



This book is dedicated to the memory of
Terry Murphy and Damien Tracey, RIP



RECOVERY THROUGH ART, DRAMA AND EDUCATION

RADE Recovery through Art/Drama/Education
OLV Building, Cathedral View Court, off New Street, Dublin 8

Tel (01) 454 8733 *Fax* (01) 4546406

email info@rade.ie

website www.rade.ie

Board of Directors: Eoin Ryan (Chairperson), Fedelma Martin (Secretary),
Colm O'Cleirigh (Treasurer), Theo Dorgan, Tony Geoghegan,
Jennifer Coppinger, Carmel Furlong, Dominique Cleary

Staff: Michael Egan (Director), Eoghan O'Neill, Sine Lynch,
Averyl Swords, Cathal O'Grady, Terry Jones and Denise Bennett



SOUTH INNER CITY LOCAL DRUGS TASK FORCE



A RADE IN DUBLIN

Graphic Tales from 1916

Contributors: Michael Barry, Gerard Brennan, Stephen Comerford,
Raymond Doyle, Darren Hartigan, Jody Jones, Stephen Kearns,
Thomas Kiernan Dunne, Sabrina Lindsay, Joyce Martin,,
Sean Oglesby, Quentin Sheridan, Damien Tracey

Art Facilitators: Cathal O'Gradaigh, Paddy Lynch
Creative Writing Facilitator: Malcolm McClancy

Content © respective contributors
Design & Layout: Paddy Lynch
Comics lettering: John Robbins
Printing: Plus Print

Special thanks to: Kieran Nolan, Paula Meehan, John Devoy

INTRODUCTION

Comics are a funny business. A business which, until recently, had been regarded as inherently juvenile and only really capable of producing material fit for children or, at best, adolescents. Maybe this is confirmed by their pop culture status as source material for the loudest and brashest of summer blockbusters.

Still, you only have to turn your head slightly away from the glare of the costumed heroes to see a different take on comics: one which can combine the best aspects of biography, literary fiction, historical texts, memoir, discursive essays, and poetry, with a storytelling method based on visual panache and sophistication.

Often I work with groups who are comics fans *first and foremost*, and in such cases I end up battling existing preconceptions of what constitutes a 'comic'. In RADE's case I left my preconceptions at the door and I think all the participants in the workshops did too. They had already worked up ideas in previous creative writing sessions. Following the introductory classes, we worked on formatting and 'translating' their story ideas into comics form.

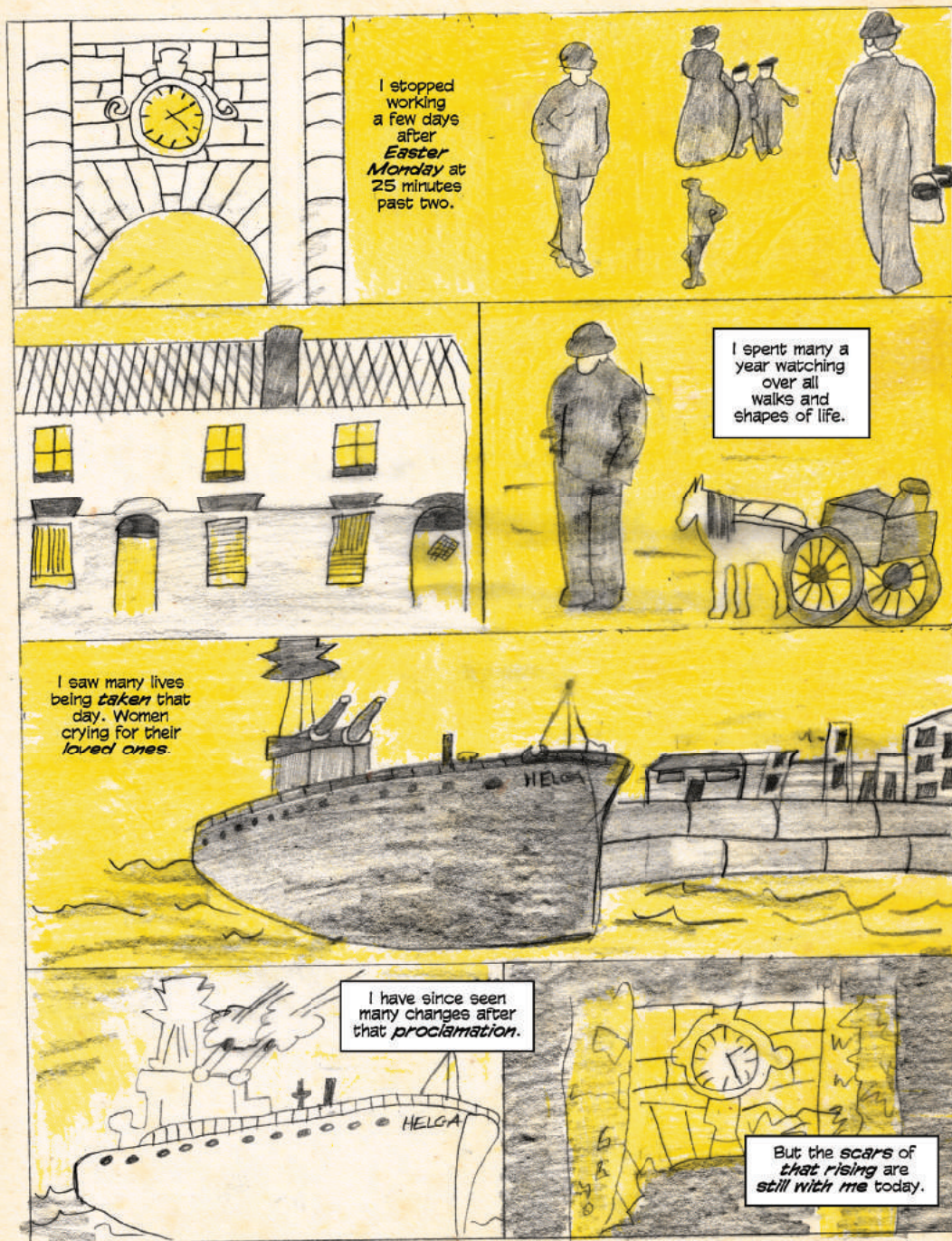
All of the participants engaged with the ideas and working methods I presented and many produced work that surprised themselves. Although the inspiration for the stories comes from a significant national historical event, it's interesting to note that the pieces in this collection are predominantly smaller in scope and more intimate as a result.

In the end though, comics remain a raw, symbol-heavy medium. There is an immediate power to the drawn image that is difficult to mute and it's this rawness and power which many of the participants brought to their final piece. I'm very proud to have worked with them in bringing these comics to fruition.

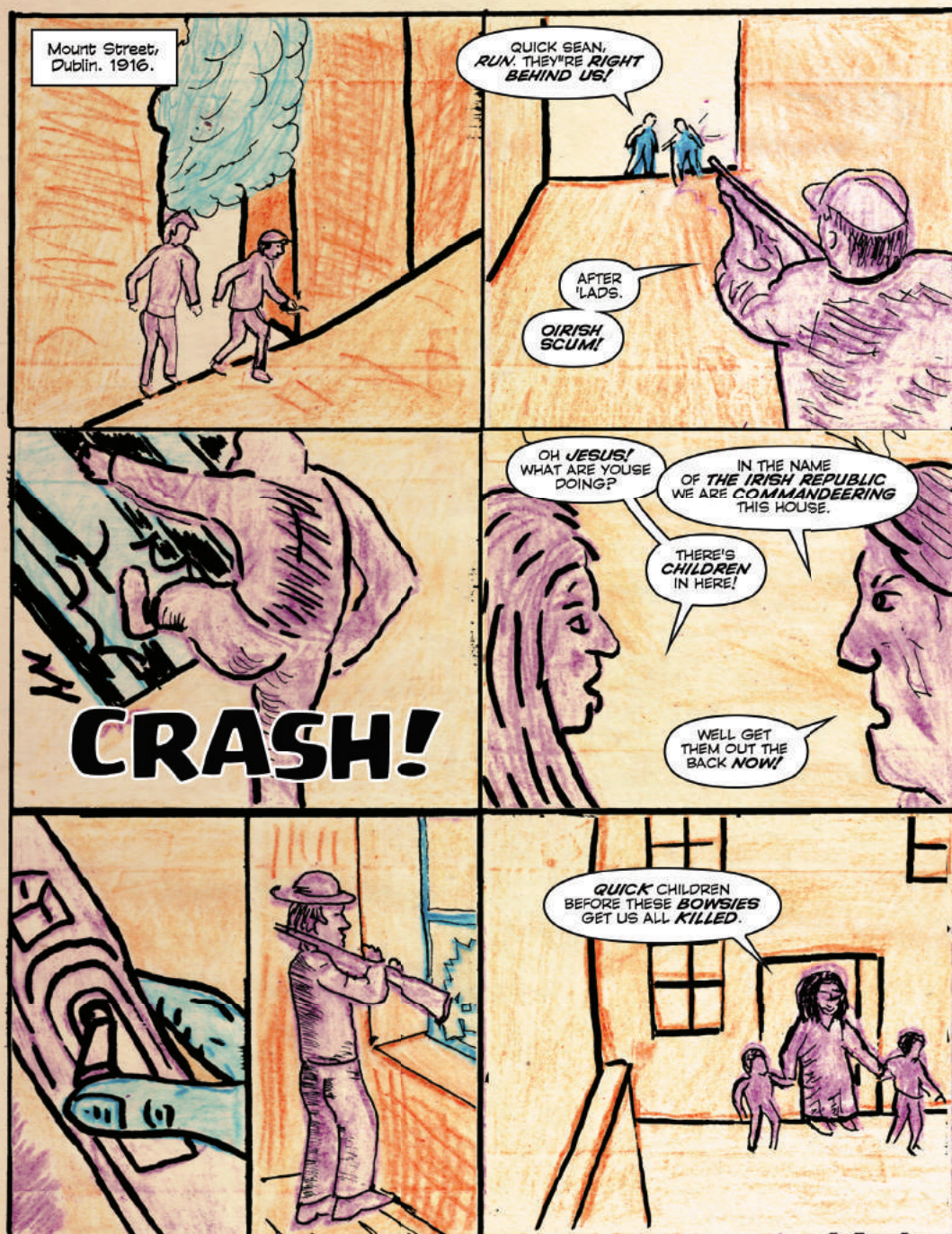
Paddy Lynch
(Art facilitator, Winter 2015/2016)

DAMIEN TRACEY: THE CLOCK

DAMIEN TRACEY

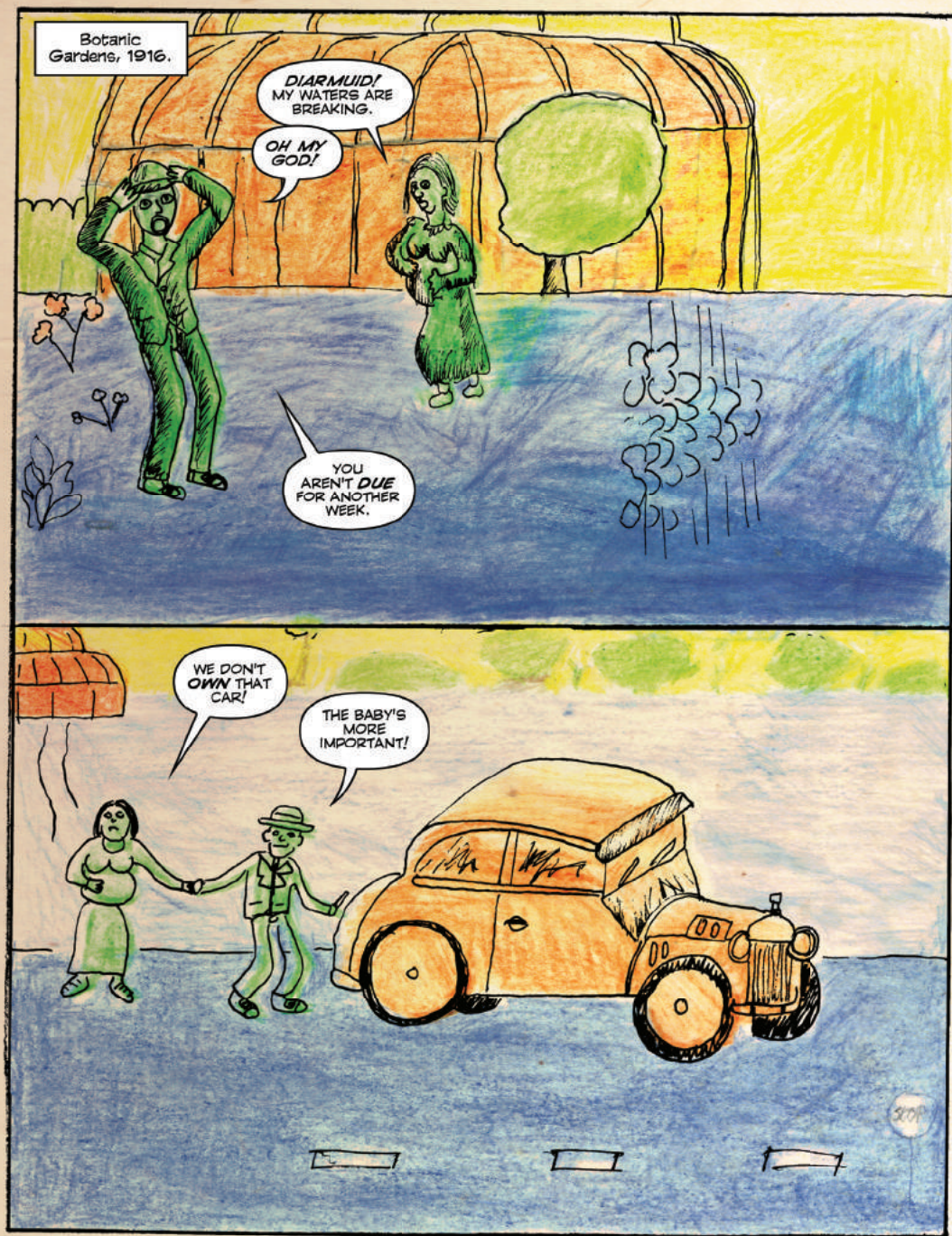


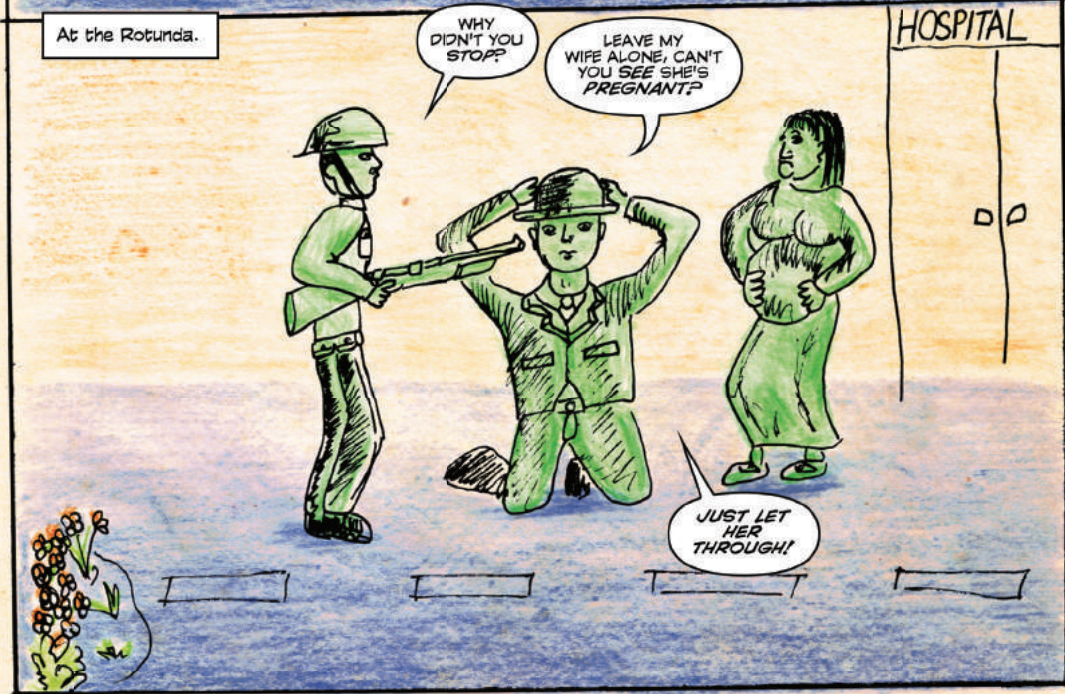
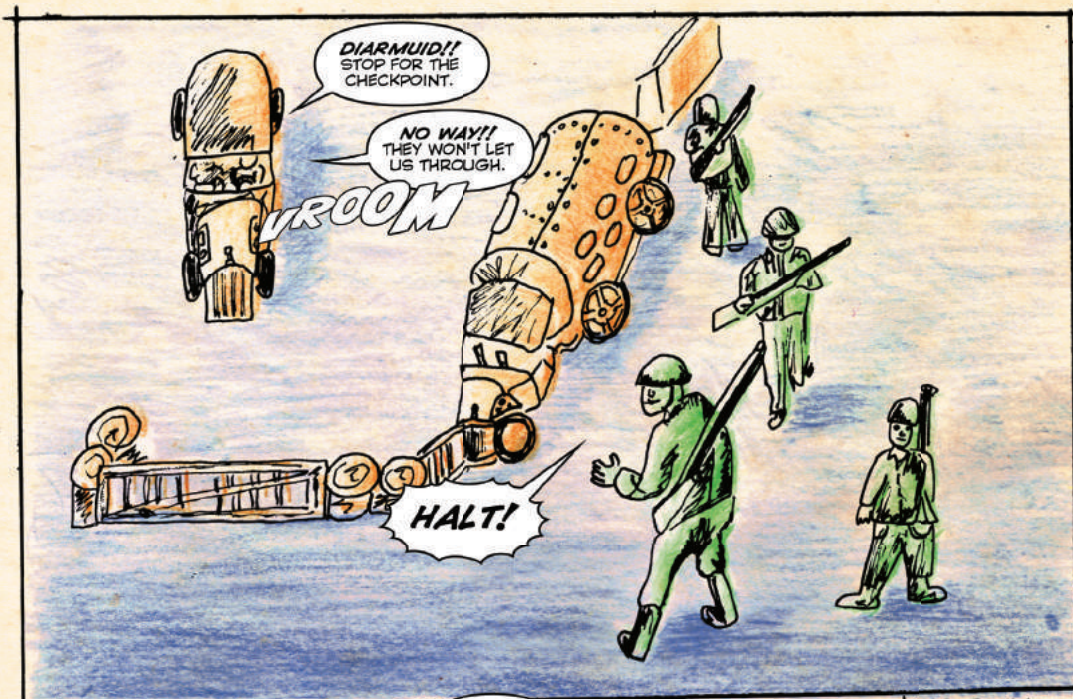
JODY JONES: A COMRADE FALLS, A SOLDIER RISES





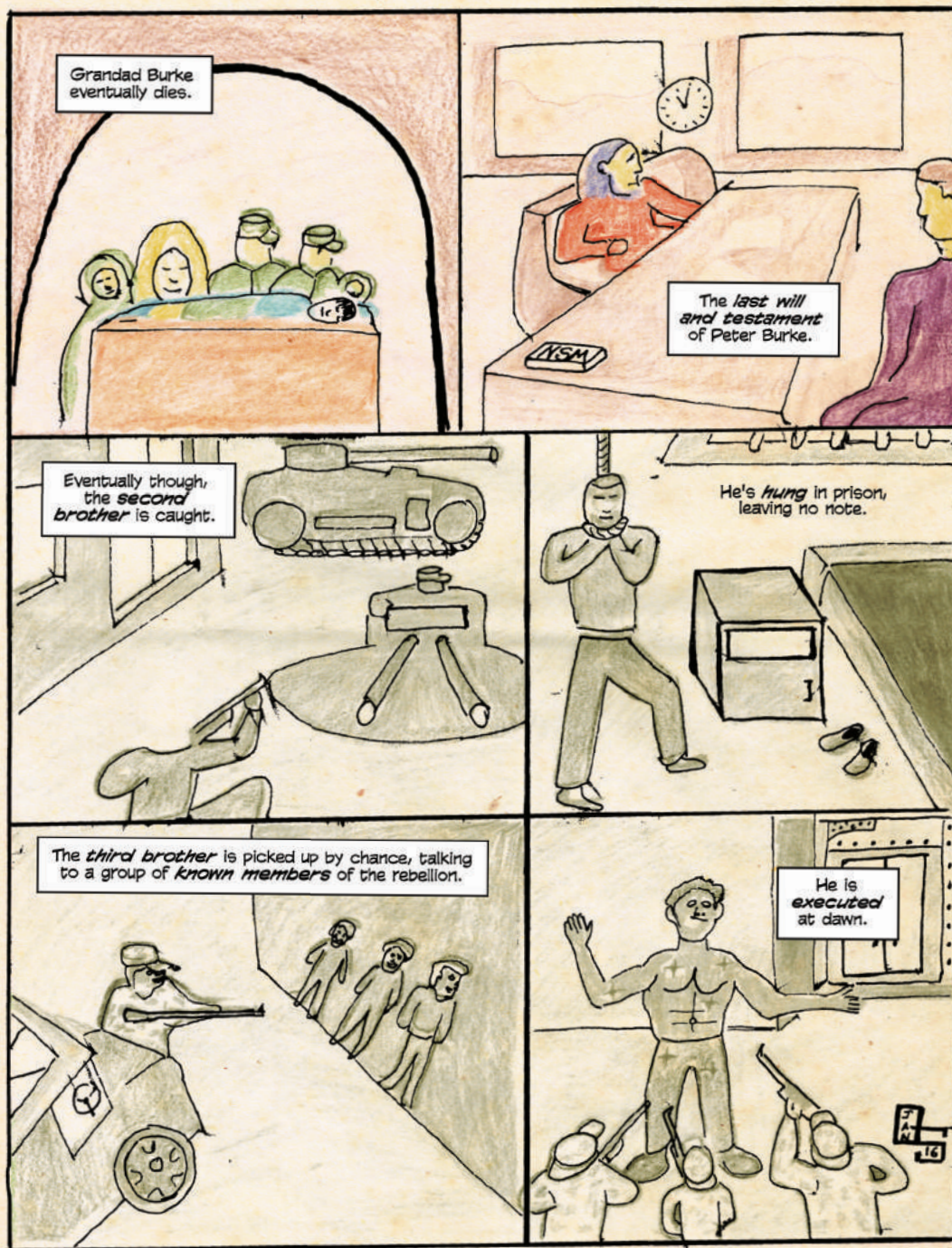
STEPHEN COMERFORD: BIRTH AT THE BOTANICS

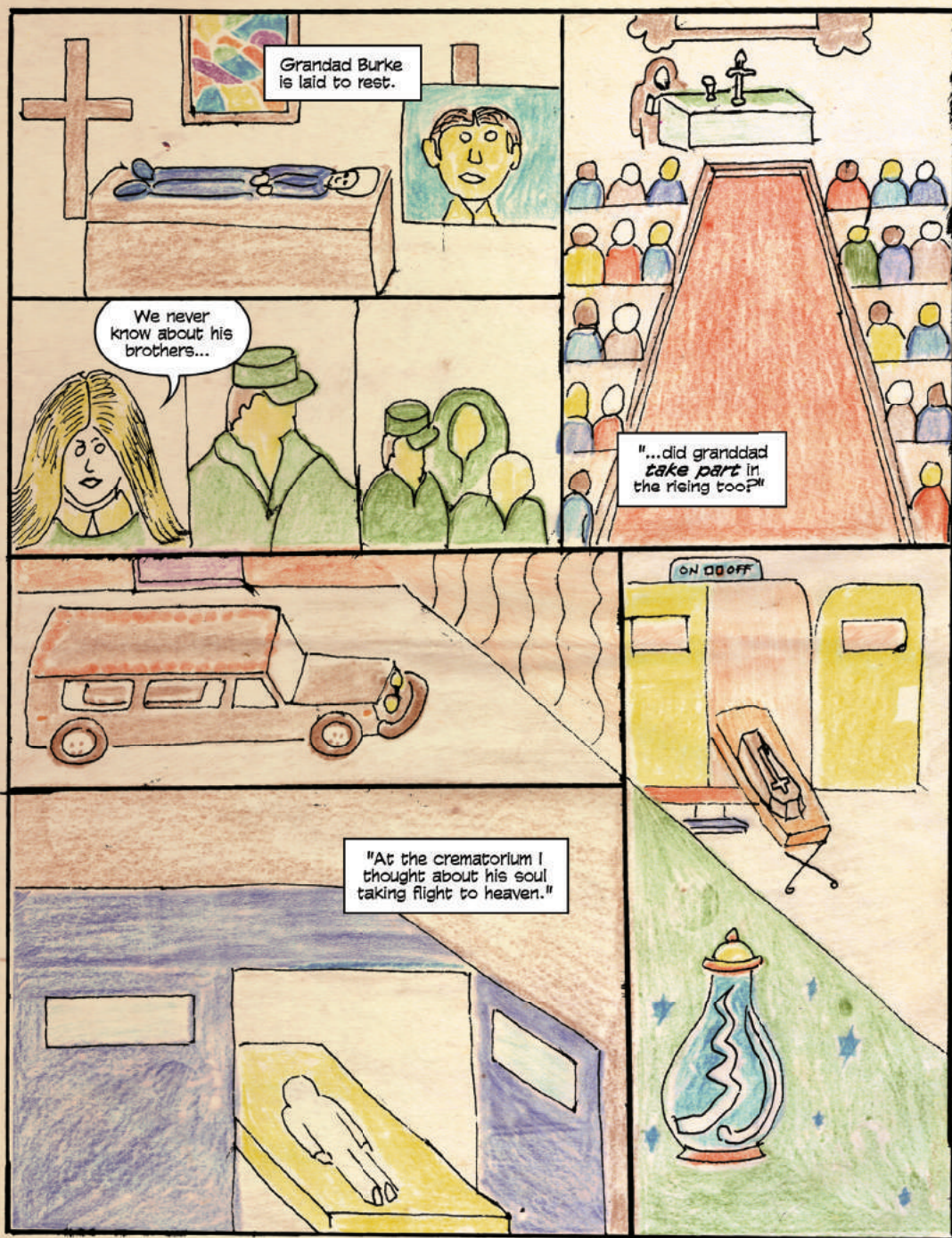


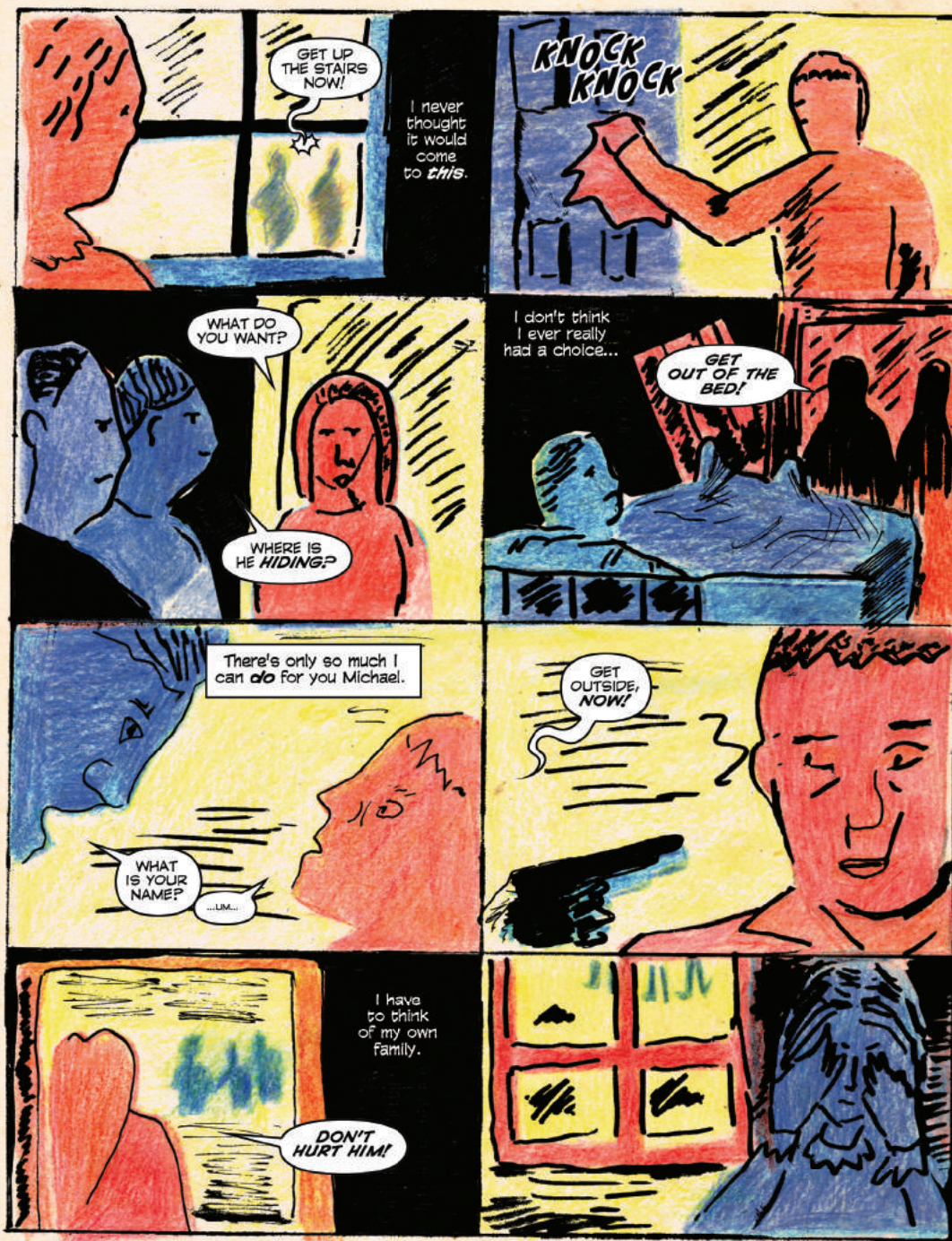


QUENTIN SHERIDAN: **THREE BROTHERS**



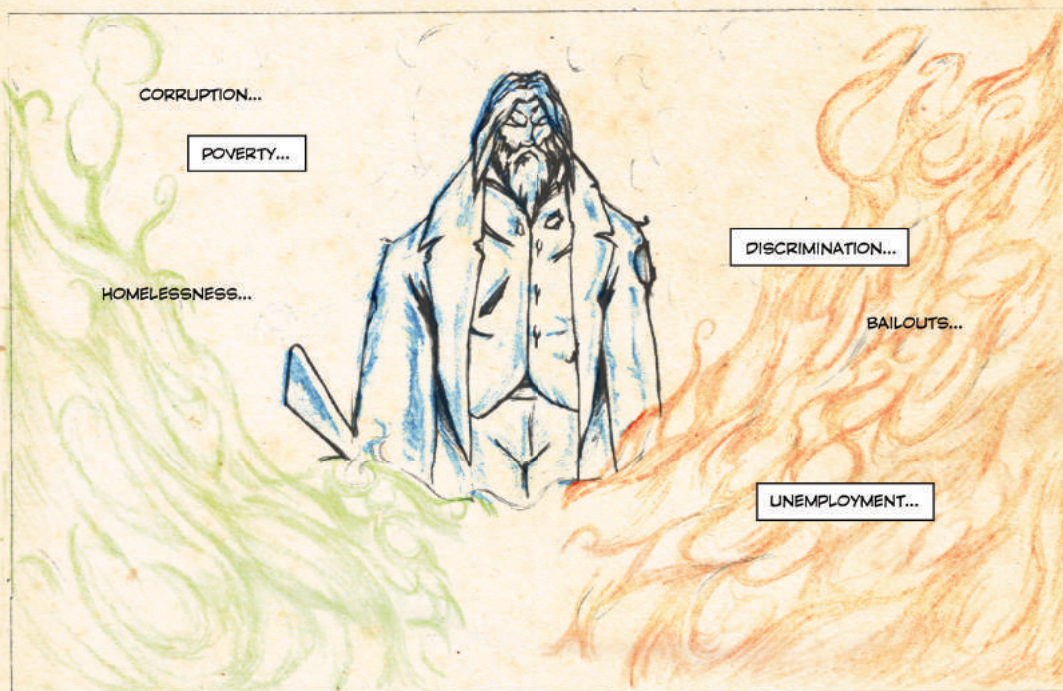






GER BRENNAN: DIMINISHED SPIRIT





JOYCE MARTIN: HOME IS WHERE THE HEART IS





MICHAEL BARRY: THE LONE REBEL



DARREN HARTIGAN: WHICH PATH WILL WE WALK?

DARREN HARTIGAN



STEPHEN KEARNS: **TURNER'S INDICTMENT**





TOMMY KIERNAN DUNNE: RISING AND FALLEN

