



WORKHOUSE UNION

WORKHOUSE ASSEMBLY

Introduction

Workhouse Union, a programme of artists residencies and commissioned new work, was initiated in 2015 to critically examine the history and legacy of Callan Workhouse. This building has a significant history in our town; first opened in 1842 as part of a monumental social engineering project across Ireland and Britain under the Poor Law Union Act of 1838. This top down approach enclosed and excluded the most vulnerable in society in a formidable institution which compounded inequality and systematic stigmatisation. That this law, and the attitudes which made it policy, have continued echoes in social policy and public attitudes in Ireland and Europe today lends the workhouse project a critical urgency.

Workhouse Union artists and curators Bridget O’Gorman, Brian Cregan, Deirdre O’Mahony, Katherine Waugh, Orlaith Treacy and Vagabond Reviews were invited to develop new artworks and research which address the legacy of institutionalisation, and enclosure in our society. Through the commissioned artist’s and curator’s work, this framework expands to food security and control, social inclusion, institutional violence and power, and reflection on the role and accessibility of art in society.

This project takes place at a crucial time as the front wing of the original ‘H-block’ building is transformed into Callan Workhouse Union, a shared space for art, design, research and community facilities. Local engagement in Workhouse Union public events throughout the year has activated changes to the building in 2015. This series of public events will launch a newly developed research library, designed by LiD Architecture, which will be open to new membership in 2015-2016.

text by Hollie Kearns and Rosie Lynch



DEIRDRE O'MAHONY
SPUD: Workhouse Union

During her residency at Callan Workhouse Union Deirdre O'Mahony carried out new research for her SPUD project (2011- ongoing). The potato is a potent image to evoke in relation to memory and identity in Ireland, particularly in the context of Callan Workhouse. It points to conscious and unconscious attitudes to the land and farming and provides an entry point for a public conversation about the relationship between food production, heritage, authenticity and place-based knowledge. Fennelly's in Bridge St. was used for a screening of potato films that traced agricultural practices and new cultivation methods. New research was developed into potato-based food products for Kilkenny food producers including a potato-based beer in development for Fennelly's and local brewer Ger Costello. In the workhouse courtyard containers were planted with varieties of potatoes and other Andaen tubers by neighboring residents who cared for the plants over the summer months. *SPUD | Digestion: A potato-based performative lecture*, furthers this research through food, potato bread loaves made with seaweed and other flavorings and two soups associated with famine times; Quaker Soup and Soyer Soup. Both soups represent opposing ideological approaches to food aid. Soyer soup was designed to provide the minimum nutrition necessary to sustain a body for a day's work. Quaker soup had significantly more food value and taste and was intended to sustain and maintain health. The potato bread is seared by a M.O.P.E. branding iron. M.O.P.E. stands for Most Oppressed People Ever, a term coined in the 1990s to ridicule claims that the Irish were more ill-treated than any people at any time in history. In asking guests to share and eat the M.O.P.E. bread, they are invited to transform the potato from a symbol of trauma to one of sustenance and future possibility.

text by Deirdre O'Mahony





BRIDGET O' GORMAN
Voice A Word Not Spoken
Holds Weight
Single channel HD digital
video with stereo sound



'By definition trauma cannot be represented. But it can be approached, moved and transformed. This is not a cure; it is poiesis: making' (1)

The culmination of a series of poetic, spoken performances staged within Callan Workhouse - *A Word Not Spoken Holds Weight* – attempts to address ideas around trauma and the forgotten voice as a speculative, alternative narrative of remembrance. As testament to this intervention, actress Fiona McGeown is recorded acting out a one sided, scripted conversation with a ghost, based on tenuous accounts that the spirit of a young girl inhabits the rear of the structure. The language (partially constructed through appropriated vocabulary from museum conservation) could describe a trauma inflicted upon the body as well as upon the structure that houses it. Through a new piece entitled *Public Love*, poet Clara Rose Thornton speaks to varied histories of subjugation and dispossession, accessed through a response to the writings of 18th C philosopher Frances Hutcheson – whose work influenced the evolution of equality and liberal democracy as we know it today. Through the use of the human voice, the temporal nature of performance linked with the physicality of the building - the work attempts to address the function and value related to artistic production - in connecting historical legacies with a lived experience in the now.

text by Bridget O’Gorman

*(1) In her recent book *After-affects/after-images* 2013, Griselda Pollock discusses ideas around trauma in relation to 'thinking with artworks'.*





BRIAN CREGAN
photography, installation



VAGABOND REVIEWS

temporary institute (one): the bio-archives

As part of the Workhouse Union residency 2015 Vagabond Reviews presents *temporary institute (one): the bio-archives*. Installed onsite using vacant shelving for the new library room, the work is presented as a collection of micro-libraries drawn from the ecology of readers, both local and further afield, on themes of reading through systemic violence in its many forms.

Over the course of our research *temporary institute (one): the bio-archives* emerged as a constructive device for conceptually assembling the various thematic strands that came into consideration through our conversational encounters with Callan and the Workhouse as a particular site of inquiry. Those thematic strands are a mixture of historical events, local sites, material objects and scholarly lines of inquiry. As a way of organising a framework and placing those diverse elements in relation to each other, we introduced the notion of the bio-archive as both an organising device and as a particular kind of invitation.

What is a bio-archive? The bio-archive is structured around a particular kind of invitation. Contributors were invited to draw on their lived investment of reading in order to select from that lived reading the texts which have influenced them and helped them endure in relation to struggles with forms of systemic violence in the broadest sense. A bio-archive places less emphasis on theoretical coherence: the pretence of the consistent life of reading. It's more about the books that arrived and saved us when we needed them.

The bio-archive is also a way of opening up and organising the space of the Workhouse Union library in its nascent state along the lines of an ecology of local knowledge: the transformation of a series of self-selected micro-libraries into temporary discursive flows.

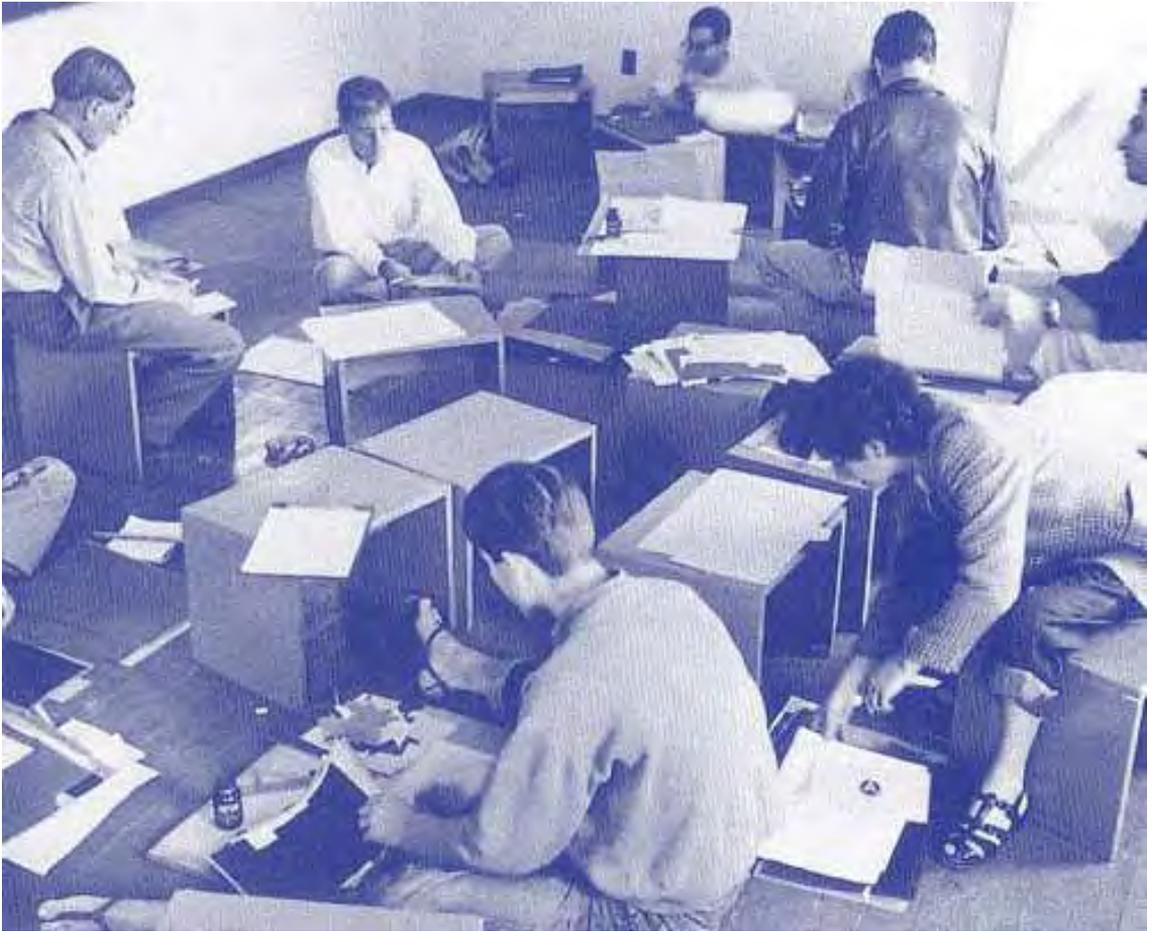
We see then that the temporary institute in this first iteration takes the form of a series of mini biographical libraries that bring together the ecology of readers around the theme of struggles and resistance to forms of systemic violence thus broadly defined. They are a first expression of the collective knowledge, both embodied and textual that hovers within the proximal community of Callan and further afield. The bio-archives have been assembled in a state of suspended anticipation in the new library at Workhouse Union: a partial and transitory expression of a collective knowledge.

It is our hope that the bringing together of such a collection of bio-archives along with their critical ecology of readers holds out the possibility of a fluid, conversational exploration where contributors can comment and read from the authority of their self-selected archive.

We are sincerely grateful for bio-archival and related materials contributed by Pat Crowley, Etaoin Holahan, Patrick Lydon, Hollie Kearns, Joe Kennedy, Rosie Lynch, Deirdre O'Mahony and Katherine Waugh. Vagabond Reviews also contributed.

text by Vagabond Reviews





Black Mountain College, Josef Albers Teaching, August 1948. Photo by Rudy Burckhardt. Courtesy the Estate of Rudy Burckhardt

ORLAITH TREACY

when is an artwork an artwork?

active research

As an artist and curator, I explore the point of distinction between these two roles examining how this language can define a practice or a way of working. Both the curator and the artist creatively manipulate objects and situations to demonstrate a concept? 'Curator' is a relatively new term in comparison to 'artist' and some would argue that they are one and the same, especially when artists are using ready-made objects as artworks (1). I am continuously searching out alternative presentation sites for contemporary art from the norm of galleries or museums. These alternative sites can draw a different audience, creating new perspectives while giving the art works a fresh context. This approach has the opportunity to take art off a pedestal and removes some of the reverence that surrounds art works in their normally quiet, clean and controlled environments. A recurring question throughout my research is at what point does an art work become an art work? Is it in the mind of the artist? It's creation in the studio? When it is exhibited in a gallery? When it is viewed and experienced by an audience? I explore this point throughout my research and practice. My aim is not to create largely visible projects but quiet occurrences that create a ripple effect. I believe in the importance of creating an unexpected encounter with art so as to minimise the viewer's preconceived notions of the art work. This can allow for a more honest interaction with the work bringing personal perspectives without the veil of what we expect or are expected to see. For Workhouse Union, I examine my research on these topics and others through the lens of the projects that have occurred and continue to occur in Callan Workhouse. I have selected certain quotes that I felt resonated with the work occurring in this site and then drew out some pertinent questions from these. A number of statements had been made in a range of texts without question and some are actually more than questionable. I aim to draw a response from a number of groups on some of these questions breaking them down, pulling them apart and creating more questions and maybe even some answers.

text by Orlaith Treacy

(1) Paul O'Neill, *The Culture of Curating and the Curating of Culture(s)*, (MIT Press, Cambridge 2012) p. 18

Many questions were troubling the explorer, but at the sight of the prisoner he asked only: "Does he know his sentence?" "No," said the officer, eager to go on with his exposition, but the explorer interrupted him: "He doesn't know the sentence that has been passed on him?" "No," said the officer again, pausing a moment as if to let the explorer elaborate his question, and then said: "There would be no point in telling him. He will learn it on his body.

Franz Kafka, In the Penal Colony

How could one know the law and truly experience it, how could one force it to come into view, to exercise its powers clearly, to speak, without provoking it, without pursuing it into its recesses, without resolutely going ever farther into the outside into which it is always receding?

Foucault in Foucault/Blanchot, *Where is the Law and What does it do?*

My research in Callan, which culminated in a film programme, an invited artist's presentation, and discussions with philosophers and artists, proved to be a thoroughly fascinating experience. The feel of Callan was so different to my own home town of Skibbereen that I felt compelled to capture that strangeness in the films screened. The sheer depth and idiosyncratic nature of Callan's history can be sensed walking through the town or sitting on its Norman moat gazing around at the various sites visible from its strategic viewpoint- medieval churches, the workhouse, 19th century institutional town buildings and exciting new projects such as KCAT. This panoramic perspective in itself felt very cinematic, and brought to mind the film by Straub-Huillet *Too Early, Too Late* included in the programme with accompanying notes.

I could, of course, have selected shorter contemporary artists' films chosen to display an 'art world' response to Callan's specificity but I felt this wasn't appropriate. I have seen too many cleverly curated short film programmes which never really hit the mark with site specific projects as embedded and situated as this admirable venture Workhouse Union by curators Hollie Kearns and Rosie Lynch . It felt necessary to address the particularly intense relationship with subjectivity, power and language I perceived when engaging with the town, on a different register to a city-based gallery or museum or festival, and 'cinema alone' as film writers Serge

Daney and Raymond Bellour have written, felt adequate to the task. (2)

It can be easy to forget, in the context of the glut of arbitrary film programming we are often exposed to in artistic contexts, the capacity cinema had (and still has) to create, multiply and destroy any sense of self we may have, and its unique ability to sensitize us to how power works on, and through us, as we immerse ourselves in the lives and histories of others – other beings but also other landscapes and societies.

I was sensitive also to the fact that other artists were producing site and subject-specific films for this project and wanted to avoid that sense of a parachuted-in ‘art film’ programme competing with the integrity of that work. My aspiration with this selection of films is to draw people into the duration and materiality of worlds and lives which in some way respond to the complex inter-section of forces through which institutional language, power and new forms of governmentality were enacted upon the body in Callan, particularly in the 19th century. (3) I also wanted the films to resonate with the other artists residencies and open out some of the subjects they engage with – institutional violence and pedagogies, the singularity of the female voice and experience in the workhouse, and the borders and ‘outside’ of conventional language as we know it. The artist, Imogen Stidworthy, whom I had previously worked with on my project *Schizo-Culture : Cracks in the Street* in London, though producing work which moves across film, installation and sound, has displayed an extraordinary depth and commitment to all of these subjects and I am honored that she agreed to participate in my residency where she will present aspects of her practice.

Raymond Bellour has written: “Cinema will forever be unique, in relation to all the modes that previously seemed similar and also to those that imitate it and parody it today. The most twentieth-century form of art, it is at once more crowded-in now than ever and more alone in its splendor.” (4) Most of these films are feature length and are there to be watched not just viewed as film writer Tony McKibbin points out can so often be the case with so much art film in galleries, and I am grateful to Hollie and Rosie for creating the conditions in a cinema-less town where this can be done in comfort facilitating a suitably im-

mersive atmosphere. As McKibbin also notes “Most installation work neither quite frees our thoughts nor holds our bodies hostage, but perhaps we want an aspect of hostage taking in the cinema experience; we want to feel hijacked for a given period of time.[...] duration and our complicity with the real can produce this intense viscerality.” (5). The films I have chosen, it might be worth adding, are ones I love and have been deeply affected by, and are films I feel that form very real connections with Callan. A few are shorter but no less intense and committed, and will be screened to amplify the often haunting resonance they have with the workhouse and its history of incarceration. I am very grateful to my dear friend Sylvere Lotringer for allowing a special screening of his short film *Voyage to Rodez* based on a visit he made years ago to the Rodez Asylum where Artaud was forcibly incarcerated, given ECT over 50 times, and emerged close to death, and for agreeing to participate in Saturday’s discussion with others in Callan via Skype from his home in Mexico. Other invited speakers in this open conversation about power, language, institutions and the body, include Aislinn O’Donnell whose research, writing and activism as a philosopher are unique and very valuable in Ireland, and Vagabond Reviews who’s practice and ethos shares so much common ground with my own research and instincts, and whose project for Callan *Temporary Institute One : the Bio-Archive* provides such an important framing context for the entire weekend.

text by Katherine Waugh

(1) From Emily Dickinson’s poem, *A Prison gets to be a Friend*, 1862.

(2) Raymond Bellour, “La querelle des dispositifs / Battle of the Images”, *Art Press* no. 262, November 2000, pp.48-52.

(3) “Let us take the question of power, political power, replacing it within the more general question of governmentality, that is governmentality understood as a strategic field of relations of power in the broadest sense of the term, not simply the political sense.[...] in the type of analysis that I have been proposing for a while, you will see that relations of power/governmentality/government of self and others/the relation of the self to the self, all of this constitutes a chain, a thread and that it is there, around these notions that one can, I think, articulate the question of politics and the question of ethics.” Michel Foucault (2001). *L’hermeneutique du sujet. Cours au Collège de France 1981-1982*. Paris: Gallimard Seuil, pp. 241-2. Callan’s own history in ‘governmentality’ terms draws on Poor Law legislation, conflicting educational & religious rationalities and pedagogies (the infamous ‘Schism’), and many new economic and social structures which were coming into effect at this time. Workhouse Union is gathering many interesting archival, social and historical documents from this period many of which will be on view over the weekend along with texts from Foucault and others I will be making available in the *Temporary Institute*.

(4) *ibid* Page 52

(5) Tony Mckibbin, *The Cinema Experience : A Question of Categories*, TonyMcKibbin.com

PUBLIC LOVE

by Clara Rose Thornton

I need a blessing.
Excuse me. I need a blessing.

Put me back together.
Show me to myself.
Please reassemble me.
That's your duty, yes?
As the self-appointed puzzle-maker,
might you find time to
reassemble me?

Francis Hutcheson writes
the idea of boundaries are
pointless and antithetical to our entire being.

Then no one but you,
the world's identity shredder,
might know better
the importance, and effect, of a proper reassembly.

For it is difficult to live
in fragments.
It is difficult to live in such tatters.
And what about me, for you, makes it so easy?

Public love is the glue.
Pubic love is the glue.

It tells me tunes
of Callan's workhouse blues --
these are the fertile battlegrounds of self-identity.
A mockery of jurisprudence.
A mockery of autonomy.

Might you find time to
reassemble me.

[Inspired by the theories of Francis Hutcheson, 1694 -1756]

Written for the Callan Workhouse through the invitation of artist Bridget O'Gorman. Bridget was interested in the use of performative or time based interventions and use of the human voice - as a way of engaging the function and history of an evolving structure. This work by Clara Rose Thornton was filmed along with aspects of the interior of the structure as it stands today - and will exist as archival footage within the newly established library at CWU.

Bridget O’Gorman (b. 1981, Co. Tipperary) graduated with a BA in Fine Art Painting from the Crawford College of Art (IRL) in 2003. In 2008 she completed an MFA between the Department of Applied Art and The School of Sculpture at Edinburgh College of Art in Scotland. Recent solo and selected group exhibitions include *Telling the Bees* at the Galway Arts Centre IE 2015, *From a Studio Exchange* at Acme Project Space, London UK, *If I show you the Roses*, Rubicon Projects, Dublin IE, and *We Are Suddenly Somewhere Else* at the Butler Gallery Kilkenny IE 2013. She is the recipient of various awards including the Arts Council Visual Arts Bursary Award 2014, Fire Station Work/Live Programme Exchange London 2014, the Future Makers Travel & Training Award 2011 and the Wexford Emerging Visual Artist Award 2010. During 2012 - 13 she her work was supported through the Artist In Studio Residency at the National Sculpture Factory in Cork (IRL). She currently lives and works at Fire Station Artists’ Studios in Dublin where she is working towards a solo exhibition for the LAB Gallery, Dublin for 2016.
bridgetogorman.com

Brian Cregan is an artist, using lens based media, he is interested in themes relating to natural history and the built environment. Ideas around a ‘sense of place’ and how it is represented, are central to his practice which takes the idea of the photograph as document to build narratives around what is often overlooked or taken for granted. It is a reflexive process that poses questions about photography’s rich and troubled history and it’s function as a tool to survey, record and classify since the nineteenth century. Recent achievements include *Nenagh College Mapestry*, a Per Cent For Art commission in collaboration with LD Architects and textile artist Dee Harte, *Describing Architecture* 2015, and *Greetings From Ireland* at the Library Project in Dublin. Emerging Visual Artist Exhibition Bursary from Kildare Co. Council 2012 and solo exhibition, *The Glass Garden* at the Riverbank Arts Centre 2013, Newbridge, Co. Kildare. His work has been featured in *The Irish Arts Review*, *The Irish Times*, *Dezeen*, *Inhabitat*, *Architecture Journal Online*, *A10* magazine and *Architecture Ireland*. briancregan.com

Curators **Rosie Lynch** and **Hollie Kearns** are based at Callan Workhouse Union where along with curator Etaoin Holahan and others they are involved in transforming a semi-derelict wing of Callan Workhouse into a shared space for art, design, research and community facilities and activity. They are dedicated to creating a space to facilitate contemporary projects that highlight the urgency of our current social and political environment through an understanding of our cultural and built heritage. For the past three years they have been working with Camphill Community Callan on Nimble Spaces, an innovative housing project developing long term collaborations between artists, architects and adults with a disability, considering ‘home’ and shared living. The first phase of the project culminated in May 2015 with *Ways to Live Together: New Cultures of Housing*, an international conference held at VISUAL, Carlow, exploring participative design, spatial justice, social housing and co-housing. Many of the projects they are engaged in locally are highlighted through the annual Abhainn Rí Festival. They were part of an expansive team that developed *The Bridge Street Project* (2015), an inclusive theatre and architecture project re-imagining Bridge Street in Callan as a public space with a civic future. They were co-founders with Tara Kennedy and Jo Anne Butler of *Commonage* (2010 – 2014), which provided critical platform for contemporary art and architecture practice in the public realm. Recent curatorial projects further afield include *Time Machine*, a research event exploring temporality as part of Im/Plants residency at National Sculpture Factory, Cork and *The Pattern Exchange* a group show at TBG+S, Dublin (2015).

Clara Rose Thornton is a spoken word artist, culture journalist, and RTÉ broadcaster originally hailing from Chicago. She is the 2014/15/16 Leinster Slam Poetry Champion, and will be representing the province at the All-Ireland finals in Belfast in November. She performs her provocative spoken word, often with a social justice focus, at festivals and venues across Europe. Her arts and culture criticism is published internationally.
clararosehornton.com and [@ClaraRose](https://twitter.com/ClaraRose)

Deirdre O'Mahony is an artist, writer and lecturer at the Centre for Creative Arts and Media, GMIT, Galway. She completed a PhD *New Ecologies Between Rural Life and Visual Culture in the West of Ireland: History, Context, Position, and Art Practice* at the University of Brighton in 2012. Public art projects include X-PO, a former post office re-purposed as a social and cultural space for a collective re-examination and re-articulation of place in the Burren which is included in the *Arte Útil Archive* and *SPUD* an investigation and reflection on sustainability, food security and rural/urban relationships. Since 2011 there have been *SPUD* projects in Ireland, USA, Spain and the UK. She was one of four artists selected by curator Michele Horrigan for *Askeaton Contemporary Arts Welcome to the Neighborhood* International Residency and is currently developing a research project *Missing Masses* in Italy for curator Giacomo Bazzani. She has had numerous national and international gallery and museum exhibitions, Arts Council of Ireland awards and a Pollock-Krasner Foundation fellowship. www.deirdre-omahony.ie

Katherine Waugh is a writer, filmmaker and curator whose practice draws on her philosophical background. She co-directed (with Fergus Daly) the award winning *The Art of Time*, a film on the complex temporalities in contemporary art, film and architecture, which has shown internationally in galleries and film festivals. She has curated and moderated symposiums, including at the AV International Arts Festival (2012) in Newcastle, *Once Upon a Time in the West* (2014), Galway and in conjunction with *Time Out of Mind* exhibition at IMMA, Dublin. Experimental presentations include a film installation project *A Laboratory of Perpetual Flux*, EVA International 2012, and *Unfolding Aspen* (with Mary-Ruth Walsh) at Whitechapel Gallery, London. In 2014 she curated an exhibition *Schizo Culture: Cracks in the Street*, at Space Studios, London. She co-produced Sylvère Lotringer's film *The Man who Disappeared* and she was awarded an artist's residency at the Centre Culturel Irlandais in Autumn 2015 and will curate an artistic project in Paris in 2016. Waugh has written essays for artists books and catalogues nationally and internationally.

Co-founded by Ailbhe Murphy and Ciaran Smyth, **Vagabond Reviews** is an interdisciplinary platform combining socially engaged art and research practice. As artists and researchers they are interested in engaging broader publics in alternative forms of cultural participation and knowledge production. They recently completed a residency at the Hyde Park Art Center, Chicago where they explored the city through the lens of social practice and architecture via a research device entitled *Scientia Civitatis: Missing Titles Chicago*. Recent projects include *Scientia Civitatis: Missing Titles* for the exhibition *Phoenix Rising, Art and the Civic Imagination* (2014/2015) at the Hugh Lane Municipal Gallery, curated by Logan Sisley. Initiated in 2011, the *Arcade Project* explores arts-based pedagogy in youth work with the Rialto Youth Project, Dublin 8. Other recent projects include *(In)Visible Labour Factorium* for the National Women's Council of Ireland's Legacy Project, curated by Valerie Connor. The Legacy project exhibition *Still, We Work* was launched in the Gallery of Photography in Dublin in November 2014 and has toured in 2015 at the Regional Cultural Centre Letterkenny, Callan Workhouse Kilkenny and Dance Ireland, Limerick. www.vagabondreviews.org

Orlaith Treacy is an independent curator currently undertaking a Masters in Curating Contemporary Art with Limerick School of Art and Design, Limerick, Ireland as a scholar of Limerick National City of Culture 2014. She was Assistant Curator with *Welcome to the Neighbourhood* 2014, Askeaton Contemporary Arts, an artists' residency that takes place each summer in West Limerick, and was Director of Occupy Space from 2012-2014, a visual art organisation that runs a programme of creative and innovative events and exhibitions within Limerick City. She has curated numerous events with Occupy Space including *Stigma Damages, Underline, Common Ground and Dream of Healing* which was held in Supermarket Art Fair in Stockholm. She was a selected participant of Vessel's three day Curatorial Workshop in Bari, Italy in 2013. Orlaith is now based near Callan and will be part of the team to develop the library and studio residencies at CWU in 2016. orlaithtreacy.wordpress.com

Workhouse Union

New Work and Research by
**Bridget O’Gorman, Brian Cregan,
Deirdre O’Mahony, Vagabond Reviews,
Katherine Waugh, Orlaith Treacy**

with further contribution by Clara Rose Thornton

Curated by
Hollie Kearns and Rosie Lynch

20 - 22 November 2015

**A weekend series of installation,
video works, film screenings,
performance and discussion**

The Posture of the Key
*Programmed and led by Katherine Waugh.
Film Screenings by Straub-Huillet, Brothers Quay,
Sylvère Lotringer & Chris Krauss, Ronald Bron-
stein. Discussion with Imogen Stidworthy, Aislinn
O’Donnell, Vagabond Reviews and
Sylvère Lotringer (via Skype from Mexico).*

Residencies
*Contributing artists/curators undertook month
long residencies at Callan Workhouse Union
between March and November 2015 with
accommodation hosted at Fennelly’s.*

Sites
*Taking place at various sites at Callan Workhouse
and Fennelly’s. Thank you to all at Camphill
Callan, Fennelly’s and Callan Workhouse Union for
accommodating the events and project.*

Production/Hospitality Team
*Etaoin Holahan, Paraic Leahy, Marcin Woszczyna,
Luke Dooley, Gary Jones, Ruth Lydon, Hannah Mc
Cormick, Jan McMahon, Innes, Louise Baumann.*

Design
*Publication layout and design by Rosie Lynch
Logo design by Pure Designs*

Callan Workhouse Union (CWU), based in
Callan, Co. Kilkenny, Ireland is a shared space
for art, design, research and community
facilities with a newly developed research
library, designed by LiD Architecture soon
opening to membership.
facebook.com/CallanWorkhouseUnion

Workhouse Union is
generously supported
through an Arts Council
Visual Arts Project Award.



