



SIGNAL ARTS NEWSLETTER

Volume 5

January - March 2008

Issue 1



Augustine O'Donoghue 'Cattle Mart' 2006 (Detail)

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Signal Art Centre is represented on the following: Bray Partnership, Wicklow Arts Networks, Wicklow Community Platform, Bray Chamber of Commerce and The Community, Cultural and Social Development Strategic Policy Committee.

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OFFICE HOURS

Monday to Friday
9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

Tuesday to Friday
10.00 - 1.00 and 2.00 - 5.00
Saturday and Sunday
12.00 - 5.00

NEWSLETTER TEAM

Colum O'Neill (Signal Society Member): Co-editor
Kieran Dalton (Signal Society Member): Co-editor
Claire Flood: Co-ordinator, editing/production management
Linde Fidorra: Layout and text setting
Oonagh Donnelly: Layout and graphics software instructor
Linda O'Neill: Funding opportunities
Jennie Moran: Creative input
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Kieran Dalton (Newsletter)
Philip Evans (Discount Scheme)
Colum O'Neill (Secretary)
Linda O'Neill (Chairperson)

Contact Signal Arts Society: signalarts@gmail.com

Opinions expressed in this magazine will not always be those of Signal Arts Centre and of course we reserve the right to edit all submissions where necessary.

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SIGNAL ARTS SOCIETY BENEFITS OF MEMBERSHIP

- All members are entitled to reduced commission on any works sold through the centre - either in exhibitions, Meitheals or the Annual Members Show.
- All members are entitled to a discount on works purchased at the Signal Arts Centre.
- All members are entitled to reduced rates when using the facilities at the Signal Arts Centre, including the use of the kiln, pottery room and darkroom facilities.
- All members are invited to the opening of every exhibition and any other special events organised at the centre.
- All members are invited to the Christmas Party.
- All members are invited to participate in the Annual Members Exhibition.
- All members will receive a copy of the Quarterly Newsletter.
- All members are entitled to partake in the Discount Scheme.
- All members will be invited to the periodic members meetings.

If you have any queries about members benefits please do not hesitate to contact any of the committee members.

COMMENT

Welcome to the last issue of the Signal Arts Newsletter of 2007. What a great year we had, with another fantastic Members Exhibition and an invitation to provide Microsoft Ireland with their bi-annual exhibition. Congratulations to all those selected to appear in these exhibitions, it is really great to see the high levels of art being created.

Thank you so much to all who submitted articles for this newsletter. We are currently building an archive of images and articles, so please keep them coming. We are always on the lookout for articles, items, advertisements or anything you please for the newsletter. If you have anything to submit just send it to The Editor, Signal Arts Society Newsletter, Signal Arts Centre, Albert Ave, Bray or email: signalarts@gmail.com or phone/text 086-8319592.

Looking forward to another great year in 2008.

Colum O' Neill

SIGNAL ARTS CENTRE ARTISTS at Microsoft Exhibition Collection



'Autumn Airst' by Cathy Doyle



'Seated Man and Woman in Church'
by Maria Casey

Twenty-three artists from Signal Arts Centre were chosen to show their work at the Microsoft Ireland Art Collection Exhibition. The opening reception took place on Monday 26th November at 4 p.m. and the show continued until Friday 30th November in the Microsoft building, Sandyford Industrial Estate.

Microsoft Ireland Art Collection organises exhibitions twice a year in the Microsoft buildings in Sandyford and they invited Signal Arts Centre to participate in this exhibition.

The artists were made up of staff of Signal Arts Centre and members of the Signal Arts Society. The exhibition displayed a diverse collection of works from various mediums.

The chosen artists were as follows:
James Morrison, Pat Burnes, Yvonne Robinson, Barbara O'Meara,

Douglas Ross, Sheila Kavanagh, Stephen McKee, Henry Sharpe, Sarah Morshhead, Linda Dunne O'Neill, Yanny Petters, Conleth Gent, Des McAllister, Maria Casey, Cathy Doyle, Paul Flynn, Jennie Moran, Clíodhna Quinlan, Fionnuala O'Toole, Philip Evans, Caroline Loughnane, Joanne Boyle and Eleanor Phillips.

Goodbye to 2007

by Claire Flood



Well here it is again the end of another year. At this stage in my life I am beginning to believe that time is only a concept because it does not seem like a year has passed! Although this was a very sad year for me personally, with the loss of my mother in March, on the development of Signal

Arts Centre it has been very constructive.

During this year we have established our own website which is looking brilliant, when I say we I really mean Oonagh, as she was the designer involved from start to finish. Oonagh is still looking for information on Signal Society artists to put on as a link, so if you have not already done so now is a very good time to do it. It took many hours of blood, sweat and tears to set it up (not so many tears but occasionally I did come across Oonagh in the attic with a watery look in her eyes). The management committee was involved in every stage of the development, which can make it frustrating for the designer, but she kept it very professional and informative.

Another of our achievements is the new format Newsletter, which again owes a lot to Oonagh's input. Joan, who unfortunately finished her two years recently, was an absolute Tower of strength and patience. She always came through in the end, be it at the last minute sometimes, with me having total callipions, and got the thing together and ready for printing on target! Everyone in Signal misses her but she has left us with an excellent legacy in the form of the new look magazine.



The children's art class, which has been run for the past few years by Filip and Greg, has been a huge success and we have a waiting list of children wanting to take part. The success of the class is very much down to the two facilitators and unfortunately, again, Filip has moved on to bigger and hopefully better things. He also has left a great legacy in the Centre with the new sign over the door to constantly remind us of him. All of the children did a painting for Filip before his departure showing images of his new life in Limerick, which he accepted with great af-

flection (there was one or two controversial pieces displaying a quite gory and bloody stabbing scene, you'd wonder where children get their ideas from!).

There are people that come and go without leaving any impact on the centre



but suffice it to say that most people that work in Signal Arts Centre leave a very lasting impression. Monica is one of those people. She finished in Signal in August to make the move to Leitrim. Monica was very highly thought of by everyone in Signal and also by the numerous community groups she worked with. We try to keep in touch with her and hope she will make the journey down for the Christmas party, as the karaoke will not function without her input.

William is also one of the people who finished in Signal after three years of service. He has left a great legacy with his amazing mosaic work both in the centre and in various community centres in the area.

Although at the time it seems like we can never replace the outgoing staff with a similar class of person we have been very lucky and I can safely say that the current team of artists and administrators works very well together. Remind me of this the next time I am looking for volunteers to do work around the place.

MARTETICA POTRČ'S 'FLORESTANIA'

by Jennie Moran

Slovenian Artist/Architect Martetica Potrč's exhibition *Florestania* took place in Temple Bar Gallery and Studios in November.

I first came across Ms Potrč in the National College of Art and Design during my final year of college. She had been invited to speak alongside Spatial Theorist, Edward Soja.

I subsequently went to Italy and spent three weeks on a course run by Potrč called 'Fragmented City' which was great.

I was at her exhibition in Temple Bar trying to imagine what it must look like to people who didn't know her work. It comprised of a series of large scale wall drawings, a videoed interview with the artist and some smaller framed works on paper. The exhibition is an exploration/commentary of the unusual political situation in the Brazilian state, Acre. The tone is unflinchingly hopeful. 'We are doers!' one piece proclaims. There are a lot of important ideas at play about the emergence of small scale grass root political initiatives. It is dynamic and exciting - 'The thinkers of the 60's were dreaming about us'. I wondered would someone who wasn't familiar with the work think it activist. I thought 'definitely not' and wondered why. Maybe because it was not directly advocating change; just gently making knowledge available. The work

seemed to be saying: "I just thought you might like to know how these people in Acre are running their state..."



It is a point of reference for larger ideas. Anyone following these references is generously rewarded. I attended a round table discussion organised as part of the show where these ideas and more were

further explored. Ms. Potrč was joined by Architect Dominic Stephens of the Rural Thought Collective, Andreas Lang of Public Works, Artist Wapka Feenstra and Sheila Gallagher of The Green Sod Land Trust. During this discussion we met the concept of 'the individual as smallest state'. I loved this phrase and this to me was the key to the exhibition and much of Ms. Potrč's work. We then learned of other beautifully innovative ways in which communities cope with the failure of modernism involving wind turbines, indigenous fruit, dry toilets, urban farms and chocolate compost.

I am still not sure how the work occupies an art gallery. I suppose the expectation in spaces like these is that our aesthetic demands be met. I think, in this situation that the ideas were more striking than the images. Whether they were executed by the artist herself even seems irrelevant. (This is not so much a dig at the drawings as a comment on the worthwhile nature of the concepts aired). In that case, is an art gallery the best place for a show like this? If not, where? Can we the viewer accept art that functions as a point of reference to something else? If not, are we cutting off our nose to spite our face?

DRAWINGS BY BIDDY SCOTT WITH POEMS BY J.H. SCOTT

a review by Christine Mannon

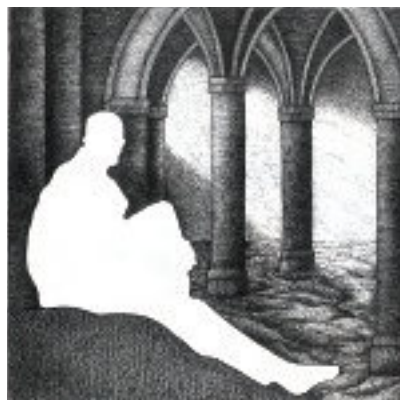
The artist Biddy Scott presents her pen and ink drawings together with the poetry of James Henderson Scott, in a collection titled "We seek with words to find a resting place". In these works the artist depicts interior architectural scenes and dark detailed landscapes with a narrow frame focus, which magnifies the detail and takes advantage of the impact of light and shadow.

In the drawing facing the poem 'The Choice', the artist depicts a lone figure sitting on a mound at the foreground, with columns and springing arches cloistering the background. The figure is completely blanked white and dominates the work creating a dramatic contrast between the short strikes in formatted patterns, which volumises the columns, ripples the floor area and raises the sloping mound, on which the figure sits. The figure, a bald man who appears to be looking out of the work, is sitting with his right leg outstretched and the other leg is bent, with his hands clasped around his calf. The figure is fluid, contented, almost serene and like a Buddhist monk, especially with the suggestion of a bald headed man.

In my mind one line in particular relates to the work's intricacies: it reads, "In sleep we meet ourselves". The balance of the composition is diagonal, the foreground is filled with the emotion emulating from the figure and the background by a cloistered grouping of columns, and behind these

a directional light floods the space from an imaginary source. This balance could be representative of the division between sleep and waking reality, or the subconscious meeting of thoughts in dreams versus one's confirmed sense of self.

Each one of the artists' drawings in the collection is fashioned with a jeweller's precision, the poetry adding a thoughtful dimension to the interpretation of the works. Both visual and literary works are individual in their own right; sometimes they journey together and sometimes alone. The collection is a voyage through light and shadow, thought and reflection.



Between Dream World and Day World

Draw ...
the Natural Way
With Artist Brigid O'Brien
Saturday 10am - 12pm



Starting February 16th, 2008
10 Sessions €200
Signal Arts Centre Bray

Phone: 087 638 3998

THE **MARVEL** LOUS TALENT IN ST PETER'S BOYS NATIONAL SCHOOL

by Greg Murray



one of the most colourful and wonderfully decorated primary schools I have seen. This is a testimony to the energetic and innovative staff and pupils of the school.

While working on the mural I was introduced to Patrick Mullen, one of the teachers in the school. He asked if I would be interested in working on a mural with some of the fifth and sixth class pupils during the school term in their project room.

After some initial discussion with Patrick it was decided that the content should be based on the currently and ever popular Marvel superheroes.

As the pupils would be painting the mural it was important to allow them to choose the actual images and so with a book of illustrations of Marvel images I went to the school in September to meet the nine pupils involved, who were: Paul, Leon, Aaron, Louis, Mark 1, Eoin, Jonathan, Shane and Mark 2.

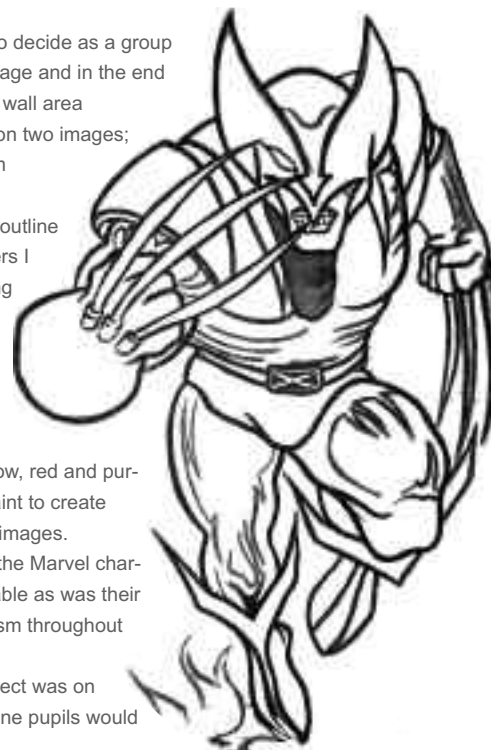
It took a little while to decide as a group on one character or image and in the end we decided to split the wall area (91" x 102") and work on two images;

- 1) Spiderman & Venom
- 2) Wolverine.

The initial work, the outline version of the characters I applied to the wall using a grid and once that was complete the pupils, in groups of three at a time, mixed the colours, using only black, white, blue, yellow, red and purple, and applied the paint to create these very impressive images.

Their knowledge of the Marvel characters is quite remarkable as was their patience and enthusiasm throughout the project.

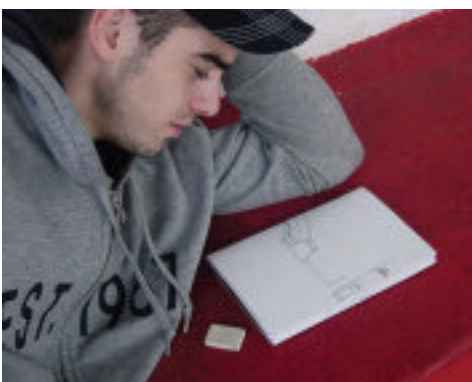
If this particular subject was on the curriculum these nine pupils would be A+ students.



During the Summer I was involved in a School Summer Camp and found myself working on a Simpson's mural in St Peters School. The school building is a curious architectural structure and the interior is

ARTIST IN THE COMMUNITY 2007

by Claire Flood



Signal Arts Centre invited artists whose practice involves engaging with local communities to submit an application for the annual Artist in the Community Award, which is grant aided through Wicklow County Council.

The aim of the scheme

is to encourage intense collaboration between communities of place and/or interest and artists, culminating in an artwork or a project in which the members of the community groups and the artist work together in order to realise an artistic project. There was a huge response to the call for submissions and the standard was very high but eventually the visual artist, Julie Merriman, was the artist chosen by the Signal Arts Centre panel and Bray Youthreach was the c-

hosen community group.

Julie Merriman is a visual artist who has been working as a community artist since 1998, collaborating with schools, youth projects, women's groups and special interest groups. Julie's concept is to work with a local space, to map this environment through the medium of drawing and printing. She wants to explore the history, stories and other connections with the chosen environment.



The results of this collaboration between artist and community group will be displayed in Signal Arts Centre on the dates below.

JAN - MAR 08 GALLERY PROGRAMME

Gallery Open: Tue to Fri 10-1pm and 2-5pm / Sat and Sun 12-5pm

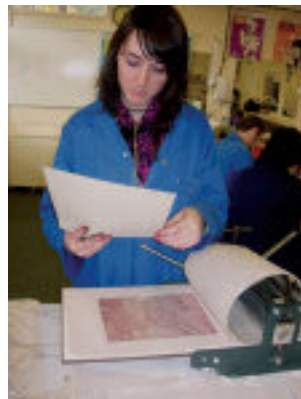


EIMEAR NIC CÁBA 'Scaffart'



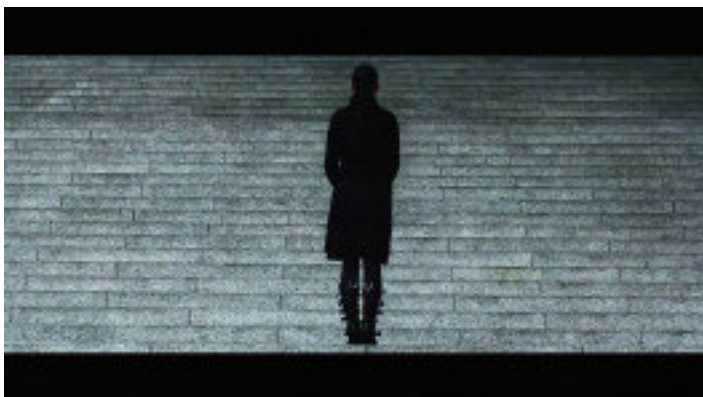
Tuesday 8th January - Sunday 20th January. Opening reception: Friday 11th January

JULIE MERRIMAN / BRAY YOUTHREACH 'Artist in the Community 2007'



Tuesday 22nd January - Sunday 3rd February. Opening reception: Friday 25th January

SUZANNE MOONEY 'Something Physical'

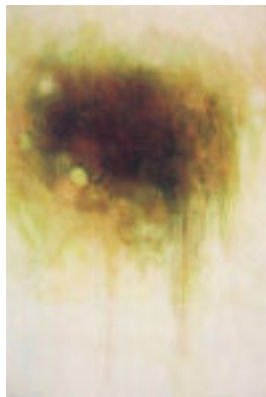


Tuesday 5th February - Sunday 17th February. Opening reception: Thursday 7th February



Openings from 7 p.m. to 9 p.m. All are welcome.
Check our website at www.signalartscentre.ie/exhibition.htm for more info.

ENAGH FARRELL 'Delicate Thoughts and Abstractions'



Tuesday 18th February - Sunday 2nd March. Opening reception: Thursday 21st February

MARY DUFFY 'Sea, Sky and the Square Mile'



Tuesday 4th March - Sunday 30th March. Opening reception: Friday 7th March

AUGUSTINE O'DONOGHUE 'Untitled'



Tuesday 18th March - Sunday 30th March. Opening reception: Friday 21st March

FROM 2007 TO 1966 IN ONE EASY LESSON

by Dave Flynn

It was tempting to review the new Springsteen Offering or Raising Sand by Robert Plant and Alison Krauss, but you'll either know 'em already or have read the Sunday supplements.

Therefore, since obscurity is so much fun (admit it, we all love having OUR bands, the ones no one else has discovered yet, harder and harder to experience in this digital age, but anyway...) let's go back to my teenage years; especially to 1974 in Silver Spring, Maryland, just outside Washington DC. The Stones, Aerosmith, Blue Oyster Cult et al were my fave raves, and I had already discovered The Stooges and New York Dolls (thank you, Mr DJ), when suddenly I heard stuff on a local college station that blew me away: Psychotic Reaction by the Count Five, Come On by the Chocolate Watchband, The Trip by the Fire Escape and loads of others. Yep, I had my introduction to the wonderful world of 1960s punk rock (or garage punk, as often the garage was the only rehearsal option in suburban US). Of course, no one would have called it that then.

What we're talking about demographically is that between roughly 1964-67



(with '66 probably being the creative and technical 'peak' before rock music started getting really progressive, although there was lots of later overspill) loads of teenagers all over the country (and in fact, all over the world!!) in their little local areas reacted to and tried to emulate the Beatles, Stones (Jaggeresque vocals were often VERY important, not to mention attempts at bluesy harmonica playing), Yardbirds, Dylan and protest in general, cheap guitars, fuzztone pedals, pudding bowl haircuts, raucous lyrics (often about being dumped by girls, but a year or two later on, rather more psychedelic), sneering vocals; in fact everything that makes it fun and scary; in short, being a teenager. Some of this stuff is wonderfully crude and basic, some sheer genius, but it all has fantastic energy. It's quite amazing to see how youth made music internationally, spotting the similarities and differences. In the UK there was excellent R&B a la Stones, Freakbeat, Mod and Psychedelic, and I know that there was a thriving Greenbeat and Beat Club scene here in Ireland. I believe that there was a club in Templeogue. Can anyone confirm this?

Anyway, these guys (and sometimes girls) rarely managed to really make a success of their work, other than as occasional one hit wonders. Some never even recorded and most just managed to record singles for small, fly-by-night companies, getting lucky if airplay or word of mouth generated major label interest. Most just played local high school dances, county fairs, supermarket mall Battle of the Bands, etc; some did manage success via repeated singles, LPs or in later incarnations. It really was rather the same DIY aesthetic of 70s punk, though perhaps not as conscious. Some even got on local or national

television, or got to support the big groups when they were in their area.

At any rate, after my 'radio experience', I rushed out and got the original Nuggets, a double album compiled by Lenny Kaye (soon to be Patti Smith's guitarist) in 1972. At that time, Nuggets and original recordings (or the radio) were the only sources of this stuff. Original stuff already had collector kudos and was often very expensive. At least up to the mid-80s, in many department stores there were bargain basements for LPs (also known as cut-out bins) and I can still remember my greatest coup, when I was visiting Toronto later that year: getting Back Door Men by the Shadows of Knight AND the first Them album (AND an English pressing to boot!!) for something like two dollars each. Words cannot describe the joy!

Nowadays we can help our muso addictions with lots of digitally remastered masterpieces. Nuggets has been re-released as an excellent four cd set (with lots of classic and more obscure stuff), there's the Back from the Grave series of largely obscure gems and lots of other compilations and re-releases.

After this rant, let's talk about Volume 7 of the Garage Beat 66 series, called That's How It Will Be! This music is far more obscure than most of the Nuggets songs, so you get stuff like I'm in Pittsburgh and it's Raining by The Outcasts (from Texas), with a great driving drum beat and spooky harmonica, Come with Me by the Exotics (from Texas, again and apparently THE band in the Dallas-Fort Worth area), a great rocker of a song with lots of organ and great guitar riffs. They actually did an ad for a local car dealer, which has the same music but different lyrics ('If you want the perfect car than Bill McKay's the best by far; Bill McKay, Chevrolet, Bill Mc...kay, Chevrolet'). Genius or what?`

There's a pretty good cover of the Creation's Makin' Time, by the Livin' End (they seemed to like apostrophes), That's How It Will Be by the Liberty Bell, a snarling psych punk classic with enough fuzztone and snotty vocals to satisfy the punkiest in your family, two great tracks by Detroit's Unrelated Segments who were interviewed in '67 and stated quite categorically 'We are not a psychedelic group. We play rock 'n roll music'. There ya go, plenty of room for everyone in this genre! There's also a great cover of I'm a King Bee by the Bad Seeds. One suspects that they were rather more familiar with the Stones version than the original by Slim Harpo, but that just makes it better!! Likewise East Side Story by the District Six bears more than a passing resemblance to Van the Man's Gloria, but imitation is indeed the sincerest form of flattery.

There's lots more, too. Need I say more? Three chords are every bit as important now as they were then.



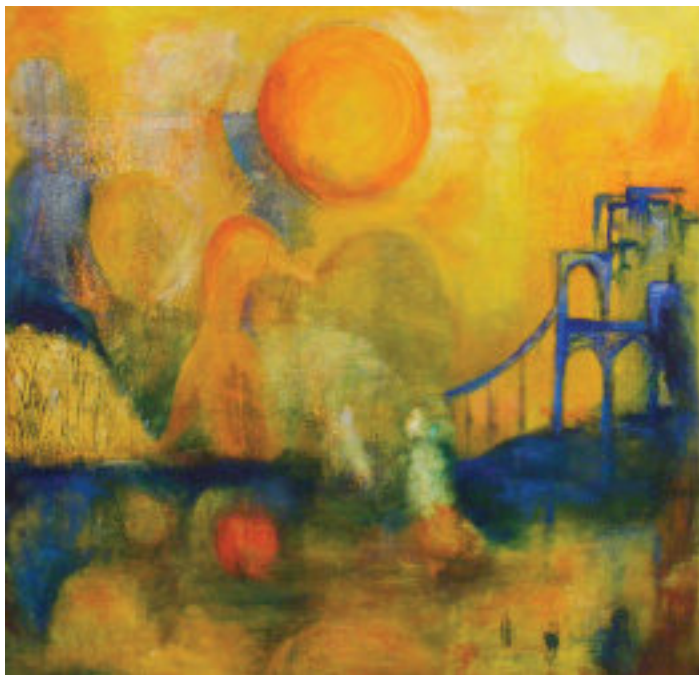
The Outcasts, 1964



FOR DRUGS AWARENESS MONTH, Signal Artists helped Bray Youth Services design a map of Bray to show how young people use the town. Children and teenagers from different groups placed tags on the map to identify where in Bray they tend to hang out during the day and in the evening. They were asked to name their favourite places and favourite things to do.

IN THE DREAM TIME

Claire Flood in Conversation with Jean Doyle



a bit of alchemy. The wonderful jewel like colours and opulent textiles in the book of hours and in Giotto's work brought back memories of dressing up and going to sales of work to buy beautiful ball gowns as a child at the Jesuits in Milltown.

Claire: What else do you feel has had an impact on your work?

Jean: My life has been full of change, and a sense of the dramatic has always been to the fore, the break up of my marriage was both devastating and life changing. The sense of loss made me delve further beyond what is normally accepted as reality into the depths of psyche and a search for truth, beauty and love. I found this through the process of painting and my connection with the truths of nature and spirituality.

Claire: How would you describe your art?

Jean: I consider myself a symbolist and a colorist, and in my work practice I like to use unadulterated strong colour, related to the chakras. Working with colours to realise my vision and unveil illusion, 'In the Dreamtime' brought about the knowledge that life is but a dream, not to be taken too seriously.

Claire: Would you say that your art is influenced by spirituality?

Jean: I am highly influenced by mysticism, spiritual teachings, poetry and music and find joy in many things in life. In the words of Goethe 'One learns to know only what one loves and the deeper and the fuller the knowledge is to be, the more powerful and vivid must be the love, indeed the passion'.

Claire: What is your work ultimately about?

Jean: The work is about feeling, a reflection and interpretation of the lived experience. Living in Bologna in Northern Italy while on Erasmus in my third year of study in NCAD had a profound effect on my work and felt like living a dream.

Claire: Why do you think that Bologna had such an impact?

Jean: Bologna is one of the most prominent and wealthiest cities in Northern Italy, with an abundance of historical artifacts, medieval architecture and glorious artwork. A sense of antiquity and mystery prevailed, feeding my imagination with its textures, colours and imagery that traversed centuries. The medieval illuminated manuscripts of Giotto and various religious iconographies triggered forgotten childhood memories.

Claire: What were these childhood memories and how does it impact on your work today?

Jean: I was always interested in old and once beautiful items that had no intrinsic value, always looking for the opportunity to transform them and make them new and beautiful once again, reflecting how I feel about people and life,



Jean's show took place in Signal from 6th – 18th November 2007.

DEIRDRE MAHER RIDGWAY

a Profile by Claire Flood



Deirdre has had a long association with Signal Arts Centre, which has been of great advantage to both parties. Deirdre works with various community groups in the Bray area using photography as a form of expression and communication. Deirdre uses the darkroom in the

centre to bring her classes through the magic of the black and white process. She has been interested in photography since she was a little girl discovering an old Brownie in her Grandmother's shoe box at the age of five. As a teenager she always had a camera but found the cost of processing film very prohibitive. She also was made to feel that there was no place for women in the industry at that time.

Her first serious introduction to photography was in The Royal Photographic Society of Ireland in 1987. Winning the prestigious Aiken Shield Award for Novice Photographers encouraged her to continue developing her craft. While attending a lecture in the Society, Deirdre learned of a two year commercial photography course being held in Dun Laoghaire College of Art and Design. She discovered later that there were 20 places available and over 400 applicants applied so she was delighted when she was notified that she had a place on the course.

The two years in college allowed her to explore and understand the science and artistry of photography. The technical and practical understanding that she acquired at college allowed her the freedom to capture images without the worry of technical problems.

As Deirdre was a mature student she has a great empathy with the groups she works with now. She has worked predominantly with adults from Traveller Groups and special needs groups. She is a great advocate of adult learning and realises that experiential learning is as important, if not more so, than academic learning. Some of the groups she works with may think they have no acclaim because they do not have a formal education; she is trying to redress this through photography. She encourages the groups to photograph what they feel emotionally and also to identify frustrations and show them through imagery.

Deirdre believes that when you have the camera to the eye you become the director of the complete image and when you look through the viewfinder you have to be aware of the whole scene not just what you want to shoot.

Deirdre has presented a few talks in Signal Arts Centre and in Bray Arts Club and they have proved to be very interesting. She is a member of the Signal Arts Society. She has had one solo exhibition in the centre and has been involved in lots of group shows. You will see some of her theories applied in her amazing photographs.



Illusions

Illusions play soft melodies
of tantalising expectations,
The hungry Id forgetting soulfulness
wavers precariously on tender strands of nothingness,
Balancing amid the etheric streams of memory,
Pulling at images that appear in form
through mists of mind and feeling.
How real. How incredible, we hold on knowing
that with shifting thought,
all disappears on our awakening.

Lebam Macaw (09/07)



SIGNAL STAFF

Claire Flood: Claire is Signal's epicentre. She is the supervisor of the CE (community employment) project, administrator of everything else and knowledge base of all that happens. If there is anything you need to know she's the person to ask. She has been with Signal since 2002 and as well as working full time in Signal is also studying for a Degree in Community Development in Maynooth.



Aisling Leonard: Aisling joined Signal in August 2006 and has one of the most important jobs in the centre. She looks after the accounts!



Karen Luby: Karen joined Signal in December 2005, she looks after sales and administration.



Davnat O' Reilly: Davnat is responsible for Exhibitions, current and future. All queries from artists and public regarding exhibitions are dealt with by Davnat. Davnat was one of the founding members of Signal.



Erika Doyle: Erika studied acting and drama for many years, both as an actor and working with children's theatre groups. Erika studied TV. Video and film production and has appeared in and worked on numerous short films, many of which has traveled to international film festivals. Today Erika is writing, acting and works as a staff artist here in signal.



Denis Dunne: Denis has a BA in Photography from D.I.T. His practice is multi layered - he seeks to represent innocence, light, change and the transformation of the human spirit. His subjects are collaborators in his practice. Denis joined Signal in October 2007.



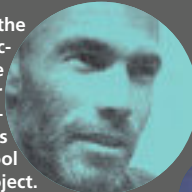
Sonia Haccius: Sonia studied in Middlesex University London and went on to get an MA in Theatre Design from the Slade School of Art in London. She is an accomplished set designer and has worked on a number of sets for theatre and for RTE. While in Signal she has worked on a number of projects including our community summer school outreach programs.



Katie Dutton: Katie joined Signal in 2007, since starting she has been working on the mosaic in the centre. She also has an interest in computers.



Greg Murray: Greg worked for many years in the highly competitive world of advertising. He is an accomplished graphic designer and portraitist. He joined Signal in 2005 and has worked on a number of Signal's community summer school projects. Currently he is working on the Children's Art Classes and has worked on the Ravenswell Summer School and Bray School Project.



Elizabeth Tierney: Liz studied Art, Crafts and Design at Liberties College, Dublin for two years. She is interested in all means of craft and works in Ceramics Glass, Metalwork and Mosaic



Linde Fidorra: Linde has a Diploma in Fine Art and joined Signal in September 2007. She uses digital image-making, drawing and artist's books to explore patterns in nature as expressions of the dynamics of life. Linde is currently facilitating an artists support group and is working on the Newsletter.



Oonagh Donnelly: Qualified in Design Visual Communications, her occupation as a senior graphic/web designer has put her working in a diverse range of sectors with sparkling clientele testimonial. At Signal she has been working tirelessly to develop good visual communications for Signal. See her work in www.graphiccommunicationservices.com



Maura Ryan: Maura has studied a FETAC Award in art, ceramics, craft and design from St. Thomas's college in Bray. She also completed a course in person centered art therapy in Crawley College and also Speech and Drama in Emerson College, Sussex. She has taught arts and crafts to young children during her time as a kindergarten teacher. Maura is currently teaching ceramics to adults in Signal, she has also done Batik.



Sarah Morshead: Sarah received a BA Fine Art (painting) from University of Northumbria and a teaching certificate from the University of Greenwich. She has worked as an artist in residency in Kerry and has a wide experience in other art related activities.



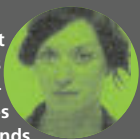
Johannes DeGroot: Jan studied print in NCAD and was a reggae DJ in many of Dublin's nightclubs. He joined Signal in May of 2005 and is currently working on a large mural project with the Bray Addiction team. He is also helping to run Life Drawing and Children's Art Classes in Signal.



Joanne Boyle: Joanne has a certificate in make up for Film/TV/Theatre and special effects, she also has an advanced certificate in Dancing the Rainbow.



Jennie Moran: Jennie has a BA in Fine Art (sculpture) from NCAD, her practice is centered around light-hearted projects located in kiosks, libraries, steel plants, buses and traffic islands



SIGNAL'S WEBSITE



www.signalartscentre.ie

FOR MORE INFORMATION ABOUT SIGNAL YOU CAN CHECK OUT OUR WEBSITE.

People involved with Signal, either Signal Society, Signal board members, Signal staff artists, Signal administration and artists exhibiting may avail of an opportunity to have information on their projects or art-work in the Signal website.

CLOSING DATE FOR SUBMISSIONS
FOR THE NEXT NEWSLETTER:
1 FEBRUARY 2008

BRAY ARTS CLUB

Performance Nights every Monday @ 8 p.m. in the Martello



2008

January 14th
February 4th
March 3rd

April 7th
May 12th
June 9th AGM

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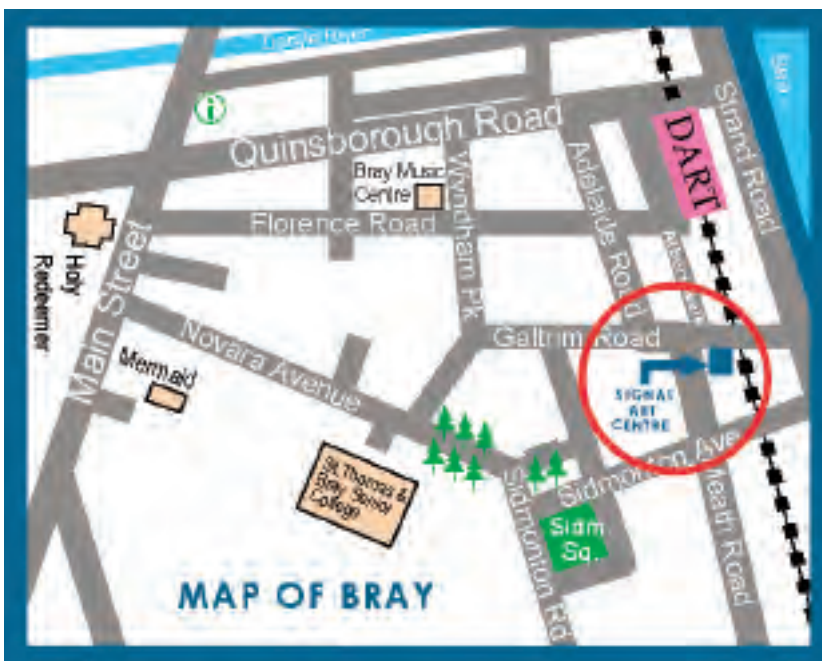


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SIGNAL'S LOCATION



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Fax: 01 2869982
Email: info@signalartscentre.ie
www.signalartscentre.ie

OFFICE HOURS

Monday to Friday
9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

Tuesday to Friday
10.00 - 1.00 and 2.00 - 5.00
Saturday and Sunday
12.00 - 5.00

