

**EARLIEST  
MEMORIES  
THROUGH A PIN-  
HOLE CAMERA**



# INTRO—

Draíocht's programming strives to provide opportunities of engagement with a wide variety of high quality, enjoyable, challenging and meaningful

arts experiences for the community. Our Visual Arts and Youth Arts Programmes endeavour to support and encourage visual artists through our residency scheme, gallery exhibitions, facilitated projects and lectures. Earliest memories through a Pinhole camera is not only a beautiful exhibition of work, it also represents an effort to fulfil these commitments and demonstrates our dedication to developing innovative and socially relevant projects by building collaborative relationships with excellent visual artists and members of our immediate community.

This exhibition has its roots in the development of a 15 month residency scheme for Draíocht's artist studio.

As part of this residency, the artist would facilitate a community project to culminate in an exhibition shown during Spréacwha – Fingal's International Arts Festival for Children. By ensuring a quality of experience, twinned with a policy of access at its heart, Spréacha has, in its short life become a bench mark for Irish children's festivals. By combining theatre performances with family days, workshops and specifically programmed exhibitions, the festival is about a whole arts experience. This year's exhibition takes access quite literally by programming work not only for people in the community, but also by people in the community.

For the success of this project, it was important that the facilitating artist had a willingness to share their expertise and knowledge and an inherent interest and commitment to community involvement that mirrored our own. Garvan Gallagher was such an artist. His engaging photographic work looking at the invisibility of older people mixed with our history and experience of working with younger people made his suggestion of an Intergenerational project an exciting concept. As intergenerational suggests the project was made up of young and not so young participants. They gathered in Draíocht for weekly workshops, dark room sessions, discussions and tea breaks, along with

walks and museum visits. The culminating exhibition Earliest memories through a Pinhole camera clearly reflects the great creativity, effort and energy on behalf of Garvan and the thirteen participants.

Behind this exhibition lie two of Draíocht's core values; the on-going support of professional artists and the continued nurturing of our relationships in the community, which allowed schools and parents to entrust their students to us and gave older people the confidence to take part in this project.

In a contemporary world, outside the family, there are not many opportunities for younger and older people to

work together. This project created a space for these different groups to come together in a way that may have not have been otherwise possible. By promoting such interaction between mixed audiences, we encourage new and shared experiences. These experiences work to promote the acceptance of differences, to overcome prejudice and stereotypes. This element is powerfully seen in the decided subject matter of the participants. Rather than focusing and identifying their differences the project explores a shared experience. One that we all share regardless of age, gender or background - that of an early memory. This project has also allowed members of the community to become cultural

producers themselves; part of an artistic process that puts them at the very centre of Draíocht's programming and projects.

Draíocht would like to thank and congratulate Garvan and all the artists involved. While the outcome is manifested in a wonderful exhibition of wart work, we also hope that the process and experience of the project is something that lasts as a positive, new memory that will stay with each participant well into the future.

[Sarah Beirne](#)  
Children and  
Youth Arts Co-ordinator

[Niamh Ryan](#)  
Visual Arts Administrator

# PIN-HOLE MAGIC

A certain sense of curiosity and apprehension is bound to accompany the beginning of a process, when a group of people, unknown to each other, form for the sole purpose of creating an exhibition. This is compounded when the group have no prior experience of the subject matter they intend to work with. Such was the case when this

project was kicked off in 2010 at Draíocht. The group was an intergenerational one, in that it was made up of transition year students and retired members of the Dublin 15 area. The end result of the project, which was to last five months, would be an exhibition as part of Spréacha festival in the upstairs gallery of Draíocht. The content of that exhibition would not be teased out until the participants first of all got comfortable with the technical and creative aspects of photography.

The technical aspects involved understanding the basic principles of how images form, regardless of the size or cost of the camera. The creative lay in the process of looking and discussing other photographers work, on brainstorming the theme of the project and in teamwork concerning every aspect of this show, including the content / theme, the individual compositions,

the accompanying text, framing and catalogue. Each participant also had the opportunity to print their own photograph in the darkroom, using filters along with techniques such as dodging and burning to get their best final print for the exhibition.

The idea to form an intergenerational group was born out of my own experience working with older people on a previous project. The concept of younger people not acknowledging older people was explained to me, and stuck in my head. My residency with Draíocht required me to work with a youth group in Dublin 15, so I thought it fitting and appropriate to make it an intergenerational group instead. Along with contributing towards an exhibition, the group would also function on some social level that I believe is vital to how we perceive older members of our communities.

On the first day of November last, thirteen people from various backgrounds and age profiles assembled in the Draíocht foyer. Some had prior experience with photography, some only an interest, while others came equipped with a mild curiosity. It would be weeks until anything concrete would be decided upon. Before any of that could happen, foundations needed to be laid. Group discussions around photography and other photographer's work would give way to actually making cameras out of everyday items.

A matchbox would form the body of the camera. A pinhole formed our aperture, which was made with a 0.2mm diameter needle normally used in acupuncture. An empty 35mm film canister would connect the full roll of 35mm black & white film, which would be wound on using the ring pull from a drinks can. Finally black electrical tape would make the camera

light tight ensuring that the only light coming through the matchbox was through the tiny pinhole. Before long, the first images began to be made out of the only ingredients any camera needs, light, time and a method of recording the image formed.

Just prior to Christmas, as the snow froze the majority of the country, a small portion of the group huddled around in the studio to discuss potential themes to work on. After some discussions on stereotypes, young and old, architecture, general history of Blanchardstown, hairstyles & fashion, photo reconstructions, mixed nationalities and much more, someone had mentioned in passing about a first memory. The seed was planted. Once the snow melted and our group returned to full capacity, the concept of a pinhole first memory seemed to instill some excitement and good discussions.

The very nature of pinhole images with their fuzzy out of focus aesthetic, matched the concept in its entirety. Are our own memories our own? Did they even happen, or did they form in our consciousness from a story or photo? Our first memory is also a fuzzy, personal and delicate thing. Something that is generally not aired to the public, yet always are fascinating to hear about. The first permanent photograph in our young minds, fixed forever. In the memories that were reconstructed for this exhibition, it seems that the earliest memory seems something that is brushed with fear, panic, excitement or just extreme curiosity.

The approach used on this project stripped photography back to its very bare essentials - a black light-tight box and a tiny aperture. As the water eventually washes away the chemicals used to process the film, it's difficult not to experience a sense of

amazement that such a thing could produce images. Digital cameras have largely removed the method of investigation from taking photographs.

A photograph instantly viewed on the back of a camera is immediately judged as being acceptable or not. Where it fails, a new one is taken and repeated until the photograph is satisfactory. Pinhole photography puts the thinking caps back on. There is one chance with a roll of film. It works or it doesn't. Somewhere therein lies the magic.

I would like to take this opportunity to thank Draíocht, in particular Sarah Beirne, for allowing such a project to bloom and to the participants, young and old, for their attention, patience, hard work, enthusiasm and openness.

Garvan Gallagher  
Artist in Residence  
Draíocht

'IS OUR FIRST MEMORY OUR OWN? DID IT EVEN HAPPEN, OR DID IT FORM IN OUR CONSCIOUSNESS FROM A STORY OR A PHOTOGRAPH? HOWEVER IT FORMED, IT IS ENGRAINED IN OUR YOUNG MINDS, FIXED FOREVER LIKE A SINGLE SNAPSHOT, FUZZY AND OUT OF FOCUS.'

PARTICIPANTS

RALPH AIRES LAMESE ANSHASI  
PHELM CONNOLLY SEÁN CREIGHTON  
DEBBIE CRONIN IAN EGLINGTON  
DOLORES GORMALLY ALISON KERSHAW  
TOM MOYNIHAN KAROLINA PAWLIK  
MICHAEL TIGHE DEREK WHELAN

I WAS ABOUT 1 OR 2 YEARS OLD. MY PARENTS WERE SITTING ON THE COUCH WATCHING TV. IT WAS A SUNNY DAY AND THE CURTAINS AND WINDOW WERE OPEN. ON THE FIREPLACE THERE WAS A GREEN ORNAMENTAL BOWL ON A GREEN PLATE. BY THE TIME MY MUM SAW ME I HAD BROKEN THE BOWL. I DIDN'T UNDERSTAND WHAT HAPPENED, AS I HAD NEVER BROKEN ANYTHING BEFORE. MY MUM QUICKLY PICKED ME UP SO I DIDN'T TOUCH ANY OF THE BROKEN PIECES.

RALPH

MY EXPERIENCES DURING THIS PROGRAMME HAVE BEEN GREAT. I'VE MET NEW PEOPLE AND MADE NEW FRIENDS. I'VE LEARNED HOW TO MAKE PINHOLE CAMERAS, WHICH I LIKE TO USE TO TAKE PICTURES OF THINGS IN A DIFFERENT WAY. I ALSO LEARNED HOW TO DEVELOP A FILM, HOW DIFFICULT IT CAN BE AND HOW CAREFUL YOU HAVE TO BE NOT TO RUIN IT. THE PROGRAMME HAS ENCOURAGED ME TO DO SOMETHING IN PHOTOGRAPHY OR SOME TYPE OF ART.

THE AGE DIFFERENCE BETWEEN EVERYONE ON THIS PROJECT MEANS WE ALL HAVE DIFFERENT VIEWS ON THINGS AND CAN LEARN FROM EACH OTHER.



I WAS FOUR YEARS OLD. I REMEMBER TODDLING INTO MY SITTING ROOM, WHICH SEEMED HUGE AT THE TIME. THERE WAS A TELEVISION, A SOFA, A FIREPLACE AND A LARGE OPEN SPACE FOR ME TO PLAY IN. AS I PICKED UP SPEED, I WASN'T WATCHING WHERE I WAS GOING AND SOON LANDED WITH A LOUD BANG, HEADFIRST ON THE GROUND. MY DAD LEFT HIS DRILL LYING ON THE FLOOR, WHICH I HAD TRIPPED OVER. MY MAM TELLS ME THAT I HAD A HUGE BRUISE ON MY FOREHEAD THAT EVEN TO THIS DAY IS SLIGHTLY VISIBLE.

LAMESE

AT THE BEGINNING, WHEN I HEARD THAT THE WORKSHOP WOULD RUN FOR CLOSE TO FIVE MONTHS, I DIDN'T KNOW WHAT TO EXPECT. HOWEVER, THE TIME WE HAVE SPENT DOING THE PROJECT HAS FLOWN IN AND NOW, WE ARE JUST WEEKS AWAY FROM THE EXHIBITION. I HAVE REALLY ENJOYED PARTICIPATING IN THIS PROJECT; BETWEEN PICKING PROJECT IDEAS, TO MAKING PINHOLE CAMERAS, TO PRINTING THE PICTURES. I HAVE ALSO LEARNED A LOT AND HAVE FOUND THE WHOLE EXPERIENCE INTERESTING. I AM LOOKING FORWARD TO THE EXHIBITION AND HOPEFULLY, THE GROUP'S HARD WORK AND EFFORTS WILL FINALLY PAY OFF. I HAVE MADE MANY NEW FRIENDS WITHIN THE GROUP; BETWEEN BOTH YOUNGER AND OLDER PEOPLE. I WILL MISS GOING TO THE WORKSHOP ON A WEEKLY BASIS AS I FOUND IT VERY ENJOYABLE. ALSO, I WILL NO LONGER HAVE TUESDAY MORNINGS OFF SCHOOL, HAHA!



WAKING ONE MORNING, SNOW UP TO THE TOP WINDOWS, THE LARGE CHEMIST SHOP OPPOSITE HAD DISAPPEARED IN THE SNOWDRIFT. THAT WAS IN 1932, IN BLESSINGTON, CO WICKLOW. ALL TALK WAS OF THE EUCHARISTIC CONGRESS. WHEN THE BIG DAY CAME AROUND I STOOD, HOLDING MY FATHER'S HAND OUTSIDE KELLY'S ON THE MAIN STREET. EVERYONE WAS THERE. KELLY'S WINDOW WAS RAISED AND A CRACKLING VOICE RELAYED EVENTS FROM THE CONGRESS IN DUBLIN'S PHOENIX PARK. IT WAS A MIRACLE! WE HAD NEVER HEARD A WIRELESS BEFORE.

BACK THEN, COULD ANY OF US HAVE IMAGINED THE WORLD WIDE WEB? EIGHTY YEARS AGO I ENTERED THE TECHNOLOGICAL AGE OUTSIDE MR. KELLY'S WINDOW IN BLESSINGTON.

PHELIM

AS PART OF THIS PROJECT, I WENT BACK TO BLESSINGTON AND I VISITED MR. THOMAS TYRELL, WHO HAD TRAVELLED WITH HIS FATHER IN A PONY AND TRAP TO TERENCE AND ON TO THE CONGRESS. HE ALSO REMEMBERS KELLY'S RADIO AND OFTEN SAT WITH MANY OTHERS AT THE OPEN WINDOW, LISTENING TO THE G.A.A. MATCHES. I DIDN'T KNOW THAT, NOR DID I REMEMBER THE CHEMIST DISAPPEARING IN A SNOWDRIFT UNTIL HE REMINDED ME.



I'M FOUR YEARS OF AGE, IN MY PARENTS GARDEN AT HOME IN DUBLIN. THE WEATHER IS WARM. I FEEL LIKE I AM WEARING LIGHT CLOTHES. MY AUNT AND MOTHER ARE HERE ALONG WITH MY YOUNGER SISTER WHO IS SITTING UP IN A PRAM DRINKING HER MILK. SHE IS NOT INTERESTED IN PLAYING WITH ME AS I PEER OVER THE RAILINGS. I WANT TO STEAL HER BOTTLE OF MILK.

THE MEMORY IS HAZY AS IT WAS SO LONG AGO.

SEAN

CURIOSITY CAUSED ME TO ENQUIRE ABOUT THE PROJECT IN LATE 2010. I WAS DELIGHTED TO MEET UP WITH SUCH A MIXED GROUP OF INDIVIDUALS OF ALL AGES. THE COURSE CONTENT WAS STIMULATING AND MOST INTERESTING.

I LEARNED HOW TO MAKE PINHOLE CAMERAS AND GAINED EXPERIENCE IN HOW TO DEVELOP B&W NEGATIVES IN THE DARKROOM AT DRAÍOCHT.

THE GROUP INTERACTION WAS VERY POSITIVE AND I HAVE MADE A NUMBER OF NEW FRIENDS FROM PARTICIPATING IN THE PROJECT.

WELL DONE GARVAN AND SARAH.



I AM BECOMING INCREASINGLY ANXIOUS AS I TRY TO WORK OUT WHAT IS GOING ON. EARLIER ON THERE WAS A CONSTANT FLOW OF VISITORS TO OUR HOUSE. THEY HUDDLED TOGETHER WHISPERING AND I COULD NOT MAKE OUT WHAT THEY WERE SAYING. BLACK CLOTHS WERE STREWN OVER ALL THE PICTURES AND MIRRORS. THE PARLOUR TABLE WAS LADEN WITH FOOD AND DRINK. MY GRANDFATHER INSISTED THAT THE WIRELESS WAS NOT TO BE SWITCHED ON AND I WAS FORBIDDEN FROM ENTERING MY GRANDMOTHER'S BEDROOM.

MY YOUNG MIND ATTEMPTS TO GRASP WHAT HAS OCCURRED.

DEBBIE

INITIALLY, I WAS APPREHENSIVE ABOUT TAKING PART IN THE PROJECT AS PHOTOGRAPHY WAS NEVER REALLY MY THING. BUT AS I ALWAYS LIKE A CHALLENGE I DECIDED TO GO AHEAD. GARVAN DEFINITELY SUCCEEDED IN SELLING IT TO ME AND WAS ABLY ASSISTED BY SARAH, WHO AMAZINGLY SEEMED TO BE ABLE TO PRODUCE THE NECESSARY PROPS AT A MINUTES NOTICE. I REALLY ENJOYED WORKING WITH THE ENTIRE GROUP AND AM FASCINATED THAT A TINY PINHOLE CAMERA CAN PRODUCE SUCH AN IMAGE: I WOULD NOT GO SO FAR AS TO SAY THAT I AM NOW A CONVERT BUT I REALLY ENJOYED THE EXPERIENCE.



I DON'T KNOW WHY I WAS IN A HOSPITAL. I WAS LOOKING ONTO A WARD AND IT WAS SO VAST AND BRIGHT. I SAW THE WARD AT AN ANGLE, AS IF I WAS IN SOMEONE'S ARMS. PEOPLE SURROUNDED THE BED I WAS LOOKING AT. IT MAY HAVE BEEN MY GRANDDAD'S DEATHBED OR MY NIECE'S BIRTH, BUT I CAN'T BE SURE. THEY HAPPENED WITHIN FOUR MONTHS OF EACH OTHER. WHICH ONE IT WAS, I DOUBT I'LL EVER KNOW.

IAN

TO SAY I ENJOYED THE INTERGENERATIONAL PHOTOGRAPHY PROJECT WOULD BE A LIE - I LOVED IT! NOT ONLY DID I GET TO MISS A FEW HOURS OF SCHOOL FOR MONTHS, I HAVE GAINED INVALUABLE SKILLS AND MET SOME TRULY FANTASTIC PEOPLE. I CAN DEVELOP MY OWN PHOTOS, MAKE A MATCHBOX CAMERA; I NOW HAVE A HUGE INTEREST IN PHOTOGRAPHY AND FILM. THE BEST PART, HOWEVER, HAS BEEN MEETING SO MANY DIFFERENT NEW PEOPLE. PEOPLE MY OWN AGE, AND PEOPLE FIVE TIMES MY AGE! WE ALL GOT ALONG SO WELL AND THE FRIENDSHIPS I MADE DURING THE PROJECT ARE WHAT I WILL TRULY CHERISH.



I DON'T REMEMBER AN AWFUL LOT ABOUT IT REALLY. I WAS ABOUT THREE AND A HALF OR FOUR YEARS OF AGE AND HAD NOT EVEN STARTED SCHOOL. IT WAS YEARS LATER WHEN TAKING PART IN A SCHOOL PLAY I TOLD MY MOTHER I REMEMBERED BEING ON THE STAGE AND ASKED HER WHAT IT WAS ALL ABOUT. SHE TOLD ME THE PLAY WAS ABOUT A LOST CHILD (A LITTLE GIRL) AND WAS PERFORMED BY THE LOCAL DRAMA GROUP. I DIDN'T HAVE MUCH TO DO REALLY JUST WANDER AROUND THE STAGE. EVERYTHING SEEMED SO BIG BUT THEN WHEN YOU ARE A SMALL CHILD EVERYTHING SEEMS LARGER THAN LIFE. I DON'T REMEMBER PROPS OR ANYTHING JUST MY MOTHER IN THE WINGS WITH HER ARMS OUTSTRETCHED BECKONING ME TO COME TO HER. IT WAS TIME FOR ME TO MAKE MY EXIT. HAPPILY I RAN TO HER AND MY FIRST APPEARANCE ON THE STAGE WAS OVER.

DOLORES

WHEN I WAS ASKED TO TAKE PART IN THIS PROJECT I SAID, 'YOU MUST BE JOKING', BECAUSE THE PHOTOGRAPHS I TOOK SEEMED TO BE OF HEADLESS AND ONE-SIDED PEOPLE! BUILDINGS AND NICE SCENERY WERE NOT TOO BAD. WELL YOU CAN'T GO TOO FAR WRONG THERE REALLY, CAN YOU?

I DECIDED TO GIVE IT A GO. I'M SO GLAD THAT I DID. APART FROM MEETING THE LOVELY YOUNG GIRLS AND BOYS FROM THE LOCAL SECONDARY SCHOOLS AND THOSE OF MY OWN VINTAGE, I LEARNED SO MUCH.

THE VERY IDEA OF MAKING A PINHOLE CAMERA FROM A MATCHBOX, A ROLL OF BLACK AND WHITE FILM, AN EMPTY ROLL OF FILM, SOME BLACK TAPE AND THE RING FROM AN EMPTY DRINKS CAN WAS INTRIGUING. GETTING THE MEASUREMENTS RIGHT FOR THE PINHOLE WAS IMPORTANT AND WITH A BIT OF HELP FROM SARAH AND GARVAN, MY CAMERA WAS READY TO GO.

IT WAS SUCH AN INTERESTING PROJECT AND I AM DELIGHTED I TOOK PART IN IT.



I HAD JUST WON THE BONNIE BABY AWARD. I WAS SITTING IN MY BUGGY WITH MY TROPHY IN MY HAND SURROUNDED BY MY WHOLE FAMILY. ALL OF A SUDDEN MY GRANDDAD'S HAND CAME TOWARDS ME AND TOOK THE SOOTHER FROM MY MOUTH. BEFORE LONG, IT WAS PUT BACK AND EVERYONE WAS LAUGHING, LOOKING AS I PULLED WEIRD FACES. THAT WAS THE FIRST TIME I TASTED WINE.

ALISON

WHEN I SIGNED UP FOR THIS PROJECT I DIDN'T REALLY KNOW WHAT TO EXPECT. I LIKED TAKING PICTURES BUT DIDN'T KNOW ANYTHING ABOUT PHOTOGRAPHY. I DO NOW. I THOUGHT IT WAS A GREAT EXPERIENCE WORKING WITH BOTH YOUNG AND OLDER PEOPLE BECAUSE AT THE END OF THE DAY WE ALL HAD DIFFERENT IDEAS - IT DIDN'T MATTER HOW OLD OR YOUNG WE WERE. I REALLY ENJOYED IT AND I'M GOING TO BE SAD THAT IT'S OVER. I'VE MADE NEW FRIENDS, LEARNED NEW THINGS AND DONE THINGS I NEVER WOULD HAVE DONE IF I DIDN'T GET INVOLVED WITH THIS PROJECT.



A FINE SUNNY DAY  
MEN SHOUTING AND A PIG SQUEALING  
A WOMAN SHAKING HOLY WATER  
THE MAN BLESSES HIMSELF AND IT'S OVER  
BLACK PUDDING TASTES NICE

THOMAS

IT FEELS LIKE A LONG TIME SINCE LAST NOVEMBER  
WHEN IT ALL STARTED.

THE PINHOLE CAMERA WAS A VERY INTERESTING  
EXPERIMENT, BUT VERY SLOW AS I HAD MY OWN  
DARKROOM SOME YEARS AGO AND DEVELOPED MY  
NEGATIVES AND PRINTS.

THE RESULTS OF THE EXPERIMENT WERE AMAZING,  
BUT A LONG TIME FOR JUST ONE PHOTO. THE PEOPLE,  
BOTH YOUNG AND OLD, WERE VERY NICE.



IT WAS MY 4TH BIRTHDAY AND I GOT A NEW BIKE. I WAS SO EXCITED I HAD TO TRY IT. I WENT OUTSIDE WITH MY DAD AND I FELL DOWN. I BROKE MY HAND. THAT'S WHY I REMEMBER THIS DAY SO WELL.

KAROLINA

I REMEMBER WHEN MY ART TEACHER PICKED ME FOR THIS PROJECT I THOUGHT IT WOULD BE SOMETHING DIFFERENT. IT WAS A GREAT EXPERIENCE FOR ME. I MET REALLY NICE PEOPLE OF MY OWN AGES AND OLDER. IT WAS GREAT TO SEE PEOPLE OF DIFFERENT AGES WORKING TOGETHER. I LEARNED LOTS OF NEW THING LIKE HOW TO MAKE PINHOLE CAMERA AND HOW TO DEVELOP PHOTOS IN THE DARKROOM. IT WAS GREAT TO DO IT AND I'M VERY HAPPY THAT I TOOK PART IN IT.



'WHAT'S THAT SOUND JACK?'. I HAD HEARD A LOUD NOISE IN THE SKY OVER BEYOND THE HILL. 'THAT'S THE FAIRIES IN THE CAVE' HE REPLIED, 'GETTING READY FOR A FEAST LATER ON. IF THEY CAUGHT A SMALL FELLOW LIKE YOU, THEY WOULD HAVE MUSIC AND DANCE TONIGHT'. I RAN BACK TO THE HOUSE AND HID UNDER THE KITCHEN TABLE. AFTER A WHILE I WENT TO CHECK AND SEE IF IT WAS SAFE TO GO OUT. I PUT MY HEAD OUT A SMALL WINDOW IN THE BACK KITCHEN. THE TOP HALF OF THE WINDOW WAS HELD UP WITH A SMALL STICK. THE VOICES STARTED UP AGAIN! I PULLED MY HEAD IN SO QUICK THAT I KNOCKED THE STICK OUT OF THE WINDOW, WHICH CAME CRASHING DOWN ON ME. I WAS STUCK.

WHEN SOMEONE CAME TO HELP ME, THEY TOLD ME NOT TO BE AFRAID, THAT IT WAS ONLY A LOUDSPEAKER ON THE ROOF OF A CAR GOING AROUND THE TOWN ADVERTISING A FILM CALLED THE QUIET MAN.

MICHAEL

WHAT A WAY TO START MY NEW LIFE IN RETIREMENT, THANK YOU MARY (MY WIFE) FOR INTRODUCING ME TO THIS FIRST ADVENTURE AND THANK YOU GARVAN AND SARAH FOR A LOVELY INSIGHT INTO THE INSIDE AND WORKINGS OF A CAMERA, WHO WOULD THINK IT POSSIBLE THAT AN IMAGE COULD BE PRODUCED FROM AN ORDINARY SMALL MATCH BOX AND A PIECE OF A COKE CAN.

THIS ADVENTURE BROUGHT A LOVELY GROUP OF PEOPLE TOGETHER, YOUNG AND OLD, SHARING MEMORIES, JOKES AND MUCH LAUGHTER. THIS PROJECT CREATED THE OPPORTUNITY TO RECALL MANY BEAUTIFUL MEMORIES; I WISH I COULD HAVE PHOTOGRAPHED THEM ALL; HOWEVER I REALLY ENJOYED PHOTOGRAPHING MY EARLIEST MEMORY. THANK YOU GARVAN.



I WAS ABOUT 4 YEARS OLD, HOLDING THE HAND OF MY MOTHER'S AUNT WHO LIVED WITH US. WE CALLED HER AUNT ELLEN BUT TO HER FRIENDS SHE WAS NELL MAC.

A PILE OF FRESH CLAY SMELLED DAMP; TWO LONG SHOVELS LYING ON TOP. PEOPLE STANDING AROUND THE GRAVE WERE ALL TALLER THAN ME; MOST WERE DRESSED IN BLACK, WOMEN WEARING BLACK VEILS, MEN SOFT HATS. SOME OF THEM WERE CRYING, BUT NOT THE MEN.

I FELT BOTH EXCITEMENT AND FEAR. ALTHOUGH I DID NOT UNDERSTAND ANYTHING ABOUT DEATH, I NEVER FORGOT BEING THERE ON THAT DAY.

DEREK

YOU ARE NEVER TOO OLD (OR TOO YOUNG !!) TO LEARN SOMETHING NEW. I HAVE LEARNED HOW LIGHT CAN CAPTURE IMAGES, HOW CHEMICALS CAN TRANSFORM THOSE IMAGES AND HOW THEY CAN BE RETAINED FOREVER.

BUT I HAVE LEARNED THAT THE MIND IS ALSO A CAMERA, WHICH CAN HOLD IMAGES FOR A LONG TIME.

MOST OF ALL, IT HAS BEEN A JOY TO WORK ON A PROJECT WITH A GROUP OF YOUNG AND NOT SO YOUNG, PRODUCING SOMETHING WHICH A WIDER AUDIENCE CAN VIEW AND ENJOY.



PARTICIPANTS

RALPH AIRES LAMESE ANSHASI  
PHELIM CONNOLLY SEÁN CREIGHTON  
DEBBIE CRONIN IAN EGLINGTON  
DOLORES GORMALLY ALISON KERSHAW  
TOM MOYNIHAN KAROLINA PAWLIK  
MICHAEL TIGHE DEREK WHELAN





**'ALONG WITH CONTRIBUTING TOWARDS  
AN EXHIBITION, THE GROUP WOULD ALSO  
FUNCTION ON SOME SOCIAL LEVEL THAT  
I BELIEVE IS VITAL TO HOW WE PERCEIVE  
OLDER MEMBERS OF OUR COMMUNITIES.'**



THANK YOU IS DUE TO RALPH  
AIRES, LAMESE ANSHASI, PHELIM  
CONNOLLY, SEÁN CREIGHTON,  
DEBBIE CRONIN, IAN EGLINGTON,  
DOLORES GORMALLY, ALISON  
KERSHAW, TOM MOYNIHAN,  
KAROLINA PAWLIK, MICHAEL  
TIGHE, DEREK WHELAN.

WITH A HUGE THANK YOU TO  
DRAÍOCHT'S ARTIST IN RESIDENCE  
GARVAN GALLAGHER, WHO  
DESIGNED AND FACILITATED THE  
PROJECT.

THANK YOU TO SARAH BEIRNE  
- CHILDREN & YOUTH ARTS  
COORDINATOR, NIAMH RYAN -  
VISUAL ARTS ADMINISTRATOR,  
EMER MCGOWAN- DIRECTOR AND  
ALL THE STAFF AT DRAÍOCHT,  
BLANCHARDSTOWN.

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Fingal Arts

