



SIGNAL ARTS NEWSLETTER

Volume 11

April - June 2014

Issue 2



St. Patrick's
Day

Arts & Entertainment
Winners 2014



SIGNAL ARTS SOCIETY

MEMBERSHIP OFFERS YOU:

A 10% discount

- > on any purchase of artwork on sale in Signal Arts Centre
- > on life drawing and other art courses
- > on the hire of darkroom and ceramics facilities

Participation in the

Annual Signal Arts Society Exhibition

(subject to selection)

Reduced commission on sales of your work from 25% to 15%

Our **quarterly newsletter** will keep you in touch with what is happening in the arts community. You have the opportunity to publish a profile of your work, advertise your upcoming shows or projects, write about your favourite artist or review an exhibition that impressed you.

The opportunity to display images of your work and an artist's statement on **a page of the Signal website**. See links on the SAS page on the Signal website for examples

Invitations to exhibition openings and other cultural events organised by the Centre.

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OFFICE HOURS

Mon to Fri 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

Tuesday to Friday 10 - 1 and 2 - 5
Sat and Sun 12 - 5

Signal Arts Centre, 1 Albert Avenue,
Bray, Co. Wicklow

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Signal Art Centre is represented on the following: Bray Partnership,
Wicklow Arts Network, Bray Chamber of Commerce.

Contact Signal Arts Society: signalsociety@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.

Please address all
Newsletter correspondence
to Claire Flood
at Signal Arts Centre

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New Staff

Aoife Patterson



Aoife studied archaeology and geography at University College Dublin and archaeological illustration at Swindon College of Art. She specialises in artefact illustration, reconstruction artwork and information graphics for archaeological publication, working predominantly in pencil, pen and ink and

watercolour. Aoife is passionate about traditional Irish basketry and living willow sculpture, creating a range of traditional baskets and sculptures from dried and living willow.



THE SIGNAL SHORT FILM FEST 2014

Signal Arts Centre Film Fest is an annual event, now in its third year, showcasing independent short films from around the world. We are currently accepting submissions for the festival. All films will be judged by our in-house panel and the films short listed will be screened on the 6th of June in the Mermaid Art Centre and judged by an outside panel including film critics and representatives from FilmBase and TV3 and the winning short film will be shown on 3e, see application details below:



Films should be no more than 12 minutes



All Submissions to be formatted for DVD, PC and pal.



A Submission fee of €5 should accompany each entry.



All Submissions for the Attention of Claire Flood.



Deadline 5pm on Friday the 25th of April 2014

If you would like your DVD to be returned to you please enclose a stamped self-addressed envelope
Application form available on www.signalartscentre.ie
For more details and deadline see our website.
Terms and conditions will apply

News from Claire

At last the weather is on the turn, I don't know about you but I have never experienced storms and winds like we have had since Christmas, so I am very happy that at last we can see some blue sky. Spring is definitely in the air, and to go with it we are in the process of planning and making the St Patrick's Day Parade a spectacular event. We will post images on the website and on Facebook when we have them. Our plans were very extravagant but we may not have produced everything that we wanted to but what we have produced is spectacular.



The Film Fest submissions are coming in, and we are looking forward to the Showcase in the Mermaid on the 6th of June. Don't forget the closing date for submitting your short film is Friday 25th April so if you have something 'in the can' there is still time to send it in. The actual Showcase in the Mermaid is always a good night out, so don't feel that you can't come along if you have no connection with the films. This is also a way for Signal Arts Centre to raise some much needed funds for the refurbishment of the building.

Some of you may already know that Aoife Fitzgerald who was involved with us for the last 5 years, unfortunately finished with us in January. Aoife was the mainstay of the Life Drawing for all those years, and has made it into a very enjoyable and effective session. Aoife helped out enormously on many of our out-reach projects such as the Narnia Projects, in both she excelled and gave 110% which could be seen in her paintings etc. It will be different in Signal without her but she is keeping herself busy, of course, doing a new web design course. We wish her all the best in everything she does.

Have a lovely spring, talk to you again in the summer

Claire Flood

Second Annual Signal Open



Closing date for entries Friday 11th July 5pm

€9 per work entered (2D Only)

Pieces must not exceed 92cm x 92cm

€1000 prize for 'Best In Show'

Exhibition showing from the 6th - 17th Aug 2014

(Opening Friday 8th August 7.30pm)

Forms available on www.signalartscentre.ie

or in office.

Archaeological iLLustrations by Aoife Patterson



As a trained archaeological illustrator, I have worked in Irish archaeology for a number of years and specialise in artefact illustration, reconstruction artwork and information graphics, creating detailed reconstruction illustrations for archaeological publication and recording purposes.

Exploring a range of methods and techniques in pen, ink, watercolour and pencil, my artwork is predominantly based upon field excavation results

- visualising archaeological information in a purposeful and comprehensible fashion for publication and display purposes.

The accompanying reconstruction illustrations are based on a hoard of objects found in Cromaghs bog, Co. Antrim in 1906. The Cromaghs Hoard is comprised of a bronze pin, axe head, gouge, razor, leather razor case, a woollen garment, and an elaborate

tasselled band woven from horse hair; dated to the Bronze Age, it is believed to have been a votive offering. The reconstruction illustrations attempt to outline the key events and theories surrounding the deposition and recovery of the hoard, while the artefact illustrations simply record the artefacts according to an agreed set of conventions.

However, the artefact illustrations in this case examine the combination of watercolour and set conventions, exploring the use of watercolour for recording purposes during the nineteenth and early twentieth centuries.

My interest in archaeological reconstruction introduced me to traditional Irish basketry, an area I have worked in for ten years. I create a range of traditional and contemporary baskets as well as living and non-living willow sculptures from a range of materials including willow, hazel, papier mache, textiles and natural formations. My artwork is inspired by archaeology and the landscape, using traditional crafts to explore aspects of material culture, society and heritage.



Be Well by Dermot O'Brien



Formed in late 2012 'Be Well Bray' is a group of young people from Hi Rez Youth Centre who wanted to put youth mental health on the agenda in their community.

The group knew that there was an issue, and acknowledged that it

was a complex issue that required a multi faceted response if real progress was to be made.

One of the first challenges for 'Be Well Bray' was to explore where they might fit into that multi-faceted response? Spending time doing research, speaking to mental health professionals, having facilitated discussions, and sharing views in a sincere and non-judgmental environment gave the group an opportunity to develop their own understanding and awareness of youth mental health.

The value of this process cannot be underestimated because it was this very process that laid the platform for the 'Be Well Bray' mission statement;

"To promote a practical and positive outlook within youth mental health"

The young people of 'Be Well' ultimately agreed that they would focus their attention on the benefits and potential of a positive approach to youth mental health. They did not want to become counsellors; they did not want to do suicide prevention or attempt to find a role for themselves in the world of mental illness, and the world of diagnosis and professional intervention.

Rather, this group of young people felt that their energy and creativity would be best spent supporting the community to develop their understanding of mental health, and to recognise the power of a positive approach to supporting young people's mental health.

In a short space of time 'Be Well Bray' has achieved a lot. With the

support and collaboration of the Bray Area Partnership's Youth Mental Health sub group, the National Youth Council of Ireland, Leargas and the Community Foundation for Ireland, 'Be Well' have produced a short video about youth mental health, trained some leaders to deliver NYCI's Mind Out mental health awareness training, planned and implemented

"Be Well Week" in Bray, which included a week of events and activities to raise awareness, including the publishing of the Be Well Times. 'Be Well' have also accessed funding to support secondary schools and parents, to receive specialised talks from Headstrong, the national organisation for youth mental health, and also funding for practitioners who work with young people to attend "Understanding Mental Health", also a training from Headstrong.

'Be Well' funded a seminar in Bray organised by the Bray Area Partnership about Youth Mental Health, and one of our young leaders, Grace McManus, gave a key note speech alongside Dr Tony Bates from Headstrong, and Simon Harris TD.

Alongside all of this wonderful success there has been a



fascinating process of growth and development for a group of young people. The learning and capacity building for them will serve them for the rest of their lives, and indeed may serve other people in their lives as they share their story, and continue to promote something that they believe in.

www.facebook.com/BeWellBray, twitter.com/BeWellBray

Moroccan Orange Cake by Ciara Brehony

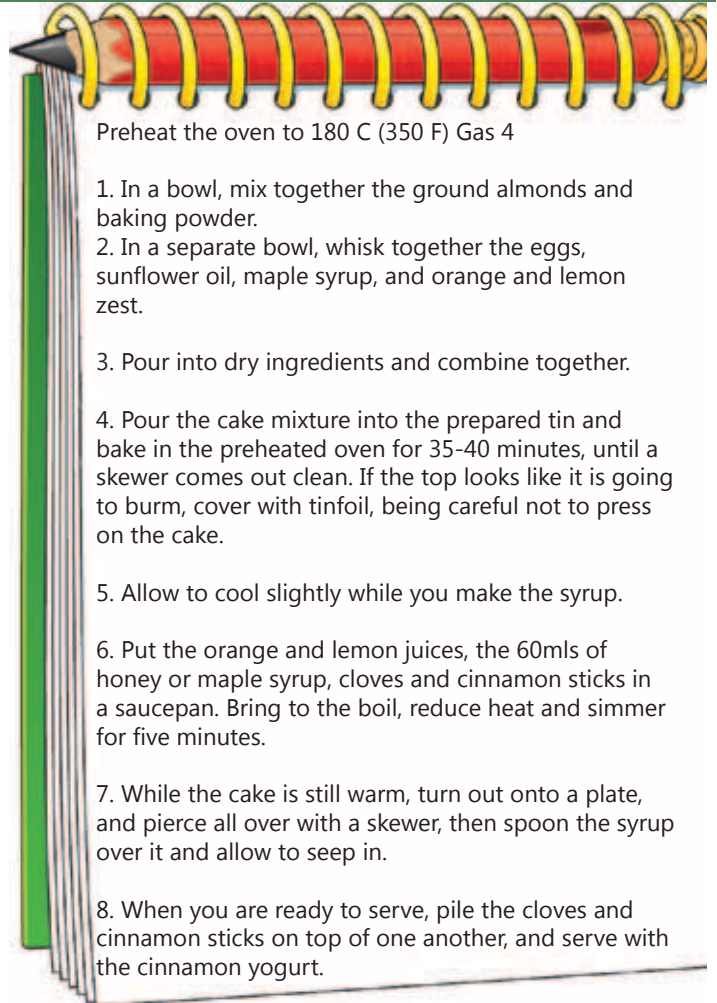


As this cake is made with ground almonds, it is naturally wheat free, so it is a great recipe to have on hand when any gluten/wheat intolerant friends or family are coming over. It is also drowned in sweet orange syrup, so will please any cake lover, no matter what their preferences!

Ingredients:

300g ground almonds
200mls maple syrup (Aldi sell it at an affordable price)
2tsp baking powder
5 eggs
150mls sunflower oil
Grated zest and juice of one orange and half a lemon
60mls honey or maple syrup for the syrup
3 cloves
3 cinnamon sticks
Natural yogurt with some ground cinnamon stirred through, to serve.

20cm/8in springform tin, lined with parchment.
Serves 10-12



Preheat the oven to 180 C (350 F) Gas 4

1. In a bowl, mix together the ground almonds and baking powder.
2. In a separate bowl, whisk together the eggs, sunflower oil, maple syrup, and orange and lemon zest.
3. Pour into dry ingredients and combine together.
4. Pour the cake mixture into the prepared tin and bake in the preheated oven for 35-40 minutes, until a skewer comes out clean. If the top looks like it is going to burn, cover with tinfoil, being careful not to press on the cake.
5. Allow to cool slightly while you make the syrup.
6. Put the orange and lemon juices, the 60mls of honey or maple syrup, cloves and cinnamon sticks in a saucepan. Bring to the boil, reduce heat and simmer for five minutes.
7. While the cake is still warm, turn out onto a plate, and pierce all over with a skewer, then spoon the syrup over it and allow to seep in.
8. When you are ready to serve, pile the cloves and cinnamon sticks on top of one another, and serve with the cinnamon yogurt.

The History Of Easter Eggs by John McCann



It's pretty much common knowledge that Easter is a Christian celebration of Christ's rising, but this holiday also has pagan origins. Where did the colored eggs, cute little bunnies, baby chicks, leg of lamb dinners, and lilies come from? They are all symbols of rebirth, and the lamb was a traditional religious sacrifice.

Easter falls in the spring, the yearly time of renewal, when the earth renews itself after a long, cold winter. The word Easter comes to us from the Norsemen's Eostur, Eastar, Ostara, and Ostar, and the pagan goddess Eostre, all of which involve the season of the growing sun and new birth. The Easter Bunny arose originally as a symbol of fertility, due to the rapid reproduction habits of the hare and rabbit.

The ancient Egyptians, Persians, Phoenicians, and Hindus all believed the world began with an enormous egg, thus the egg as a symbol of new life has been around for eons. The particulars may vary, but most cultures around the world use the egg as a symbol of new life and rebirth. A notation in the household accounts of Edward I, of England, showed an expenditure of eighteen pence for 450 eggs to be gold-leafed, and coloured, for

Easter gifts. The first book to mention Easter eggs by name was written five hundred years ago. Yet, a North African tribe that had become Christian much earlier in time, had a custom of colouring eggs at Easter. Long hard winters often meant little food, and a fresh egg for Easter was quite a prize. Later, Christians abstained from eating meat during the Lenten season prior to Easter. Easter was the first chance to enjoy eggs and meat after the long abstinence.

Some European children go from house to house begging for Easter eggs, much like Halloween trick-or-treaters. Called pace-egging, it comes from the old word for Easter, Pasch. Many old cultures also attributed the egg with great healing powers.

It is interesting to note that eggs play almost no part in the Easter celebrations of Mexico, South America, and Native American Indian cultures. Egg-rolling contests are a symbolic re-enactment of the rolling away of the stone from Christ's tomb. The decoration of small leaf-barren branches as Easter egg trees has become a popular custom in the United States since the 1990s.

Easter Egg Hunting began in America when German immigrants brought their Osterhase tradition to Pennsylvania in the 1700s. The festivity soon spread across the nation, and baskets replaced nests. Eventually, the game evolved into a treasure hunt, and the prizes expanded from just hard-boiled eggs to include chocolate, candy, toys and coins. In many families, the Easter Bunny leaves a basket filled with gifts, not just eggs to find.

EXHIBITIONS PROGRAMME APRIL - JUNE 2014

Gallery Opening Hours: Tuesday to Friday 10 - 1 and 2 - 5 | Saturday and Sunday 12 - 5 | For more information please check: www.signalartscentre.ie



B.A.R.A

'B.A.R.A.5'

Wednesday 19th - Sunday 30th March

Opening Reception:

Friday 21st March 7-9pm



JOSEPHINE GEANEY

'Imram'

Tuesday 1st - Sunday 13th April

Opening Reception:

Friday 4th April 7-9pm



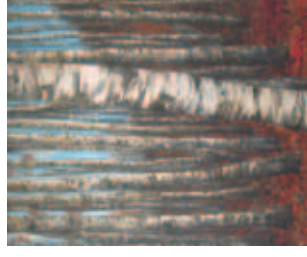
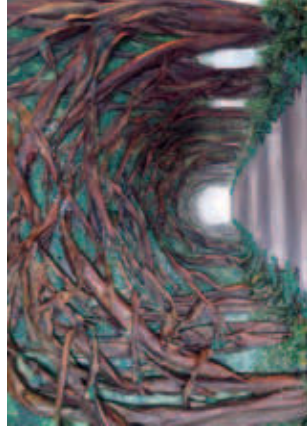
TRISH BANKS

'For the love of trees'

Tuesday 15th - Sunday 27th April

Opening Reception:

Sunday 20th April 3-5pm



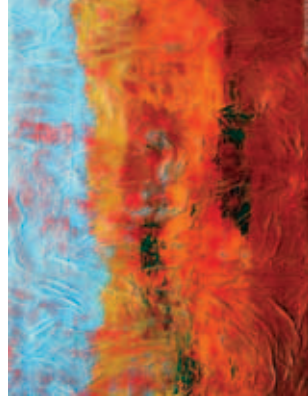
PAUL ROSE

'Wetlands'

Tuesday 29th APRIL - Sunday 11th May

Opening Reception:

Friday 2nd May 7-9pm



TEXTILE GROUP

'Ten X Ten'

Tuesday 13th - Sunday 25th May

Opening Reception:

Friday 16th May 7-9pm



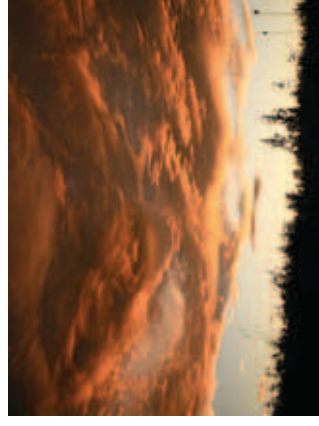
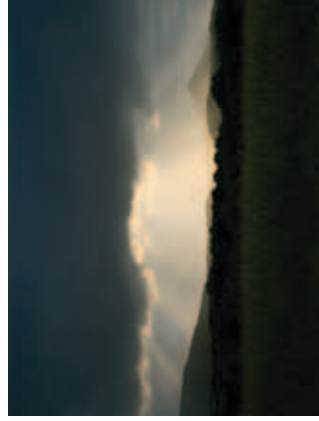
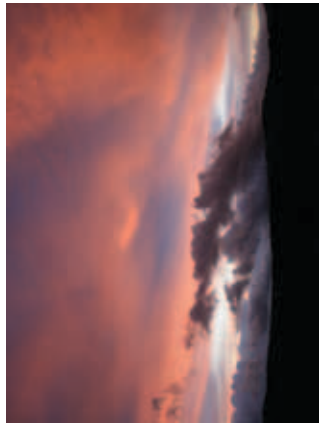
CIARA BREHONY

'A Year at my Back Door'

Tuesday 27th May - Sunday 8th June

Opening Reception:

Thursday 29th May 7-9pm



LYNNE FOSTER-FITZGERALD

'Terrible Beauty'

Tuesday 10th - Sunday 22nd June

Opening Reception:

Thursday 12th June 7-9pm



BARRY EDWARDS

'Moments of Inspiration'

Tuesday 24th June - Sunday 6th July

Opening Reception:

Thursday 26th June 7-9pm



Views and Reviews

The Decimation Of Smaug
By Declan McMahon



And so we return to middle earth for the second instalment of the trilogy. New characters are introduced such as Beorn, the man bear, and we meet the Elves for the first time here. Probably the most controversial character has to be Tauriel (Evangeline Lilly) the female Elf. Why controversial I hear you ask? Well in the book "The Hobbit" there was no mention of this character so one must assume that Jackson has added some eye candy for the lads, or has corrected a political incorrectness by Tolkien, the author of "The Hobbit" as there were no female characters in the book. The pace is initially relentless and full of twists and

is Smaug, the sly fire-breathing Dragon (voiced by Benedict Cumberbatch). Between Cumberbatch's low bellow and Jackson's wonderful animatronics we have a very believable Dragon on view, and we really feel the wow factor here in the cinema. The scenes here between Freeman and Cumberbatch are (pardon the pun) Gold! We see two types of very different personalities unfold here and it's great to watch this game of chess. My problem with the film is, as with the first instalment is the continuing undertones that there is something more sinister at play in the background.

turns, but nothing too cryptic and the viewer does not have to work too hard, just enjoy the spectacle on show.

There are a couple of "admission ticket" scenes that will take your breath away and Jackson is a master at the right amount of action with humour. Another, and probably the most important, character to appear

We all know that the resurrection of Sauron is nigh but the film is desperately trying to tie The Lord of the Rings trilogy in with the present adventure. Okay, we know the one true ring is the common denominator in both trilogies but the constant referral take away from the current adventure and almost trivialises the Dwarves plight to reclaim their kingdom.

I'm sure when all is said and done, and we do reflect on this trilogy there will be a divide between Jackson fans and Tolkien fans. Jackson has brought characters to life once more and his passion and obsession for attention to detail are trademarks of his work. Tolkien fans will say it's a children's book, and three films was just too much, and probably a money making exercise.

The answer, I believe, is probably somewhere in the middle. I'm a Jackson fan all the way back to "The Frighteners," which was a great piece of work, and shows just how Jackson handles action, tension and humour with ease. But he has strayed from the simple story of the Dwarves, a Hobbit and a Dragon, somewhat, and brought an almost political backdrop into the mix. Still, it is quite a spectacle, and worth a cinema trip or an addition to your DVD collection.

Childrens Sewing Classes by Ciara Brehony

Saturday morning's in Signal, these days, finds the workroom a hive of quiet activity. For the last number of months, while the wind and rain lashed against the windows, small hands have been busy learning the time old art of hand sewing, something which, sadly, today's children are not learning in school any more.

It is very encouraging to see just how enthusiastically they have taken to it, and we now have a small group of very dedicated students, who within weeks of starting, began to arrive in to class with their own little sewing kits that they have gone out and bought, as well as adding items that they have been given by their grandmothers, who are only too delighted to share their own knowledge and skills, along with

haberdashery that have been tucked away in long forgotten boxes and drawers, finally to be given a new lease of life with this new generation.

I have also received messages from parents with photos of things the children have made at home, when the creative urge has taken them, and it seems nothing is too good to take a pair of scissors to! So far, by making small creatures, and textile jewellery, these classes have been teaching them the basics of how to use a needle and thread; threading the needle, tying knots, finishing off, using simple templates, pinning, sewing on buttons, etc.

The next block of classes they will be learning the beginnings of simple

embroidery stitches.

In these days of Minecraft and Youtube, and literally an app for everything, not only are these classes teaching the children important practical skills that will stand to them for the rest of their lives,

but it is also providing a quiet space where they can tap into their creativity, and produce something that is real and three dimensional, something that will last, and their sense of pride and accomplishment with each finished piece is thoroughly heartwarming.





London Grammer/ if you wait

Very few albums have left their mark on me over the years, they had to have that something different that stands out from the rest. Listening to what's out there at the moment, is like trawling through a mine field, but thankfully, in the midst of crash, bang, wallop, comes a sound that has caught my ear since September, last year, The Band in question is London Grammer. A trio from London, their music can be described as ambient, ethereal, and classical, mix that with the voice of lead singer, Hannah Reid, and you have something special,

The first track, 'Hey Now' from the album 'If You Wait' reminded me of Judie Tzuke from the 70's, with that classic 'Stay With Me Till Dawn' Considering Hannah Reid is only 23, her voice commands your attention. Rarely does one find an album where there isn't one bad song on it. Don't take my word for it, give it a listen. Perfect for a relaxing atmosphere, whatever you're doing.

A kick up the Arte an Italian experience by Roberta Fiano



Rita Notrangelo & Roberta Fiano

My first contact with Tony Clarke, designer and art curator at the Signal Art Centre Bray, dates from a few months ago when he noticed my profile on the professional network LinkedIn. After discussing our artistic projects, I invited Tony to take part at "Artmonia" the first expo of a new association Ecstrarte. In 2009

Ecstrarte was a simple group of artists who started to create an event of social art.

Taking inspiration from Marc Augé, a French anthropologist who coined the phrase "non place" to refer to places of transience that do not hold enough significance to be regarded as "places": examples of a non-place would be a motorway, a hotel room, an airport or a supermarket; so the group began to organise art exhibitions and interactive performances in a supermarket, multiplex cinema or streets.

In 2014, Ecstrarte, after four years of activity, became an association of social promotion, A.P. S. and begins with the exhibit "Artmonia", a new path. Unfortunately Tony could not participate in the show as a guest artist, but we promised each other to participate in our next projects. One day on Facebook chat (The social networks LinkedIn and Facebook, they have a key role in this story, Tony invited me to take part in a new expo involving two artists of my association.

I accepted his offer to participate in the exhibition "Kick up the Arte", calling my artist colleagues Maria Grazia de Rosa and Michele Grimaldi too.

I've found Tony very friendly and creative, able to work in harmony with other artists, putting aside all antagonistic and individualistic feelings typical of our professional environment. The state of the art both in Italy and Ireland has been the main topic of our conversations.

We identified the respective strengths and weaknesses, and shared the same idea that art and culture can be the driving forces of the national economies. Moreover, we both agreed that cultural exchanges can make their important contribution to the "global art", that is to say a kind of art available to all the people who want to enjoy it, an art that exceeds cultural and social boundary, an art that brings the art out of the museums, to place it wherever it can be appreciated.

The organisation and the promotion of the exhibition have been excellently managed. During the opening the great music of Jingo Box joined the art, in order to prove that the dialogue between different artistic expressions is possible. The concept of "cooperation of the arts" is also the basis of my professional life, both as a manager for the "Aradia Art Management" agency, and vice president of "Ecstrarte", a non-profit association dealing in social art, mentioned before.

"Kick up the Arte" gave us the great opportunity to learn different ways of making art and meet other creative artists whose mission is to make people addicted to beauty and culture. The artists that I met Luke Kristofferson, Loraine Lynch, and Jonathan Curran were very nice and kind with us, we talked a lot together and we exchanged opinions about art and making art in Europe today.

It has been without any doubt a great artistic and human experience, thanks to the warm welcome we received during our stay in this beautiful place: an experience that will take us back.



Michele Grimaldi, Tony Clarke, Declan McMahon

Exhibiting Artists about their Work

Walks Along the Suir Estuary Barry Edwards



I have always had a keen interest in painting, and have attended various educational establishments in England and Ireland. The most recent being Intaglio Printmaking Workshops with Cork Printmakers, and Black Church Printmakers, Temple Bar, Dublin. An accident in 2011 kept me on crutches for six months. It was during this time, and since then, I have been thoroughly engaged in a personal regeneration of my art. Before this I was painting very little. I spend many hours walking the pictorially rich, and ancient shoreline of the River Suir, Waterford, near my

home. Areas like Ballinakill, Passage East, Crooke, Cheekpoint, Woodstown, and Dunmore East. These walks would be started without any preconceived ideas, looking left, right, up and down, something would attract my attention. Immediately I would make a small sketch, returning later to make a more detailed drawing, or painting. These sketches are extremely important as they record a fleeting moment, something that can never be recaptured. Areas of dense foliage, mysterious pockets of space, light breaking through a tree, the soil, mud, rock formations, vegetation, the smell of the salt air, wind upon your face, sometimes even the remains of a dead creature.

I like to paint Pleine air, making expressive work, immediately recognisable as a landscape but with an abstract quality and a rich tangle of colour. I love to encourage, create, situations for accidents or the accidental in my work, almost to the extent that I forget I am painting at all. These are the moments that I am looking for. A sense of place can only be appreciated and expressed by spending time there, returning to the same areas over and over, sitting, drawing, watching, listening, gaining memories, gathering information.

This can then become the foundation for further larger studio work in paint and printmaking. Some of the many artists that have inspired me are, Graham Sutherland, Ivon Hitchens, Barrie Cooke, Joan Eardley and the Australian Fred Williams.

A Year At My Back Door Ciara Brehony

Ciara Brehony recently moved from Kilcoole, to Bray, Co. Wicklow, from where she now works and writes. She studied Ceramics and Sculpture in IADT, however, since then has worked exclusively in the area of textiles and photography, as well as writing.

As well as completing a number of private commissions, she has also shown in a number of group shows, including with the Irish and Northern Irish Guild of Embroiderers.

Over the last 17 years, in particular, both her writing and her photographic work has been largely influenced by her environment, in particular the marshland and beach area of Ballydonarea in Kicoole, and how they are constantly transformed and reshaped by the seasons and changing weather.

'The Year At My Back Door' is Ciara's first solo exhibition. Between 2008 and 2013, almost daily, she took photographs of the view from Kilcoole beach towards the Sugarloaf, cataloguing the changing seasons, skies and weather. The show is a sample of that body of hundreds of photographs.

Ciara says of her work, "Rather than any one photograph, or even the technical proficiency of the photographs, this project is about the scale, about the getting out there and recording it as many days as possible. It became like an archive of the turning year, the different weather conditions, the birds coming and going, the reeds in the marsh dying back each autumn, then greening up to fullness again over the summer. The vast differences in the sky, in particular, I found awe-inspiring. A huge factor in this project is the idea of taking something familiar, and therefore something one has grown accustomed to, and looking at it with new eyes, every day. I hope to convey this to the viewers, and inspire them to do the same."



Exhibiting Artists about their Work

Terrible Beauty Lynne Foster Fitzgerald

Finally sitting down to write this short piece about 'what I love about making art, what inspires me, what my challenges are?' . . . words from a Dylan song come to mind 'Well, there's reasons for that and reasons for this, I can't think of any just now, but I know they exist.' Faced with my extreme procrastination a friend suggested I submit a blank sheet of paper with WHY NOT? Or even the climber's response to Everest, BECAUSE ITS THERE !

Like all artists, I feel better when working than when fallow. Like many artists, I respond best to a deadline, however far into the future that may be. Like all artists I am inspired to work in order to say, or even to discover, 'this is who I am.' Like most artists, I value that which engages my heart and imagination. Like some artists the challenges are engendered by perfectionism, self-belief, life/work balance, isolation. The joy of having a studio addresses these concerns. We create studios to provide suitable shelter for our approach to art- making: a private place that can be returned to repeatedly, the mess of work undisturbed; set apart from the everyday, it provides the physical space needed for mental reflection.

Art- making requires reverie and absorption. Human beings seem to have a basic need for periods of absorption. Perhaps what we call play as children, with its characteristic lack of self-consciousness, is simply absorption. Certainly retaining a sense of play enables creative work, and the studio is an environment that makes this possible.

Having started with Bob Dylan, I will leave you with Seamus Heaney, which I have inscribed on the wall of my studio: 'Out on your own and fill the element With signatures on your own frequency Echo-soundings, searches, probes, Elvergleams in the dark of the whole sea.'



04 Group 10 X 10



The 04 Group is a collection of 10 textile artists based in the Dublin area who have been on a creative journey together for many years. We completed our City and Guilds Diploma in Design and Crafts – Stitched Textiles in 2004hence the title of our exhibition being held at the Signal in May 2014 – Ten artists celebrating our Ten years of creative collaboration!

Incorporating stitch, fabric, paper, wool fibre, found objects etc., and using both contemporary and traditional techniques, we attempt to push boundaries in textile practice. The themes and influences which move us are many and varied ...

Some pieces reflect the title 'Ten x Ten' as in Jane Enticknap's 100 squares of hand printed pattern, or in Mary O'Reilly's work which incorporates 10 pieces of sheer fabrics layered and sandwiched. The 'local' is expressed in Ann Jeffares's piece - an exploration of the objects revealed through the eroded cliff face at the site of the old municipal dump, at the back beach in Bray.

Other members of the group find inspiration from further afield..I.e. Sheelagh Rooney's works are based on the crocodile motif – reflecting her years spent as a child in Africa. Colleen Prendiville's pieces are inspired by old, mended and patched textiles, in particular Japanese Boro.

The layering of fabric, darning and mending – a metaphor for the resilience of the human spirit. Indian Kantha stitch is displayed to great effect in Tess Flynn's work; she also finds inspiration in plant forms and seed heads. Deirdre Moriarty brings great humour to her pieces which relate to the human form and the diverse ways we can interpret it. Stitched caricatured observations of people going about their daily lives.

We have exhibited biannually for the last 10 years in various venues, including The Visitors Centre, Phoenix Park (2009 and 2011) and the Botanic Gardens, Glasnevin (2007).

We very much welcome the opportunity to exhibit at Signal and hope that our work will stimulate and challenge those who come to see it.





Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 1st April 2014

The pursuit of Happiness

by Douglas Kennedy

Tuesday 6th May 2014

The Great Gatsby

by Scott Fitzgerald

Tuesday 3rd June 2014

Sarah's key by Tatiana de Rosney



Life Drawing

with Sylvia Callan
& Jenny Dann

Tuesday nights Facilitated by Sylvia

Mar 22nd-25th - April 1st-8th-15th-22nd-29th 7pm - 10pm

Sat Mornings Facilitated by Jenny

Mar 22nd-29th - April 5th-12th-19th-26th 9am - 12pm

€50 for non members and €45 for members of Signal Art. (All monies must be received before classes commence)

WANTED

Teddy Boy Crombie jackets, Beads, Buttons and Fabric, If you have any of these items and you would like to donate, **Signal** would like to hear from you. Please ring Claire on 01-2762039

Simple Sewing For Children

Every Sat Morning from March - April 26th
2 classes 10-11-30am - 12-1.30pm

Catering for ages 9 - 12 years

€30 for the full block

Contact us here at Signal for information and booking details.

Pilates With Andrea Paul

Drop in Any Monday Through April
€10 drop in from 10am - 11am at the
Aquarium bray, tel 0868069461

Closing date for submissions for the next
Newsletter: 28th May 2014

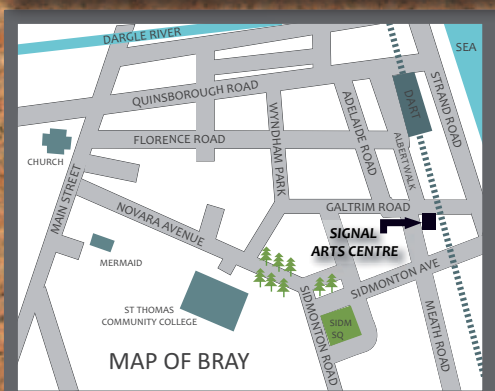
Bray Arts Club Performance Nights

Mondays 8 pm at the Martello

Monday 7th April

Monday 5th May

Monday 2nd June



Signal Arts Centre

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Gallery Hours

Tuesday to Friday 10 - 1 and 2 - 5
Saturday and Sunday 12 - 5

Office Hours

Monday to Friday 9 - 1 and 2 - 5



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