

Tintreach



THE SMASHING TIMES ARTS AND LITERARY JOURNAL

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***'Child / Of our time, our times have robbed
your cradle. / Sleep in a world your final sleep
has woken.'***

– Eavan Boland (1944–2020), 'Child of Our Times'

A chairde,

Hello and welcome to Edition Three of *Tintreach: The Smashing Times Arts and Literary Journal*. Our theme for this edition is **Voices of Peace**.

The **Irish Arts and Human Rights Festival 2025** is delighted to partner with *Tintreach: The Smashing Times Arts and Literary Journal* on the present edition. The four artists that have been selected for this, the third edition of *Tintreach*, will also be **Voices of Peace Artists** at the festival. The annual, international Irish Arts and Human Rights Festival takes place from **10–19 October 2025** across Dublin, the rest of Ireland, and internationally, and is run by Smashing Times International Centre for the Arts and Equality, Front Line Defenders, and a range of partners. Artists will have some of their work featured in the 10-day festival and will be interviewed about their work on the Smashing Times Arts and Human Rights Radio Show on Dublin South FM.

Could there be a more relevant theme at the moment than Voices for Peace? There is not much more to say on the theme of peace that hasn't been said already, including what I wrote **in my introduction to this month's edition of the Smashing Times Newsletter**. The ongoing Gaza genocide – also fittingly labelled the Gaza Holocaust – has seen Israel murder what is likely far higher than the documented 60,000 deaths (including over 15,000 children), via a combination of aerial bombardment, a targeted starvation

RÉAMHRÁ ÓN EAGARTHÓIR

INTRODUCTION FROM THE EDITOR



Féilim James,
Smashing Times
Newsletter and
Tintreach Editor

campaign, and the shooting of civilians attempting to collect paltry aid. Despite Israel's actions meeting all of the qualifiers for genocide, including **well-documented genocidal intent**, the miniscule number of sanctions imposed on Israel is dwarfed, for example, by the immediate, comprehensive, and justified sanctions on Russia in the wake of their invasion of Ukraine in 2022. This discrepancy can be attributed to hypocrisy, moral cowardice, and the colossal influence of the United States on the western world.

Just a few examples of what Irish politicians can do in response to Israel's genocidal campaign is to enact the Occupied Territories Bill, which would ban all trade with illegal Israeli settlements (a watered-down successor to this bill, the Israeli Settlements in the Occupied Palestinian Territory Bill, is currently under pre-legislative scrutiny); pass the Settlement Divestment Bill to ensure that no Irish taxpayers' money is invested in entities that assist or profit from the occupation; pass the Arms Embargo Bill that will prevent Irish airspace and airports being used to transit weapons to Apartheid Israel; ban the export of all dual-use items to Israel; and impose a ban on the import or purchase of any Israeli weaponry, military, or security items, and security or surveillance tech. In the European context, Ireland can also advocate for the cancellation of the EU-Israel Association Agreement in light of the latter's human rights abuses.

But what role do artists have in responding to the Gaza genocide, the genocide of the Muslim Rohingya people during the ongoing Myanmar civil war, and the current wars in Sudan, Ethiopia, Ukraine, Somalia, Yemen, and further afield? Surely the emotional depth or artistic brilliance of anything we create in the comfort of our peaceful

country pales in comparison to the suffering of civilians around the globe. And yet it must be done. Because no matter the darkness their suffering instils in us, the tortured and helpless compassion that only seems to deepen by the day – imagine a world where we didn't make art in response to these atrocities. What proof would we have that we're human?

A massive thank-you as always goes to Smashing Times Artistic Director Mary Moynihan, Company Manager Freda Manweiler, and all of the Smashing Times team who contributed in various ways. I would also like to extend my gratitude and appreciation to the artists included in this edition, whose creative talents were matched by their professionalism and alacrity during the editorial process. Last but not least, I thank you, the reader, for taking the time to read this publication.

Read on for poems by Featured Artist **Shreya Gupta**, who is also interviewed, and the works of visual artists **Jessica Rodrigues** and **Noah Sex**, and poet **Rowan Tate**. Following this is some information on this year's **Irish Arts and Human Rights Festival**.

Beir bua agus beannacht,

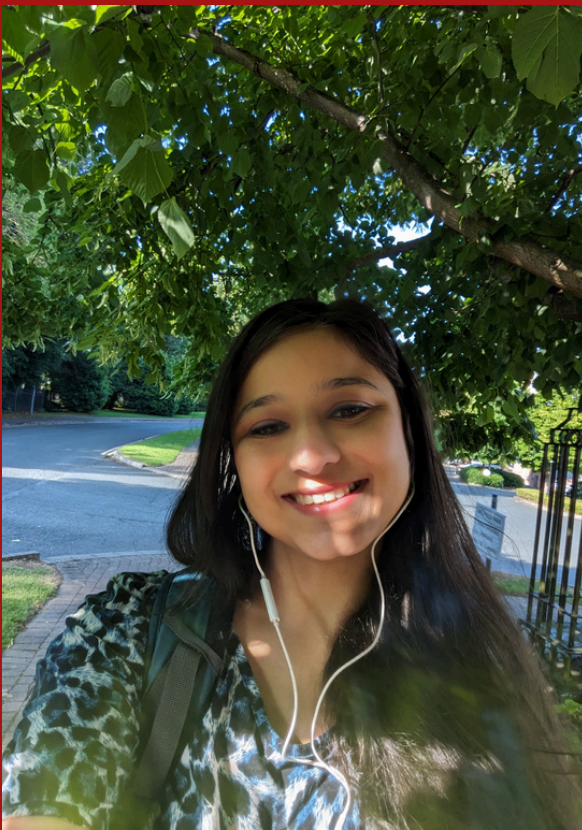
Féilim James

Editor, *Tintreach: The Smashing Times Arts and Literary Journal*



Featured Artist

Shreya Gupta



Our Featured Artist this edition is **Shreya Gupta**. Shreya Gupta, a Dubliner, is a poet, short story writer, and neurodivergent woman. Originally from India, she has called Ireland home for five years now. She works in the tech industry by day and stretches her evenings finishing her second year of Oxford's cross-genre creative writing diploma, specialising in poetry and autofiction. She is interested in contextualising human lives and connections within their sociopolitical systems, technological advancements, and psychological mindscapes.

Inspired by women writers who challenge the status quo, her work aims to spark dialogues on under-represented concerns and human relationships with the worlds we inhabit. **[Visit her Instagram profile here.](#)**

Her three poems below deal with the intersection of war, economic hardship, religious and ethnic conflict, and the struggle for peace.

Shreya Gupta

Sonnet 401(k): The Cost of Living

It starts at a thousand euros per head
for spaces shared without utility,
food and water. But that's before you add
the fare and flair of clothes, mobility
and entertainment tax. Night outs are out
of scope. Sustainability's the rizz –
unless you are so lavishly burnt-out,
you see ten quid a pint and say, yes please!
Your bosses vest in millions' worth of stock
to stock in mansions for which they've settled.
So what if it costs a thousand jobs at work?
Food and fuel supply chains are throttled
while arms cross borders. The cost of living
is proportional to the cost of killing.

Shreya Gupta

Of holy sacrifices and holy wars

Bedtime meditative tales with the warmth of motherhood
still give me chills

of a life I had lived before – in worship
of a creator who had given it all – insisting
I was but the object of worship in the yajna,
the holy sacrificial pyre.

Not until the smoke had choked me up until the throat,
the brain – clouded and shrouded,
the heart – pumping and thumping,
scouting for the last ounce of love, resigned:
Yajnas are never holy.

The chalice dropped from my hands s p l i t t i n g
a thousand dead pieces spitting
over parched lips and eyes the spirit
it had carried in its bosom –
not the soma, the wild Vedic wine,
but the same gush of red that bathed
the gutters of the city that once birthed me.

Those that smeared, screamed war cries
in praise of their creator –
hymns that hummed in the ears of my creator
and pierced a piece of molten glass in mine.

Shreya Gupta

Peace-a-boo

Peace, are you here –
deep inside the closet of my childhood home,
or have I spent my air miles
in vain, yet again? You were never here.
Your cousin, rescue, peeked-a-boo.

My flight took off from western Europe
overlooking Dublin bay, crossing
mainland Europe with sculptures of you,
eastern Europe and the middle east, Zagros and Hindu Kush,
(You were not there, I-spied on the residue)
and the Himalayas binding Pakistan and India in one breath.
Peace, are you there –
high above the whiff and whines of weapons,
yogis and sufis, chanting for you?

Or deep down, drowned deep in the seas
that cease to speak of you in every breath
but sleep shush in the night of refugees?

Peace, where you are – stay. This is no place for you.
They'd sell you off with Nobels for Peace
at five ceasefire deals apiece.

Featured Artist Interview

Tintreach Editor Féilim James Interviews Shreya Gupta



Féilim: Tell us a bit about your approach to these three poems. How did you come to write them, and what inspired you in doing so?

Shreya: All three of them were written at different points of time. 'Sonnet 144(k): The Cost of Living' and 'Peace-a-boo' are fairly recent, inspired by world events and the timeline we are living in. The former, which first came to me simply as 'Cost of Living', came to me while sitting in one of the sun loungers at the International Literature Festival Dublin last year, so it may well have been inspired by the discussions in the sess-

ions there. The sonnet, as a form, lends itself quite well to matter-of-fact expression, which I felt worked for me for the topic of war-driven economy. The other two poems began at the level of the personal before shifting to the universal as well. I feel free verse makes this connection happen more seamlessly than a fixed form would have. I wrote 'Of holy sacrifices and holy wars' a few years back after recovering from a major depressive episode; it reflects on the struggles of my personal life and relationships, in addition to the 2020 riots in Delhi, a city to which I'm deeply connected. Of the three, that poem is the closest to my heart.

Féilim: As a Voices of Peace artist, your work features not only in this edition of *Tintreach*, but in this year's Irish Arts and Human Rights Festival, run by Smashing Times, Front Line Defenders, and a range of partners. So, I suppose, an obvious question would be this: what does peace mean to you?

Shreya: First of all, I am so grateful for, and overwhelmed by, the feature, especially given it's the first time I've been published. And then to be named one of the Voice of Peace artists is really humbling when there are so many in Ireland who are doing so much for peace, especially for the Palestinian cause. Regarding the question, I

feel there are external and internal dimensions to peace. They are of course interdependent – but neither are completely within an individual's control. And I don't think there's anything like absolute peace, outside of maybe monks, who are constantly in meditation; but then again, I haven't looked inside their minds, so who knows. For me, peace is something really mundane. It's the ability of individuals to exercise human rights; to have access to clean air, water, and food; to enjoy the freedom to work and love and live. There are so many of us who have all of this and still don't enjoy a peaceful existence – but that's a problem we can work with. The bare minimums are the non-negotiables, and the unfortunate reality is the vast majority of the planet still doesn't have this.

Féilim: Following on from that, is there a socially conscious, human rights-related dimension to your work?

Shreya: I don't think that's a choice. All art is political. Even when it's not, it is. And certainly, the art that appeals to me is explicitly political in some sense, whether personal or social. As mentioned earlier, a lot of my work is inspired by the things I see happening in the world, and unfortunately, most of what we see now just reveals that the everyday

absence of human rights has reached unforgiving proportions.

And I can't help but compare it to the privileged lives so many of us live. That's not to say we should have survivors' guilt, but just that we should be aware and should play our part, whether that's through art or activism or volunteering. I have huge respect for activists and volunteers, but for me, the means of expressing how I feel about world events is art.

Féilim: Would you say you tend more towards the personal or the societal in your writing?

Shreya: It's never an either or. I try to find the societal scope of individual concerns and likewise look for the personal implications of macro issues. For example, my poem 'Of holy sacrifices and holy wars', which I was speaking about earlier, contains layered meanings of the word 'creator' in personal and universal terms.

Féilim: In addition to poetry, you write autofiction (for readers who haven't heard of it, autofiction is a form of fictionalised autobiography): tell us a little bit about that?

Shreya: I started writing fiction and other genres on the Oxford diploma programme I'm doing. I only wrote poetry before that. So I guess the easiest thing to write about was my

own life. Making your life fictional does give you more creative liberty, so there's that. I really enjoyed writing an autofictional piece based on my inter-faith wedding journey earlier this year for an assignment. So I am building on that for my year-end portfolio project now.

Féilim: How do you balance your day job in the tech industry with your cross-genre creative writing diploma in Oxford, and any writing you might be doing outside of that? I'd say you keep busy!

Shreya: Well, who isn't! But yeah, there's the reality of mortgages and finances, you know, and the cost of living (hah!), which call for the day job. I am grateful for the job, because that's actually how I moved countries: through internal job mobility. But after moving to Ireland and overcoming a major depressive episode, I was naturally drawn towards following my inherent passion for writing and literature in more formal ways. So, I started with attending readings, lectures, and workshops in the city. Then, one thing led to another, and after a short poetry course with Oxford, I landed this cross-genre diploma. My ADHD brain really needs structure to operate, and, in that way, this diploma has been hugely beneficial in giving me tangible pieces of work to

come back to every evening, as well as working on bigger projects for the assignments and portfolios. I'd say the course has really opened my mind and even helped me process things that I might not enjoy at work, by giving it a distraction or vent. I already feel a huge void in my life now that the course is coming to a close, and am eagerly looking for the next thing to fill my cup.

Having said that, time management is hard, but task lists and Excel sheets make it a bit easier. You caught me at a really good time during my study leave week for the portfolio. Again, such a privilege!

Féilim: Who are your biggest artistic influences?

Shreya: In terms of the past (and I guess I should go chronologically): Emily Dickinson, Louisa May Alcott, Virginia Woolf, and Sylvia Plath. Plath's poetry has the ability to melt you and enrage you at the same time. I actually visited Alcott and Dickinson's houses in Massachusetts this year when I was in the US and I felt like I've accomplished a dream I didn't even know I had. *Little Women* was the first novel I read as a child and, of course, I have wanted to be Jo ever since. Don't we all? Her house tour showed me just how autofictional *Little Women* was and

how greatly her parents influenced her personality. Dickinson's 'Because I could not stop for Death' was one of the first poems I absolutely loved in high school; in Massachusetts, our tour guide ended with that poem in the room where she died. I had goosebumps, but also I wanted to pinch myself. Morbid, I know! I love Woolf's *Mrs Dalloway* and what she is able to do with her stream-of-consciousness style of writing. I tried that for an assignment once and got a really bad grade, ha!

Among contemporary writers, the Booker Prize-winning Arundhati Roy is a huge influence on me. Her novels are poetry and no one can convince me otherwise. Her weaving of the political and personal as one in *God of Small Things* is unparalleled.

Féilim: As you say in your bio, you are originally from India, but are very much a Dubliner now, having called Ireland your home for the last five years. What role, or different perspective perhaps, does your Indian Irish identity play in your work, if any at all? Does it inform your writing in any way?

Shreya: Again, I don't think this is a choice. The things I am informed by the things I write. And I like that I can be so many different things. There are things I am doing in Ireland which I never would have done if I were still

in India perhaps, like gardening, or even writing seriously. I came here with my then-boyfriend and got married here on the most beautiful day ever. I love the landscapes, the people, and even the weather here; it's always going to be home for me. But at the same time, India has practically birthed my brain chemicals and the ways in which I think. I feel that it's an extremely complex and intricate geography and I always try to be in the know of topical issues, especially human rights-related issues occurring there. So yeah, I haven't given this aspect of my life as much thought, but I guess I am very much influenced by both of my identities, which I feel is another privilege.



Where Scars Sing
by Jessica Rodrigues

*Charcoal, graphite, watercolour, and gold on paper. 30 x 42 cm
2023*

Artist's Comment: A battlefield of fractures, repaired in gold, becomes a truce where peace whispers through mended wounds. The bird's touch: calm forged in the aftermath.



Intrinsic Harmony

by Jessica Rodrigues

*Oil and gold on paper. 21 x 30 cm
2025*

Artist's Comment: Against invisible wars, peace garrisons itself within. The bird merging with the figure is armistice embodied, guarded by the heart's keyhole under a ceasefire of stars. A quiet voice no chaos can silence.

Considered together, both of Jessica's paintings voice peace not just as an absence of conflict, but as resilience transformed and quiet strength within.



Jessica Rodrigues is a multidisciplinary artist exploring dreamscapes, inner worlds, and symbolic imagery through fine art and custom tattoos. Her work blends tactile intimacy with public-facing art, translating personal iconography into evocative visual narratives. [Click here for her Instagram profile](#) and [here for her website](#).

Rowan Tate: Two Poems

Father, forgive me, for I have seen

how a smoldering city looks like a cigarette
laid down to rest, a rising column of smoke
splintering into eddies – the mountains
we loved are watching us die.
Don't call for help, from here you can't see
the difference between a sniper and a yarrow bush.
God could have reached out a hand
to catch the first bomb before it fell and killed twelve but he
didn't. A Saturday can start like any other
and end like a jaw hitting stone; those children
who were playing in the street
are buried there. These are the front lines;
my mother starves and wears her head
tilted to one side as if her neck is broken. How do you
look at a city gutted, bleeding out, like a cat
lying on its side in the street without knowing
if it's sleeping or dead.

Rowan Tate: Two Poems

To my grandmother, on the anniversary of her arrest in protest of a dictatorship

A child laughs in your heart, her hands
pressed up against the skin of the world,
still soft; all that weight

could not make her hard. You have salted
your soups with tears, and made
bread rise out of your rage.

You have learned to die quietly,
the way peppers do in your pot
for the zacuscă you will jar for your children.

You tell them the same thing God said to you:
open your mouth and I will fill it; give me your hand
and I will take it. The water flows freely now

and we have as much milk as we want. These are
newer times. We are singing different songs
but our voices are still that of children.



Rowan Tate is a Romanian poet and essayist whose work probes identity, memory, and the ways we construct reality. Inspired by the rawness of history and the narratives often left unheard, her poetry examines the fragile intersections of truth and storytelling, with her writing appearing in *The Stinging Fly*, *The Shore*, *Josephine Quarterly*, *Meniscus*, and elsewhere.



Accountability *by Noah Sex*

*Watercolour, gouache, and ink on cardboard. 92 x 73 cm
2025*

Artist's Comment: This painting is an allegory for mob mentality. Mob mentality is the driving force behind most instances of mass violence by human beings. Most people fear being reprimanded by the people around them more than they fear betraying their intrinsic moral compass. When someone is in a situation where they will be reprimanded for sticking to their moral compass, they often commit acts they never would have imagined.



Afterlife
by Noah Sex

*Watercolour and pastel on cardboard. 48 x 60 cm
2025*

Artist's Comment: A concept that often divides humankind is that of nationality. If two soldiers who kill each other in the name of their nation were to meet in the afterlife, they would realise they have killed each other over concepts. Unfortunately, as is often the case, the discovery would have come too late.



Noah Sex is a third-level student from Dublin, studying Fine Art in the National College of Art and Design (NCAD). His achievements include the Royal Hibernian Academy Access Grant 2025 and the Sights of Polykites Exhibition, NCAD Gallery, 2024. **[Visit his Instagram profile here.](#)**



SMASHINGTIMES

INTERNATIONAL CENTRE FOR THE ARTS & EQUALITY

Smashing Times International Centre for the Arts and Equality is an award-winning organisation dedicated to the promotion, study, and practice of the arts for equality, human rights, and diversity. Led by Artistic Director Mary Moynihan, a writer and visual artist, and working with Company Manager and Producer Freda Manweiler and Producer Ciara Hayes, our mission is to lead the development of the arts to promote equality, human rights, diversity, climate justice, gender equality, and peace, working with artists and communities to create collaborative art practice in local, national, European, and international settings. Each year, Smashing Times International Centre for the Arts and Equality, Front Line Defenders, and a range of partners present the annual international Irish Arts and Human Rights Festival. This year's festival runs from 10–19 October, 2025. Smashing Times reaches over 100,000 citizens annually. **[Visit the Smashing Times website here.](#)**

Irish Arts and Human Rights Festival 2025

Smashing Times International Centre for the Arts and Equality and Front Line Defenders, and a range of partners, present the seventh annual Irish Arts and Human Rights Festival from 10–19 October 2025. The festival features exciting and innovative events that promote equality, human rights, and diversity throughout Ireland, Northern Ireland, and internationally. The aim of the festival is to showcase and highlight the extraordinary work of human rights defenders in Ireland and around the world, past and present, and the role of the arts and artists in promoting human rights today.

The artistic curator for the festival is Mary Moynihan, Artistic Director, Smashing Times, and the human rights curator is Laura O'Leary, International Events and Promotions Coordinator, Front Line Defenders. Ciara Hayes is the festival prod-

ucer. The festival is a hybrid programme delivered over 10 days, hosting an exciting blend of events happening in person and online, featuring Irish and international artists and guest speakers, and reaching audiences locally, nationally, and internationally. There is something for everyone interested in the arts for equality, rights, and diversity.

The festival promotes human rights and justice for all, and a vision of a world where all people are treated equally and with dignity and respect. It links the arts to civil society, active citizenship, and politics, aiming to celebrate and unite community connections, artists, human rights organisations, and human rights defenders. The festival showcases world-class and diverse acts, artists, and speakers, including up-and-coming artists and performers. It brings arts and human rights together through interdisciplinary events, which include workshops, theatre performances, musical performances, visual art, exhibitions, film screenings, panel discussions, poetry and literature events, historical memory performances, live art, digital art, and more.

We have **three open calls for this year's festival**, each with a deadline of Friday, 1 August 2025. The first open call is for individuals or organisations who want to present their own event *in their own venue* and to have this event included in the official programme for this year's festival. The second open call is for organisations who want to present their own event at this year's festival and are *looking for a venue*. The third call is for artists, arts organisations, and environmental groups who wish to present at a major international eco-conference we are holding for this year's festival. **For more information on how to submit to the festival, and on the festival overall, please click here.**

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Credits

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