

From Limerick With Love

*A snapshot of the 1970s, brought to you by
archivists, artists and the Limerick Leader*



From Limerick With Love

The Limerick Leader newspaper celebrates 125 years in business this August. Since 1889 it has been a part of Limerick life. Its photographic archive is a visual record of Limerick and its people.

During Limerick's year as City of Culture the Limerick Leader and Limerick Museum & Archives have digitised a decade of images. These images of the 1970s are available on a searchable online collection at <http://www.limerick.ie/cityarchives/fromlimerickwithlove/>

'From Limerick With Love' features 125 images from the 1970s. The exhibition places these images alongside 69 works of art created, in response to the collection, by third year students of the Fine Art Department of Limerick School of Art & Design. This exhibition is the story of Limerick men, women and children at work and at play. It captures the everyday and the iconic.

Viewers may be amused, curious, frustrated or simply fascinated. Limerick's lovable character shines through this show.



1. **Aileen Nix**

Poet Michael Hartnett, Newcastlewest, Limerick, 1975

4. **Amy Richardson**

Southill Soap Box Derby, Limerick, June 1978

7. **Aran Crotty**

Corbally clean-up crew, Limerick, 1976

10. **Brian O'Connor**

Sunshine in the People's Park, Limerick, 1973

13. **Chris Hayes**

Love at the Cappamore Show, Limerick, 1970



2. **Áine Finnegan**

Boy attempts to cross the plank at the Corbally Regatta, Limerick, 1978

5. **Angela Keane**

New DJ at Big L Pirate Radio, Limerick, July 1978

8. **Becky Belton**

The Dalton brothers at Harrington's, Fox's Bow, Limerick, 1976

11. **Brendan Finnerty**

Five-year-old Andrew Duhig on his motor cycle, 1977

14. **Christina Hayden**

Bowling Green Band, from Kentucky, performs in People's Park, Limerick, 1975



3. **Alan Casey**

Children sliding on ice in Janesboro, Limerick, 1970

6. **Aoife O'Sullivan**

A man and his horse, Savoy Cinema, Bedford Row, Limerick, 1979

9. **Brain Herlihy**

Newsoms Hardware Store, William St., Limerick, 1970

12. **Cathy Cannon**

Weston prospect dog and flower show, Limerick, 1977

15. **Ciaran O'Connor**

Jim Kemmy works on Old Wall of Limerick, 1975



16. **Cira Huwald**

Bishop Whelan in the Freeman Of The City ceremony, Limerick 1970



19. **Colin Hehir**

Daniel McDade, Irish marathon champ, crosses the line, Limerick, April 1976



22. **Edwina Morrissey**

Irish troops home from the Lebanon, Limerick Train Station, 1979



25. **Emma McNamara**

View from Athlunkard Bridge, November 1972



28. **Frank 'Connor**

Watching the Munster Soccer Cup Final, Market's Field, Limerick, 1978



17. **Claire Redmond**

Ready for the last Claremorris departure at Limerick Train Station, Limerick, 1976



20. **Deirdre Caulfied**

A hive of activity on William Street, Limerick, Summer 1977



23. **Ellen Egan**

Parking on Catherine St., 1970



26. **Emma Whyte**

Garryowen V Sundayswell, Thomand Park, Limerick, 1979



29. **Gráinne Murphy**

Limerick's Skinheads and Rude Boys, 1973



18. **Clare Rayner**

Reflections of Newcastlewest in the Arra River, 1973



21. **Deirdre Kelly**

Winter on O'Connell Street, Limerick, 1970



24. **Emma Healy**

A model for Vonnie Reynolds Fashion Collection, Limerick 1978



27. **Ethan O'Brien**

The boys of the bonfire. Limerick, 1979



30. **Helen Carey**

John B. Keane in deep conversation, Listowel, 1971



31. **Irene Roninson**

Horse Parking in Limerick



34. **Joe de Burca**

Fishermen at Clancy Strand, 1972



37. **Kaela Keegan**

Views in People's Park by Pery Square. Limerick 1975



40. **Katie Deegan**

Jazmic dancers at the Zonta Dinner at the Limerick Inn, Limerick 1979



43. **Larissa King**

An Oige Dance at the George Hotel, Limerick, 1970



32. **Jerry O' Sullivan**

Richard Harris arrives at Shannon for the premier of "Bloomfield" Limerick, 1970



35. **John Burke**

Patrick Daly and Sons, father and sons Hurley makers, 1975



38. **Kate McElligot**

Dogs with Sunglasses - Rex, Tiny & Pepper, Limerick, 1971



41. **Keith Blake**

The Mungret Street Market near to Christmas, Limerick, 1971



44. **Laura Flemming**

Working on the bog near Glynn, Co. Limerick, 1975



33. **Joane Hegarty**

O'Connell St. at night time, Limerick, 1972



36. **Judy O'Riordan**

A hive of activity, William Street, Summer 1977



39. **Kate O'Shea**

Boy cycling through floods, Limerick, 1974



42. **Kevin O'Shea**

Johnny Fitzgibbon balancing a bicycle on his chin, Limerick, 1974



45. **Laura Walsh**

Police protecting the Springboks arrival, Limerick, 12th January 1970



46. Leigh Francis

No parking! Double yellow lines come to Limerick, City Hall, Limerick, 1976



49. Louise Greeney

Youngsters playing handball at Prospect Recreational Area, Limerick, 1973



52. Mary Beatty

Stopping for a chat, November 1972



55. Moya Nicheallaigh

Blessing of boats at the Limerick Boat Club, Limerick, 1970



58. Olivia Furey

New DJ at Big L Pirate Radio, Limerick, July 1978



47. Lisa O'Neill

Camping overnight to see the Pope, Greenpark Racecourse, Limerick, 1st October 1979



50. Mairead Norris

A trip to the seaside, Spanish Point, Co. Clare, 1978



53. Mary Hickey

Last train from Limerick to Claremorris, 1976



56. Niamh Ryan

Patrick Godfrey and David Ambury protesting the sale of witchcraft books outside Easons, O'Connell St., Limerick,



59. Pat O'Mahoney

Mystery face photographed, Sarsfield Bridge area, Limerick 1979



48. Liz Madden

William Street, Limerick, 1974



51. Martha Llewlynn

Lorna Coffey, modelling new fashion trends for Helen Modes of Roches St., Limerick, 1970



54. Meg Wright

Children playing in the People's Park, Limerick, 1977



57. Nicole Roche

"Slim-Liner" demo in Todds Department Store, 1976



60. Rachel Rose

Fire destroys Newsom's, 1974



61. Rebecca McDermot
Collopy family of Cosgrave Park, Moylish, Limerick, 1978



64. Roisin Caulfied
“Baby on Board”, Greenpark Racecourse, 1971



67. Shauna Harris
Ice-Cream time at the Limerick Horse Show, Greenpark Racecourse, Limerick, 1971



62. Rennie Buenting
Rene Cusacks Fish Store, Milk Market, Limerick, 1973



65. Roisin O’Connell
Fashionable people enjoying the Limerick Show, Greenpark Racecourse, Limerick, 1971



68. Shauna Shanahan
Two old friends enjoying the silence, Limerick, 1972



63. Robyn Long
Elenor with Bruno the dog and a giant head of cabbage, 1972



66. Sara Dowling
Blazing bonfire, Limerick, 1979



69. Shona Selmon
The Minihan triplets first day of school, 1975



P104/6721

Bob a Job! Shoeshine for Mayor Paddy Kiely on O'Connell Street, 1973



P104/5594

Lost in the news: Summer reading in the city, 1972



P104/5169

The Artane Boys Band performing at the St Patrick's Day parade, Limerick, 1972



P104/3494

What am I bid for this fine specimen? Kilmallock Mart, December 7, 1970



P104/7622

Top dogs: Fedamore Coursing meeting, 1974



P104/5099

A sister from the Little Company of Mary educating young nurses at St John's Hospital, 1972



P104/3438A

Nifty moves: Fleadh in full swing at Adare, 1977



P104/82A

Bonny Baby prize winners, West Limerick, 1975



P104/3796

The battered remains of a Volkswagen Beetle, Hurlers Cross, 1971



P104/6084

Open wide! Dentist in the classroom, 1972



P104/5228

Leader! Frank Renihan sold Limerick's newspaper of record in rain, hail or shine. Here he is in 1972



P104/6069

The film 'Auction of the Treaty Stone' is shot by the famous city landmark, 1972



P104/5405

Pride and joy: The christening of Lady Ana Elizabeth, daughter of the Earl and Countess of Dunraven, Adare, 1972



P104/6826a

Got it! Lineout jumpers from Crescent College Comprehensive vs Christians of Cork, Thomond Park, 1978



P104/3481

A love of life: Fun at the staff Christmas party of Dermot J O'Brien, chartered surveyors, 1970



P104/7516

Sheep Market at Fitts Paddocks, South Circular Road, 1970s



P104/2953

Come fly with me: Limerick v Glasgow Celtic at the Market's Field, 1970



P104/660A

Vying for viewpoints for the Band Parade, 1976



P104/9789

Ready, aim, fire! FCA training at Knockalishean, 1975



P104/4463

Perfect pooch: Dog Show at Greenpark Racecourse, 1971



P104/4412

Who needs a paddling pool? Summer flooding on Hyde Road, 1971



P104/119B

Cleaning up after the Pope's visit to Greenpark, 1979



P104/3777A

Rubbish removal on Bedford Row, 1977



P104/3055

Big enough for two: Testing tractors at the Limerick Show, 1970



P104/3665

Plucking of the Christmas geese, Mungret Street, 1971



P104/2811

Fr Edward Condra bestowing his first blessing on his parents, Mr & Mrs T J Condra, of Cahirnarry, Co Limerick, 1970



P104/6790

Hare Krishnas on O'Connell Street, 1973



P104/3777A

Fundraisers taking a well earned rest in the city, 1977



JP Archive

Read all about it! Limerick Leader show at the Salesian Convent, Fernbank, 1975



P104/9872A

Careful! Summertime in Newcastle West, 1979



P104/3763

Mayor Rory Liddy saddles up in the Donkey Derby, Newcastle West Gymkana, 1970



P104/7904

Terry Wogan, star of the BBC and son of Limerick, waves to adoring fans in his home town, 1974



P104/9811A

Our little pony: a new customer at the local, 1979



P104/5488

A youthful prisoner who escaped from Limerick courthouse is back in custody, 1972



P104/3727

Dapper Des O'Malley tests a cigarette lighter, 1971



P104/7482

Limerick Leader newsboys, waiting for another paper to come off the press, 1973



P104/2774

Papal award for the priests' housekeeper, Kilmallock, 1970



P104/1084B

A Limerick welcome: Pope John Paul II at Greenpark, 1979



P104/3001

Ranks ablaze: Full moon in the city, January 8, 1975



P104/2872

Fill her up: Texaco Service Station, Coonagh, 1970



P104/2764B

Here come the girls: Many a nurse got hitched to a garda in the 1970s. Has this officer in 1970 got his eye on marriage material?



P104/3907A

Fill her up! Fetching water at Parteen during the drought of 1977



P104/150B

Making the Eucharist for the Papal Mass, 1979



P104/3079

Got you! Rescue at the Docks, 1970



P104/7666A

Children at Roxboro Road, 1978



P104/4075

Found him! Tiny Tim the donkey returns home, 1971



P104/7137

Ready for the big match: locals at Willie Moore's pub in Doon, pictured for the Leader a few days before the momentous All-Ireland hurling final.



P104/6961A

The making of Limerick's newspaper: Another Limerick Leader front page goes through the production process, 1978



P104/3829

Get your new-fangled decimal money here! Beginning of a new era, 1971



P104/6961A

Limerick Leader printing. 1978



P104/6961A

Setting the pages of the paper. 1978



P104/426A

The Treaty Stone in 1976



P104/6961A

Limerick Leader staff putting together the paper. 1978

ARTIST AND STATEMENT

AILEEN NIX

In choosing this photograph I saw it as my way of paying tribute to the poet Michael Hartnett. I'm from Newcastle West and a fan of his poetry and also I worked in North Quay for many years and the river holds many memories for me.

I decided to photograph the river as it is now to show contrast to when the poet Michael Hartnett was photographed by the Limerick Leader as he sat contemplating on the bank of the river in May 1975. This picture gives a good sense of how things have changed over the years. Putting a verse of The Maiden Street Ballad on the water and placing the poet on the bank watching it float by.



Poet Michael Hartnett by the Arra in his native Newcastle West, 1975



ARTIST'S RESPONSE

Poet Michael Hartnett by the Arra in his native Newcastle West, 1975



Image Ref: P104/9539



ARTIST AND STATEMENT

ÁINE FINNEGAN

I decided to look into the emotion of the boy as he jumps off the pier, focusing on the lack of security and that in-between space which reflects the liminal space, the transition between the known safe places to the unfamiliar state.



Early bath: A young lad unsuccessfully attempts the plank challenge at the Corbally Regatta, 1978

ARTIST'S RESPONSE

Early bath: A young lad unsuccessfully attempts the plank challenge at the Corbally Regatta, 1978

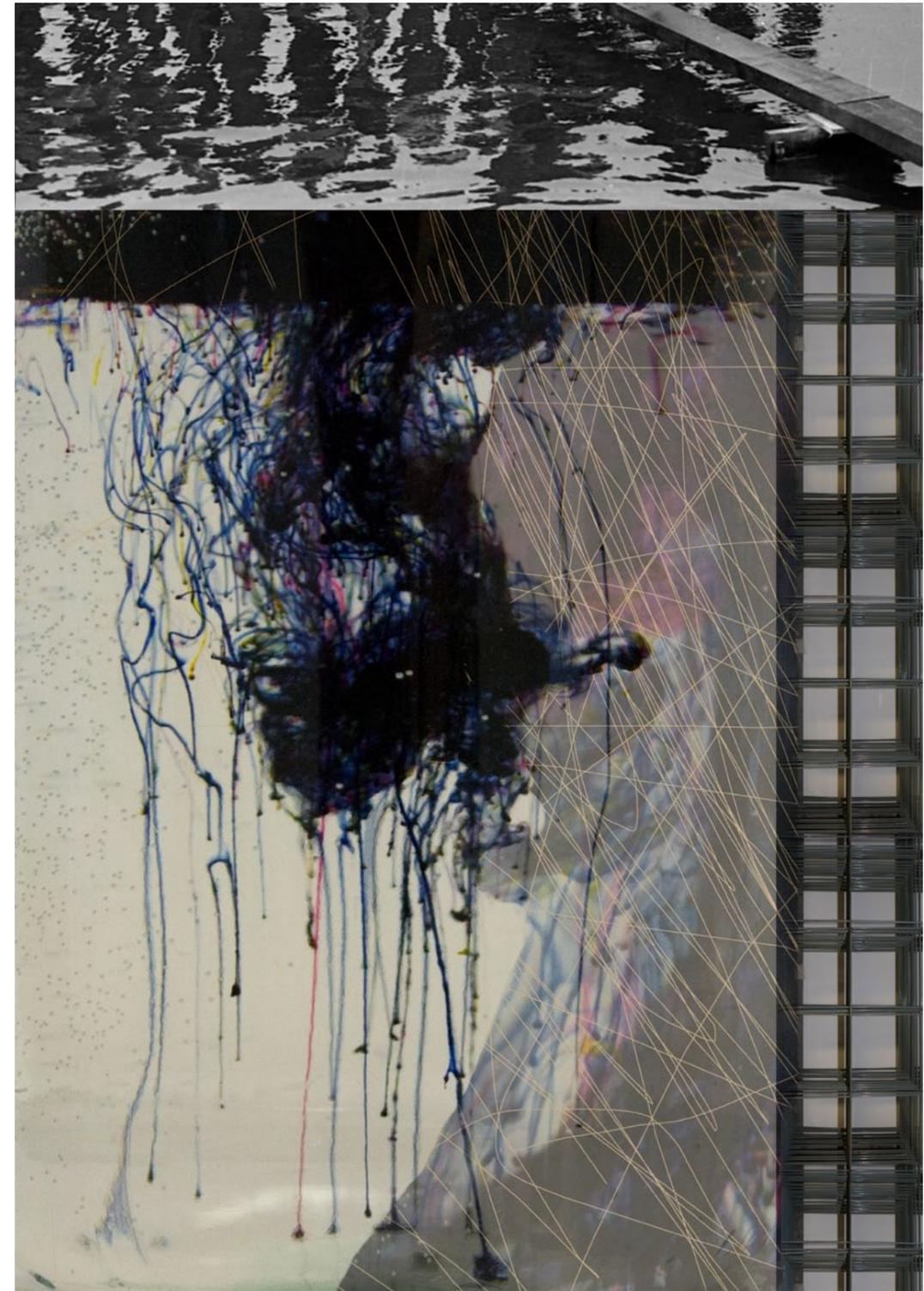


Image Ref: P104/7699a



ARTIST AND STATEMENT

ALAN CASEY

“Upon first observation of this photograph, two aspects significantly caught my attention. The dominant role of “the smile” and the use of “ice”. I became interested in the gesture of the smile, the power it holds and the effect it can have on people. Personally, it reflects feelings of warmth, welcome and comfort.

I planned to respond to this photograph by using the media of ice, and the gesture of the smile. I aimed to create a piece reflecting an unfamiliar quality of “the smile”, something cold, gruesome and revolting and at the same time signifying notions of pain and risk.”



Slip sliding away: Children take to the icy road in Janesboro, 1970

ARTIST’S RESPONSE

Slip sliding away: Children take to the icy road in Janesboro, 1970



Image Ref: P104/2304



ARTIST AND STATEMENT

AMY RICHARDSON

“The image that stood out to me was a depiction of children gearing up for a Soap Box Derby Race. What struck me about this was the simplicity of materials used for play in that decade - a few planks of wood and mismatched wheels- whereas today’s toys tend to be an altogether more technological affair.

I responded to this by recreating a more modern day scene of play; that of a games console and racing game.”



Start your engines! Southill Soap Box Derby, 1978

ARTIST’S RESPONSE

Start your engines! Southill Soap Box Derby, 1978



Image Ref: P104/7400A

ANGELA KEANE

With the Limerick hurlers doing their county proud, they became something of a celebrity where everyone wanted a piece of them. My image shows the old with the new, a young girl crying over her longing to get to the winning team.



Rollermania! Excitement at the Bay City Rollers gig, Savoy Theatre, September 1976

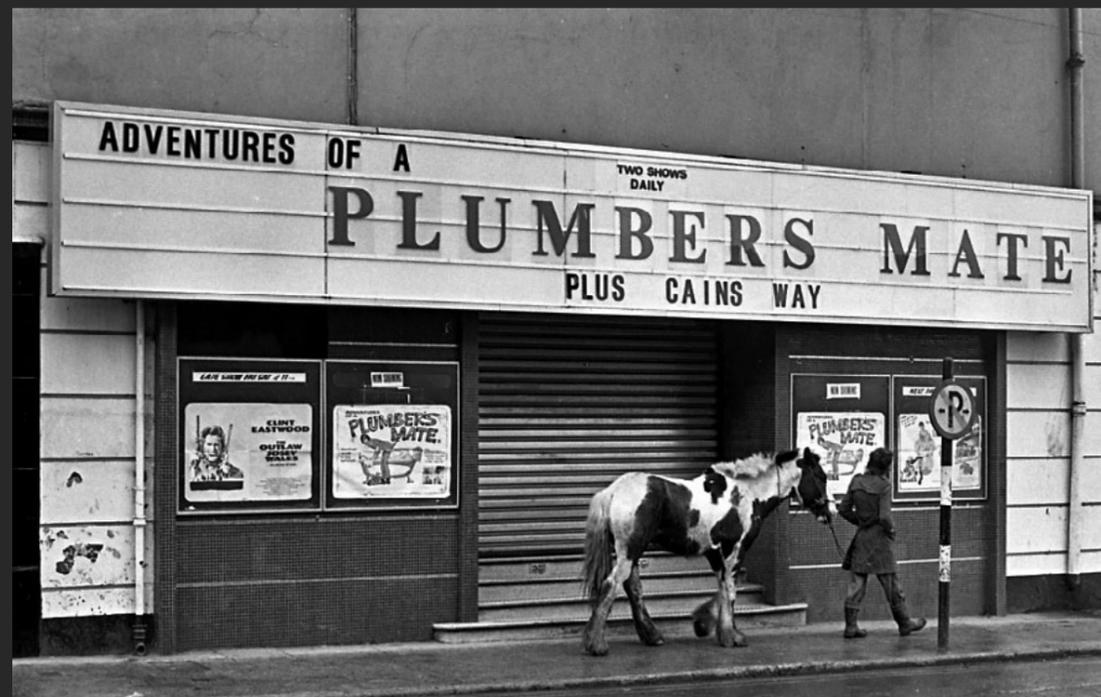


Image Ref: P104/1541a



AOIFE O'SULLIVAN

In response to the image I picked from the Limerick Leader, I wanted to create a modern interpretation of the photograph I had chosen. I used alternative mediums and compositions to photography. Collage, vivid colour and quirky imagery enabled me to reproduce the image in a contemporary format. It is now a current piece of art from the past.



No westerns on today? A man leads his horse past the Carlton cinema, 1979



Image Ref: P104/8968a



ARTIST AND STATEMENT

ARAN CROTTY

Traditional methods of collage such as cutting, pasting and layering were important factors when merging past and present, young with old, space with time. This newly constructed image includes a number of contrasting forms, which instead harmonise and provoke a sense of familiarity.



A new broom: Children in Corbally get together for a clean-up, 1976



ARTIST'S RESPONSE

A new broom: Children in Corbally get together for a clean-up, 1976



Image Ref: P104/1279A

BECKY BELTON

My initial response to the image I had chosen was to photograph my father's old motorbikes. When I approached him with this idea and showed him the photograph I had chosen he gave me a number of photographs of similar scenes that he had from the same era, only these had been taken in Daytona Beach Florida. Using this found black and white image in contrast with a colour photograph I took of a speedometer, I was able to convey the idea that time has passed.



The Dalton brothers collect their new motorcycles from Harrington's, Fox's Bow, 1976



Image Ref: P104/1598a



ARTIST AND STATEMENT

BRIAN HERLIHY

My reaction to the original image was that at that time I was living in a black and white world in Limerick with a technicolour mind.



Service with a smile: Newsom's hardware store, 1970



ARTIST'S RESPONSE

Service with a smile: Newsom's hardware store, 1970t

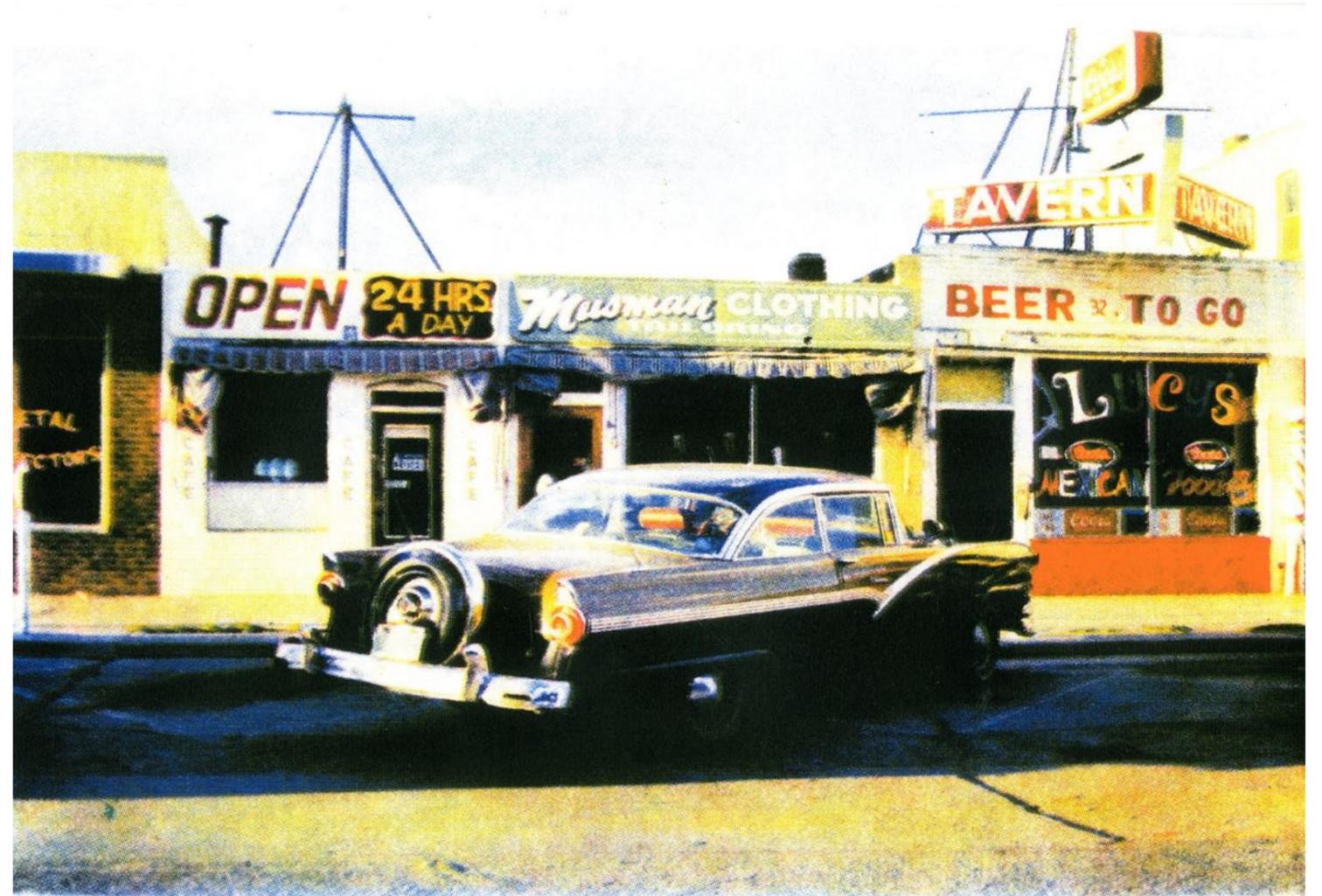


Image Ref: P104/3025



ARTIST AND STATEMENT

BRIAN O'CONNOR

My photo taken in the People's Park in Spring 2014 depicts my friend Maeve and our house bunny. It is a direct correspondence with the photo of the two young Limerick women from the Seventies surrounded by babies and prams in the same park. The photo makes evident that life is good for these women. There is a strong echo of femininity and motherhood. There is still a warmth and nurturing feeling in my photo which is more concerned with the location. In my photo I strategically made sure to include the gable ends of houses and the old kiosk in the background that are depicted in the archive photo. The inexorable pace of time and how we confront life are inculcated in the juxtaposition of these photos.



Sunshine girls: all smiles in the People's Park

ARTIST'S RESPONSE

Sunshine girls: all smiles in the People's Park



Image Ref: P104/7273

BRENDAN FINNERTY

What struck me most in the image I choose was the boys grown up appearance. His attire is that of a man. A worn leather jacket and shoes. The feeling of an innocence lost I imagined would be best portrayed using classic Disney characters, keeping with the vintage theme of the photo. They are chasing the boy instilling fear instead of happiness.



Five-year-old Andrew Duhig, St Mary's Park, on his motor cycle, 1977



Image Ref: P104/3324A



CATHY CANNON

My interpretation of the From Limerick with Love project deals with the ideas of preservation that surround this project. Each photograph in this archive preserves a moment gone by in Limerick's history. In response to my chosen photograph, I carried out an act of preservation. I pressed flowers of the same species as featured in the original photograph, preserving their beauty as the original photograph preserves this beautiful moment at the flower show.



Flower girls:Weston/Prospect dog and flower show, 1977



Image Ref: P104/3988a

CHRIS HAYES

“They say any artist paying six dollars may exhibit,” (1) “what artists do can’t be called work.” (2) “We expect a masterpiece to be totally original.” (3) “Well, by this time I wasn’t using my own photographs any more, I was using others- found image.” (4) “Revelled with such a visionary sarcasm,” (5) “we know that a picture is but a space in which a variety of images, none of them original, blend and crash. A picture is a tissue of quotations drawn from the innumerable centres of cultural influence.” (6) “One can imagine a time when the painters... will find it infantile and unworthy to apply the paint themselves and will no longer consider the personal touch, which today still constitutes the value of their canvasses, to possess anything more than a documentary interest of a manuscript or autograph.” (7) “The fact that one’s hands are not soiled with art means nothing except ones hands are clean.” (8)

- 1). Anon. *The Richard Mutt Case*. 1917.
- 2). Flaubert, G. *Dictionary of received ideas*. 1850-80.
- 3). Didi-Huberman, G. *Modest Masterpiece: Bertolt Bretch’s War Primer*. 1955.
- 4). Stezaker, J. *Interview with John Roberts*. 1997.
- 5). Mellor, D.A. *Media haunted humans: Cindy Sherman, Richard Prince, John Stezaker*. 1998.
- 6). Levine, S. *Statement*. 1982.
- 7). Aragon. *The challenge to painting*. 1930.
- 8). Meireles, C. *Insertions in Ideological Circuits*. 1970.



Plenty of help on hand for a pretty lady at the Cappamore Show, 1970



Image Ref: P104/3052

CHRISTINA HAYDEN

My response to "From Limerick with Love" was a selection of up close, cropped images from the original piece. I decided to re-photograph certain people from this manipulating them in order to give them a better sense of identity. The theme or subject matter I wanted to explore in this reconstruction was to create a sense of memory and place an idea almost of "where are they now?" Making this collection into Polaroid photographs I began to reconnect the images, distorting the original composition. This allowed me to suggest that memories fade and are sometimes forgotten, that in this time and place these people might not be remembered or even not remember the event themselves. The response I wanted was to shine a light on these individuals, their memories and connection to limerick.



Summer in the city: the Bowling Green band from Kentucky at the People's Park, 1975



Image Ref: P104/9716



CIARAN O'CONNOR



Jim Kemmy – politician and stonemason, 1975



Image Ref: P104/97A

ARTIST AND STATEMENT

CIRA HUWALD

My final piece was inspired by the format in which the original photograph would have been taken. I wanted to bring it back to it's original and manipulate the image with film tinting. I rephotographed a printed version in both positive and negative leaving me with 35mm negative strips in which I drew small details and highlighted different sections with a torch.



Bishop Joseph Whelan is made a Freeman of Limerick City, St John's Cathedral, 1970



ARTIST'S RESPONSE

Bishop Joseph Whelan is made a Freeman of Limerick City, St John's Cathedral, 1970

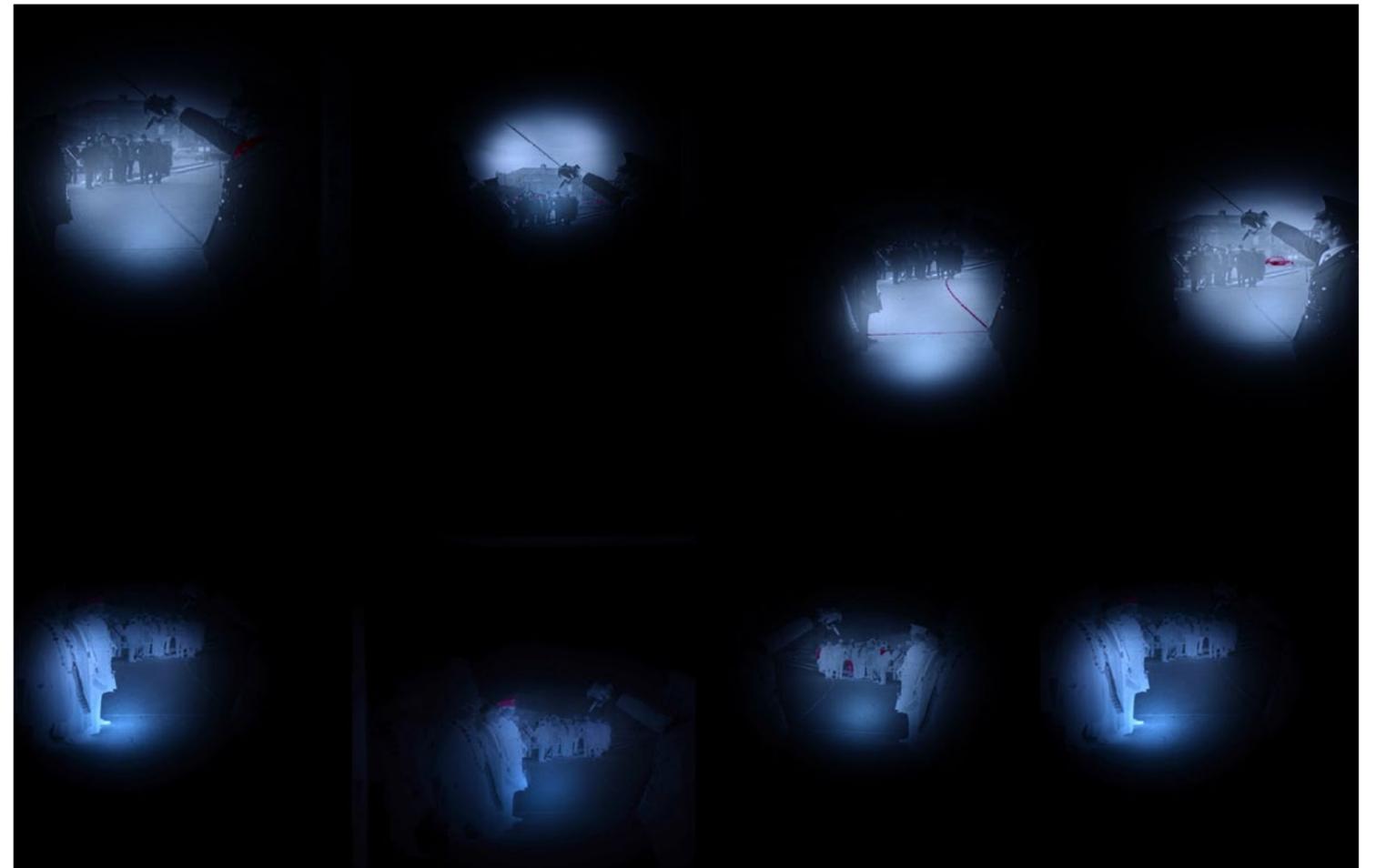


Image Ref: P104/2607

ARTIST AND STATEMENT

CLAIRE REDMOND

“My Image(Tear-tracks) is about looking back through our minds eye at times passed. A blurred mirroring of the present and drawing parallels about our future”



All aboard! Colbert Station, 1976



ARTIST'S RESPONSE

All aboard! Colbert Station, 1976



Image Ref: P104/763A

CLARE RAYNER

I was immediately attracted to the reflection in the water and the way both the foreground and middleground were in focus. I related to the reflection's impact, as my studio practise focuses on liminal spaces, the unknown and going beyond a threshold. In this case, the threshold is the water.

My reaction photograph that I produced was guided by; the idea of going beyond the barrier by delving under the water, and it raises the very current weather crisis. It is possible that some coastal towns in Ireland might be underwater in the future.

I tried to keep the Irish feeling in this photograph. Someone from anywhere in the world may recognise this is an Irish town as the 'J O'Sullivan Chemist' is very clear in my version as well as the original. I overlaid a photograph I took of the rushing shannon on top of the original, this puts an even more emphasis and possibly could be recognised as a cry for help from the Irish community.

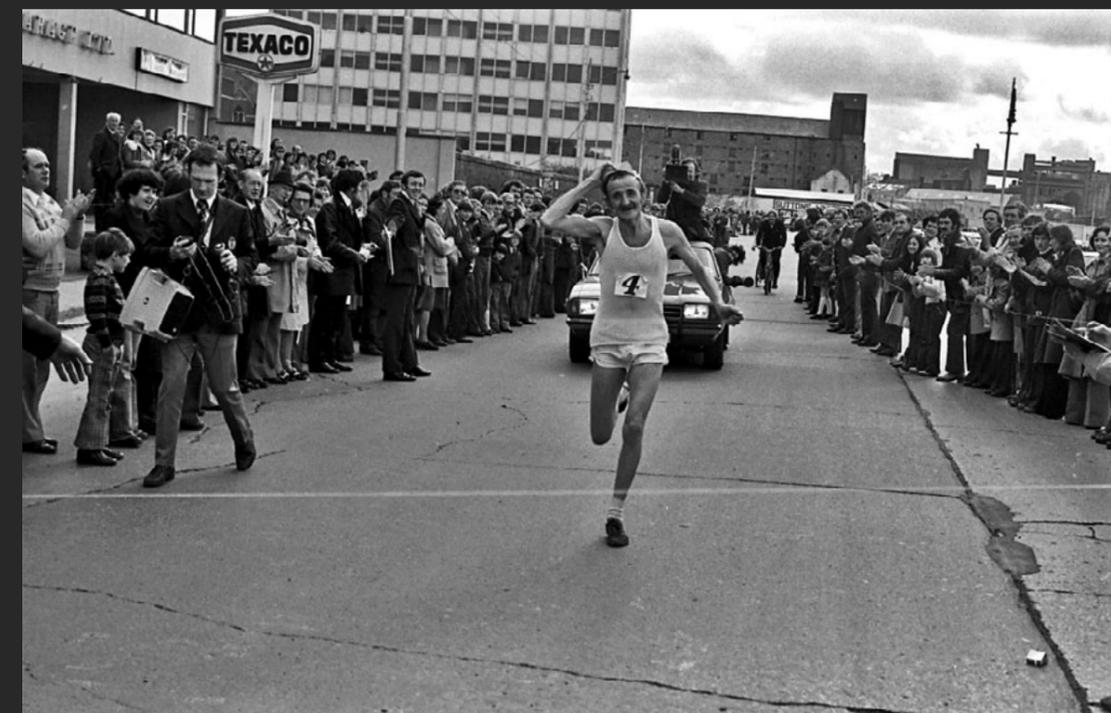


Newcastle West's south quay reflected in the Arra River in 1973



Image Ref: P104/7437

COLIN HEHIR



Marathon man Daniel McDade crosses the line, Howley's Quay, 1976

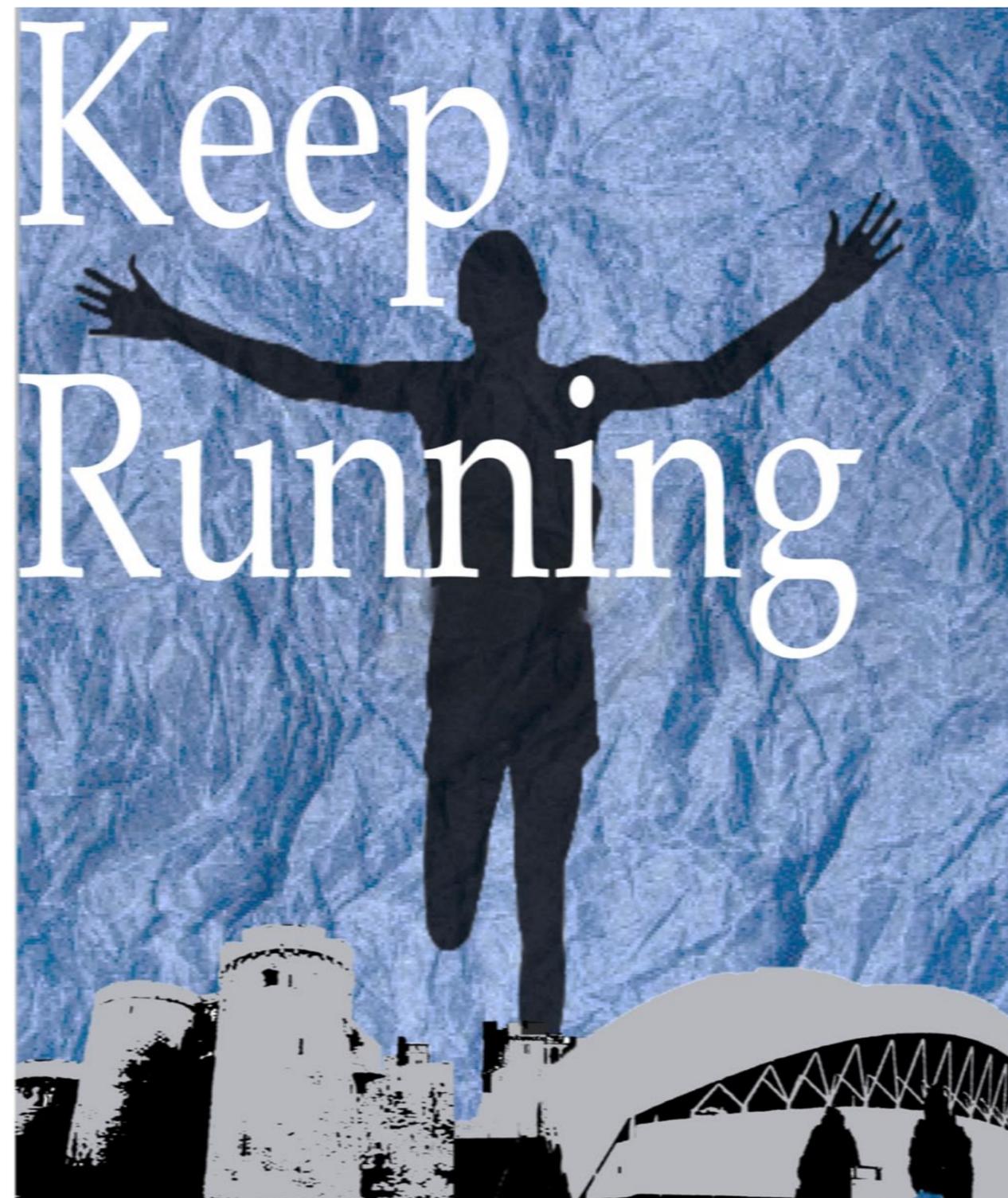


Image Ref: P104/798A





ARTIST AND STATEMENT

DEIRDRE CAULFIELD

I initially chose this image with my focus on two women who were engaged in an intimate conversation with one another as though they weren't stood in a crowded and very public pathway. However, three other figures in this scene caught my attention.

The hostility toward the camera apparent in these three particular facial expressions brings a sort of irony to the notion "From Limerick with love". The monotone pallet of their black and white faces juxtaposed with the warm and welcoming pinks and purples used to paint out the background street and passing figures contributes to the satirical humor of the image. I used the colour absent from their faces to fill in the spaces and people passing by or engaging in friendly conversations who were unaware of the camera to distinguish the contrast between the love of Limerick, and these three peoples obvious love of privacy within Limerick.



William Street bustling with activity, 1977

ARTIST'S RESPONSE

William Street bustling with activity, 1977



Image Ref: P104/3777A

FROM LIMERICK WITH LOVE

DEIRDRE KELLY

Upon choosing my photograph "Winter Scenes" I began examining different ways in which I could respond to the photograph. When I looked at this photograph it evoked feelings of loneliness and isolation. I empathized with this lone figure walking down the street in the rain. I assumed it was raining because of the fact they have their hood up, and because we live in Ireland. I wished to emphasise the rain and did so by putting a sheet of acetate with water sprinkled on it over a simple ink drawing which focuses on this figure.



Winter on O'Connell Street, Limerick, 1970

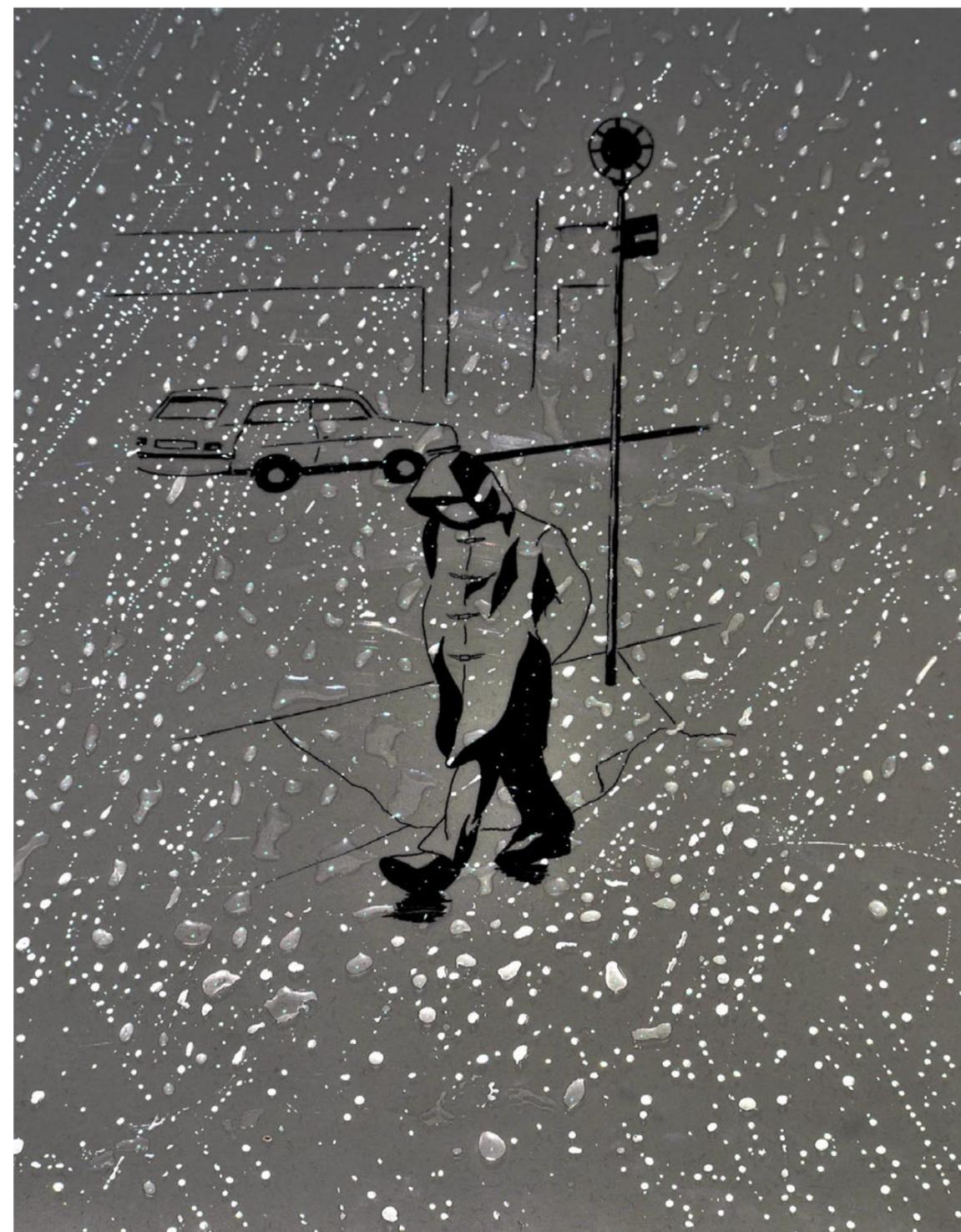


Image Ref: P104/2303

EDWINA MORRISSEY

Memories over time can become hazy. People can forget who exactly was there, what someone was wearing or how something actually happened. Each person would have their own version. A Story can change every time it is told. With the photo I focused on three figures that stood out for me. Parts of them are covered but still slightly visible to represent the haziness of our old memories. A photograph is a memory in itself and so I have used a white frame to emphasize the story within the photo.



Daddy's home! Limerick troops return from the Lebanon, 1979



Image Ref: P104/8995



ARTIST AND STATEMENT

ELLEN EGAN

The Limerick with Love project allows us to explore the County of Limerick well before our time. In my representation of the old streets of Limerick, to keep the sentiment of how long our city has been building itself, I have kept old elements of the street at the time and combined them with the new. It shows a passage of time, how much has passed; but has not been forgotten. One can see traces of the past and always will no matter how much is yet to change.



An elderly lady looks unimpressed with parking on Catherine Street, 1970



ARTIST'S RESPONSE

An elderly lady looks unimpressed with parking on Catherine Street, 1970



Image Ref: P104/2387



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NAVIGATION

ARTIST AND STATEMENT

EMMA HEALY

The other self, one may endure can be a constant battle. What they say, what they do, or more often what they make you do without consciously knowing. The mirror is an identifiable object that acquires many battles with image and so may reflect 'the other self'.



Fairest of them all: modelling for the Vonnie Reynolds Fashion Collection, 1978

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ARTIST'S RESPONSE

Fairest of them all: modelling for the Vonnie Reynolds Fashion Collection, 1978



Image Ref: P104/6960a

FROM LIMERICK WITH LOVE



ARTIST AND STATEMENT

EMMA MCNAMARA

St Mary's Parish is a well known area of Limerick City, bursting with history and a strong community. Growing up in Corbally, this is the view I had on my way into the city. I feel a great sense of pride everytime I go over that bridge. I wanted to bring todays world into the original image, tying the past with the present.



Cycling over Athlunkard Bridge, November 1972

ARTIST'S RESPONSE

Cycling over Athlunkard Bridge, November 1972



Image Ref: P104/3762

EMMA WHYTE



Eyes on the prize: Garryowen v Sunday's Well, Thomond Park, 1979



Image Ref: P104/8798A

ETHAN O'BRIEN



Bonfire boys and girls, 1979



Image Ref: P104/8968a

FRANK O'CONNOR



Free entry at the Market's Field, 1978



Image Ref: P104/7041A





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NAVIGATION

ARTIST AND STATEMENT

GRÁINNE MURPHY

I immediately wanted to keep the original image in my response , It was filled with energy, full of character and capturing the angst of the era . I injected colour into he photo to highlight the fun and rebellious attitude of the youths . I used a series of greased cut outs in different depths to take the image and get the layers leaking through to the next and allowing the lightness and brightness of the finished piece.



1973: Limerick Boot Boys Rule OK!

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ARTIST'S RESPONSE

1973: Limerick Boot Boys Rule OK!



Image Ref: P104/7194

FROM LIMERICK WITH LOVE

HELEN CAREY

My photo and verse describe the decline of a rural community, due to the emigration of our children abroad. What is left? An ageing generation, a lack of young people between the ages of twenty three to forty and a sense sadness around the knowledge that as they settle and have families abroad that they're not coming back. My connection with the photo in the Limerick Leader is that John B Keane wrote a play called 'Many Young Men of Twenty' in the 60s concerning emigration in that era, but it is as apt today as it was then, despite the abundance of technology we have available in contemporary Ireland.

Another connection is that over the years our local drama group has staged a number of his plays, including 'Sive', 'The Field' and 'Big Maggie' and attempted to cast 'Many Young Men of Twenty' in the early 90s but we hadn't enough of men to play the parts needed for its production.



John B. Keane, a Limerick Leader columnist for more than 30 years, gathers more material in Listowel, 1971

John B. Keane, a Limerick Leader columnist for more than 30 years, gathers more material in Listowel, 1971



The field is strangely quiet,
and the flatness of its plain matters little anymore.
The knitted markers long outgrown,
As are, the trodden grasses of triumphant scores.
Awaiting their return,
As swallows herald Spring.
The fleeting sweetness that curdles and sours,
As they disappear again.
And as in, 'Many young men of twenty'
Still, the backward glance, the long goodbye
The lost generation,
Our children of Skype,
Every father's son,
Every mother's child.

Image Ref: P104/3762

ARTIST AND STATEMENT

IRENE ROBSON

My response to photos and articles in the Limerick Leader was to investigate the background and buildings in Limerick city which in turn led me to a castle in County limerick with heritage that could be lost and a place that has been preserved. My painting includes these elements guarded by Ireland's ancient Wolfhound.



No parking disc required, 1970s



ARTIST'S RESPONSE

No parking disc required, 1970s



Image Ref: P104/015

JERRY O'SULLIVAN

I'm coming home,
 I'm coming home,
 Tell the world I'm coming home,
 Let the rain wash away all the pain of yesterday,
 I know my kingdom awaits and they've forgiven my mistakes,
 I'm coming home,
 I'm coming home,
 Tell the world I'm coming.

Song: I'm Coming Home

Writer(s): Alexander Junior Grant, Holly Hafermann, Shawn Carter

Copyright: Carter Boys Music, Universal Music - Z Songs, M Shop Publishing, WB Music Corp.



Richard Harris arrives at Shannon for the premier of "Bloomfield" Limerick, 1970



Image Ref: P104/3513

ARTIST AND STATEMENT

JOANNE HEGARTY

I chose to respond to the 1970's photograph of O'Connell Street, Limerick, at night time because of how the car lights left a mark on the street and the twinkling lights of the city brightened the street to create a warm atmosphere for every explorer. I returned to the same spot on O'Connell Street at a similar time of evening (approximately 8pm according to the clock on one of the buildings) where my photographic response was shot to capture the artificial illumination of the city at slow shutter speed taking the time to absorb both the development of time, and, the aura of that particular bitter cold and passive winter week night. Each individual had their own reason to journey the street but light was there to show each individual direction. My photographic response captures the whiz and energy of the movement of the city at night.



O'Connell Street at night, 1972

ARTIST'S RESPONSE

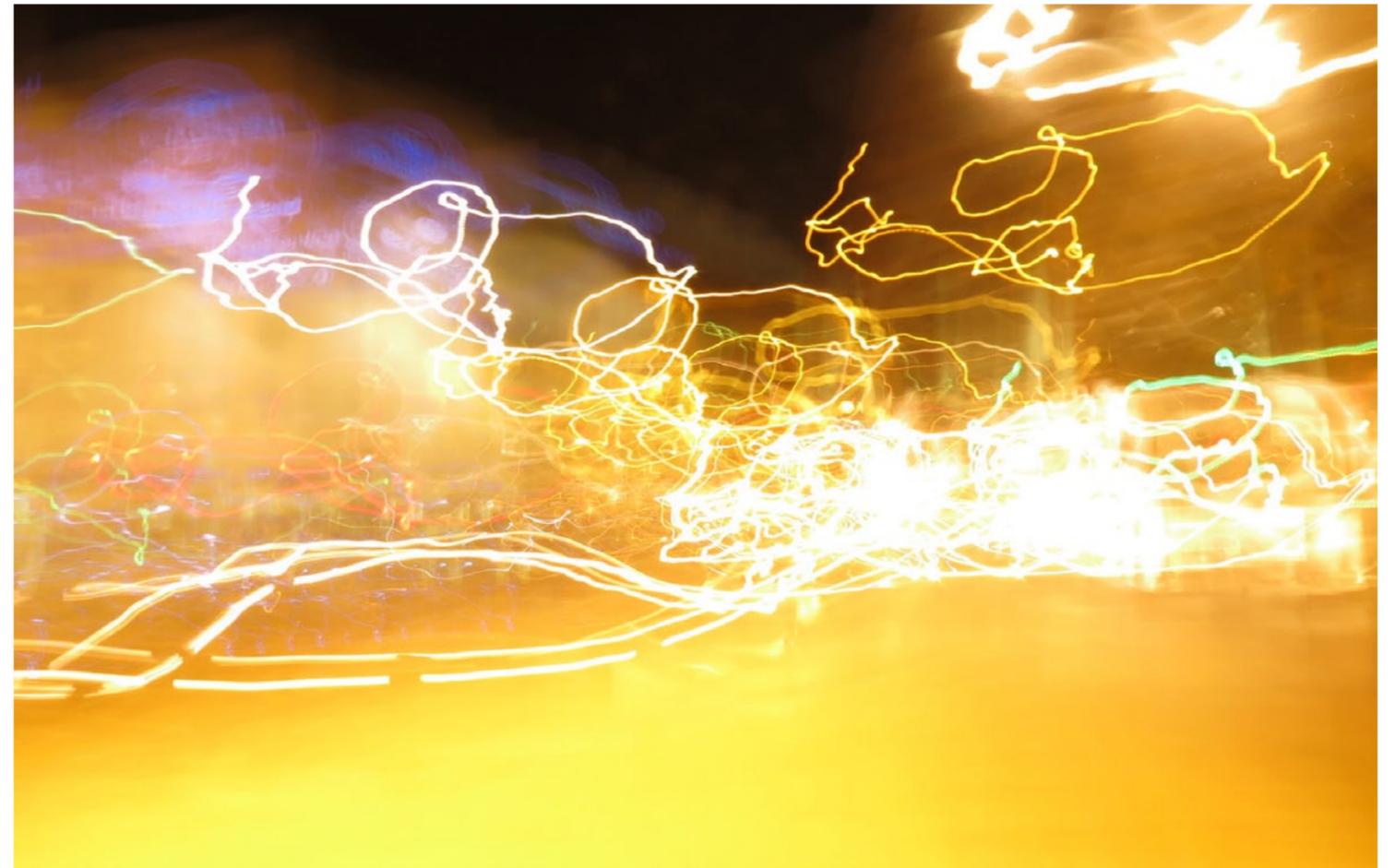
O'Connell Street at night, 1972

Image Ref: P104/6304

ARTIST AND STATEMENT

JOE DE BURCA

The photo of the fishermen by the river Shannon, the new photo is taken from approximately the same place, the tide has come in, the fishermen are gone, as is also the tradition of fishing on the river, the incoming tide like the cycle of life and death has metaphorically swept them away, yet the scene stays largely the same. The photo has a blurred out of focus aspect like the blurring of time itself. Each day the tide comes and goes much like the life of the fishermen however the setting is the only remaining context in which they once existed. Regards Joe de Burca.



Fishermen on the Shannon at Clancy Strand ready their equipment, 1972

ARTIST'S RESPONSE

Fishermen on the Shannon at Clancy Strand ready their equipment, 1972



Image Ref: P104/5839

JOHN BURKE

“Even though Hurling is an Irish National Sport it is hard to believe that there may now only be one sliotar maker left in Ireland. Berkery’s Leather Makers are based in Doon, Co. Limerick and were founded in 1922 by Brian Berkery. The company started out as saddle and harness makers but with the progression of technology the company had to diversify into producing other leather goods. After time the company was passed on to Brian’s son Joseph, who in turn has passed it on to his son Tony.

Tony is the last of the Irish traditional craftsmen to hand-stitch the leather that surrounds the sliotar. The company estimates that it has made over one million sliotar’s since its foundation – every one of them by hand. In a time when the Irish traditional crafts are being lost due to cheaper manufacturing costs from abroad maybe it is time for the Officials at the GAA and other Irish Institutions to reconsider their suppliers and purchasing options.”



Hurley makers: Patrick Daly and sons, Pallaskenry, 1975



Image Ref: P104/9941



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NAVIGATION



ARTIST AND STATEMENT

JUDY O'RIORDAN

From looking at the photo of the 1970's of the ladies mulling over the vegetables at the side of the street, the first thought I had was of the Limerick Milk Market. This has always been a thriving focal point where, every Saturday morning, people would always meet up. In 2010 it got a major revamp where a new all-weather canopy roof was installed, which helps when it rains!!

Here you get such an eclectic mix of fresh organic fruit and vegetables, vintage clothing, artisan meats, beautiful breads, handmade jewellery, antiques and many more. The beautiful smells of cooked food combined with the sounds of music in the background are enticing to all walks of life. This 'buzz' adds to the great atmosphere of the market. In my photo I have tried to capture the vibe of the market and have blended the old photograph with the new – a representation of combining the old and the new wares of the market.



Rooting for fresh vegetables, summer 1977



ARTIST'S RESPONSE

Rooting for fresh vegetables, summer 1977



Image Ref: P104/3777A



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NAVIGATION

ARTIST AND STATEMENT

KAELA KEEGAN

“You are so close and I can’t reach you.”



A place to contemplate: solitude at the People’s Park, 1975

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ARTIST’S RESPONSE

A place to contemplate: solitude at the People’s Park, 1975



Image Ref: P104/9779

FROM LIMERICK WITH LOVE

KATE MCELLIGOTT



Shady characters: Rex, Tiny and Pepper chilling out in 1971



Image Ref: P104/4236

ARTIST AND STATEMENT

KATE O'SHEA

The Ranks Flour Mills played a crucial part in Limerick Industry and life for decades. The building was decimated by a fire in 1975. This Collagraph print captures the beauty and darkness of such destruction. I wanted to respond to the life of the building and the industry which went into decline at the same time. Ranks was a house hold name and this print celebrates a Limerick icon.



A boy cycles through flood waters in the city, 1974



ARTIST'S RESPONSE

A boy cycles through flood waters in the city, 1974



Image Ref: P104/7950

ARTIST AND STATEMENT

KATIE DEEGAN



Disco divas: Jazmic dancers wow the Zonta dinner at the Limerick Inn, 1979



ARTIST'S RESPONSE

Disco divas: Jazmic dancers wow the Zonta dinner at the Limerick Inn, 1979



Image Ref: P104/3731b

KEITH BLAKE

My response to my chosen photograph from the collection differs in that it was created before the project had begun. I had taken a series of photographs for research purposes in an abattoir in my home village of Killenaule, Co. Tipperary. This is one of approximately two hundred. It depicts the skinning of a carcass of a cow. They were originally intended as reference points for the creation of works in other media. However, I felt that some photographs had a resonance and power all of their own (especially with a little digital tweaking) and did not need to be appropriated in order to express the issues that were swirling around in my head during that time. My studio work had developed from the establishing concept of my grandmother's death to branch out into issues such as animal ethics, the aesthetics of meat and so on.

I paired it with this particular photograph from the Limerick Leader archive not only because they share a common thematic thread. What appealed to me most was a contrast in materiality. A curtain of viscid flesh that is still imparting heat differs radically from an ethereal bed of feathers; the result of plucking many a turkey at a Christmas market in an era long gone. This is not a visual metaphor but rather an appreciation of the painterly qualities of everyday life.



Feathers flying at the market, Christmas 1971



Image Ref: P104/3666



KEVIN O'SHEA

A visual representation of the resilience of the people of Limerick, but also of the plethora of talents that make Limerick what it is. This image is a re-imagination of the original, placing it into a modern environment, while paying tribute to the minorities that join together to make a city bountiful with diversification.



Johnny Fitzgibbon from Kilmeeady, aka 'The County Man', balancing a bicycle on his chin, 1974



Image Ref: P104/2933





ARTIST AND STATEMENT

LARISSA KING

What I took from the image I had chosen was the sense of night life. I wanted to recreate this through a portrait using its characteristics-light, vibrancy, movement and energy. The image is composed of 5 photographs which I had taken using a slow shutter speed to give the sense of movement, which I then overlayed all the imagery.



Five young ladies pose for the Leader photographer, An Oige dance in the George Hotel, 1970

ARTIST'S RESPONSE

Five young ladies pose for the Leader photographer, An Oige dance in the George Hotel, 1970

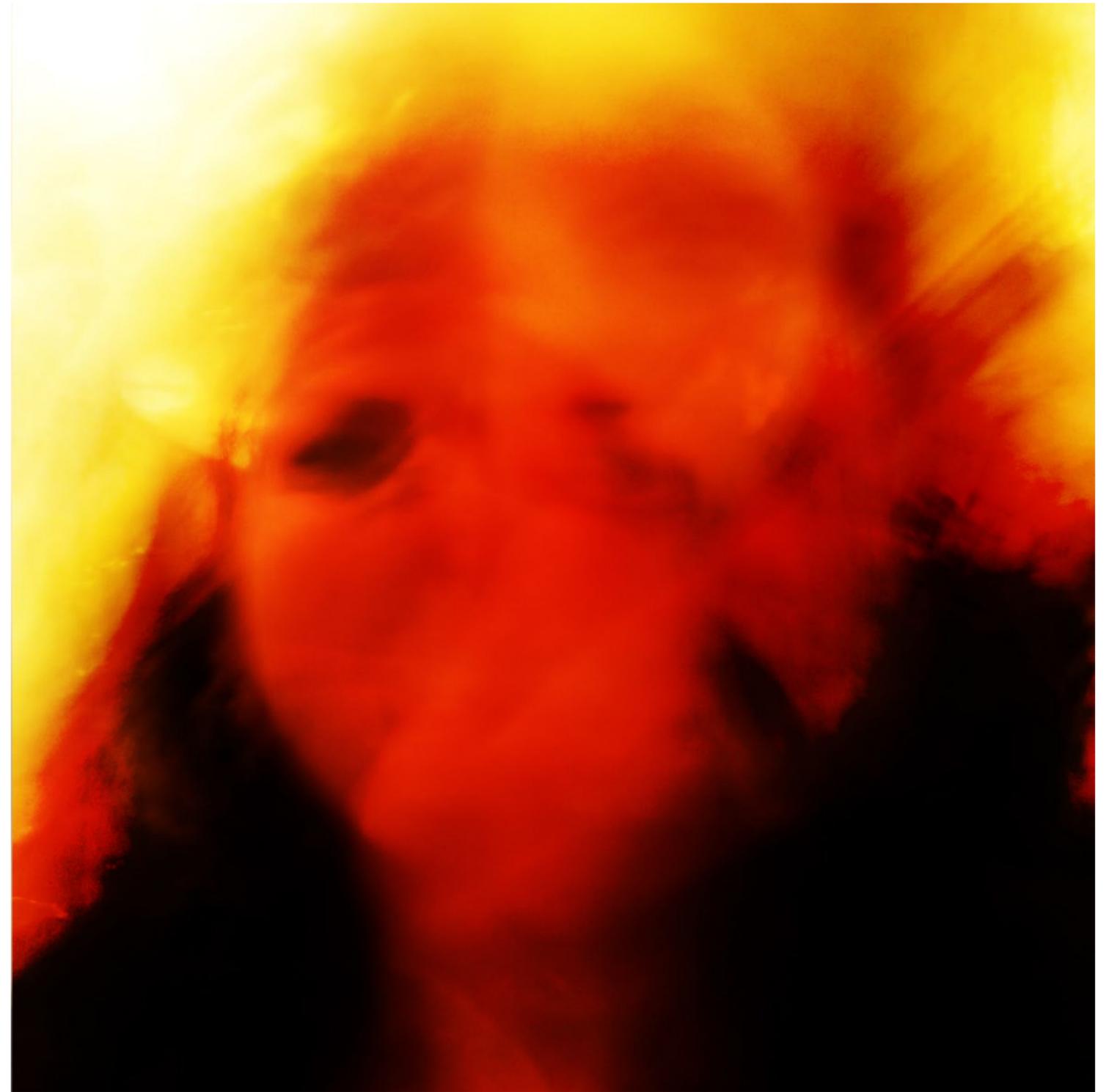


Image Ref: P104/2649

LAURA FLEMING



Working on the bog near Glin, 1975



Image Ref: P104/9422

ARTIST AND STATEMENT

LAURA WALSH

The original image is of a row of guards, dressed in black uniforms. Through the process of copying the image over and over again you start to lose information. The image is transformed into something entirely new. With my final image you can see the progression from what it was into what it becomes. From light to dark this image is about transforming.



Thin blue line: gardai at Thomond Park for the visit of the controversial Springboks rugby team,



ARTIST'S RESPONSE

Thin blue line: gardai at Thomond Park for the visit of the controversial Springboks rugby team, 1970

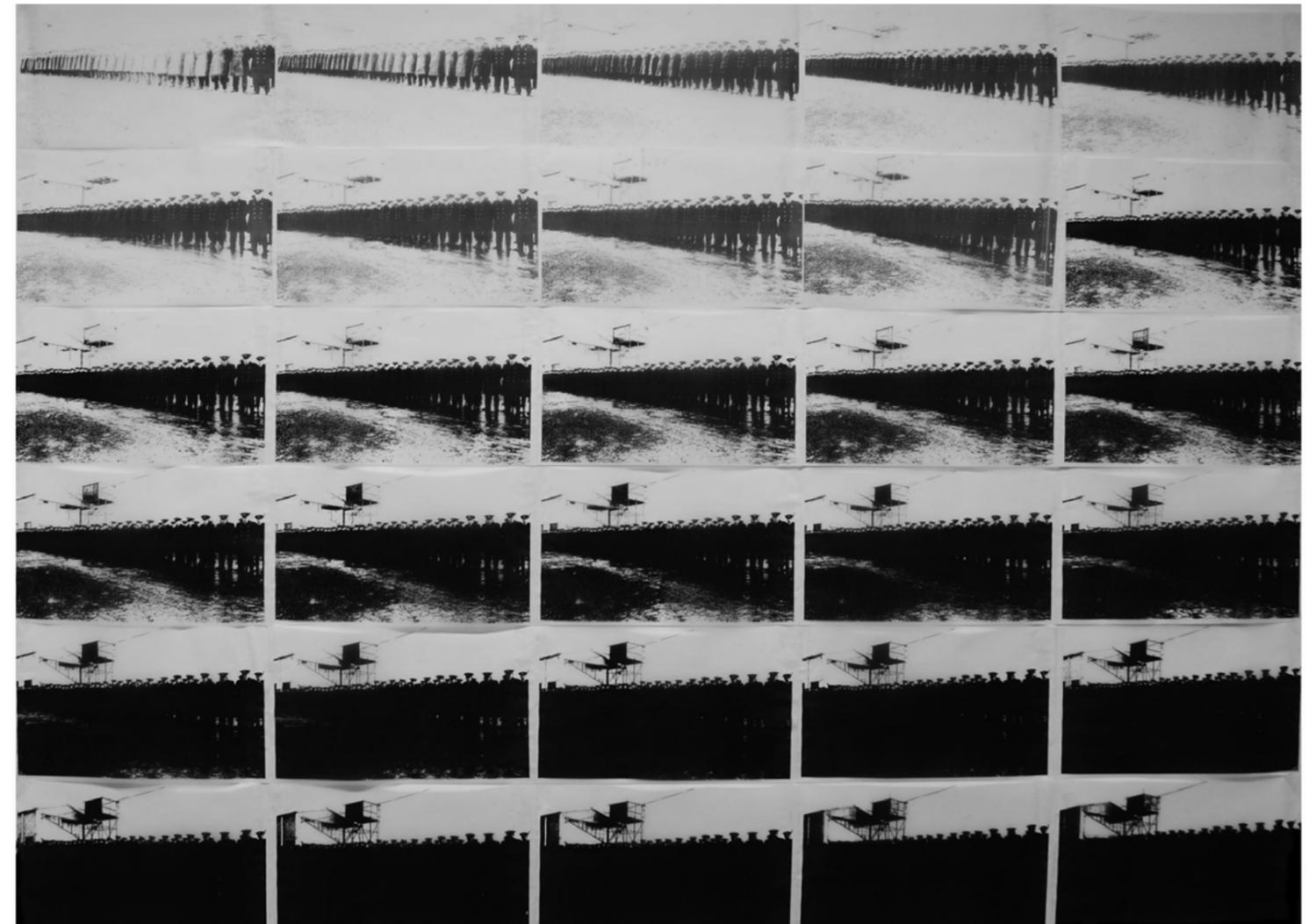


Image Ref: P104/2333



ARTIST AND STATEMENT

LEIGH FRANCIS

In response my chosen photograph; “man painting lines outside city hall” I focused in on the physicality of hand painting the yellow lines on the road and using architectural computer programmes I tried to convey the vast leap in technology and the change of the times in the short 38 years since the image was captured.



No parking! Double yellow lines come to the city, 1976

ARTIST'S RESPONSE

No parking! Double yellow lines come to the city, 1976

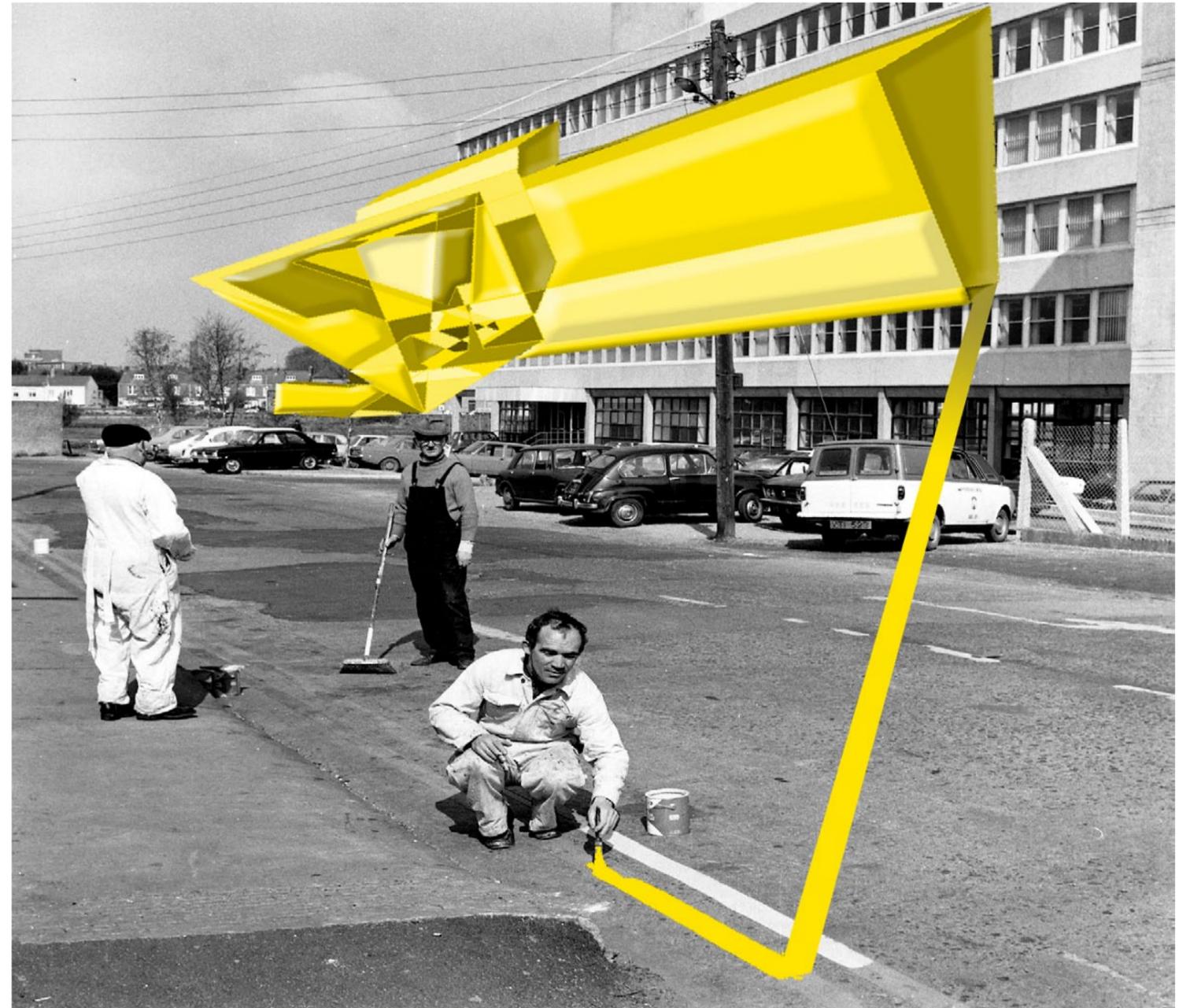


Image Ref: P104/865A

LISA O'NEILL

In my piece I wanted to state the date, when this photograph was taken. As it was such a memorable moment for Limerick city. Limerick County was filled with people from all over Ireland in 1979 to see the Pope. I used the texture in the back ground of my piece symbolising the texture of a page of a bible, but with the children half asleep shows the innocence to them of not knowing that this day was history in Ireland.



Is he here yet? Camping out before the arrival of Pope John Paul II, 1979

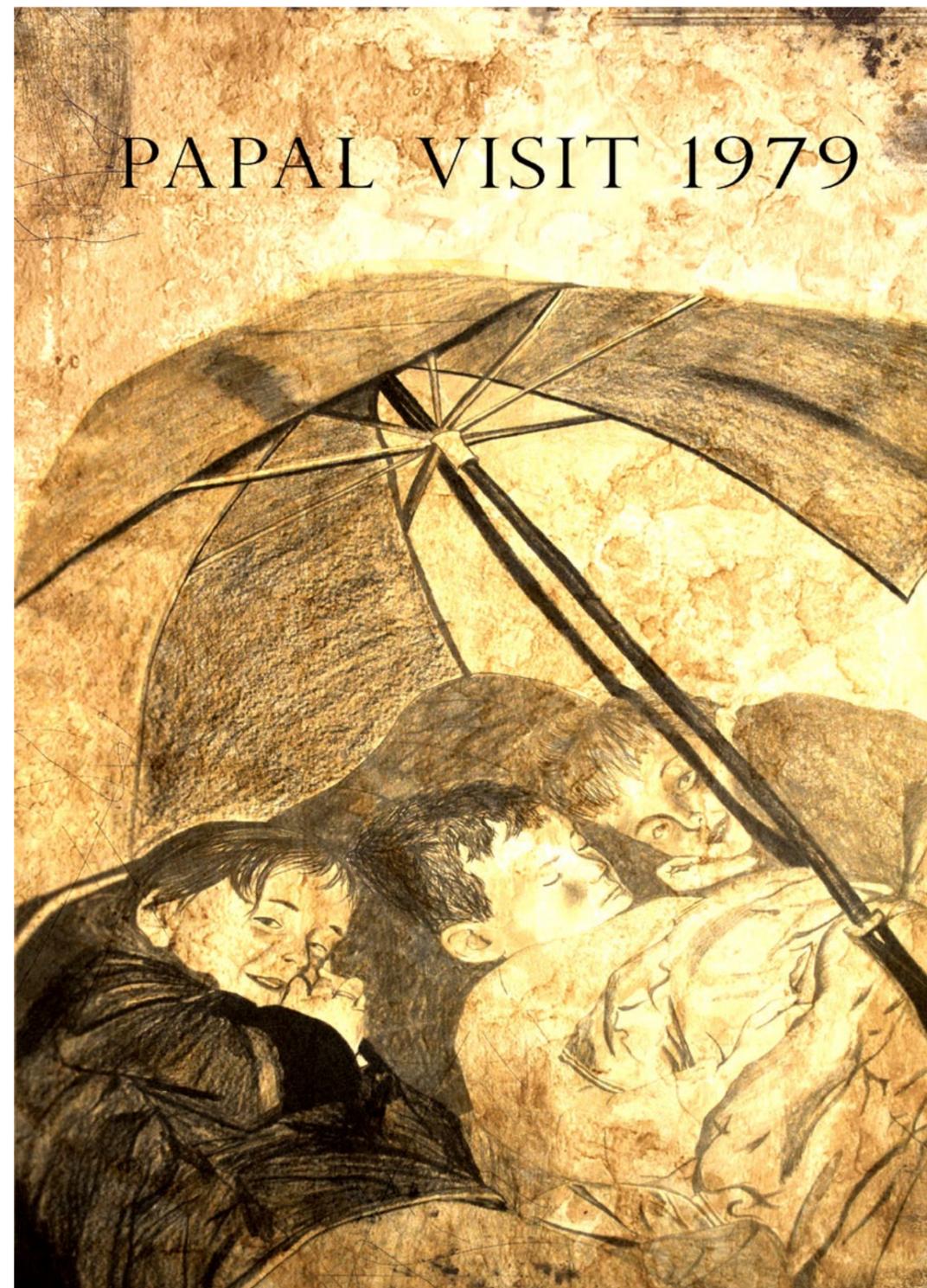


Image Ref: P104/110B



LIZ MADDEN

The photograph I chose captured a moment looking down William Street on a rainy day, focusing on one lady in particular through the crowds of shoppers. I decided to recreate this piece in water colours and inks – I used these mediums as I felt these would be the best for me to capture the atmosphere in the city on that day. I chose to have this piece to appear similar to the original as I think a lot of the shops have changed but if you go onto William Street today, you will still see that exact same image of the hustle and bustle, and the many different faces of busy Limerick shoppers and that is one of things that I will always love about Limerick.



Lost in thought: William Street, 1974

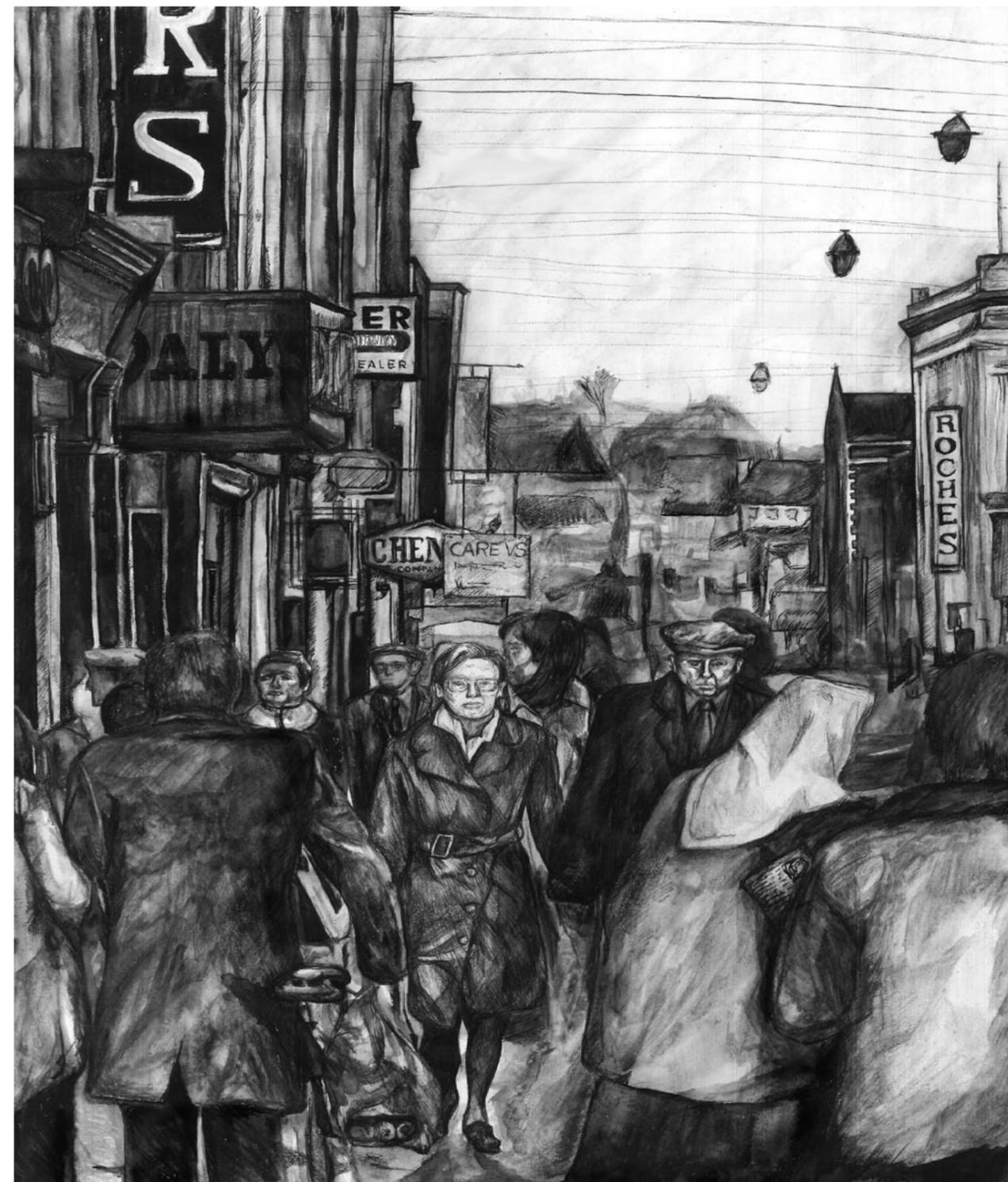


Image Ref: P104/8895



ARTIST AND STATEMENT

LOUISE GREANEY

In response to the photograph of prospect recreational area from 1973 I photographed the ball alley from my own home town in Galway. I felt as though the picture conveyed a strong sense of sport, recreation and youth. In my opinion sport and recreation provides the catalyst for community gatherings, from small functions to major events, where people play, talk and share experiences.

This was the case in 1973 when this photo was taken and still is today. I felt as though the graffiti was a strong element in the photograph as my eye was immediately drawn to it. I wanted to include this in my own piece but in a more subtle way. I chose to include to boy perched against the wall as I was intrigued by his stare as he appears to be looking directly at the camera. The painted diagonal yellow line in the foreground automatically focuses our attention on him and connects the two photographs.



M. Quinn woz 'ere: Handball alley at Prospect, 1973



ARTIST'S RESPONSE

M. Quinn woz 'ere: Handball alley at Prospect, 1973



Image Ref: P104/7053

MAIREAD NORRIS



A trip to the seaside, 1978

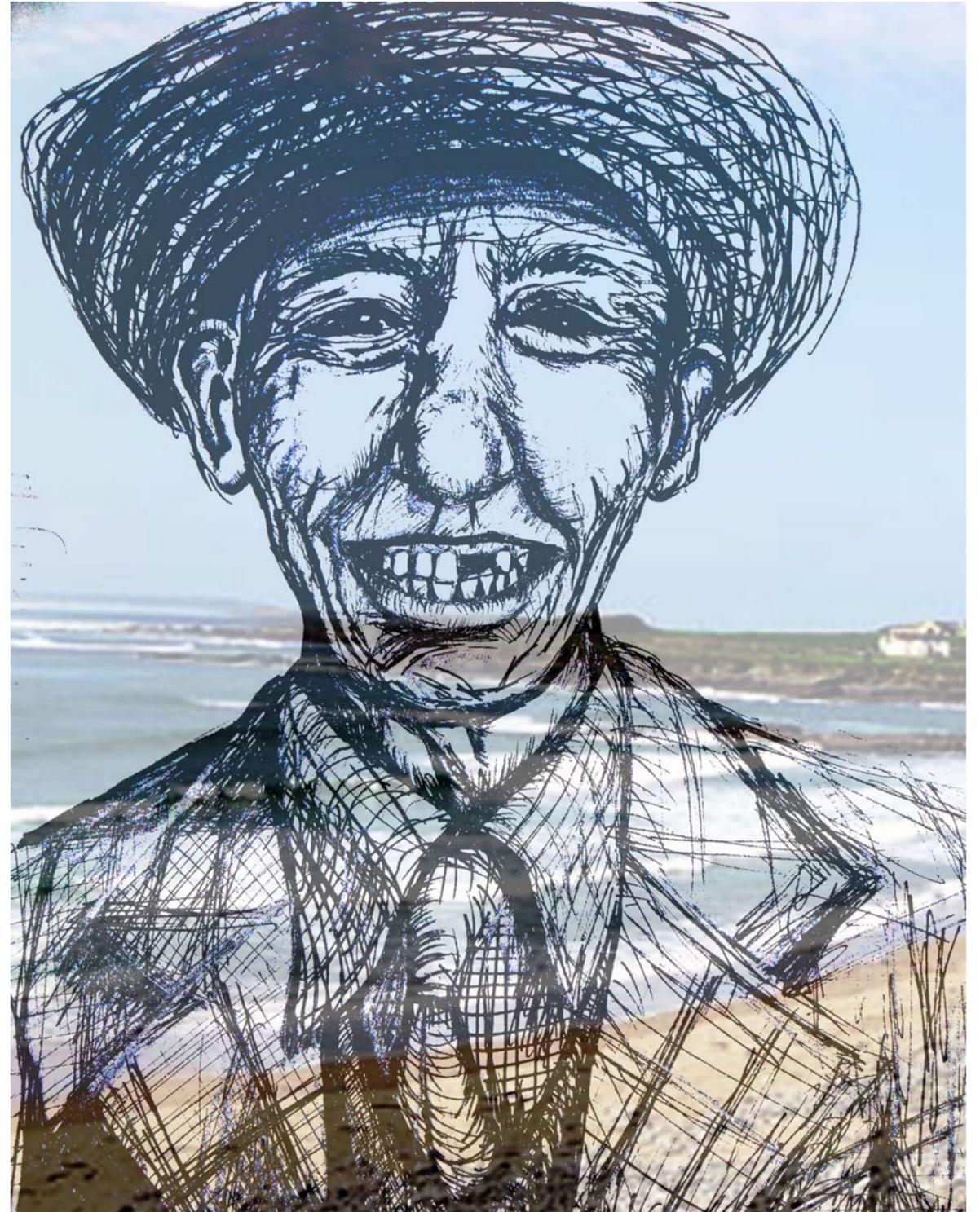


Image Ref: P104/7303

MARTHA LEWLLYN



The latest look at Helene Modes, Roches Street, 1970



Image Ref: P104/2626

MARY BEATTY

The picture is concerned with seeing, with reality and with language.” (Doelker 03) This innocent looking image of a childhood moment has completely different connotations for me. I have chosen a written response to refrain from visual misinterpretation.



Well, any news? Stopping for a chat in the city, 1972

**WHAT YOU SEE WHEN YOU LOOK AT THIS IMAGE
AND
WHAT I SEE IN THIS IMAGE ARE VERY DIFFERENT.**

**I CANNOT RESPOND PICTORIALY
AS IT IS TOO RAW.**

MARY HICKEY

My piece was inspired by the photograph titled The Last Train from Limerick to Claremorris. The man in the hat on the train was listening intently to a man who obviously enjoyed his work and inevitably was talking about the end of the line. I thought of the importance of work or purpose of one's life. I went back to the railway station to see where this train had taken off from. On my way back out of the station I was struck by the sign "Let Limerick Surprise You". There is many a story to be told along the Quays of the Shannon.

I brought the man in the hat from a black and white photograph of the past to a colourful painting and transferred him across to the vibrant Limerick of today. Where Limerick working men of the past are commemorated by Limerick artists of the present. It is about contemplation on the past and the present.



Historic journey: The last train from Limerick to Claremorris, 1976

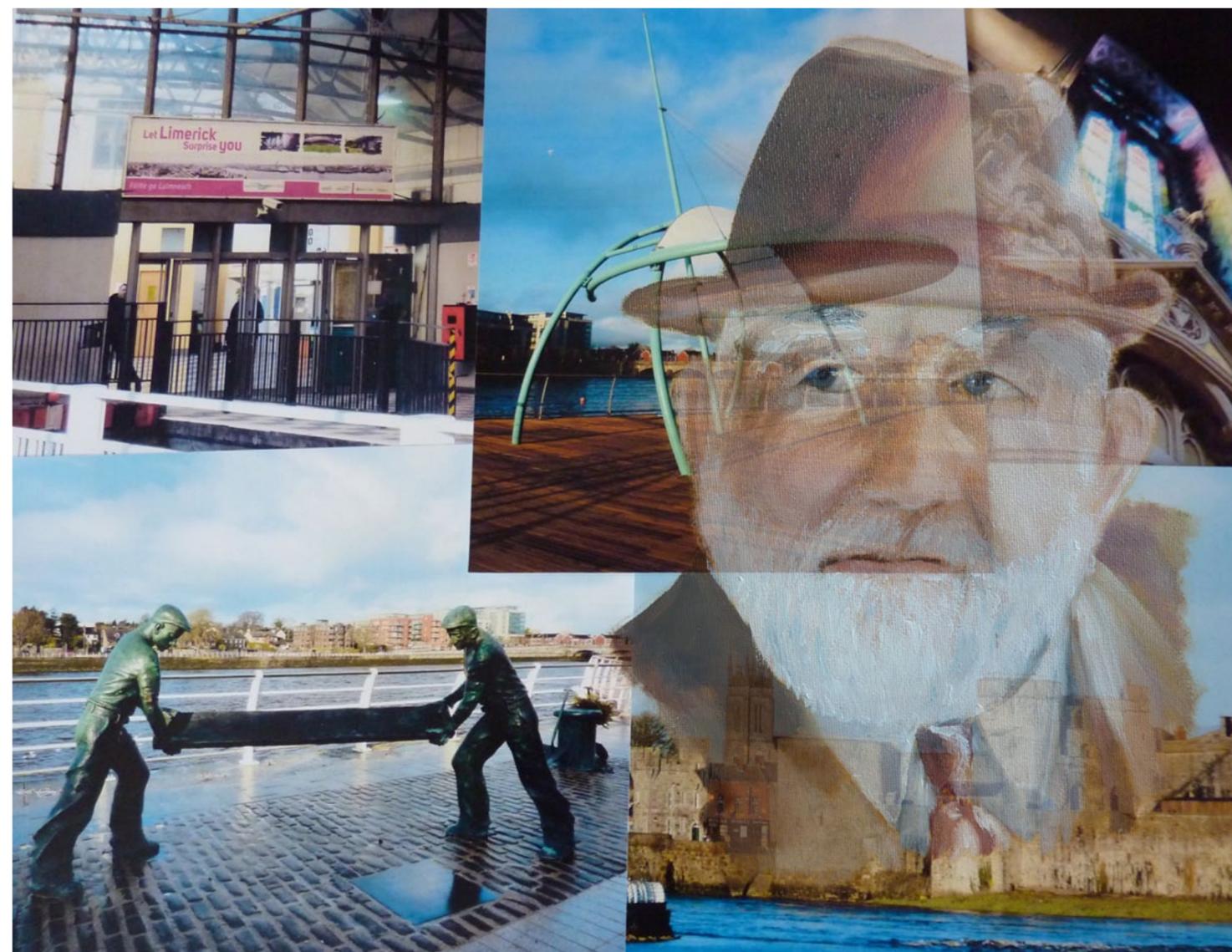


Image Ref: P104/763A



MEG WRIGHT

The photograph I chose to respond to was entitled 'Children playing in the Peoples Park'. I started thinking about how notions of 'play' had changed through the decades and also how being a child has changed. I decided to use a simple analogue photograph I took during our 'rag week' in college. 'Rag Week' is a time during the college year to relax and 'play', and while still attending college I think most students either feel like they are not yet 'adults' or are perhaps reliving their teenage years.



Who needs dolls when you've got the real thing? People's Park, 1977



Image Ref: JP Archive

ARTIST AND STATEMENT

MOYA NÍ CHEALLAIGH

In the photo I have chosen from the archive, two empty Limerick Boat Club Eights are blessed by two priests, as some young boys and quite a few men in suits look on. Shannon RC can be seen in the background. In response, I made a Screen Print showing rowing in the modern city of Limerick. In May 2011, during Riverfest, an invitational Eights race was held from Limerick Courthouse to Shannon Bridge.

Rowers from Shannon RC and former Limerick BC took to the water along with crews from Athlunkard BC, St. Michael's RC, and Castleconnell/Coláiste Chiaráin. Though conspicuously absent from the 1973 photo, Women's Rowing became an Olympic Sport in 1976. In 2011, that race in the city was won by a mostly female crew from St. Michael's RC. Many of the masters rowers in the Riverfest race are contemporaries of those in the archive photo, and still row on a regular basis.



May you glide to glory: Blessing of boats at Limerick Boat Club, 1970

ARTIST'S RESPONSE

May you glide to glory: Blessing of boats at Limerick Boat Club, 1970



Image Ref: P104/2730

NIAMH RYAN

As my picture had to do with protesting of certain books in bookshops I found it suitable to deal with an object in a way that these protesters would find suitable. Book burnings were the effect of trying to dispose of books that were not deemed acceptable. It was a violent reply of ignorance. I hoped that my image would be a protest of a protest. I wanted to portray this but in a beautiful and serene manner. It was my intention to reply, the violent action of burning books with a burning that showed very little brutality but more of a calm nature.



Bob a Job! Shoeshine for Mayor Paddy Kiely on O'Connell Street, 1973



Image Ref: P104/1973



NICOLE ROCHE

“The original photograph presented a woman lying on a bed demonstrating a Pilates machine. Her legs are stretched upright and she is wearing very little clothing. The woman in the photograph is on display. She almost becomes part of the exercise machine herself, an object rather than a person. With my photograph I wanted to highlight this fact. She is entertainment, something to be looked at and judged. Women have been, and still are objectified on a daily basis.

They are put on display, a commodity, their personal and intellectual abilities disregarded. Their role in society is reduced to that of an instrument for the sexual pleasure that they can produce in the mind of another. Women are evaluated based on their sexual or aesthetic qualities by the media, in public spaces and at events. The woman in this photograph is being used to entice the consumer, to grab their attention and to make a sale. The company are selling the idea of the woman rather than the exercise machine itself.”



I'll take one! The 'Slim-Liner' exercise contraption draws an audience at Todds, 1976



Image Ref: P104/554A





ARTIST AND STATEMENT

OLIVIA FUREY

My response is a homage to the vinyl record. In the original a man is showing a young boy how to play a vinyl record. In today's generation most music is digitally formatted through CDs and download. However listening to a song on vinyl is better than anything you can hear on a CD player/computer. In my response the man is showing the young boy the vinyl record and teaching him that the sound of the vinyl is closer to the original recording of the music than when converted to a CD copy.



Youthful new Limerick Df at Big L pirate radio station, July 1978

ARTIST'S RESPONSE

Youthful new Limerick Df at Big L pirate radio station, July 1978



Image Ref: P104/7661a

PAT O'MAHONY

When I first saw the original photograph I was quite struck by the young man's expression. The almost defiant yet world weary stare was unusual on one so young and it resonated very strongly with me. After considering various responses I decided what I really wanted was to find out more about him, who he was then, who he is now, and what happened in between. Nothing was known about the photograph or the subject, not even when or where it was taken. Little did I know the chain of events that I was setting in motion by trying to find him.

I approached the Editor of the Limerick Leader, Alan English, and we decided that the best route was a Letter to the Editor which was published on the 16th and a plea from me to identify the youth in the picture. From 12.25 pm I began to receive many texts and phone calls from people trying to help identify him. There were many wild goose chases but finally a common theme began to emerge. The consensus was that he was from Garryowen, came from decent people. Some texts and callers said that he had it hard, that his parents had died when he was young, in fact a lot of conflicting stories that seemed to be getting me no closer to actually finding him. Then came a shock. One texter and some callers told me that they believed he had died tragically. I believed the trail was cold and I would never get to find him.

Then, about three hours later, texts and phone calls began to arrive that not only confirmed he was alive and well, living in London, but that he was willing to speak with me. After speaking with his brother I finally got a telephone number for him.

At 11 pm that night I spoke with Tommy.

1 of 2



Unknown boy photographed, near Sarsfield Bridge, 1979

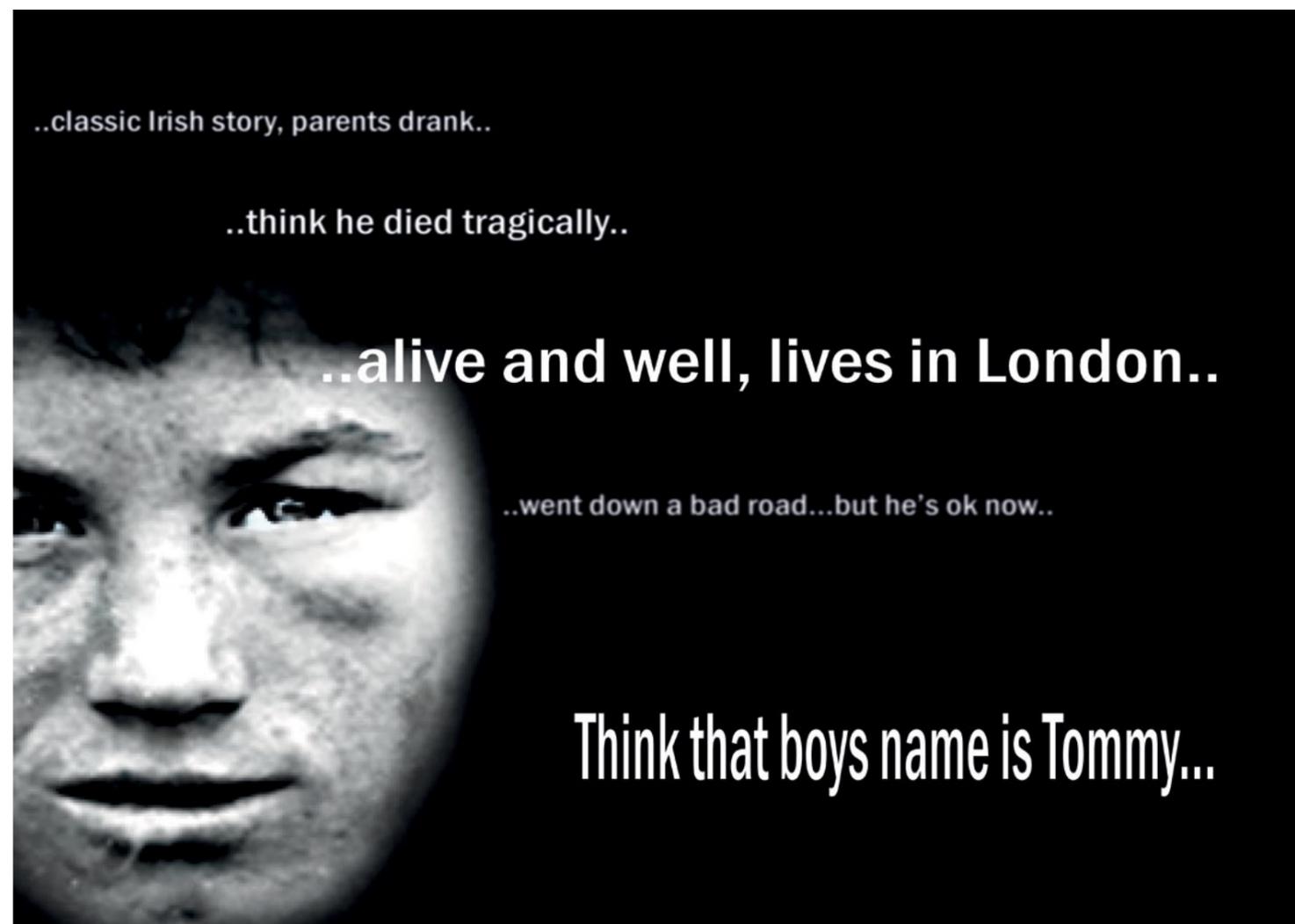


Image Ref: P104/101B

ARTIST AND STATEMENT

PAT O'MAHONY

He was understandably a little baffled at all the attention but seemed pleased that a photograph he hadn't known existed was to be featured in the exhibition. My initial response was to meet and document, perhaps photograph the man today, but it became more about my journey of discovery on that one day in particular. The excitement of the search, the disappointment of thinking him dead and the pleasure of finding him alive.

The response itself is formed of Tommy's haunting expression as well as excerpts from some of the texts and phone calls that I received that memorable day. Not all were true or accurate but they chart some of the highs and lows of the experience.

2 of 2



Unknown boy photographed, near Sarsfield Bridge, 1979

ARTIST'S RESPONSE

Unknown boy photographed, near Sarsfield Bridge, 1979

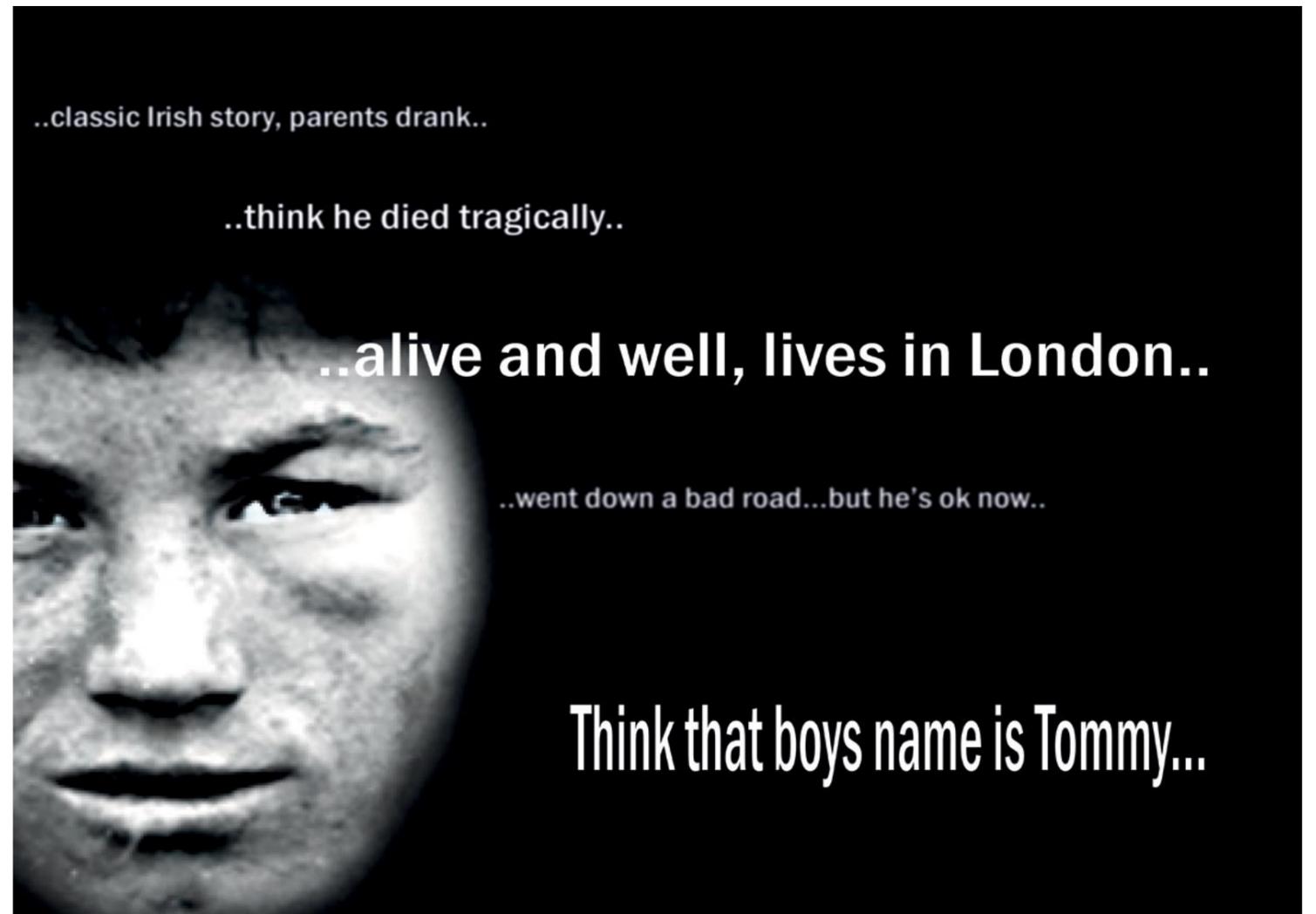


Image Ref: P104/101B

ARTIST AND STATEMENT

RACHEL ROSE

The image I had chosen was that of the Newsoms Department store fire of 1974 being extinguished. The original image had a very calm atmosphere to it, considering the event that had just come before it was taken. I felt that the chaos of this event should be represented due to the destruction and not to mention the trauma it had caused. To me the black and white colouring was what was keeping it so calm, it needed colour.

I began with cutting and burning into the original image, using elements of collage, but it needed more. I placed it over a textured orange and yellow background, which represented the flames perfectly. My image could almost be seen as the before photo for the original. The chaotic before and the calmer relief after.



Nothing left: Fire destroys Newsom's on William Street, 1974

ARTIST'S RESPONSE

Nothing left: Fire destroys Newsom's on William Street, 1974



Image Ref: P104/8718



REBECCA McDERMOT

In my response to the Limerick Leader project I use the photo as a main source for drawing and later collaged my drawing back in with the original piece. My piece expresses the concept in which an artist can create this imaginative space from its reality, hence a photograph expresses the reality but when you draw it, it becomes something different it becomes your own interpretation.



Lighting up: Garryspillane hurling heroes, Gaelic Grounds, 1970



Image Ref: P104/3493



ARTIST AND STATEMENT

RENNIE BUENTING

I like to respond to a theme in a spontaneous way, often creating abstract images that express a sentiment. The photograph of the fish monger Rene Cusack and his salmon catch inspired my drawing of an abstract gathering of salmon, neither in, nor out of the water. Lithography seemed the most suitable medium to express fluidity and sheen.



The day's catch arrives at Rene Cusack's fish store, Milk Market, 1973

ARTIST'S RESPONSE

The day's catch arrives at Rene Cusack's fish store, Milk Market, 1973



Image Ref: P104/6850

ARTIST AND STATEMENT

ROBYN LONG

My response is rooted in childhood and our relationship to the immediate surroundings in our past. I incorporated an object from this captured moment to recreate a moment in my own childhood, altering and fusing the past.



Eleanor Wallace, Bengal Terrace, with Bruno and a giant head of cabbage, 1972



ARTIST'S RESPONSE

Eleanor Wallace, Bengal Terrace, with Bruno and a giant head of cabbage, 1972



Image Ref: P104/5841

ROISIN CAULFIELD

In my response to the image I choose from the limerick leader archive, I decided that I would link whatever I was doing in with my studio practice. I decided to render my chosen image on Photoshop. My original image shows what life was like in the 70's, a baby being left on its own in a car was normal as society was considered safe whereas today that would be seen as totally unacceptable, because society has changed so much. I decided to add what is acceptable today to this old photograph , I added a half-naked woman washing the car which would have shocked many people years ago but today society is unfazed by this.



Ice-cream time at the Limerick Show, 1971



Image Ref: P104/4463



ROISIN O'CONNELL



Groovy! The height of fashion at the Limerick Show, 1971

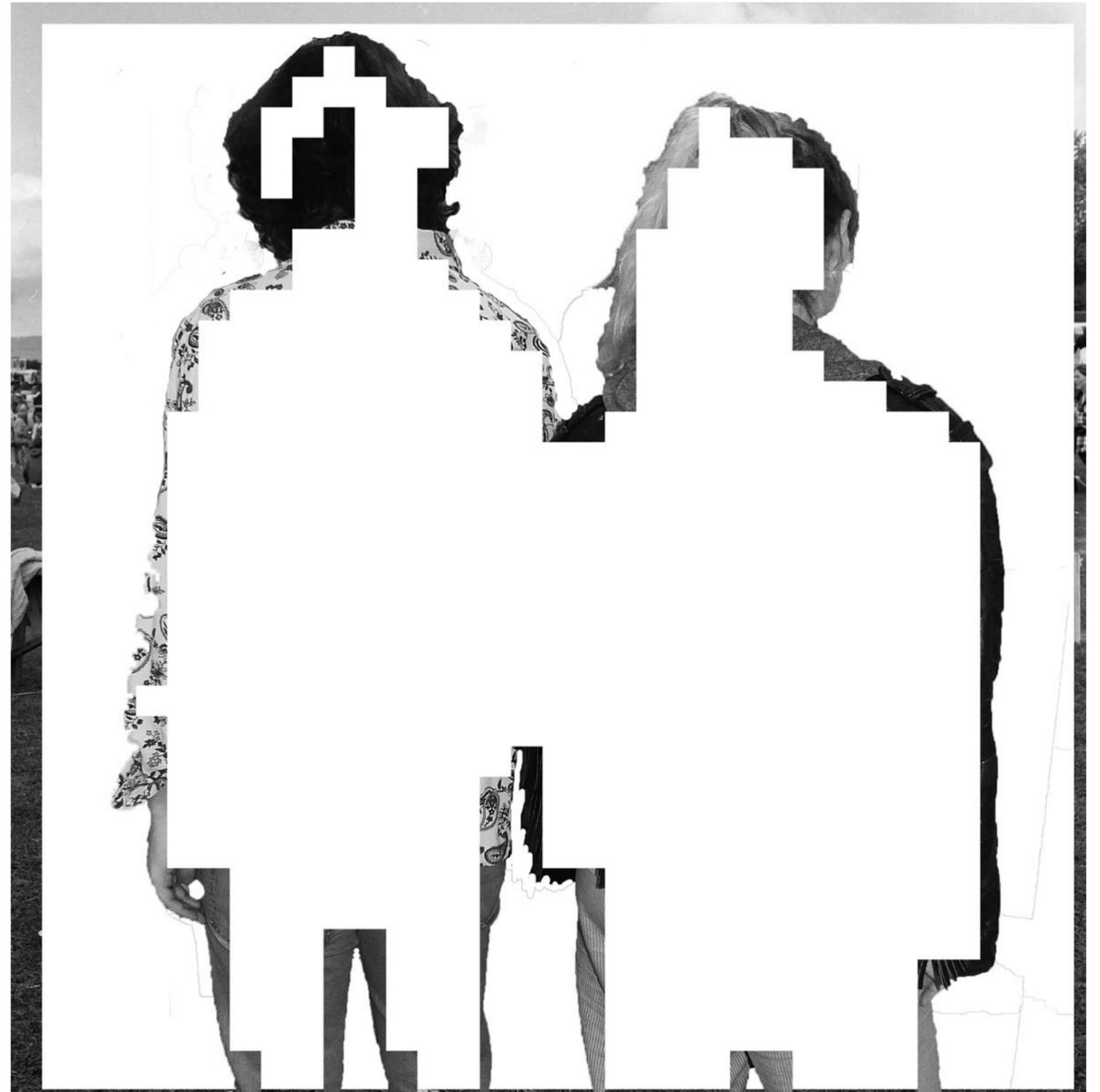


Image Ref: P104/4463

SARA DOWLING

“My own work constantly reverts around the theme of mortality. I have been studying historic and traditional death rituals, sorcery, the notion of the after spirit, and the recreation of the Victorian female figure. I chose the picture for its relation to my own work in terms of the featured bonfire. I wanted to experiment with the staging of flames in the use of an alternative self portrait. The costume worn is handmade and was set alight in the making of the picture. It is patterned on Mourning Dress Attire originating from the Victorian time period.

My interest in the original photograph also lay in the surrounding children’s comfort with the fire. What struck me about the piece was the notion that the fire was in a sense, entertainment. I couldn’t help but feel it was a sort of child’s play, where the control of the spectacle lay in their amusement- which was something I wanted to experiment with.

I have directly used Mickael Longley’s poem ‘Ghetto’ as inspiration, taking four particular lines from Verse III as the narration to accompany the piece. It is this poem I would like to use as my statement. It describes a little girl who affiliates the play of her rag doll with mortality. The poem uses a dollhouse fire as a metaphor for the control of emotion within the game of life.

In my response piece, the figure has become a staged spirit who has surpassed the comfort of the ‘dollhouse’, and is instead ‘Playing With Fire’, just as the children are in the original image.

1 of 2



No fire without smoke: children watching their bonfire, 1979



Image Ref: P104/8968a

ARTIST AND STATEMENT

SARA DOWLING

'The little girl without a mother behaves like a mother
With her rag doll to whom she explains fear and anguish,
The meagreness of the bread ration, how to make it last,
How to get back to the dolls house, and lift up the roof
And, before the flame throwers and dynamiters destroy it,
How to rescue from their separate rooms love and sorrow.'

Mickael Longley
'Ghetto' (Extract from Verse III)''

2 of 2



No fire without smoke: children watching their bonfire, 1979



ARTIST'S RESPONSE

No fire without smoke: children watching their bonfire, 1979



Image Ref: P104/8968a



ARTIST AND STATEMENT

SHAUNA HARRIS

Lines where skin was once smooth, forgotten faces and what seems like distant encounters are all part of the transience of time, and our inevitable experience of aging. Yet, though wisdom and experience are products of this process and invariably alter our outlook, some things ultimately never change...

“Men do not quit playing because they grow old; they grow old because they quit playing.”
- Oliver Wendell Holmes Jr.”



Ice-cream time at the Limerick Show, 1971

ARTIST'S RESPONSE

Ice-cream time at the Limerick Show, 1971



Image Ref: P104/4463

SHAUNA SHANAHAN

The original image that I chose to base my response consisted of two elderly men, sitting back to back, almost mirroring each other in their pose. They come across to be oblivious to each other in their own world. They are situated in a tranquil meditative countryside space. This scenic stillness reflects their manner. The man on the right is reading a newspaper, mirroring the man on the left which has his hand clenched as if in a trance of thought. I wanted to make this image more contemporary.

I took the original image and changed it by drawing over it. In the twenty first century, technology has advanced dramatically since the seventies. In these twenty first century days everyone owns a mobile phone, even the younger children of our generation are possessing mobile phones, tablets laptops and I pads. It would be rare see a man sitting down with a newspaper in his hand, as it would be more common to see these individuals attached to their phones and tablets. I wanted to stress this idea of change in technology, the images is blurred to convey a distant memory back to the olden days of when people would receive news by reading the newspaper. In this time the people around us today only have to swipe or touch their screens and instantly have the news in front of their eyes.



Two old friends enjoying the silence, 1972



Image Ref: P104/5594

ARTIST AND STATEMENT

SHONA SLEMON

This piece aims to generate a poignant sense of nostalgia. The smiling uniformed children evoke memories of forgotten feelings. I wanted to express the soft sadness and sentimentality that is felt when one reminisces on the age of innocence.

The text in the background is an excerpt from Brendan Kennelly's 'Poem from a Three year old'; a young child questions the transience of childhood. The words collaged over the children's forms are from an old school dictionary. To me, words like playful, childlike, cheerful etc. are illustrations of childhood memories. My aim was to arouse memories of a world filled with blissful fantasies; cowboys and Indians, tree houses and hide and seek. Sadly, the older we grow the further away we move from this childlike wonderment.



First day of school: The Minihan triplets with their big brother, Granville Park, 1975

ARTIST'S RESPONSE

First day of school: The Minihan triplets with their big brother, Granville Park, 1975



Image Ref: P104/9750





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Bob a Job! Shoeshine for Mayor Paddy Kiely on O'Connell Street, 1973

Image Ref: P104/6721



A sister from the Little Company of Mary educating young nurses at St John's Hospital, 1972

Image Ref: P104/5099



Leader! Frank Renihan sold Limerick's newspaper of record in rain, hail or shine. Here he is in 1972

Image Ref: P104/5228





Lost in the news: Summer reading in the city, 1972

Image Ref: P104/5594



Nifty moves: Fleadh in full swing at Adare, 1977

Image Ref: P104/3438A



The film 'Auction of the Treaty Stone' is shot by the famous city landmark, 1972

Image Ref: P104/6069



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The Artane Boys Band performing at the St Patrick's Day parade, Limerick, 1972

Image Ref: P104/5169



Bonny Baby prize winners, West Limerick, 1975

Image Ref: P104/82A



The christening of Lady Ana Elizabeth, daughter of the Earl and Countess of Dunraven, 1972

Image Ref: P104/5405





What am I bid for this fine specimen? Kilmallock Mart, December 7, 1970

Image Ref: P104/3494



The battered remains of a Volkswagen Beetle, Hurlers Cross, 1971

Image Ref: P104/3796



Lineout jumpers from Crescent College Comprehensive vs Christians of Cork, Thomond Park, 1978

Image Ref: P104/6826A



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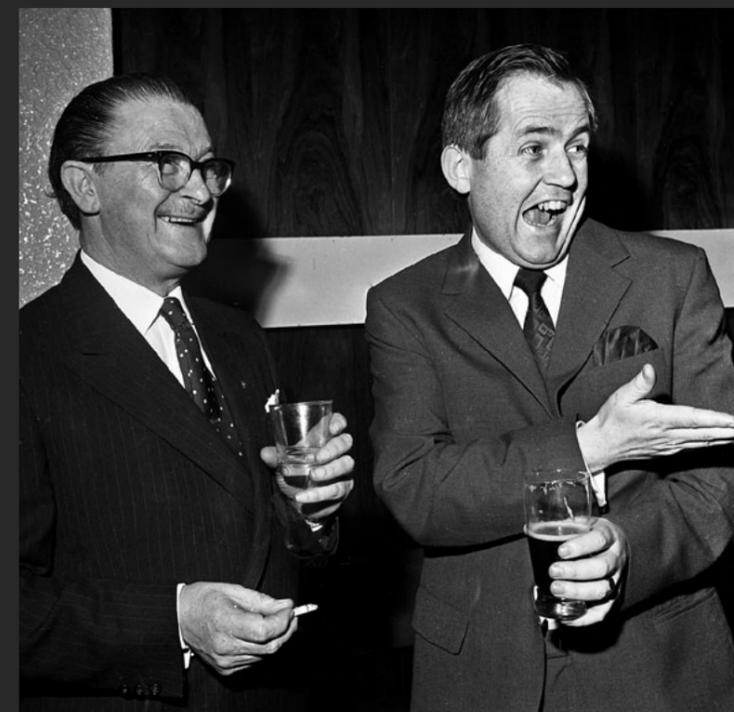
Top dogs: Fedamore Coursing meeting, 1974

Image Ref: P104/7622



Open wide! Dentist in the classroom, 1972

Image Ref: P104/6084



A love of life: Fun at the staff Christmas party of Dermot J O'Brien, chartered surveyors, 1970

Image Ref: P104/3481

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Sheep Market at Fitts Paddocks, South Circular Road, 1970s

Image Ref: P104/7516



Who needs a paddling pool? Summer flooding on Hyde Road, 1971

Image Ref: P104/64412



Fr Edward Condra bestowing his first blessing on his parents, Mr & Mrs T J Condra, of Cahirnarry, Co Limerick, 1970

Image Ref: P104/2811





Come fly with me: Limerick v Glasgow Celtic at the Market's Field, 1970

Image Ref: P104/2953



Cleaning up after the Pope's visit to Greenpark, 1979

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Hare Krishnas on O'Connell Street, 1973

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Vying for viewpoints for the Band Parade, 1976

Image Ref: P104/660A



Rubbish removal on Bedford Row, 1977

Image Ref: P104/3777A



Fundraisers taking a well earned rest in the city, 1977

Image Ref: P104/3777A





Ready, aim, fire! FCA training at Knockalishean, 1975

Image Ref: P104/9789



Big enough for two: Testing tractors at the Limerick Show, 1970

Image Ref: P104/3055



Read all about it! Limerick Leader show at the Salesian Convent, Fernbank, 1975

Image Ref: JP Archive



Perfect pooch: Dog Show at Greenpark Racecourse, 1971

Image Ref: P104/4463



Plucking of the Christmas geese, Mungret Street, 1971

Image Ref: P104/3665



Careful! Summertime in Newcastle West, 1979

Image Ref: P104/9872A



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Mayor Rory Liddy saddles up in the Donkey Derby, Newcastle West Gymkana, 1970

Image Ref: P104/3763



Limerick Leader newsboys, waiting for another paper to come off the press, 1973

Image Ref: P104/7482



Many a nurse got hitched to a garda in the 1970s. Has this officer in 1970 got his eye on marriage material?

Image Ref: P104/2764B





Terry Wogan, star of the BBC and son of Limerick, waves to adoring fans in his home town, 1974

Image Ref: P104/7904



Papal award for the priests' housekeeper, Kilmallock, 1970

Image Ref: P104/2774



Fill her up! Fetching water at Parteen during the drought of 1977

Image Ref: P104/3907A



Our little pony: a new customer at the local, 1979

Image Ref: P104/9811A



A Limerick welcome: Pope John Paul II at Greenpark, 1979

Image Ref: P104/1084B



Making the Eucharist for the Papal Mass, 1979

Image Ref: P104/105B





A youthful prisoner who escaped from Limerick courthouse is back in custody, 1972

Image Ref: P104/5488



Ranks ablaze: Full moon in the city, January 8, 1975

Image Ref: P104/3001

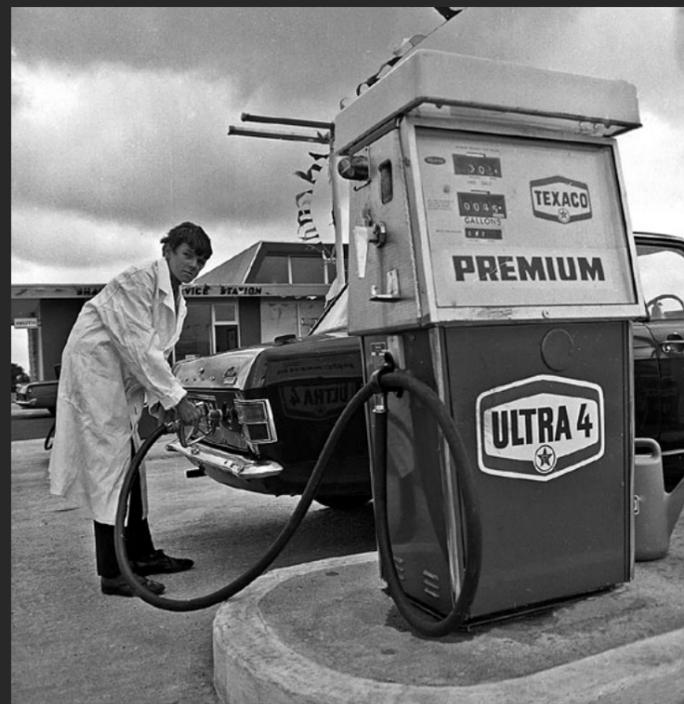


Got you! Rescue at the Docks, 1970

Image Ref: P104/3079



Dapper Des O'Malley tests a cigarette lighter, 1971
 Image Ref: P104/3727



Fill her up: Texaco Service Station, Coonagh, 1970
 Image Ref: P104/2872



Children at Roxboro Road, 1978
 Image Ref: P104/7666A



Found him! Tiny Tim the donkey returns home, 1971
Image Ref: P104/4075



Get your new-fangled decimal money here! Beginning of a new era, 1971
Image Ref: P104/3829



The Treaty Stone in 1976
Image Ref: P104/426A



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Ready for the big match: locals at Willie Moore's pub in Doon, pictured for the Leader a few days before the momentous All-Ireland hurling final in 1973. 'We'll bury Kilkenny,' promised undertaker, Michael Danagher

Image Ref: P104/7137



Piecing together the front page 1978

Image Ref: P104/6961A



Setting the pages of the paper. 1978

Image Ref: P104/6961A





Limerick Leader printing. 1978

Image Ref: P104/6961A



Limerick Leader staff putting together the paper. 1978

Image Ref: P104/6961A



**FROM LIMERICK
WITH LOVE**