

**Welcome to Create News**

This is the fifth edition of Create News. Create News is published twice a year in March and September. It is sent free of charge, features a guest writer and offers the latest information on Create events and services.

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If you would like to receive a personal copy of Create News please email [info@create-ireland.ie](mailto:info@create-ireland.ie) and include details of name, address and postcode.

Create, 10/11 Earl Street South, Dublin 8 [www.create-ireland.ie](http://www.create-ireland.ie)

**Continuing Professional Development Workshop 2**

David Collins: From Context to Exhibition

Create in partnership with the Regional Culture Centre Letterkenny, Donegal

Date: 9 – 10 September 2008  
Venue: Regional Culture Centre, Letterkenny

The workshop will explore how collaborative arts projects can be transferred from the context of production (the community) to exhibition and retain integrity.

It will be conducted by artist David Collins [www.david-collins.info](http://www.david-collins.info).

To register interest email [communications@create-ireland.ie](mailto:communications@create-ireland.ie).

**New Audio Site**

Create has launched a new audio website housing a range of recordings that explore the role of arts and culture in everyday life. Bookmark [www.create-exchange.ie](http://www.create-exchange.ie)

If you are an artist or community engaged in a collaborative arts project and are interested in being interviewed for the site please contact Katrina Goldstone at [communications@create-ireland.ie](mailto:communications@create-ireland.ie)

**Professional Development Course for Artists Working in Healthcare Settings**

This course programme is designed by Create, The Adelaide and Meath Hospital, incorporating the National Children's Hospital, Dublin and the Institute of Art, Design and Technology – IADT and is directly funded by the Arts Council. The course has been developed for artists, across all art form disciplines, who plan to work in healthcare settings.

The course will commence on Saturday September 6, 2008.

The successful applicants to the course are as follows: Jenny Walsh-Bassett (radio drama); Jennie Moran (visual arts); Sharon Barker (visual arts); Deirdre O'Neill (dance); Tricia McCarthy (visual arts); Anne Walsh (visual arts); Sarah Ruttle (visual arts); Mary O'Brien (literature); Roisín Ní Maoilearca (curator); Kathy Marsh (visual arts); Sarah Fuller (visual arts); Dawn Freeborn (visual arts); Sally-Anne Duffy (film); Emily Boylan (visual arts)

**Create and Garda Vetting**

Create has been successful in completing the registration process with the Garda Vetting Unit and will be able to process vetting applications on behalf of organisations employing or commissioning artists to work collaboratively in community contexts.

To enquire about the Garda Vetting Service contact Arthur Duignan, 01-473-6600, or email [finance@create-ireland.ie](mailto:finance@create-ireland.ie)

**Navigating the Commons Radio Documentary**

Create in partnership with artist Patricia Baker.

Navigating the Commons is an audio journey that illustrates the beauty and importance of two of Ireland's inland waterways.

This journey will have two phases, one route along the Lower Bann to Lough Neagh and the other along the Shannon from Portumna to Athlone. Through these unique and rich environments an inter-disciplinary conversation will take place to explore the connections between sustainable biodiversity and cultural diversity. The material will then be edited into two radio documentaries for broadcast in 2009. On board for the journey and the conversations are: Gerard Tubritt (community facilitator); Dr John Barry (academic); Seamus Burn (biodiversity officer); Gerri Moriarty (artist); Éanna Ní Lamhna (broadcaster/botanist); Carlo Gebler (novelist); Gabriel Gbadamosi (poet, playwright, critic); Piaras MacÉinrí (academic); Dr Paula Treacy (environmentalist); Dr Peter Doran (environmentalist). The two radio documentaries will include a soundscape created by artist Slavek Kwi, writing by Theo Dorgan and a conversation with Charles Landry. The documentaries will be broadcast on Shannonside.

Navigating the Commons is supported by a Broadcasting Commission of Ireland (BCI) award.



Breeding Ground. Photographer: Patricia Baker

**Artist in the Community Scheme Second Round 2008**

Create manages the Artist in the Community Scheme on behalf of The Arts Council. In the second round this year, Create received a high volume of applications across all artforms. The successful applicants are drawn from a broad cross section of counties including Tipperary, Dublin, South Dublin County, Cork, Clare, Louth, Limerick, and for the first time a research and development award from Offaly. The second round selection panel members were: Chrissie Poulter, School of Drama, Trinity College, Bisi Adigun, creative producer, Arambe Productions; Mark O'Brien, axis Ballymun, Sheila Deegan, Limerick County Council arts officer and Niamh O'Connor, visual artist. Observer to the panel was NCAD student artist Liz Seaver.

**Successful applicants for Round Two in 2008 were:**

**Phase 1 - Research + Development Awards (artist and community, artform)**

Martina Hynan, Birth Choice Clare, visual arts; Louise Lowe, Dun Laoghaire Youth Theatre, theatre; Daragh Bradshaw, Adapt House Services, theatre; Rowena Keaveney, Clara Day Care Centre, visual arts; Gillian Kenny, St Josephs Foundation Art Group, visual arts; Sinéad McCann, EVE Ltd, visual arts; Dylan Tighe, Irish Traveller women, theatre; Máiréad Ní Chondúin, Clare Immigrant Support Centre, music; Sheelagh Broderick, Sherkin Island Development, visual arts.

**Phase 2 - Project Realisation Awards (community, artist, artform)**

Glenasmole Community Centre & Cindy Cummings/Siobhan Daffy, dance/music; Carlingford Community Development, Dearbhla Reynolds, visual arts; Smashing Times Theatre, Catherine McFadden/Mary Moynihan, theatre; EVE Ltd Tuiscent, Slavek Kwi, multi-media; NCBI Iona Centre, Siobhán Clancy, multi-media; East Clare Youthreach, Pete Brown, visual arts; Calypso Productions, Gary Duggan, literature; Nenagh Childcare Centre, Lynn Kirkham, visual arts.

For further information on the Scheme and 2009 deadlines, contact Katherine Atkinson, 01-4736600, or email [support@create-ireland.ie](mailto:support@create-ireland.ie)

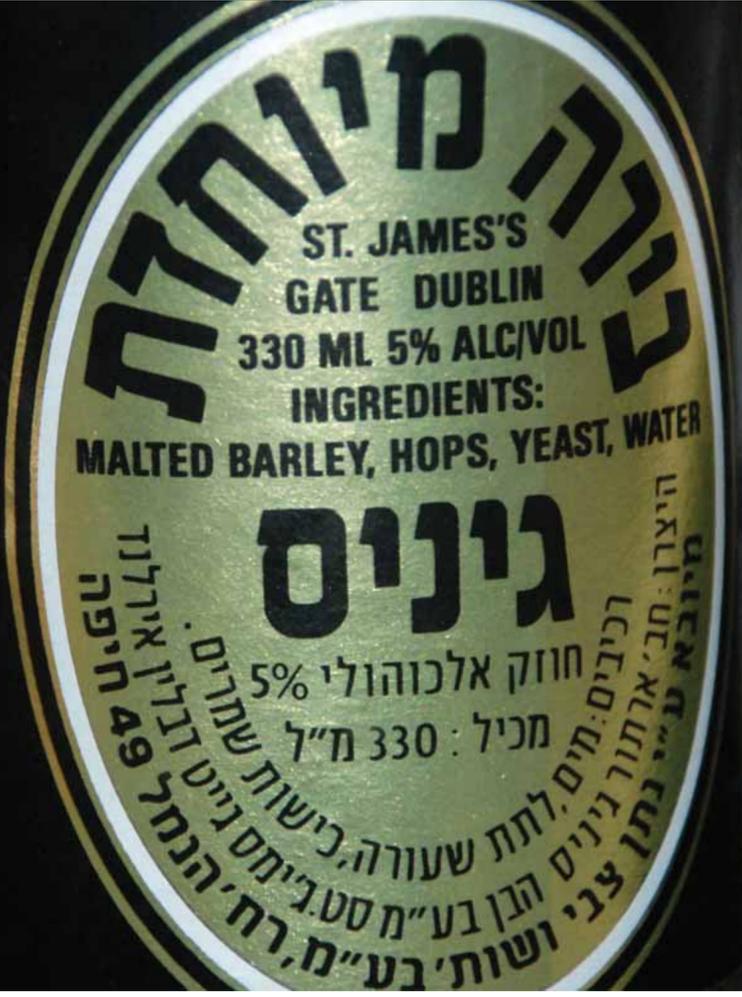


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**Clíodhna Shaffrey interviews Tadhg O'Keefe on histories and**

# Heritages

beyond the surface



Guinness bottle. Photography: Justin Farrelly

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# Beyond the surface

Clíodhna Shaffrey interviews Tadhg O'Keefe, Associate Professor, School Of Archaeology, UCD

“Façadism – but we are going in” says Tadhg O’ Keefe, archaeologist and practitioner on a unique experimental archaeological project, *Placing Voices, Voicing Places*, that partners UCD School of Archaeology, UCD School of Sociology, UCD School of Cultural Policy, Dublin City Council, Office for Integration, Create, and the commissioned artists Ursula Rani Sarma and Sean Lynch to explore the landscapes of working class and immigrant communities of Dublin’s inner city – Clanbrassil Street and the Monto from the mid 19th Century through the 20th Century and into the present.



Lower Clanbrassil Street of old

It is a ‘unique’ approach to archaeology in this country, emphasising creative methods that combine social science, humanities, collaborative arts practices and local knowledge in revisiting these territories - the oft neglected histories of overlooked minorities and the poor. In its focus on *lived space*, that includes both the physical and social elements, archaeology is dependent here on more than the physical remains, of which in these parts of the city there are only fragments – a street kerb, the façade of the Scot’s Church, the width of a lane, a patch of cobble stones, a rusty iron drainpipe, the hoarded up entrance to a Magdalene laundry, faded graffiti.

Uncovering out of residual material, real and tangential - shards of physical evidence, stories, maps, the census of 1911, Thom’s Dublin Street Directories, conversations with residents, local knowledge, memoirs, literature, the Folklore Archive - and through a process of close scrutiny, cross analysis and comparison of the vagrant *facts* - some sense of place, of its people might begin to unfold. Histories here are beyond visible boundaries and existing local knowledge, they are lost to time. To go beyond the surface, to cross these invisible thresholds, to find a way through part of the complex layers that compose place, this is the task of the project. To represent creatively a

forgotten past, a vulnerable present. Lives shortlived - a hidden world existing behind Georgian facades and Dublin’s grand wide streets.

On Railway Street we stand in front of a derelict flat complex. *This was very possibly No 56 where Bridget Morrissey – the landlady and three female tenants lived.* The landlady’s name is an invention of Tadhg’s, “*something recorded in subconsciousness and maybe there was such a person.*” Thom’s directory records a landlady and three female tenants. One of the objectives is to retrace the original plots, to reconstruct the street through drawings made from clues – primary and secondary sources.

and they don’t necessarily have the same response to its past. They don’t necessarily have the same easy routes out of their place - people who sometimes in spite of long journeys to here are ‘doomed to stay local’.<sup>1</sup> Patterns of movement, people in transit into and within these parts of the city are of major interest for this project. Multiple geographies of unevenness within these streets, heavily surveilled, its people trapped within the architectural framing and its invisible boundaries – a covert language is acquired.

*So what about the present day, what are you after?* Tadhg points to an upstairs bedroom window full of prize trophies. “*We can begin with autobiographies. People display what they want others to see and this is where we can begin, the stories they want to tell.*” Highly sensitive to the *other’s* position, he speaks of ‘agency’ and he acknowledges the need for equalities of exchange.

Critical of an emphasis within current heritage policy that focuses on a limited nationalistic agenda, privileging middleclass perspectives – “Our National Heritage” – who is *our*, what is *national*? “*A new pluralistic language is urgently required to widen the terrain. Drop the Our, drop the National, Heritages not Heritage.*” The monuments, the great architectural moments in the city preserved, while all else around is lost, easily erased, ‘threatened to disappear irretrievably’<sup>2</sup>, as Walter Benjamin writes. His example of Moore Street presents a case in point, where No 16 has been designated a National

Monument,<sup>3</sup> while what really matters here, the markets and street trading are susceptible to disappearance by gradual dilution through speculative development. “*This is where archaeology must go to work.*” His position is both political and poetic. A radical approach that moves beyond aesthetics and power and focuses on the ordinary uses and practices of everyday life. Like Henri Lefebvre and his follower Ed Soja, Tadhg O’ Keefe stresses the ‘limitless expandable scope of spatial imagination’ - the simultaneity of the real and imagined – ‘where social space is envisioned as Aleph’.<sup>4</sup>



Lower Clanbrassil Street today



Lower Clanbrassil Street today

Standing in front of the derelict flats, Tadhg proposes a chalk drawing to outline the shape of No 56 – two storeys over a basement. The tracing re-imagines an absent presence. Standing there with Tadhg, momentarily, a picture begins to permeate – an invented scene of the noisy sad street, of Mrs Bridget Morrissey and her three young female tenants. The past activated is injected into the present. Later on our walk moving through Sean McDermott Street towards O Connell Street, Tadhg questions his proposal to trace the house, how might the current residents respond? There are ethical implications. It is easy, he suggests, to go into a place and trawl through it and seek its past into the present and leave. For the people who live here, this is their home

<sup>1</sup> Zygmunt Bauman, *Liquid Times, Living in an Age of Uncertainty*, Polity Press, 2007. Chapter 4 Out of Touch Together pp 75. Bauman compares the upper tier of society – connected to a global network of exchange and communication with the lower tier who are ‘doomed to stay local’. For them ‘it is inside the city they inhabit that the battle for survival and a decent place in the world is launched, waged and sometimes won, but mostly lost.

<sup>2</sup> Walter Benjamin, *The Arcades Project* (Howard Eiland and Kevin McLaughlin trans, 1999 ed) [trans of: *Das Passagen-Werk*] pp. 257

<sup>3</sup> No 14 -17 Moore Street has been placed on Record of Protected Structures by Dublin City Council in December 2005 and have been designated National Monuments. No 16 owned by Plunkett (registered in Thom’s Directory of 1911), was a site of surrender in 1916

<sup>4</sup> Ed Soja, *Thirdspace, Journeys to Los Angeles and other real-and-imagined places*. Blackwell Publishing, USA, 1996. Chapter 2, *The Trajectories of Spatiality*, pp 65. Alphe is the first letter of the Hebrew Alphabet.

*Placing Voices Voicing Places* is funded by the Heritage Council. It is a joint initiative between Create, UCD School of Archaeology, UCD School of Sociology and UCD School of Cultural Policy and Dublin City Council, Office for Integration.

All photography: Justin Farrelly

Special thanks to: Raphael Siev, curator Irish-Jewish Museum, Waltham Road, Dublin 8 for use of archive and artefacts from the Museum



Junction Lower Clanbrassil St and South Circular Road