Passaic, New Jersey//1967

He laughed softly. 'I know. There's no way out. Not through the Barrier. Maybe that isn't what I want, after all. But this – this – ' He stared at the Monument. 'It seems all wrong sometimes. I just can't explain it. It's the whole city. It makes me feel haywire. Then I get these flashes'.

– Henry Kuttner, *Jesting Pilot*

Today our unsophisticated cameras record in their own way our hastily assembled and painted world.

– Vladimir Nabokov, *Invitation to a Beheading*

On Saturday, September 30th 1967, I went to the Port Authority Building on 41st Street and 8th Avenue. I bought a copy of the *New York Times* and a Signet paperback called *Earthworks* by Brian W. Aldiss. Next I went to ticket booth 21 and purchased a one-way ticket to Passaic. After that I went up to the upper bus level (platform 173) and boarded the number 30 bus of the Inter-City Transportation Co.

I sat down and opened the *Times*. I glanced over the art section: a 'Collectors', Critics' and Curators' Choice' at A.M. Sachs Gallery (a letter I got in the mail that morning invited me 'to play the game before the show closes October 4th'),

Ciara R: A Tour of the Monuments of Passaic New Jersey, Robert Smithson, 1967
This essay records a journey through an industrial wasteland where Smithson reimagines rusty pipelines, buildings and bridges as monuments. I share the desires of Smithson to apply my own fictions to less appreciated landscapes, reimagining what's already there.

As well as bringing my experience as a planner and activist, I wanted to use my lived experience to shed some light on Direct Provision (DP). DP Centres have mushroomed all over Ireland. I find that a lot of Irish people know little about the concept, the structures and how it all works. I also see a lot of misinformation spreading, particularly on social media where many get their information. This really connects to how Kate and I first met, through publishing the second journal by MASI. We need more media outlets that are reliable.

Kate and I worked well together. Everything we did was guided by the three magic questions that Kate brought to the table: **Where does it come from? How much is enough? and Who is it for?**

The informal setting of the round table created an intimate setting. I could see the participants connecting immediately, even before the workshop started. The 'bus journey' icebreaker made people introspect and hopefully become aware of their own unconscious biases from the get go.

Each step of the process was very rich, as it came from multiple different minds.

Mpho Mokotso

How Much is enough?

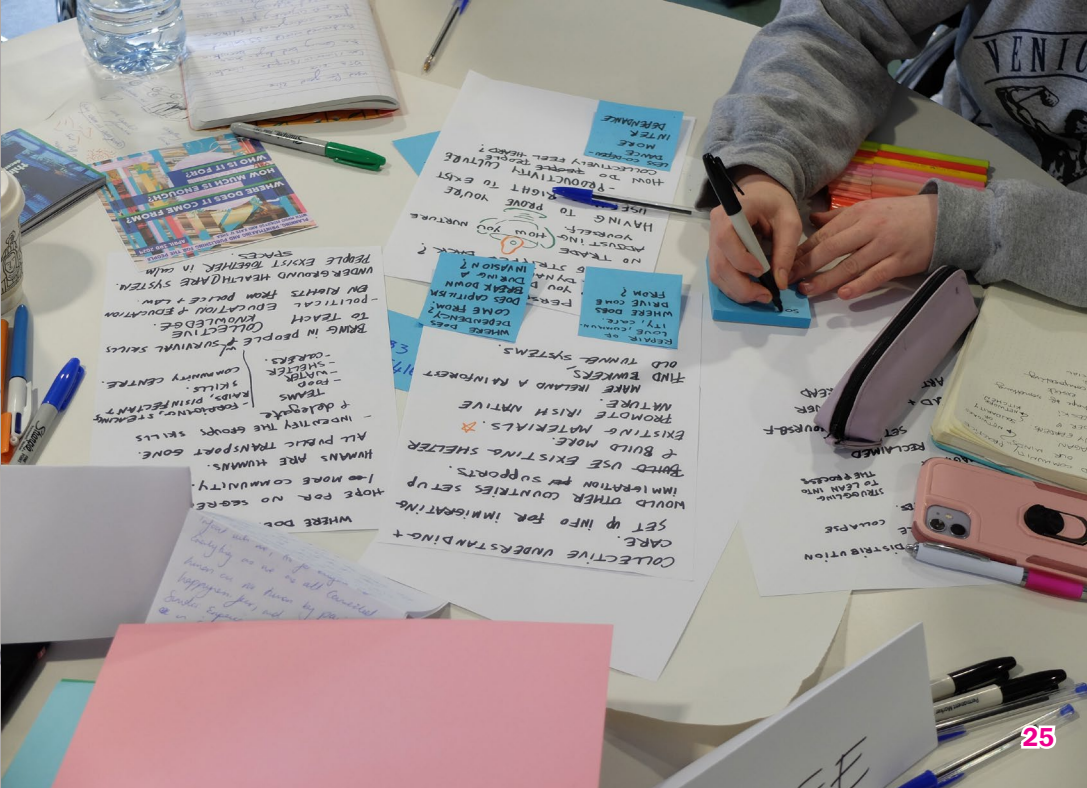
knowledge
that my life
on and I could
is part of
or artist.
It's the fact
is for me. It
freedom it
allows me to
myself. Walking
& peace and
art derivel
s.

Who is it for?

all this with your
d. the energy + the
universe making the
fingers across the
machine. but when
it for, these silly
ghim, just 2 things
ject made alone
for judgement,
plier and much
is it for. first
ould be to create
of a giant house
nt as it is made
nt self conscious
-it. who is it for
for my friends.
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h by on the road

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ng to
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T come
of being
telling

rough
somewhat
connecting
up
is the
entire
instag
feeling
comm





IS IT FOR?

FOR OUR HEARTS, MINDS, PEOPLE, ANCESTORS
THE WAY AND THAT WE KEEP PAVING IT FOR
US, FOR THE NEWLY ARRIVED, FOR THOSE
EXPECT US, JOIN US, TAKE PART, STAND
APART.

SO MANY, SO HARD; HOW WE CAN ALL
TUNE, DANCE, BUILD, LOVE...

MUCH IS ENOUGH?

IS ENOUGH! WHAT CAN'T AND SHOULDN'T
BE TAKEN, LIVED,
EXPERIENCED!

COMPETITION
BLAME
SADNESS
BATTLING.

— Where Does IT COME FROM?

- IT COMES FROM THE SOURCE, THE LAND, THE SOIL
FROM THE ELEMENTS, AIR FIRE WATER EARTH
COMES FROM WITHIN US AND FOR US, ALL
FROM A SPIRAL OF ABUNDANCE THAT ~~GOES~~ ^{GOING} AGAINST
SCARCITY. ARUNDANCE

- World building
- Making to unmake! ~
- tactile memories, letting go of the
- sustainable organising: figuring out the assumptions
- Clarity vs. solidarity
- Space as fluid, text as fluid
- Breed + Puppet - anti-capitalist theatre poster.
- 'Art is for the kitchen.'
- *Diary as disorganised practice
- A Reading Collective.

Reclaim Space.

Notes from group discussions responding to the prompts:

WHAT HAPPENS WHEN EVERYTHING FALLS APART?

where does it come from?

start from the start...

we went through lots of ideas...manifesto of what's important...

no segregation, communities would come together because all of us would be fucked public transport...

community space....delegate group skills...who knows how to build, care, cook, good things about health, Collective Knowledge...political education.....

Greece's underground healthcare system was fucked

2015.....self managing collective knowledge and sharing and understanding... how would you care for people who wanted to immigrate... use existing shelter and build more....

Bring back rain forests.....

bunkers in merion square...old tunnels

Sci-fi getting up high in a mountain... what if it was a flood, an environmental invading water, environmental collapse....

high up space empty land and food... Midlands is a metropolis restructuring our cities... an opportunity to how much is enough with resources and space... housing....long term flooding situation - world dying- smaller houses historically.... family abolition movements.... endless stew.... national dishes.... what eating habits are luxury... how do we live with livestock.....

EVERYTHING IS DESTROYED, WHERE DO YOU START?

moving bricks to the midlands...

does class exist in an ireland

under water

is this flood so or fast...is it a big title wave...slow encroachment of water...

how much is enough....

how do you measure collapse.....

is it easier to imagine an apocalypse than a slow collapse....

hoarding as a resource as a response

who is it for?

it's for who is there, it's for who is here

building the spaces around the needs of people, besides defining it for people

access to space, what makes a space inclusive

do we have time to break down the barriers

we are there for us.....

you are in it.....

food and basic comforts....

we are all humans.....

equal footingright to equal things

how do you deal with power dynamics when things are stripped back traditions would be gone, how would you adjust, resources totally different

....

avocados

how much is enough?

on for the flood

deconstructing the flood, flooding houses, working with the environment as opposed to against....

wedded to floodshydro flooding...speculative water society



we are all water....
fluid, not fixedfeminism
or death....

houses being reimagined
.....flood houses....
embeddedwages for
housework
how do we get around....
is this enough to live?
Is society reformed...do
you envy the land? do you
envy the sea
water makes you slow
down...
land is eroded, water
erodes...
watery place it's harder
to own water

fisheries, who owns what?
they own the land, underneath
water

access to land...

knowledge of land.... people
don't have land

maybe it's for the next
generation... are we going to
keep having children...
if the world is going to shit,
if Ireland is sinking....who
is having the children

procreation

how fair is it to bring children
into a world ...at what point
.....

Language

It comes from the start
it comes from love and repair

less on co-dependence, more
on inter dependence

during an invasion does
capitalism breakdown ..
social class versus
social welfare

what barriers would
people face?

language barriers,
would new language
materialise?

whose stories are
told? 2003 we started
learning about African
culture in Brazil.....

I understand to a certain
point

you go to school now ...

basic education system

even in all the parts you
have the rich the middle,
the have nots

how much is enough?
our water is philosophy?
proving your use in
societynot being
human or woman
enough for example...

boundary making

boundaries of nation the
concert of no....

where does belonging work in
the water society...

do we create value systems or
do we create the value

non humans..... ecosystems

is there a way to give ...
we've had the reigns on it for so
long.....
constructing and deconstructing
....

what if we let it go and step back
.....
new ways of communicating.....

language ... how precarious
language is

basic needs or wants

sign language

we all could understand

feedback

work with materialstext

resources

Resources collated by workshop attendees, Kate and Mpho

Aquatic Encounters: A Glossary of Hydrofeminism edited by Anastasia Khodyreva and Elina Suoyrjö (2024) Rooftop Press

Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants by Robin Wall Kimmerer (2013) Milkweed Editions

Caliban and the Witch: Women, the Body and Primitive Accumulation by Silvia Federici (2004) Autonomedia

Feminism or Death: How the Women's Movement Can Save the Planet by Francoise d'Eaubonne (1974) Verso

Gathering moss: a natural and cultural history of mosses by Robin Wall Kimmerer (2021) Penguin

Junctions: Graduate Journal of the Humanities (2019) Volume 4 - Issue 1 *Courses of Nature*. Edited by Irene Alcubilla Troughton, Lotte van den Eertwegh, Shona McCombes and Lieke Schrijvers

Let This Radicalize You by Kelly Hayes and Mariame Kaba (2021) Haymarket Books

Lovebug by Daisy LaFarge (2023) Peninsula Press

Men who eat ringforts by Sinéad Mercier and Michael Holly (2020) Askeaton Contemporary Arts Public

The Coming Bad Days by Sarah Bernstein (2021) Daunt Books

The Mushroom at the End of the World, on the possibility of life in capitalist ruins by Anna Lowenhaupt Tsing (2021) Princeton Press

The Power of Just Doing Stuff: How local action can change the world by Rob Hopkins (2013) Green Books

We Are the ARK: Returning Our Gardens to Their True Nature Through Acts of Restorative Kindness by Mary Reynolds (2022) Timber Press

How to grow liveable worlds: Ten (not-so-easy) steps for life in the Planthropocene by Natasha Myers. Accessed 18/02/2025. <https://thisismold.com/mold-magazine/issue-06-design-for-a-new-earth/natasha-myers-planthroposcenes>

Interference Archive: The mission of Interference Archive is to explore the relationship between cultural production and social movements. Accessed 18/02/2025. <https://interferencearchive.org/>

Justseeds Artists' Cooperative: a decentralized network of 41 artists committed to social, environmental, and political engagement. Accessed 19/02/2025. <https://justseeds.org/>

Know Your Rights: A guide for International Protection Applicants by the Irish Council for Civil Liberties. Accessed 18/02/2025. https://www.iccl.ie/wp-content/uploads/2022/11/ICCL_KYR_International_Protection_Applicants_2022-2.pdf

Medical Services and Entitlements for Asylum Seekers. Accessed 18/02/2025. <https://www.citizensinformation.ie/en/moving-country/asylum-seekers-and-refugees/services-for-asylum-seekers-in-ireland/medical-services-and-entitlements-for-asylum-seekers/>

Report From The Expert Advisory Group On Ending Direct Provision by Catherine Day David Donoghue Lorcan Sirr (2022) Accessed 18/02/2025. <https://assets.gov.ie/269796/8c4c0af2-ea25-4640-b993-a56646743024.pdf>

Statistics from the International Protection Accommodation Services (IPAS). Accessed 18/02/2025. <https://www.gov.ie/en/collection/90641-statistics/>

Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene by Donna Haraway. Accessed 18/02/2025. <https://www.e-flux.com/journal/75/67125/tentacular-thinking-anthropocene-capitalocene-chthulucene/>

The International Wages for Housework Campaign (IWFHC), accessed 18/02/2025. https://freedomarchives.org/Documents/Finder/DOC500_scans/500.020.Wages.for.Housework.pdf

Waking Our Animal Senses: Language and the Ecology of Sensory Experience by David Abram. Accessed 18/02/2025. <https://www.davidabram.org/essays/depth-ecology-dx6kp>

White Paper Proposed Accommodation Model. Accessed 18/02/2025. <https://www.gov.ie/pdf/?file=https://assets.gov.ie/214545/1f69797f-7248-4e04-b669-36f05622e3de.pdf#page=null>



me into being?

(Continuity + Discontinuity)

Difference between

Collecting words and images
Making as a process to think through

TEAMS
- FOOD
- WATER
- SHELTER
- CAREERS.

SKILLS.
COMMUNITY CENTRE.

BRING IN PEOPLE w/
TO TEACH COLLECTIVE
- POLITICAL KNOWLEDGE.
EDUCATION + EDUCATION
ON RIGHTS FROM POLICE + LAW.
UNDERGROUND HEALTHCARE SYSTEM.
PEOPLE EXIST TOGETHER in calm
SPACES.