



# SIGNAL ARTS NEWSLETTER

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Volume 7

April - June 2010

Issue 2

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Lian Callaghan, Force Field Drawing

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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

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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.

## NEWSLETTER TEAM

Colum O'Neill, Kieran Dalton: Co-editors  
Claire Flood: Co-ordinator, editing/production management  
Linde Fidorra: Layout and text setting, editing  
Penny Byrne  
Denis Dunne  
Greg Murray  
Róisín Verdon

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

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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



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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.

## Editorial by Kieran Dalton

During the harsh weather when travel to some of my favourite places was restricted, I have to admit I felt somewhat at a loss .....then..... cabin fever began to set in.

Enter stage left my saviour "Colour Travels Through the Paintbox" by Victoria Finlay. Packed with political intrigue, war, corruption, capital punishment for people using the wrong dyes, and beautiful blue stones which murder the lungs of those who find them underground. These have all featured in the travels to find out the history of the colours we use today. It is an intriguing journey that spans hundreds of years and most of the globe. It is also a great read.

Colour surrounds us. The soft light in the sky at this time of year is a highlight I always look forward to. Winter is behind us and Spring is here. It will bring a welcome splash of colour to the fields and gardens. It is time to shake off the blues, stop listening to the politicians and their preference to include the "R....." word in everything they say. Get yourself outside and visit the world on our doorstep. Do include Signal Arts Centre in your treats - we have some excellent exhibitions during 2010.

Contact old and new friends. Join us at Signal for our Social nights. Keep the feedback coming, it is really appreciated. Thank you to everyone who has sent in articles, please keep them coming in.

## Signal Blog



The Signal blog at [www.signalartscentre.ie/signal\\_arts\\_centre\\_blog.html](http://www.signalartscentre.ie/signal_arts_centre_blog.html) will be run temporarily by Pat Burns.

If anyone in the SAS is interested in operating the blog, please contact the centre.

## News from Claire

Welcome to another edition of our Newsletter. I have to say that it has been brilliant to get some feedback from you, be it good or bad, luckily, so far, it has been very positive. It really encourages the team to know that we are not just writing and researching items for them to be assigned to a black hole somewhere.

At the moment we have a number of new out-reach projects on the go, along with the projects that are running on an ongoing basis, in the Centre. Lian and Christine are currently working with Greystones Peoples Project where the ultimate aim is to create a huge mural in the County Council car park in Greystones. Hopefully Lian or Christine will write a little piece and some photo documentation of the project when it is at a stage when that can be done.

Also you will see a little piece in this issue about the garden project that is being headed by new girl Andrea with the help of Penny. We are also liaising with Springboard, Loughlinstown, which have many groups they would like us to work with. So it looks like it could be a very exciting few months.

I would like to draw your attention to the fact that we run Life Drawing Classes in the Gallery regularly, see back of Newsletter for dates, and please ring the office if you would like to attend. In case you are not aware, we also have two small studios for rent, which are usually booked out well in advance, but at the moment we are only booked up to March. So keep it in mind if you have a show coming up and would like a space to work on your show for ten weeks.

Always check the back of the Newsletter for forthcoming classes and fundraisers that are coming up in the Centre.

I will sign off now and talk to you again in three months.

Regards

*Claire*

## Happy Birthday Signal 20 years old and getting younger!

by Eleanor Phillips

In June 1990 a small group of artists opened the doors of Signal Arts Centre with a group show. They had acquired a lease on Albert Walk, just around the corner from *Henry and Rose*. The building had previously been used by a pasta company, or so they surmised from the various letters that came in looking for that pasta company in the first couple of months.

At the time, keeping the doors open for the next 12 months was the priority. Ambition for the future evolved as the group became more adept at managing the centre and more involved in the cultural needs of the Bray community.

Twenty years on and Signal has become an intrinsic part of Bray and has provided employment opportunities for over 150 artists and held over 500 exhibitions. She has worked with practically every school and community organisation in the town as well as Loughlinstown Hospital, youth groups in Greystones, Dun Laoghaire and Shankill. She has created spectacles on the

seafront, created costumes for St. Patrick's Day Parades, taken part in the EU City of Culture and the celebrations welcoming new countries into the EU. She has provided advice and facilities to individual artists and new art groups and submitted her tuppence worth to conferences and seminars on the arts and artists' needs. She has not only survived far longer than anyone thought possible in those first few weeks in June 1990, she has thrived and expanded. Now, in 2010, she is ready to take another leap and ensure her 40th Birthday will be guaranteed. This year Signal is working to buy the building she is currently housed in with the intention of developing the site and providing larger working spaces and more studios, something she has been keen to do and which is a part of her role as set out by the Wicklow County Arts Development Plan. We have secured monies from Bray Town Council and Wicklow County Council, and have been running a variety of fund-raising events over the last six months with more to come. It is an exciting and very busy time.

Personally, joining Signal was a "coming home" moment for me. I walked through Signal's doors in 1993 with a bunch of paintings I had hidden under my bed. I had met some of the Signal Artists during a community youth arts session. I was a volunteer, and they encouraged me to go down to the centre and come on board as a staff artist. As a staff artist they encouraged me to go to NCAD and provided criticism and advice on my work. There were weekly debates at staff meetings around the role of art, the merit of an exhibition, the structures of Signal and what was best for the future; it was the most invigorating environment to be in. Above all they provided inspiration, experience and leadership, qualities that become vital when you step out into the world as a professional artist. It is my pleasure to continue to be a part of this organisation and ensure that it can continue to provide the services for community and artist alike. Happy Birthday Signal, may you have many, many more.



Signal Arts Centre at Albert Walk



## All of one Piece

I began to write a film review for the newsletter this week but in the end it ended up like any other review from any other magazine or newspaper supplement. I wanted to do something more. In fact when I looked at the list of recent films that I have seen, I realized that there is one kind of film that I find works better for me than any other. This is the same writer-director film. I can't shift this critical eye that developed on the planet called college, so I've decided I'll put it to good use.

I find myself regularly nodding to myself after films that I have watched when I realize that they are same writer/director films - "of course, it all makes sense now". It seems that the fundamental ingredients of fluidity and cohesion are nearly always there. I love this to be present in all of the films that I watch. For example I found that "It's Complicated" written and directed by Nancy Meyers worked so much better for me as a story than "Brothers", screenplay by David Benioff and directed by Jim Sheridan. The contrast between these two films is polar. One is a very normal, if not quirky, insight into the life of a



middle aged divorced couple. The other is a more complicated twisted view of the war in Afghanistan and how this affects the relationships of a small American family. But they do have similarities in their makeup. Both are trying to give us a voyeuristic view of families affected by unforeseen

circumstances. For me "It's complicated" worked so much better in this portrayal because I could experience the understanding that Meyer has for each character. The interactions and relationships developed between each of the family members guided you through the story with a perceptive knowledge that show this director knows her characters.

With "Brothers" I found the acting to be excellent and intense, but the character developments were lacking. I found that the story line seemed to slot together nicely but when you looked you could see the joining. In fact I would go as far to say that the film seemed to be put together in block segments. This is going to happen, then this is going to happen, then this is going to happen.

The questions that I ask myself are critical also, maybe it's me and not the films. Ok, is it because I'm a woman? Is it because I'm on the other side of 35 and the empathy and identification are there? Maybe so, but it's not just Nancy Meyer's films. (Although "Something's Gotta Give" was another excellent film). Guillermo Arriaga's "The Burning Plain" is a male vision into the world of a mother and daughter and their struggles to relate.

There are also films where the same writer writes the screenplay such as Fannie Flagg's "Fried Green Tomatoes at the Whistle Stop Café".

What I'm getting at here is that it seems that when the writer has an input into the making of the film it seems to be a fuller experience. Who better to know what works and what doesn't. How many times have you read a book just to see the film and wonder "why did they do that, the book was much better?" It's something to think about. I used to just watch films and rate them good, bad or alright, but not anymore, it goes deeper than that.

*A sincere artist is not one who makes a faithful attempt to put on to canvas what is in front of him, but one who tries to create something which is, in itself, a living thing.*

William Dobell

## David Gray at the O2 Arena

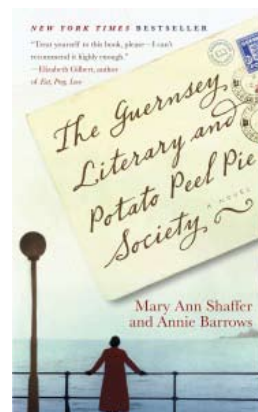
I have been a fan of David Gray since his first album *A Century Ends* way back in the early nineties and have been an avid follower ever since. Over the past few years, with albums such as *A New Day at Midnight* and *Life in Slow Motion* or indeed his new album *Draw the Line*, I have found that Gray has been on the search for that one sound that would replace the most admired album of all *White Ladder*. At every concert I have been to since the release of *White Ladder* I have found the crowd hugely tolerant of Gray's new material but ultimately all they want to hear are songs such as *Please Forgive Me*, *Babylon* and *This Year's Love*. I have to put my hands up and count myself as one of the crowd. I wonder what that must feel like to an artist, to create such a massively popular album, to find yourself struggling in its glory, grappling to pull out and continue on creating.

So going to the O2 had me apprehensive in the sense that I really was expecting the same old struggle. I hadn't even bought the new album. I had fallen foul of the "I'm still a fan, but I don't want to be here" syndrome. I couldn't have got it so wrong. What followed, in my opinion, was the most inspiring concert I have been to in such a long time. You couldn't help but be dragged into the haunting melodies or rhythmic beats of songs such as *Nemesis* or *Fugitive*. Not only that, but even the old songs were restyled and flowed in and out of the new as if they were just waiting for this time to blend and make clear Gray's intentions all along. It felt like for the first time in a long time that Gray had found his mojo again. He had not only found it but he'd pimped it even further. As I was standing there I thought to myself "we haven't seen the best of this Man, not by a long shot". I couldn't get the smile off my face. Needless to say, the album was on my shelf the next day.

Welcome back David.

## The Guernsey Literary and Potato Peel Pie Society

by Mary Ann Shaffer and Annie Barrows



It's funny but this book came to my notice as the result of someone reading it in another book club and recommending it to me. I in turn recommended it to the Signal Arts Book club. Reading the book I felt like a fellow Literary member, silly I know, but that was how it was. In some ways you can't put down the book because your curiosity is awakened and the inquisitive mind takes over. I had been struggling for the last while to get back into the swing of reading and I can tell you this book more than threw me back in there, it awakened a passion for reading and writing that I have not felt in a long time. In fact, Juliet

(the main character) sums it up at the start of the book "That is what I love about reading: one tiny thing will interest you in a book, and that will lead you on to another book, and another bit will lead you on to a third." I willed it not to end. I wanted it to go on forever. It left me with such a desire to begin letter writing again and a huge longing to visit Guernsey.

Anyway, back to the book. This charming piece of literature has been a delight and an honour to read. A fresh approach to the culture of storytelling, Shaffer (the author) has compiled the story through a series of letters which inform us on both the present and the recovery from the war (1946) and the occupation of the Channel Isles and in particular Guernsey for the past 5 years. I'm not going to get too much into the story because I feel it needs to be experienced firsthand but an overlay is that Guernsey through the communication of the Literary and Potato Peel Pie Society has forged a correspondence with Juliet Ashton whose name and address happen to be found inside a book one of the island's members owns. What transpires is the forging of dialogue and the emergence of a story told from many sides. The common bond is the love of literature which came about as a necessity in the beginning, but transformed into the saving grace of a handful of people. This book is a gem among gems.

## SAS Member Profile

# Kathryn Ryan

I graduated in Fine Art (BA Hons) from IADT in 2006.

My work as an artist is primarily an ongoing study of things ageing. Its inception began some years ago, when I took two large steel plates which I had etched for the purposes of printmaking and decided instead to rust the plates using nitric acid. The induced ageing process resulted in wonderful and varied textures, and seemed to form a new energy with the vibrant colours accomplished through the process.



Since moving to Wicklow, I studied my surroundings and began working on the *Ingress* series of mixed media paintings, focusing on old windows, doors and farm buildings. My interest here is in the natural ageing, deterioration as well as the inevitable abandonment of the buildings. Their absence of occupancy

— for whatever reasons - represents sadness for me, while evoking a sense of beauty in their silence.

I am drawn to certain things that are old and obviously used and worn with age. If I am working on something, I will start by drawing it extensively from different angles to familiarise myself with it. While I am doing this, I make



notes on different techniques and textures that could later enhance my material and this may include induced ageing or rusting at a later stage. I cannot plan the end result in advance, because more often than not the work changes and evolves to something completely unrelated to my initial plan. It is the process and investigation in order to achieve an end result that is most interesting for me.

## SAS Member Profile

# Karina Drogowska

Hello,

My name is Karina Drogowska and I would like to introduce myself as a new SAS member.

I joined the Signal Arts Society in September 2009.

I have been living and working in Ireland for 3 years, first in Cork, but recently in Dublin. I went abroad when I had graduated from the Academy of Fine Arts in Warsaw, Poland. My decision to move to Ireland was caused by the great need to get to know the world which I could reach through travelling, get to know new people and get new practical experience. Earlier I travelled all over Norway, but then I felt a desire to discover Ireland. I could hear a lot of good stories about this country and when I arrived I wasn't disappointed. The wild nature of this place and the friendly people inspired me to create many works. When I have free time, I drive to admire the countryside, like the Wicklow Mountains today.

My work, paintings and graphics, are mostly inspired by nature. Some of them I create in my studios: in Cork printmakers (before), Black Church print studio (now), Pallas studio and some with a group of artists from Co. Wexford in the open air.

I sometimes help at the theatre which I like very much, and I hope that in the future I will participate in the completion of a set design.

I am at the beginning of the creative path and I am observing with growing curiosity which way it is developing.

E-mail: [karina.drogowska@gmail.com](mailto:karina.drogowska@gmail.com)

Website: [www.karinadrogowska.com](http://www.karinadrogowska.com)



## Garden Project at HR Youth Centre by Claire Flood

I am very happy to say that we are currently collaborating with HR Youth Centre to design and create a garden in their space behind the Holy Redeemer Church in Bray. Myself and a couple of the artists had a meeting with Dermot O'Brien a couple of months ago to assess how we could be of benefit to each other. We were all very impressed with the space and the ethos of the group but unfortunately have had nobody that could become involved with them until now.

We recently employed Andrea Lowe, garden designer, and I thought this could be the perfect marriage of group and artist. Since then Andrea and myself have met with Dermot again and we decided on the approach to the project. The take up from the teenagers has been very encouraging and we are very excited to see how this project will progress. Watch this space to follow the progress of this exciting project.

### Dermot O'Brien about the Youth Centre:

The Hi-Rez Youth Centre is located on the Herbert Road in the grounds of the Holy Redeemer. It is a mainstream Youth Centre and was set up to offer youth provision to young people who were looking for somewhere to go that was safe, comfortable and friendly. To become a member you must be in Secondary School. Membership costs €25 per year and with it you can access the centre whenever its open! At the moment we have 136 Members.

So, when is it open AND what do we do?!

The Centre is open Tuesday to Friday after school until 6pm and Saturday 1pm to 6pm. You can call in anytime during opening hours and leave whenever it suits you.

In our Youth Centre we have.....

Comfort: bean bags, comfy couches, rugs, stylish chairs....

Stuff: Xbox, PS3, Laptops, Apple Mac's, DJ equipment, Pool Table, Fussball, Flat Screen TV etc.

Sustenance: you can drink tea or coffee, you can make your own food or get some toasties, soup, pasta...

Sometimes we go on trips, in the future we will be doing Outdoor Pursuits.

We do Art projects, Gardening, Video making and Photography, Movie nights, Music nights....

The big thing about this Youth Centre is that the Members make decisions about what we do and what we want to do in the future! The most valuable thing about this centre is that you can meet your friends, have a good time and get to know new friends. You will also get to know some fantastic Leaders who run the Centre! All of them are volunteers which means that they come to the centre because they believe in the importance of making a place like this as good as it can be. They also have as much fun as members.





# Exhibitions Programme

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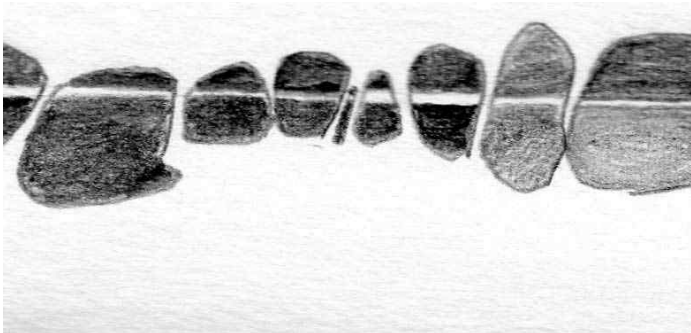
## ALANNAH ROBINS 'A Song of Parting'



Tuesday 13th April - Sunday 25th April. Opening Reception: Friday 16th April 7-9 pm

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## LIAN CALLAGHAN 'Force Fields'



Tuesday 27th April - Sunday 9th May. Opening Reception: Sunday 2nd May 3-5 pm

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## AOIFE FITZGERALD 'A Collage of People'



Tuesday 11th May- Sunday 23rd May. Opening Reception: Friday 14th May 7-9 pm

# April - June 2010

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

All are welcome!



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## TONY GUNNING 'Echoes'



Tuesday 25th May - Sunday 6th June. Opening Reception: Sunday 30th May 3-5 pm

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## CAROLE CULLEN 'Glow'



Wednesday 9th June - Sunday 20th June. Opening Reception: Sunday 13th June 3-5 pm

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## BÉBHINN FLOOD 'The Art of Fashion'



Tuesday 22nd June - Sunday 4th July. Opening Reception: Friday 25th June 7-9 pm



# A Moment in Monaco

by Penny Byrne

You might think that Monaco is only for the rich and famous but even if you have not won the lotto you might be pleasantly surprised. The people are friendly and English is widely spoken. A day spent exploring is a pleasant escape.

Only 1.98 square kilometres in its entirety, the principality of Monaco is easy to negotiate without a map and almost everything comes within walking distance.

Monaco-ville is set on a hill which separates the Port de Fontvieille from the Port de Monaco, both stunning harbours full of millionaires' yachts. Taking full advantage of these spectacular views is the Princes Palace whose simple façade belies its opulent interior.

Beautiful frescos lead you to the armoury and through a series of rooms which include the York Room, named after the Duke of York who took ill and died while staying here in 1767. The thirty minute audio guided tour brings you through the ages to a modern portrait of the current royal family – Princesses Caroline and Stephanie and Prince Albert II with their late parents Princess Grace and Prince Rainier III.

Back out in the sunshine of the square you can see the ceremonial changing of the guard at 11.55am each day. Across the square from here, and through a choice of narrow streets, you find the Cathedral where members of the royal family are buried in crypts surrounding the altar.

An easy stroll downhill brings you to the great Oceanographic Museum, a must see for adults and children alike.

The Oceanographic Museum was opened in 1910 by Prince Albert I of Monaco who, as an accomplished mariner and scientist, wanted to establish a centre dedicated to marine biology and education. Today the museum houses an

extensive aquarium, a modern exhibition on polar exploration and an entire floor of quirky historical artefacts collected by Prince Albert I himself. Lunch on the rooftop is recommended before moving on.

Outside the museum a tourist train takes in all the sights of Monaco with audio guides in ten languages. Coming down around the port of Monaco, the train passes along some of the Grand Prix circuit. Two Grand Prix take place in May every year: the historical Grand Prix and the Formula One.

The Hermitage Hotel and the Hotel de Paris are where the rich and famous are to be found along with the Café de Paris where you can dine in the sunshine while watching the comings and goings of the neighbouring Casino de Monte Carlo. Don't forget your photo ID though if you fancy a gamble.

Down around those hairpin bends that are synonymous with Monte Carlo you come to the Avenue Princess Grace where a stroll along the seafront brings you to the Champions Promenade. Showing the footprints of famous footballers cast in bronze it features the likes of Ronaldo and George Best.

If all this walking has been too much you can take time out in the peaceful Japanese Gardens which run alongside the Champions Promenade and are free

to the public. Follow the stepping stones across the lake or enjoy a rest in the pagoda while identifying the twenty four variations of koi in the water below.

Great care has been taken to preserve the beauty of Monaco, you will not find any garish architecture here. It is relaxed, friendly and perfectly manicured. It is hard to imagine its peace being shattered by the wail of Formula One cars – but that may be a whole new idea for your second trip to Monaco. For now though, relax and enjoy at your leisure.

For maps and information log on to [www.monaco-tourisme.com](http://www.monaco-tourisme.com) and [www.visitmonaco.com](http://www.visitmonaco.com)



## Email from Florida by Pat Burns

Just looking through the Signal newsletter. Can I say it is only bloody marvellous! I think the layout looks terrific. The newsletter looks neat, clean and professional. Not that it didn't before; it just looks really wow now! The content is also very good. My congratulations to all members of the Newsletter team.

Recently, I had a piece of my work selected in a juried exhibition. There were 105 entries and only 50 selected of which I was one. So I am quite pleased to be selected. There were three other exhibitions on at the centre beside the one I was in which was called 'Landfall'.

At the exhibition, people were charged a \$5.00 entrance fee, had to pay for the wine and beer but canapes were free. And there was a great band playing.

Before the exhibition opened, three artists gave talks about their works,



one in particular did marvellous pencil drawings using anything but graphite. They were actually pencil paintings, he was exceptionally open about his process. Take care, Pat

## Browsing Art

[www.creativeireland.com](http://www.creativeireland.com)  
[www.artreview.com](http://www.artreview.com)  
[www.create.ie](http://www.create.ie)  
[www.artsCouncil.ie](http://www.artsCouncil.ie)  
[www.artsaudiences.ie](http://www.artsaudiences.ie)  
[www.artforum.com](http://www.artforum.com)  
[www.artrenewal.org](http://www.artrenewal.org)  
[www.artcyclopedia.com](http://www.artcyclopedia.com)  
[www.artmaterialsco.com](http://www.artmaterialsco.com)  
[www.irish-art.com](http://www.irish-art.com)  
[www.anartistsbusinessguide.com](http://www.anartistsbusinessguide.com)  
[www.visualartists.ie](http://www.visualartists.ie)  
[www.absolutearts.com](http://www.absolutearts.com)  
[www.artdaily.com](http://www.artdaily.com)  
[www.artprocess.net](http://www.artprocess.net)  
[www.newirishart.com](http://www.newirishart.com)  
[www.recirca.com](http://www.recirca.com)



# Open Invitation

# Artists' Networking Night

to explore Possibilities for Self-Promotion

Thursday 8th April 2010

7 - 9 pm

at Signal



We hope you can make it on the night.

If not, you are welcome to email [signalsociety@gmail.com](mailto:signalsociety@gmail.com)

or phone Denis or Penny at 276 2039 with any questions or suggestions.

## GRAND CANAL THEATRE

**Opens March 2010**



This brand new €80 million glass fronted theatre, 2,111 capacity, designed by American architect Daniel Libeskind, boasts a vast three-tier auditorium, six bars and a roof terrace with panoramic views over the city.

Due to open in March 2010, the theatre will be presenting the best of National and International Theatre, Musicals, Drama, Opera, Ballet, Family Shows and Classical Concerts and will have the facility to accommodate world class West End and Broadway productions for the first time in Ireland. The opening production at the theatre on March 18, will be the production of Swan Lake by the Russian State Ballet, featuring star soloists from the Bolshoi Ballet, with some great new shows added including Chitty Chitty Bang Bang, One Night In Istanbul,

Shen Yun Show and some great music from Josh Ritter, Rufus Wainwright and lots more.

Grand Canal Square

Docklands,

Dublin 2

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



# Exhibiting Artists about their Work



## Alannah Robins - A Song of Parting

In my art practice I revolve around a cluster of themes, chief among which are notions of commonality versus separateness, disintegration versus coagulation and fragility versus strength. I am drawn to the exploration of these themes within the wider contexts of inherited identity, sexuality and domesticity.

I live in the West of Ireland, between the mountains and the sea. I draw much of my inspiration and source material from surroundings which are familiar to me. Elements of nature find themselves juxtaposed with domestic, household objects and parts of the human body. I am also training as a classical singer, and so my work has gradually become more informed by this musical influence in my life, and the words and rhythms of Lieder on which I am working.

Essential to my practice are various casting materials. I use silicone rubber and alginate to cast my subjects, and then I spend some time 'playing' in my studio with wax positives before sending them to the foundry for casting. On other occasions I use the found objects themselves.

In this body of work I have aimed to engage in a subversion of the various objects / images in order to challenge our perceptions of these things and their uses. You will find the words of a song, wrapped around beach stones, an embroidered photograph, a sieve, a garden bird, toy soldiers and small monsters. These images populate each other's environments in a way which I hope is surprising and beautiful.



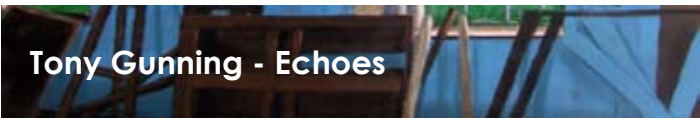
## Aoife Fitzgerald - Within and Without

I intend showing new work in the forthcoming Exhibition, and I had just started working on a long term project dealing with the perception of freedom through our ability to travel. This project was one I intended working on over a period of years and I had only two and a half months to pull my exhibition together.

I knew I would not produce enough high quality work on such a complex theme in that time frame; I had to therefore find a stimulating project that I could immerse myself in over the short period of time left, and there it was, something I had talked and thought about, dipped into, but not pursued – the idea of doing a collage of portraits.

These portraits would deal with people working, resting and playing. The great thing for me about this project is that it will be fun to do. I love the energy of people moving and concentrating on their own work, it lends itself to so many permutations of work – from sculpture to print, drawing and painting.

A wonderful challenge, developing the way I work. I want to concentrate on the feelings I get from people, where and who they are rather than what they look like, a portrait of their essence. This process can end up looking like the person, but it can also end up being completely abstract. I am particularly interested in the way that work can start to metamorphose, where the medium becomes part of what you are doing, a collaboration. It is early days yet and it is always exciting to see what happens when you jump into the unknown of a blank canvas, or start working with an unformed lump of clay.



## Tony Gunning - Echoes

In a departure from my work to date, which focused on social and cultural issues within a modern setting, 'Echoes' presents scenes of dereliction, abandonment and decay but is nevertheless a continuation of my preoccupation and fascination with themes of change within the urban and rural landscape.

The work for this exhibition began initially from my observations of the few remaining relics following the premature demise of the Dublin tramways and parts of the national rail network. The decline of the rural post office is also

referenced but over time the work has developed into a more generalised commentary on a hidden Ireland.

Perhaps it is an artistic eccentricity that attracts my eye to these places and structures but beyond the purely aesthetic I am drawn by their character and the echoes within. Some have a personal nostalgic significance but all have a story to tell. They invite us to reflect on another Ireland and the rapid transition from a rural to an urban society.

All of the work is acrylic which is my preferred medium and as a self-taught artist my approach is more instinctive than formalised. The paintings are produced in my studio using my own photographic library as a reference base. I work in a realist style but rather than paint representations of photographic reality I am challenged to find and communicate a mood or subtext which binds the paintings into a coherent collection.

I look forward to seeing all of you at the official opening of the exhibition on Sunday 30th May 2010 at 3.00 p.m.



## Carole Cullen - Glow

'Glow' is the collective name for my exhibition of paintings. There will be two sections in the show, one depicting fireplaces and chairs and sometimes a glowing fire. The other section is portraits of children, their faces glowing with health and outdoor activity. My ideas came from firstly the exceptionally cold winter just past and the fact that the season brings positivity as well as hardship. Myself I much prefer cold weather and in June when this exhibition is on show it may exude some of the energy I felt in the colder weather. My portraits were influenced by the rosy cheeked, light-radiating faces of Renoir paintings in the Musee D'Orsay, Paris. The idea behind the sometimes glowing fires was to depict the sensuous curves of period fireplaces and armchairs often high lit by the flickering fingers of flame. A painting by Vuillard set me off in this direction several years ago and I have been photographing favourite fireplaces and armchairs ever since. The paintings of the fires came quickly and, using mostly oils, were a real pleasure to create. However the portraits were more of a struggle and the old adage no pain no gain came into play. I worked from photographs I had taken in St. Kieran's Bray, when teaching darkroom skills there over 10 years ago. The children impressed me with their vivacity and colour. Hopefully, in the heat of June, the glow from my paintings will not be too hot to handle.



## Bébhinn Flood - The Art of fashion

My idea for this exhibition is to show fashion as an art form. I propose to position mannequins around the gallery, wearing my creations, and viewing the artwork on the wall. The artwork will be made from different textures that will reflect the materials used in the garments on the mannequins. I will show the artistic style and creativity involved in bringing a garment from page form to finished wearable garment. I envisage having fun creating wearable art work for the head in sculptured fascinators and art work for the arm with textured playful bags.

My specific interests in this theme, being a fashion designer, who has worked in the industry for a number of years and worked in the rag trade side of the industry, and then had the joy to work in the couture side of the industry, is to show where it can take weeks to create one piece of work that, in my opinion, is a work of art. The skills and hard work that go into creating a couture piece for the catwalk is on a par with working on a canvas to create a visual work of art.

My approach to this particular show is to work with various techniques and materials to use in the garments and then create textured art work for the wall using the same materials. I will be using classic craft techniques in a modern way to create couture garments and exciting textured wall hangings in this show.



## Signal Staff

**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.



**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 08. She is working in administration, sharing the responsibility for sales, accounts and payroll.



**Susan Slater** joined Signal in July 09. She is working in administration, sharing the responsibility for sales, accounts and payroll.



**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.



**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 '07.



**Anne-Marie Farrell** is a CIW professional site designer. She has redesigned the website and is now focusing on expanding Signal's web presence. She is also trawling through Signal's past to create a web archive of all past exhibitions.



**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.



**Aoife Fitzgerald** has a degree in Fine Art. She specializes 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 runs life drawing sessions and workshops.



**Conall McCabe** joined Signal in July of 2009. His work to date is mostly focussed on oil painting, although he worked as a professional sculptor for a few years. Conall has a HND, BA and MA in Fine Art, studying for his final two years in New York. Conall's artwork is based mainly on realism. He plans to have his third solo show in 2010.



**Christine Power** has a Diploma in Fine Art and enjoys print making and painting. She creates abstract images by building layers of mixed media. The amalgamation of these elements synthesize into an organic tapestry of colour and texture. She teaches classes at Signal and is currently working towards a solo show.



**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.



**Andrea Lowe** has a BSc (hons) Degree in Landscape and Garden Design, from Writtle College, Essex, UK in 2005. After a spell in Finland, working as a garden designer in Sidney and having a show garden at the RHS Hampton Court Flower Show, Andrea has started at Signal where she can put her knowledge of varied styles and materials to good use as a staff artist.



**Vincent Rae** enjoys tinkering with computers and has taken on the administration and maintenance of our computer network. He has studied web design and is filming and video editing various Signal art projects.



**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.





## Film Nights at Signal

Starting at 7.30 pm - Tickets €5  
Phone 2762039 to book

Friday 23rd April

### Midnight Cowboy

Dir: John Schlesinger

Friday 28th May

### To Kill a Mockingbird

Dir: Robert Mulligan

Friday 18th June

### The Deerhunter

Dir: Michael Cimino

## Signal Book Club

in the gallery at 5 pm

Tuesday 6th April

**The Swan Thieves** by Elizabeth Kostova

Tuesday 4th May

**The Fortress of Solitude** by Jonathan Lethem

Tuesday 1st June

**The Help** by Kathryn Stockett



## DIY Table Quiz

Friday 7th May 8 pm at Signal  
Prizes, fun & craic

Contact Eleanor for further details:  
phillipseleanor@googlemail.com

€30 per table, maximum of 4 per team

## Bray Arts Club Performance Nights

Every first Monday in the Month  
at 8 pm in the Martello on the Seafront

Apr 5 - May 10 - Jun 14 - 2010

## Life Drawing at Signal

Wednesday Evenings 7-10 pm

### Blocks of 3 / 4 Sessions

24th March - 7th April 2010

28th April - 19th May 2010

26th May - 16th June 2010

€33 /44 per block

Please ring Lydia in the office at 01 2762039  
to book your place on any of the sessions,  
all sessions have to be paid for in advance.

**Closing date for Submissions**  
for the next Newsletter: **1 May 2010**

## "Talking Art"

Every First Tuesday of the month

7 - 9 pm at Signal

**open forum for working artists**  
to discuss, brainstorm, analyse,  
imagine, construct and deconstruct our  
art practice.

April 6 - May 4 - June 1 - 2010

## Portrait Painting in Oils



### Expert step by step Instruction

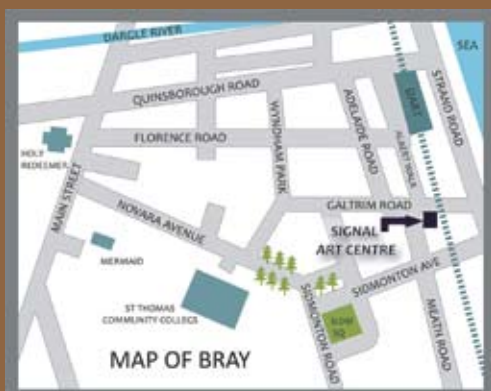
Instructor: **Conall McCabe** HND, BA, MFA  
(New York Academy of Art)

April 26<sup>th</sup> - June 14<sup>th</sup> 2010

Mondays 7 pm - 9 pm at Signal Arts Centre

€150 (8 Sessions)

Contact : Conall McCabe 087 9702173



## 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)

### Gallery Hours

Tuesday to Friday  
10.00 - 1.00 and 2.00 - 5.00

Saturday and Sunday  
12.00 - 5.00

### Office Hours

Monday to Friday  
9.00 - 1.00 and 2.00 - 5.00

