



# SIGNAL ARTS NEWSLETTER

---

Volume 6

April - June 2009

Issue 2

---



Biddy Scott

## BOARD OF DIRECTORS

James Morrison (Chairperson)  
Eleanor Philips (Secretary)  
Pat Burns  
Noel Cleary  
Michelle Fullam  
Blaithin O'Brien  
Colum O'Neill  
Linda O'Neill  
Yanny Peters  
Doug Ross

## Staff members

Claire Flood (Supervisor)

## Admin Staff

Helen Doyle  
Karen Luby  
Lydia Verdon

## Staff Artists

Joanne Boyle  
Penny Byrne  
Lian Callaghan  
Denis Dunne  
Anne-Marie Farrell  
Linde Fidorra  
Aoife Fitzgerald  
Ilan Metoudi  
June Molloy  
Sarah Morshead  
Vincent Rae  
Róisín Verdon

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

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

Tel: 01 2762039  
Fax: 01 2869982  
Email: [info@signalartscentre.ie](mailto:info@signalartscentre.ie)  
Web: [www.signalartscentre.ie](http://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

## 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, editing  
Linda O'Neill: Funding opportunities  
Please address all correspondence to Claire Flood at the Signal Arts Centre

## SIGNAL ARTS SOCIETY COMMITTEE

Pat Burns (Outside Liaison)  
Kieran Dalton (Newsletter)  
Colum O'Neill (Secretary)  
Linda O'Neill (Chairperson)

Contact Signal Arts Society: [signalarts@gmail.com](mailto: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.

# Content

Editorial and Signal News	1
Adults Learning in an Adult-Friendly Environment	2
Drawing Journeys - Ilona Madden	3
Exhibitions Programme	4 & 5
Franz Marc Museum - Dave Flynn	6
Poem - John Cooney	6
Art in the Community Róisín Verdon, June Molloy	7
Exhibition Review - Vincent Rae	7
Home Sweet Home - Piia Rossi	7
Seeking the Zen Zone - Lian Callaghan	8
Signal Staff	9

## 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 dark-room 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.

# Editorial

Spring has arrived and so we turn our thoughts to preparing for this year's members' exhibition. Application forms are enclosed with this newsletter. See the Signal News article for more information.

The Signal Arts Centre website is currently being updated and can be viewed at [www.signalartscentre.ie](http://www.signalartscentre.ie) - did you know that all members of the Signal Arts Society are entitled to have their own page to display their work? Check out the View Members work section on the Signal Arts Society page. If you would like to be included send a request for an application form to [signalarts@gmail.com](mailto:signalarts@gmail.com) or text/phone me at 086-8319592.

This edition of the newsletter contains several really interesting articles including one written by Ilona Madden which was inspired by an article in the last newsletter. This shows that this newsletter is actually being read by the members - so it is a great opportunity to get in touch with your audience, so when you finish reading this why not take out a pen or fire up the laptop and get yourself writing an article for the next newsletter - deadline for submissions is May 1st.

As you are no doubt aware all members are invited to all openings at the Signal Arts Centre, information on openings is in the centre pages of every newsletter. We will soon be setting up an emailing service for members with email in which we will email you prior to each opening to remind you. If we already have your email address you do not need to do anything, if we don't have your address just send invite request to [signalarts@gmail.com](mailto:signalarts@gmail.com), if you would prefer not to receive these emails send a stop request to above address.

We look forward to meeting you during the annual exhibition.

*Colum O'Neill*

## Signal Arts Centre is now accepting Submissions for Exhibition in 2010

Closing date for applications:  
5 p.m., Friday 27<sup>th</sup> March

Please include the following:

- A minimum of six images – clearly marked with your name and title of picture – we will accept them on CD, as photographs or slides.
- A submission proposal – explaining the concept of the proposed exhibition, include size of work where possible
- Artists CV
- Artists statement
- A stamped addressed envelope if you require your photos etc.

Please feel free to call into the gallery, to assess size, dimensions etc., at any time.

There is an Exhibition Fee of €195 when selected.

Contact: Signal Arts Centre  
1A Albert Avenue  
Bray  
Co Wicklow

email: [signalartscentre@eircom.net](mailto:signalartscentre@eircom.net)

# Signal News

## Annual Members' Exhibition

All Signal Arts Society members have now received their application forms for this year's exhibition. This year the exhibition runs from 7th to 19th July. All artworks must be handed in on Saturday 4th July. The closing date for applications is Friday 15th May. Please read and keep the information sheet attached to your application form carefully as it contains some very important information.

## Membership

Membership of the Signal Arts Society is not exclusive to artists, anyone with an interest in arts can join no matter how much or little interest you have, after all you don't have to be a filmmaker to enjoy a movie. Membership has lots of benefits including an annual exhibition, inclusion on the website, discounts on art and services at the Signal Arts Centre, standing invitation to openings and events at Signal and so much more and all inclusive in the membership fee. To join contact Signal Arts Centre and request an application form.

## News from Claire

The main thrust of this year will be to raise funds to buy the building. We are looking for help with this, if you can think of a good fundraising idea or are willing to organise a fundraiser for us please get in touch with me. Any ideas will be gratefully accepted.

We have a strong association with Rehab Care and we are looking forward to seeing their exhibition which will be on show from 9th to 21st June in the gallery. Judging from the images that can be seen on our new-look website it could prove to be a very exciting show.

Another date for your diary is the Signal Arts Society exhibition which will be on show from 7th to 19th July. The hanging will be Monday 6th July for those of you who will want to contribute - Colum will send you all the details. This annual show including the art around the town has proved over the years to be very interesting and exciting.

Our website has had an overhaul and is looking really good. If you would like to respond to anything in the newsletter or would like to put your name on our emailing list, it is now possible to do so on the site. If you have a website of your own and we do not have links to it, please get in touch and we shall rectify the situation. We always value feedback, so don't be shy!

With regards to the newsletter we would love to hear from you - we would be very happy to receive your input be it good, bad or indifferent. If you have an artist that you feel passionate about put it down on paper or computer and send it off to us. If a picture paints a thousand words for you send the thousand words to us and we will print them in the newsletter. If you have seen a particularly good play, movie or show and you would like to share your thoughts please do it and send to us. If you have a particular slant on visual art or an opinion on how art works in contemporary Ireland write it down.

## New Website launched

Anne-Marie Farrell, Signal's web designer, has launched a redesigned website for the Signal Arts Centre. She has created the new look in line with the established style that is used in other Signal communications.



The clear and consistent look is an important part of the overall visual identity that Signal presents to the public.

Anne-Marie is putting a lot of work into having the site compatible with the guidelines from the National Disability Authority. She is also working on archives of past exhibitions.

All SAS members, all Signal staff and all artists who have exhibited at Signal are invited to present some images and a statement about their work on a page of the website – see Colum's editorial in this newsletter and the website for details.



# Adults Learning in an Adult-Friendly Environment



**B**ray Adult Education Centre (BAEC) plays a unique role in serving the educational needs of adults in the Bray area. The small classes, the adult environment and the expert teaching make it the ideal place for adults to learn and progress.

The Art and Craft course of the centre offers learners a wide range of art practises and craft skills. It is especially suited to complete beginners and encourages a personal awareness of art and craft in our every day life.

Visits to museums, galleries and to exhibitions are included into the learning process.



Using drawing and painting as a base, learners get the chance to work in all the different mediums from watercolour to charcoal and pastels. They also have the opportunity to work in areas such as ceramics, textiles, metal craft, mosaic design, felt making, print making, batik, paper making, collage, embroidery, wood carving and marquetry.

The art and craft area is a large bright area, which is full of activity. The wide choice allows learners to develop at a rate and style which is suitable to their own needs and builds on any prior learning they may have in the area.

For some people to be finally able to draw what they see or to paint how they feel can be most

rewarding. Added to that feeling, the chance to learn about ceramics, or to explore the world of printmaking makes it all the more exciting. Learners get the opportunity to discover that 'Textiles' is not just the about making cushion covers but all about the rise of textiles as art forms and a way of expressing the beauty of fabric and hand made felts and laces.



Each year in May B.A.E.C. hold a large exhibition of learners' work and the public are more than

welcome to come and view the work and, more importantly, meet the artists and tutors.

All work carried out in the art and craft area of B.A.E.C. is FETAC certified and can be combined with other FETAC modules to get a full award.

For many years now the Centre has been enabling adults to get qualifications that help them progress. This is always done in a supportive way.

The Vocational Training Opportunities Scheme (VTOS) is the main method of funding for the Centre's full-time learners. This scheme is for those who have had a Social Welfare claim for a minimum of 156 days (six months). As well as free education, learners get Meal Allowances and some get Travel Allowances. Many also qualify for a bonus Training Allowance of €31.80 per week. The Centre has a Crèche for children between the ages of six months and four years. Parents are then free to attend classes knowing their children are well looked after on the premises. Part-time options are available under the Back to Education Initiative (BTEI), which provides free courses to those who qualify, and some part-time fee-paying courses are also on offer, including a highly regarded art course that has been running successfully for the past twenty years and more.

All courses at BAEC lead to certificates and awards that are recognised nationally. Both employers and colleges are fully aware now of the National Qualifications Framework with its 10 levels. This means that a certificate or award from BAEC is a real passport to better things. It is



agreed generally that learning is the best way to make progress in the modern world. Certification is a record of what has been learned. The Centre is in

place to give adults who need new opportunities the chance to achieve things that will lead to real progress personally and professionally.

*Anyone interested in applying for a course at BAEC should call to the Centre on Putland Road to enquire and/or apply or phone 2869607/2860540 or e-mail [bvtos@yahoo.com](mailto:bvtos@yahoo.com).*



# Drawing Journeys

By Ilona Madden

I read the article by Aoife with great interest, as drawing would be my favourite medium as well. It inspired me to look into “my story” and experience about drawing, which I would like to share.

When I was still in college, I was stuck at some stage for what project I should do next. I had come to a dead-end – the dreaded “BLANK” and I started drawing my dogs.



I just loved drawing them, not only because I loved the “finished” product, but it was the activity itself. It was in a way like a life-drawing class, but they were always there with me, ready models. Also, there was this tension: that I needed to be quick, as I never knew when they would decide to get up. Sometimes I would even try to capture them in movement. Out of those drawings came a great body of work, which finally ended with a solo-exhibition in the Signal Arts Gallery in June 2006. While I was still in college though, I experimented with other ways of drawing. I could never figure out if I loved drawing my dogs because I loved my dogs or because I loved drawing. My final piece for the BA Degree was called “Drawing on Drawing” which was a video installation in which I kept videoing myself while drawing myself.



After my exhibition I kept painting dogs just for the fun of it, but I also went back to work and because of that I didn't have much time to do my art (or rather I didn't take enough time to make art). I knew I wanted to move away from the dogs, and I knew I wanted to make a new body of work, based on my job as a tourist guide.

The idea was that I use “travel” and “journey” as the subject matter, and in 2006, I just “collected” ideas, photos, and drawings. By the end of the year, I realised that my drawings were not so much about the “journey” but rather about getting away from people. I could never draw where people would watch me, so I tried to find places where they couldn't see me, and my drawings became mainly of coffee shops and hotel rooms or maybe the odd spot in nature where nobody would find me for a while. Often I didn't have enough time, often I was “caught” and people asked me what I was doing. I find it quite interesting that Aoife describes this as a “performance” piece, I never looked at it that way, but it's true. What amazed me is that when I actually did draw people, even though they couldn't see me doing it, they seemed to sense that something was going on and I noticed how they often suddenly looked in my direction even though before they were engaged in reading a book or were looking the other way. It might sound odd, but it seemed to me that there's suddenly a “bond” happening between the people and me. And I think that was often the case with my dogs as well, when they suddenly just got up for no



reason whatsoever.

I also took notes of my journeys and wrote down every detail of the trip and what happened during the day, and usually explained why I didn't have time to do a drawing. When the season was over, I sorted out through all the found material and did a photo album, with lots of text but even I found it boring to read through it all. I then tried to do drawings from some of the photographs or from some drawings, and again I can only agree with Aoife, it's not the same as when you're actually drawing from the object. It doesn't really matter if the object is “people” or some “still life” in that case. These drawings seemed “staged” and there was something lacking that was in the original drawings. I can't exactly

explain or figure out though what exactly that is.

The other aspect that I seemed to be interested in, were my tourists taking photographs of always the same spots, and in 2007 I just kept taking photographs of people taking photographs all over Ireland in the typical photo-stops.



I was wondering if all those people bring home the same memories because they all bring home the same photographs. Also, there seems to be some kind of “proof” going on that someone has actually been to a certain place. There is always a huge panic when the camera doesn't work or the battery runs out. As if someone could steal your memory away. Even these kinds of photographs I had to do secretly, as people don't like the idea that I take photos of them. I could not possibly have done those images in drawing as I need to be very quick and discreet even with the camera. I still kept drawing though whenever I found a quiet spot. Those again were mainly hotel rooms, coffee-shops and certain spots in places where you can leave your tourists off for a



while on their own like in Bunratty Folk Park or Kylemore Abbey. These drawings became a certain proof to me as well that I was there, but the way they jogged my memory were completely different to the memory from photographs. They seemed to be more intense as I would have spent longer pondering over what I was looking at. Also, the memories associated with the drawings were usually memories of peace and privacy as well. I did the same in 2008, but first of all

got far less drawings done outdoors as it was constantly raining, and secondly kept forgetting my camera, and simply always found excuses not to draw.

Only on my last couple of tours did I insist on doing one drawing every day. Most of the time this ended up being a short quick or longer drawing of my hotel room, sometimes with some comments on what was going through my head.

After three years I have finally found a way on how to use those drawings. I have started a project in which I tried to make an image by drawing, painting, using words, print, collage, mixed-media on each hotel I spent a night in throughout the year. I have 2008 nearly finished by now. However, this lead me to notice that the ones I like best were the ones I did in ink, so I've decided to do some ink drawings based on my quick sketches of hotel rooms. Those ink drawings seem to best convey what I'm trying to show. The hotel rooms on the one hand as a refuge, a place of peace and quiet, a place for privacy, yet on the other hand, always the same, sterile,



impersonal space. Those ink drawings stand in deep contrast to the colourful warm images of hotel rooms in advertisement.

I am hoping to get a few more of those done and have a show, possibly in some hotel lobby or so in 2009. It took me a long time to figure out what I want to do, but through drawing and through keeping at drawing all the time, I finally have. It's also quite amazing to compare the first drawings of 2006 to the last few and see how they did actually improve. It's like exercising; you just have to keep doing it again and



again in order to get better. I hope this

little summary of my work, will first of all interest you, but secondly might encourage you to just simply do one simple drawing every day!





# Exhibitions Programme

---

## SIOFRA ARTISTS GROUP 'Genesis II'



Wednesday 15th April - Sunday 26th April. Opening Reception: Friday 17th April

---

## FRANCISCO DE BORJA 'Who's Yer Paddy?'



Tuesday 28th April - Sunday 10th May. Opening Reception: Thursday 30th April

---

## MAURA RYAN 'Yes, but what's INSIDE it?'



Tuesday 12th May - Sunday 24th May. Opening Reception: Thursday 14th May

# April - June 2009

Gallery Hours: Tuesday to Friday 10 - 1 pm and 2 - 5 pm | Saturday and Sunday 12 - 5 pm  
Openings: 7 pm - 9 pm. All are welcome. See [www.signalartscentre.ie](http://www.signalartscentre.ie) for more information.



---

## PIIA ROSSI 'Home Sweet Home'



Tuesday 26th May - Sunday 7th June. Opening Reception: Friday 29th May

---

## REHAB CARE 'Colourful out of our Imagination'



Tuesday 9th June - Sunday 21st June. Opening Reception: Thursday 11th June

---

## BEVERLY RANGER 'Strands of Memory'



Tuesday 23rd June - Sunday 5th July. Opening Reception: Friday 26th June



# Franz Marc Museum, Kochel am See by Dave Flynn



View from the gallery

which is a frontier between a lake district and the Alps. Stunning mountains on your doorstep, wonderful walks, great places to see and up to now, not overrun by tourists; at least, not by non - Germans! We have mixed feelings about this, because undiscovered gems make for peaceful holidays, but one hopes that the locals can survive, as well. There is good accommodation, everything from self catering guest houses, to B&Bs, hotels, etc. We stayed at the Grauer Bär (the Grey Bear) which is right on the lake itself and has an excellent free spa-wellness area for guests.

At any rate, 10 minutes walk away from our hotel, in the middle of the woods, is a non-assuming world-class art gallery, dedicated to the Blau Reiter or Blue Rider group.



Composition IV, 1913-14

died in the First World War, in combat; one of the reasons the movement was so short lived. It was an important component of Expressionism, and the group wanted to express beauty, harmony and the spiritual through their art.

The colour blue was important, hence the name. For Kandinsky, blue expressed spirituality, for Marc, an abstract beauty (some of his most famous works are the blue horses), but one can also appreciate the incredible natural beauty and yes, the blue in the local landscape; water, mountains, sunny skies, blue dusks, and so on.

For much of the time they were based in nearby Murnau, and there and in Munich there are also beautiful works on display, but let's focus on the Kochel Museum.

It started as a simple large house and in the summer of 2008 an abstract cubed wing was added, most successfully, I think.

The buildings sit in gently rolling hills, next to a forest and across the street from lake Kochel. There are paths through the woods and you can access the museum on foot from various starting points, or by car. Good parking is available and there are also cycle paths, but some are rather steep! There are wonderful large sculptures

We had a fantastic

summer holiday this year, in a place called Kochel am See, in Bavaria, a wonderful area

dotted along the grounds and you can't help but appreciate how harmoniously the whole place has been set up.

Fundamental to any gallery experience is good coffee and cake and the museum is also blessed by having a branch of the local Zum Fischmeister restaurant inside or outside on a chic terrace; generally justified by pretty good weather!

I'm very lucky to have a German wife, so my great linguistic shortcomings were compensated for. The Germans have very good English, but as this area is a little off the beaten track, not everyone speaks English and generally the museum is focused on a German audience, although they will be adding English to their website and I got a pretty good



The new wing

English-translated catalogue. The galleries are beautiful, with huge windows letting in lots of light and looking out on the forests. Just stunning. They also have seminars, multimedia presentations about the Blue Rider group, etc. And the art!! Not only Blue Rider works, but everything from drawings (including a pretty good Picasso), prints, paintings (including the Jazz series by Matisse), an early Beckman print, and some galleries with wonderful Abstract Expressionistic and other pieces.

This museum really is world class and you'd want to spend at least two days just sitting with the works, taking your time and looking.

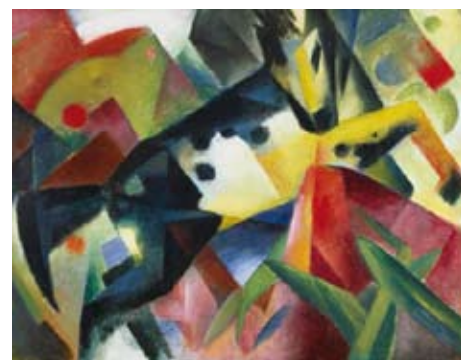
I really wouldn't know where to start, so here are just a few examples of Marc's work:

Composition IV, done in 1913-14 is a stunning abstract piece similar to Kandinsky's Cossacks, but even more abstract. It's well placed near a window, where a little diffuse light (but not too much) helps illuminate it.



Haystacks in the Snow, 1911

Haystacks in the Snow, from 1911 is just beautiful. I can recall seeing a print of this in an artbook many moons ago and had almost forgotten how powerful and iconographic it is. It's deceptively simple and gives a beautiful sense of atmosphere and calm. It's striking to see the powerful oranges and greens work against the snow, making the painting really sing.



Leaping Horse, 1912

Leaping Horse, from 1912, differs quite a bit from Marc's more known animal paintings. It's recognisable as a horse, but nonetheless more angular and abstract. The colours are a little muted (though wonderful) and there is a good sense of the process involved in painting.

I won't even try to talk about the Kandinskys, Klees, Muellers, etc etc or the more modern abstract pieces. Just get out there and see this place for yourself!

## JACK'S LULLABY

WELL, I'VE BEEN TO WINDY PARLOURS  
WHERE THE SUNLIGHT NEVER SETTLES,  
WHERE SORROW WAS THE ONE WHO  
DANCED WHEN TWILIGHT HELD HIS  
HORSES AND THE RAIN AND DARKNESS  
CANTERED IN

O, I HAVE SEEN SHORN WOMEN TOO  
DANCING THROUGH THE AGES, DARK  
AS THE AGES MADE THEM. IN HALCYON  
CLIMES THEY DANCED, IN NATIONS FAR,  
AND THEIR FEET WERE BOUND WITH  
DEW.

THOUGH I AWAKE AT MORNING NOW  
AND ALL MY KIND ARE FLED AND GONE,  
YET STILL I SING OF FREEDOM, ALONG  
THE DAPPLED FOREST GROVES, IN THE  
HOLD OF THE GOOSE-GRAY MOUNTAINS  
ABOVE THE HOUSE WHERE I WAS BORN.

AND IF AT JOURNEY'S END YOU HAVE A  
HEART STILL YOUNG AND FREE, PERHAPS  
YOU'LL FIND HER DANCING THERE, A  
YOUNG GIRL WHOM THE ANGELS SENT,  
DANCING LIKE A LEAF ON FIRE, TO THE  
MUSIC OF THE PROMISED RAINS AND THE  
SOUND OF THE GULL-WHITE SEA.

JOHN COONEY



# Art in the Community



**W**e recently celebrated the success of three artists who had an eye-catching window display of their paintings in Holland's Off Licence, in Bray's Main Street.

None of the artists had any formal art education but their unique talent is immediately apparent in their chosen subject matter. Michael O'Hea paints landscapes and seascapes. He inherited his gift from his mother and his uncle, who were extremely talented artists.

Nora McCauley's first experience of an art class had been a disappointment. Her tutor told her that she would never be able to paint or draw - how wrong he was!

Derek Lawlor enjoys using strong primary colours in his work.

The three artists are residents of the Atlanta Nursing Home, where staff artists from Signal Arts Centre are facilitating weekly art classes. Michael, Nora and Derek were happy to present their art to the public and it was made possible by the kind co-operation of the management and staff of Holland's Off Licence.



Derek, Michael and Nora with tutors June and Róisín

## Home Sweet Home A Call for Participation, by Claire Flood



**S**ignal Arts Centre is pleased to present this installation and workshop by artist Piia Ross from Tuesday 26<sup>th</sup> May – Sunday 7<sup>th</sup> June 2009. Piia is a printmaker and an installation artist from Finland. Having moved to Dublin in 1992 to study at NCAD, she has been teaching visual arts for ten years and has designed and

run art workshops for numerous organisations.

We are hoping that people from Signal Arts Society, as well as the general public, will partake in this project. If you are interested in contributing to this project drop in on Tuesday 26<sup>th</sup> May in the afternoon. I would like to stress that there is no artistic skill required only an interest in the subject, so don't be put off if you are not artistic, Piia will be on hand with materials etc.

Participants in this workshop will be given a paper template of a house, (the same template that Piia uses for her own house constructions) and a selection of drawing materials. Using these materials the participants project their own feelings, thoughts and memories of a home onto these houses. This paper house will then replace one of the blank houses in her installation and eventually all the blank houses have been replaced by houses drawn and decorated by the audience.

The theme for the installation in Signal Arts Centre addresses the subject of home as a place of refuge and safety. Piia's own family history has influenced her work as she grew up listening to stories told to her by her grandparents who lost their home and their country during the war. This installation made of miniature paper houses arranged on a floor takes a shape of an imaginary village or a town. A number of the houses have images drawn onto them by the artist; these drawings are images of objects and things that symbolise the idea of **home** for her. The rest of the houses are devoid of any drawing allowing the participants in the workshop to project their own feelings, thoughts and memories of **a home** onto these houses.

This workshop is aimed at audiences from diverse backgrounds, nationalities and age groups who will work directly with the artist who will assist them with their art work.

*Please contact me, Claire Flood @ 2762039, if you think you may know of a group that would be interested in taking part.*

## A Lay Person's Exhibition Review by Vincent Rae

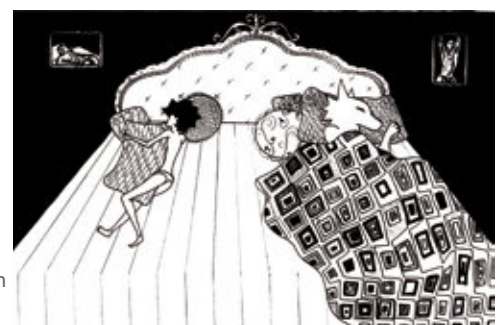


**I**n reviewing this exhibition of Gerry Lee's work I got a sense of a surreal fantasy world in black and white. The plain white walls of the Signal Arts Centre gallery lent themselves very well to the paintings exhibited.

The paintings are entirely done with black ink on a white background. They feature a bear who shows up a number of times in different paintings, as well as a wolf.

The central character in the paintings comes across as someone who is in demand and sought after by the opposite sex. However, the individual is not interested. Quite the opposite - he prefers the same sex and in my interpretation of the paintings he has not yet found Mr. Right.

I feel he got this point across very well in his paintings. Of course, I may be interpreting the paintings completely wrong - who knows. Having met the artist during the exhibition I found him to be very gracious and unaware of his unique talent. I am sure we will see a lot more of Gerry Lee in the future.





# Seeking the Zen Zone

by Lian Callaghan

I was in the garden on my own when I was young, perhaps four or five years old. Influenced by images in my comic I was looking out for the plant sized people with the bluebell hats who busied themselves collecting milk from dandelions, and making ingenious things with beech nut shells. I knew from personal experience that dandelion milk was not an altogether tasty thing, but I really liked the hats and the bell shaped skirts. I thought that I had been there for about a week. I remember the bliss of absorption and how it became tinged with regret as I decided that it was probably time to go back up to the house and re-enter my ordinary world.

That's what it's like, isn't it? The place called "The Zone". When you're there you want to stay put, keep going, regardless of physical needs and practicalities. Children get into the zone quite easily given the right sort of environment and materials, and the most relevant ingredient, which is time.



Willow is a material that fits my favourite criteria - it is natural, easy to handle and versatile. It benefits the environment while it is growing, and in living willow projects it can continue to do so as well as enhancing the human environment, visually and as an amenity.

The workshops that I do with living willow are aimed at encouraging the participants to give themselves time, using hands, eyes and instincts, to enjoy using this material and exploring what it can do. While planning and making a structure together some of its flexible qualities rub off on them, and, ideally, they can forget about their usual worries of not being good enough and not getting it right. When that relaxation takes place there is a gleefulness, a sort of naughtiness. They have surprised themselves. That's what I look for and what I hope for each time.

In 2007 I organised a community weaving event for the Arts Festival in Clough Jordan, Co. Tipperary. This entailed setting up a giant sized loom on the village green. Throughout the day everyone was



welcome to weave as much and as often as they liked, using an abundance of colourful wool scraps collected from commercial weavers.

The completed 15ft x 5ft wall hanging will be on show for the month of June in the County Council buildings in Nenagh. It will later be housed in a community building in Clough Jordan, either in the Eco Village currently being built there, or in one of the town's existing halls.

At last year's festival I combined wool and willow in a new project which took place in tandem with the community weaving.



The idea was to use willow and hazel rods to make a four-legged frame which could be wrapped with wool to make a tent. Suggesting the process by starting one myself, the idea took off,

and the space around the main loom steadily became populated with a colony of wigwams and wigwam makers. Even the youngest of children set about their creations with a real certainty about what they were doing. They loved making a space that they could get into, which was their own. They loved choosing the size they wanted and helping themselves to colours and textures of wool. They were free to take the wigwams home with them, though not all of them chose to. Over the course



of a sunny day, I had the pleasure of observing a wide variety of worlds evolving and interlinking. There was laughter and chat from the weavers and the wigwam-ers, and there was the calm quiet of focused activity. Tea time came and went and dedicated weavers continued to fill up the warp wherever there was space. As the evening's shadows grew long, the weaving was finished. Like a small circus, we packed up the colourful shelters



that still stood on the grass, bagged up loose wool and dismantled the loom. It had been quite a special day, and children and adults alike headed home, tired but happy.

*Lian is available to facilitate workshops and events. You can contact her at 086-2345514 or at [lianacallaghan@gmail.com](mailto:lianacallaghan@gmail.com).*





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



Helen Doyle joined Signal in January 2008 and is responsible for the exhibitions. She comes from an administrative background having studied at Bray Institute of Further Education.



Lydia Verdon joined Signal in August 2008 and has one of the most important jobs in the centre. She looks after the accounts!



## Signal Staff



June Molloy joined Signal in May 2008. She has a Diploma in Fine Art from BIFE and is interested in oil painting and ceramics. She enjoys working with children's groups and facilitating art classes in local nursing homes.



Róisín Verdon studied Art, Craft and Design in Bray and has recently acquired a BA (Hons) in Visual Arts Practice from Dun Laoghaire Institute of Art Design and Technology. She is very interested in bringing art out into the community and is currently facilitating art classes in several nursing homes in Bray.

Claire Flood 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.



Sarah Morshead is a practicing painter (BA Hons Fine Art) and has a teaching qualification. She exhibits in Ireland and the UK. She facilitates several Rehab classes and is also an art facilitator at a local nursing home in Bray.

Ilan Metoudi was born in Tel-Aviv, Israel and emigrated to Ireland in the early eighties. This emerging poet attempts to revitalise the trusted Sonnet form. Also he composes orchestral music using computer based instruments.



Penny Byrne has a Diploma in Interior Design from Tiernan Design School and another Diploma in travel writing. She is currently studying Autocad.

Lian Callaghan is a multi-media artist with a BA in Fine Art, Sculpture. She has experience in costume and set design in film and theatre, and in special paint techniques and gilding on interior design projects. Her main work now is animal portraiture and living willow sculpture. She gives workshops in the use of living willow.



Aoife Fitzgerald has a degree in Fine Art. She works in drawing, painting, printing and sculpture. All her work comes from her drawing, her present projects stem from the energy she sees underneath the surface of land and cityscapes, where chaos meets silence. Aoife is running life drawing sessions and workshops.

Denis Dunne 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.



Vincent Rae enjoys tinkering with computers and has taken on the administration and maintenance of our computer network. He has studied web design and enjoys the creative aspect of video and photo editing. He is the sound engineer on the current Youth Reach project.



Anne-Marie Farrell is a CIW professional site designer. She joined Signal in January 2008 and is enjoying her work redesigning and expanding the website.



Joanne Boyle is currently studying for a BA in Fine Art Practice and has exhibited her paintings in both Wicklow and Galway. She has a certificate in make-up for Film/TV/Theatre and special effects as well as an advanced certificate in Dancing the Rainbow.



Linde Fidorra has a Diploma in Fine Art and joined Signal in September 2007. She uses drawing, digital image-making and artist's books to explore the dynamics of life. She enjoys working on the Newsletter.



*Bébhinn Flood* Visual Artist  
*Fashion Designer*

*Stocked at The Loft Market*

*Phononsmill Townhouse Centre Dublin*

*Individual Designs*

*Made to Order*

*beeflood@gmail.com*

*086 1627887*

Maura Ryan, Signal Arts Society Member  
and ex Signal employee, is

**seeking**

**an Art Studio / Space**

a.s.a.p. in Bray or Greystones  
to complete work for upcoming exhibition,  
and for long-term use, if possible.  
Reasonable rent rate.

Ph. 087 7867432  
(or 01 2863280 before 8 pm)

**Closing date for Submissions**  
for the next Newsletter:  
**1 May 2009**

[www.signalartscentre.ie](http://www.signalartscentre.ie)



You can exhibit your art work or put  
information about your projects on the Signal  
website, if you are involved with Signal, as a  
member of Signal Arts Society, as a board  
member, administration staff, staff artist or an  
artist exhibiting at Signal.

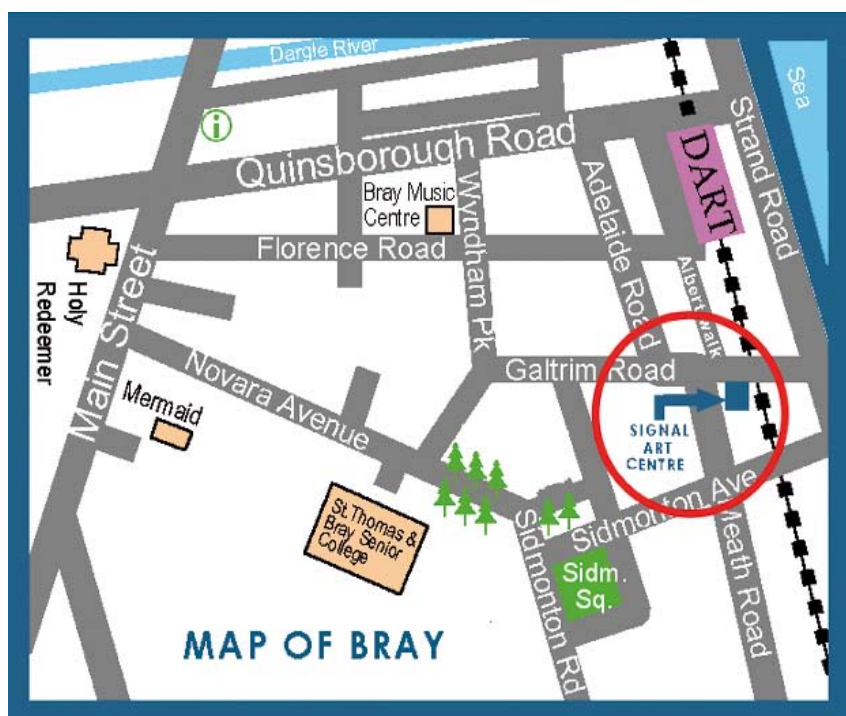
**Bray Arts Club** **2**

**Performance nights** **0**

Every first Monday in the Month  
at 8 in the Martello on the Seafront **0**

**April 6 - May 4 - June 8** **9**

## Signal's Location



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

Tel: 01 2762039  
Fax: 01 2869982  
Email: [info@signalartscentre.ie](mailto:info@signalartscentre.ie)  
[www.signalartscentre.ie](http://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



**SIGNAL  
ARTS  
CENTRE**

