



SIGNAL ARTS NEWSLETTER

Volume 8

April - June 2011

Issue 2



Jonathan Curran

BOARD OF DIRECTORS

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

STAFF MEMBERS

Claire Flood (Supervisor)

ADMIN STAFF

Theresa Byrne
Helen Roche
Susan Slater

STAFF ARTISTS

Frances Brosnan
Penny Byrne
Lian Callaghan
Linde Fidorra
Aoife FitzGerald
Jan Freiburger
Donna Kiernan
Conall McCabe
June Molloy
Christine Power
Vincent Rae
Róisín Verdon

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, 1 Albert Avenue, Bray, Co. Wicklow

Tel: 01 2762039 - Fax: 01 2869982

Email: info@signalartscentre.ie

Web: www.signalartscentre.ie

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

NEWSLETTER TEAM

Claire Flood: Co-ordinator, editing/production management
Linde Fidorra: Layout and text setting, editing

Penny Byrne
Denis Dunne
Greg Murray
Colum O'Neill
Róisín Verdon

Please address all correspondence to Claire Flood at Signal Arts Centre

SIGNAL ARTS SOCIETY COMMITTEE

Kieran Dalton (Chairperson)
Penny Byrne (Co-Secretary)
Denis Dunne (Co-Secretary)
Greg Murray (Co-Secretary)
Róisín Verdon (Co-Secretary)
Colum O'Neill

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.

CEP MANAGEMENT COMMITTEE

Pat Burns
Noel Cleary
Kieran Dalton
Michelle Fullam
James Morrison (Treasurer)
Colum O'Neill
Linda O'Neill (PDO)
Eleanor Phillips
Yvonne Robinson

Content

1

Editorial & News from Claire
Invitations for Submissions
New Staff Members

2

Miriam Sweeney wins Saatchi Showdown
Big in Belfast - Penny Byrne
OCR / Fetac Awards Ceremony

3

Ceramist Míde Quinlan Reddin - Frances Brosnan
Double Launch at Signal
Community Project - Creative Ceramics

4/5

Exhibitions Programme

6

Views and Reviews - Graham Mooney, Róisín Verdon

7

Food Glorious Food - Claire Flood,
Greg Murray, Andrea Lowe

8

Exhibiting Artists about their Work - Rachael Agnew,
Jonathan Curran

9

A Line in Space - Aoife FitzGerald
Guerillas in Bray - Donna Kiernan

10

Noticeboard

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.

Editorial by Colum O'Neill

Once again Spring has arrived and we at the Signal Arts Centre are a quarter way through our exhibition season, but we are always looking ahead to the next year. You will find details on applying for exhibitions in 2012 in this issue of your newsletter.

Also with this issue you will receive your application form for the Signal Arts Society's annual membership exhibition which will take place from Tuesday 5th July to Sunday 15th July 2011. For more information contact the Society's secretary at signalsociety@gmail.com.

I would like to say a big thank you to Denis Dunne for all the work he has done as secretary of the Society. Due to other commitments Denis will no longer have the large amount of time available that he has put into the society heretofore, but he will stay on and help the committee in any way he can. Penny Byrne, Roisín Verdon and myself will take over the day to day administration of the Society.

Don't forget that this is your newsletter and it is a very good way of getting your news to your target audience, if you have any news items, articles about yourself or your work, upcoming exhibitions, poetry, reviews, previews or virtually anything you would like to see in the newsletter, jot it down and send it in. The address is - The Editor, Signal Newsletter, Signal Arts Centre, Albert Ave, Bray or email to signalsociety@gmail.com or info@signalartscentre.ie. I look forward to meeting you all at the members' exhibition.

Open Submissions for 2012

Signal Arts centre is now accepting submissions for exhibition in the year 2012.

Closing date for applications:
5 pm, Friday 25th March 2011

When submitting your application please include the following:

A minimum of **six images** (clearly marked with your name and title of picture), photographs or images on CD (all images should be of reproduction quality, in jpeg format, not exceeding 5mb in size)

A submission **proposal** – covering what you would hope to exhibit if you are successful. Include proposed sizes of work where possible.

Artist CV (art related only)

Artist Statement (for PR purposes)

Please enclose a stamped addressed envelope if you require your photos etc. returned to you.

Please feel free to call into the gallery at any time to assess size, dimensions etc. We usually hold openings every two weeks on a Thursday or Friday evening that you would be more than welcome to attend, no invitation necessary, just ring and ask any of our staff if we have an opening that week.

There is an exhibition fee of €250 when selected.

Contact: Signal Arts Centre
1A Albert Avenue, Bray, Co. Wicklow
Phone: 01 - 2762039, email: signalartscentre@eircom.net

News from Claire

Well, as I write this the country is still in a bit of a hiatus, by the time of publishing we will be under a new government and hopefully the country will be on its way to recovery. It is a time for positive thinking, returning to old values and maybe working together as a community putting our best foot forward. Working together, I feel, gives us a better chance of recovery. So our attempt to do this is shown by our involvement in lots of different community groups, art groups, individuals and Signal Arts Society Members. We value all the groups we work with and actively encourage involvement.

Speaking of returning to old values we have a lovely recipe, in this issue, donated by Greg Murray, for you to try. It would be great to get some feedback about the recipes in the newsletter, let us know if they were successful or not, and maybe the odd photo of what you have produced, good or bad!

Also in this issue we have an account of a launch of a new poetry book and the launch of a new publishing house in Wicklow, exciting news for Wicklow. Penny has written an excellent piece that signifies the positive aspects of an ice hockey team from Belfast, it may seem unrelated to an arts newsletter but we see everything that is a performance as an art form. And because of the ethos of the team, peace and unity, it seems very relevant to our ethos of social inclusion.

Róisín has, of course, reviewed and previewed some excellent movies and has suggested a few other things to entertain us. Because everyone is tightening their belts, we would appreciate some input around events that are happening in the area that are free or budget based prices.

There are plenty of other interesting articles for you to peruse – so enjoy!



Sadly we have to say goodbye to Lian in this issue, hopefully she will be moving on to bigger and better things. Lian has been one of the few people who kept the back garden and shed areas in any semblance of organisation so she will be sadly missed for that as well as partaking in many different classes in her three years in Signal. Lian has been doing some work in The Ark and hopefully this will continue when she is finished in Signal. She is also going to make the huge move to Tipperary in the near future so we

all wish her the best in everything that she does in the future.

The 11th Annual Signal Arts Society Members' Exhibition

will take place from
July 5th to 17th 2011.

Applications are available
to all current members of the SAS.

Closing Date for Applications is
April 29th 2011 at 5 pm.

You may submit up to 3 works for consideration.

New Staff at Signal

Jan Freiburger

Jan is a self-taught experimental photographer and print-maker. He has been focussed on digital photography and post processing and is now concentrating on film photography and alternative printing processes. He would like to bring Signal's darkroom to life again and is interested in sharing his skills.



Helen Roche

Helen Roche joined Signal in 2011 and is responsible for public relations in organising and promoting all the exhibitions. She comes from a Business and Marketing background, having graduated from Bray Institute of Further Education.



Miriam Sweeney interviewed by Claire Flood

Miriam has a history with Signal Arts Centre in that she worked here from 1994 to 96 and again from 1999 to 2001.

Q. What were your duties when you worked in Signal?

A. As staff artist I carried out the following duties: Women's Albert Art Group – Co Founder and Facilitator. Star Child Festival (in collaboration with Dry Rain Theatre & Signal Arts Centre) – facilitator and assistant coordinator. Art Tutor – initiated and implemented pilot programme for adults with intellectual disabilities to achieve accreditation by NCVA (now known as FETAC). Gallery Assistant – Hanging shows, invigilation, sales etc.

Q. Tell me a bit about yourself

A. I was born in Cork in 1954 and had a nomadic childhood that included living in Iran for a year. Through the years I have worked at various jobs: gallery assistant, invigilator, community arts worker, teacher, etc. For the past number of years I have been teaching art part-time.

I am a member of an art group 'Sodium', whose purpose is to meet for peer review and to initiate projects/exhibitions. In 2009 my partner Michael and I organised a postcard exhibition in Denmark. I am also a member of Visual Artists Ireland – an all-Ireland organisation that represents professional artists. To date I have had four solo shows and have exhibited in numerous group shows.

Q. What inspired the piece you submitted for SHOWDOWN?

A. 'Subversion' was driven by the need to articulate a journey from one level of reality to another – the unknown. A dark horse, a leap of faith...

Q. When did you know you were an artist?

A. The border from desperately wanting to be an artist, to "knowing" I was one, is a grey area that extends many years and levels of 'knowing'.

Q. What kind of training did you receive? Are you self-taught or did you go to art school?

A. When I was 17, I worked in a studio, under the direction of Koert Delmonte for 2 years. It was my first contact with a professional artist and I received good insights and information from Koert.

In the 80's, I attended art college for 4 years. Foundation year was particularly demanding and intense and I benefited greatly from it. The third year cycle was more reflective: I majored in paint with sculpture as a subsidiary. I was fortunate to have one tutor who was passionate about painting and to have other tutors who were very cool and analytic.

When I returned to college in 2005 I was introduced to new mediums that expanded the vocabularies of my practice. Since returning to college, the vocabulary of my work has expanded to include animation, 3D, and working with found objects. Up till then my work was mainly drawing and painting-based. Drawing continues to be a central component in my practice.

Q. What's the best advice you were given? What advice would you give to other artists?

A. "Try again, fail again, fail better." I was given the above advice many

years ago and have always found it a useful yardstick to return to.

I would also advise setting up deadlines by applying for and creating exhibition opportunities.

Q. What do you like about Saatchi Online?

A. I like its democracy and the fact that it throws everything wide open. It's informative and provides a way for artists to show their work and communicate with each other.

To enter your work into SHOWDOWN, go to <http://saatchionline.com/showdown>.



Big in Belfast by Penny Byrne



They're fast, they're furious and they're HUGE.

The Belfast Giants ice hockey team stormed onto the sporting scene in 2000 in a bid to promote peace. Never before had anything crossed the protestant and catholic communities so successfully. In their home ground at the Odyssey Arena, the

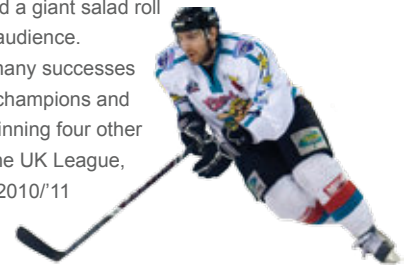
atmosphere is electric as the crowd is worked into a frenzy with loud, high energy music accompanied by cheerleaders and competition announcements. The game is presented in three periods of skilful skating with regular player rotations of team members hailing from the UK, Canada and the US. At 6'5, Mike Hoffman from Massachusetts cuts a mighty figure. Add to this an extra few inches for the ice skates, helmet and body armour, and this player truly is a giant!

You have to be quick to keep your eye on the hockey puck with speeds reaching an average of 98mph. Rapid changes of direction send players body-slammng into the arena walls, but their skill on the ice quickly takes over and they can out-manoeuve opponents in seconds.

Finn McCool, the teams mascot, struts his stuff through the crowd adding to the already ear splitting noise with his drum. During the break he conducts a 'chuck-a-puck' competition where the puck thrown nearest to his feet, as he stands in the centre circle, wins a television. At another interval, sponsors Aer Lingus give away two free flights and a giant salad roll shoots Subway bread rolls into the audience.

The Belfast Giants have achieved many successes in the past ten years, being league champions and runners-up three times as well as winning four other competitions. One of ten teams in the UK League, the Giants are currently third in the 2010/11 league (at time of writing).

Ice hockey is a thrilling game for all the family and with ticket prices a reasonable £15 for adults and £8 for children, you can easily become a fan and ensure that the message of a unified Northern Ireland is strengthened and maintained.



OCR / Fetac Awards Ceremony

On Thursday 10th of February Sunbeam House Services hosted their annual OCR / Fetac Awards Ceremony in the Esplanade Hotel, Bray. The following recipients were presented with OCR Certificates in Creative Arts:

Wendy Doyle

Tim Foster

Katherine Molyneux

Barbara O'Neill and

Emer McGowan.

This course was facilitated by Signal Arts Centre artists Denis Dunne and June Molloy. The students were delighted to receive an award in recognition of all their hard work at Signal each week.



Profile Ceramist Míde Quinlan Reddin by Frances Brosnan



It is hard to believe that Míde's interest in ceramics began in the 1970's when she saw Bruce Forsythe's *The Generation Game* on TV. She still recalls her fascination with watching contestants struggle to master throwing clay on a wheel. She was immediately 'hooked' and enrolled in a night class. Next followed some serious investment, she got a bank loan of £300 (a big sum in those days) to acquire her first potter's wheel and a small kiln. The next

defining moment in the development of her interest in ceramics was Michael Casson's series of programmes on *The Craft of the Potter* which was shown on the BBC. Míde recalls that it was an amazing series. It covered all forms of pottery making: glazing, firing, throwing and all forms of hand-building techniques. It was one of the most creative series that she had ever seen and is still talked about by ceramists today.



In order to broaden her knowledge, she decided to travel to the south of France to study other forms of pottery. She spent several months in the tiny village of Seillans, near Grasse. This was a stimulating experience for her as many artists resided in that particular area. While there she regularly visited the town

of Vallauris, where Picasso had spent many years working with clay. The town was, and still is, full of galleries where wonderful pieces of work are displayed, many of which are one off pieces.

She continued her ceramic studies, attending night classes in the NCAD, learning glaze technology from the late Frances Desmond and also studying throwing under the late Peter Brennan and more recently with his wife, Helena Brennan. She became a member of the Craft Potter Society of Ireland (CPSI) in the 1990s and soon became a committee member serving in both a PR



and secretarial capacity. The CPSI then changed their name to Ceramics Ireland, the title of the society's bi-annual magazine, which Míde edited for some years.

Having attended the Glasgow School of Art from 2004-2008, Míde gained a BA in Ceramic Design. While at college she was introduced to mould-making and slip-casting, techniques which she now uses in her studio. She uses a combination of throwing, press-moulding, slip-casting and extruding but she says that her first love is throwing on the wheel. She has exhibited her work both in Ireland and Scotland and will be participating in a three person exhibition in Carlow in May 2011, with fellow students from the Glasgow School of Art,

and hopes to have a solo exhibition in 2012.

She greatly admires the work of Dame Lucie Rie, Hans Coper and Wally Keeler, the sculptural work of Ruth Duckworth and the work of Irish ceramists Geoffrey Healy and Jim Behan.

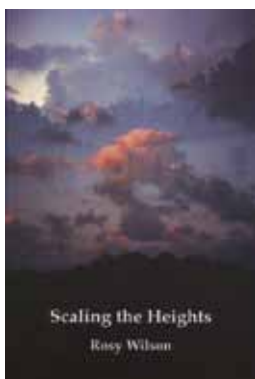
Míde teaches ceramics and glass fusing in a secondary school and also gives classes from her studio at home in Wicklow. She loves imparting knowledge and says that she is also a perpetual student. That is the draw for her in ceramics – there are so many techniques to use and there is always something new to learn. "I am constantly challenged by ceramics and I am never bored," she says. "The most exciting part of working with clay is opening the glaze kiln, revealing the lovely finished pieces."

Double Launch at Signal

Signal Arts Centre was the venue for the successful launch of *Boland Press* and their publication *Scaling the Heights* by Rosy Wilson.

The centre was packed with well-wishers as guest speaker, Joe Woods, director of Poetry Ireland, praised Rosy Wilson on her highly skilled and moving poems. He also congratulated Carol Boland, who officially launched her publishing services on the same night, on the book's high standard of production.

Carol talked of the emerging DIY culture where poets are doing it for themselves, followed by Rosy who read a selection of poems from her book, to rapturous applause. The party atmosphere continued well into the evening. A review of *Scaling the Heights* can be read in the *Bray Arts Journal* and the book can be purchased from Dubray Books, Avoca Handweavers, or online from Boland Press at bolandpress.blogspot.com



Rosy Wilson reading from her book and guest speaker Joe Woods



Community Project Creative Ceramics

Signal artist Frances Brosnan designed and implements this ceramic course for women who are on the Adult Access Programme in St. Fergal's Family Resource Centre in Bray. Five women currently participate in the course which covers hand-building techniques including pinch pots, coiling and slabbing. The women are creating tiles, wall plaques, pots, boxes, and jewellery. These pieces are then decorated with slips, glazes and sprigs and are fired in Signal's kiln.



From left to right: Loraine Lynch, Samantha Shaw, Maura Kerr, Monica Bolton, Frances Brosnan and Claire Cassoni



Exhibitions Programme

March - June 2011

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 for more information.



EMMA BOURKE 'The Glass Flowers'



Tuesday 29th March - Sunday 10th April. Opening Reception: Thursday 31st March

WILLIE REDMOND 'Bye Bye Bog'



Tuesday 12th April - Sunday 24th April. Opening Reception: Friday 15th April

LIAN CALLAGHAN 'Liminal'



Wednesday 27th April - Sunday 8th May. Opening Reception: Sunday 1st May 3 - 5 pm

RADE 'Pushing out the Boat'



Tuesday 10th May - Sunday 22nd May. Opening Reception: Friday 13th May

RACHAEL AGNEW 'Join the Dots'



Tuesday 24th May - Sunday 5th June. Opening Reception: Friday 27th May

CLIODHNA QUINLAN 'Birds of a Feather'



Wednesday 8th June - Sunday 19th June. Opening Reception: Friday 10th June

JONATHAN CURRAN 'What Lucy found there'



Tuesday 21st June - Sunday 3rd July. Opening Reception: Friday 24th June

Views and Reviews

Who is man enough? by Róisín Verdon

I had this conversation recently with a friend of mine around the issue of strong male actors coming from the 60's, 70's, 80's and into the 90's. The discussion



arose after I revealed that I had just watched *1984*, the classic enactment of George Orwell's book of the same name. John Hurt, Cyril Cusack, and of course Richard Burton being up there with the greats. The conversation went on to question - who do we think

would be the great actors of the future i.e coming from today's collection of male offerings? It's not an easy question to answer. Who do you think will run the gauntlet and do a Madonna, time and time again because I really think you need to have a passion for adversity and change. A willingness to show their weaknesses as well as their strengths. So what actors can I pinpoint and hazard a guess? Well there is such a lot to choose from but recently I saw Sam Rockwell's performance in *Conviction* where he starred alongside Hilary Swank and I thought to myself, "Yeah, he's got it". His performance in Stephen King's *The Green Mile* as Wild Bill was outstanding but if you haven't seen it yet I suggest you pick up a copy of *Moon*. This is the film that singled him out for me, from the rest. The way I see it, if you can hold a film on your own for the whole duration, then you've definitely got something special. He just keeps on getting better and better. This guy has a lot more to offer. Watch out for him. He's definitely on the list.

Smoke and Mirrors by Róisín Verdon

The whole concept of smoke and mirrors is without a doubt in my mind a strategy that is used regularly by the movie and media industry. The distraction of actors and their love lives (often just an illusion and speculation) is used constantly to whip up a frenzy and cause interest in a particular project. And what happens? You get carried away on the wave of "hype" and before you know it you're watching the biggest load of tripe ever made. You find yourself looking around you in bewilderment wondering how the hell you ended up here. That's exactly what happened to me with *The Tourist* only I was very aware of what was going on and just went with it for the laugh...I swear! With all the media interest in the getting together of Johnny Depp and Angelina Jolie somebody forgot to put their hand up and say "Eh, the film's dirt, hello!!!" Rarely have I been privy to such terrible acting and scripting. Don't even get me started on the plot. The pair of them looked bored and totally disinterested in the characters they were playing. Now I have to admit that I was expecting the film to be dire, but even I was surprised at the result. Unbelievable. Back to an earlier article I wrote about the industry and their tendency to just dole out muck at times, smoke and mirrors is obviously as good as it gets for some efforts.



Black Swan by Graham Mooney

Black Swan. Darren Aronofsky's latest filmic opus about ballet. Ballet? Is this the same Aronofsky that brought us masterpieces such as *Pi*, *Requiem for a Dream* and *The Wrestler* (*The Fountain* notwithstanding)? But I digress; I read somewhere that the idea for this film was born out of the original story outline for *The Wrestler*. The idea was for a love affair between a wrestler and a ballet dancer. Obviously Aronofsky realised that while some interesting parallels could be drawn between the two disciplines it was better suited for another standalone film. And so we have *Black Swan*. There are plenty of arabesques and pirouettes on screen but it is the dark brutal, slavish dedication to being the very best at their craft that the director focuses on. It is the intense all consuming passion and desire to be number one, which demands that one loses themselves completely to ballet that the film concerns itself with.

The basic outline of the story is that Portman plays Nina Sayers, a ballerina on the verge of making it big. She is dancing for a New York Ballet company, run by Thomas Leroy played excellently by Vincent Cassel. Cassel plays Leroy as a control freak who is not afraid to use overt sexuality and seduction to extract a performance from his dancers. Indeed, the character Cassel plays is similar in a lot of ways to George Balanchine, the real-life co-founder of the New York City Ballet.

Leroy has put his big name star Beth MacIntyre (Ryder) out to pasture and is looking for a new dancer to embody the lead role of his forthcoming updated version of *Swan Lake*. He is looking for someone who can not only play the delicate, graceful and innocent White Swan but it also the deceitful, evil and twisted black swan. Enter Lily played by Mila Kunis. She is a new dancer, the antithesis of Nina. She is a wild rule-breaker with a devil may care attitude much more suited to the role of the Black Swan. The two dancers' rivalry evolves into a friendship which triggers off Nina's transformation into the Black Swan. A transformation with great demands and even greater reward. It's extremely well-acted by everyone, Portman and Cassel especially. It's well filmed, the camera always seems to be following Nina around, just looking over her shoulder which helps to create a sense of unease which pervades the whole film. The score is used well to create anticipation and heighten tension in all the right places. The ballet (and there is a lot of it) is good to watch and is used as an instrument of expression and emotion through the movie. In fact, it is at its most visceral and raw when Nina is dancing as the *Black Swan*, which is quite breathtaking and demands the viewer's attention. Portman gives an intense performance and really throws herself into the role. There are a few twists and head-scratching moments in the movie where reality is questioned but apart from that by the end of the movie I couldn't help feeling a little short-changed. Sure it's a good movie and it deserves to be seen. Portman



will probably win an Oscar for it (people have won Oscars for less, *The Blindside* anyone?) But is it a great movie? Will it stand the test of time? Will it be recalled in years to come with dewy-eyed nostalgia as a modern classic of our time? In my opinion probably not. I think this movie was a victim of over-hype because it was Aronofsky, because it was Portman's potential Oscar nod and because it was an art-house movie with big screen ambitions. It was built up to such a lofty height that in this reviewer's mind it couldn't possibly reach, no matter how hard it tried. And it does try very hard.

Black Swan by Róisín Verdon

With all this hype about the "Black Swan" that I have been hearing, it really put me off going to see it. I've heard reviews from people such as Ryan Tubridy and Gay Byrne, where Tubridy gave it a 7/10 and Gay Byrne basically classed it as a load of codswallop (and that's putting it mildly). He actually called it the worst film he had ever seen. I don't know about you but when a film gets a lot of exposure like this, it's a major turn off for me. It turns out that I might never get to see the film because I grow such an aversion to it...and that's without seeing the thing. Anyway, I was in a position this week to go and see it and I have to say I thought it was brilliant. Not the bloodfest that Mr Byrne called it at all. From what he was saying I was expecting a ballet version of the Texas Chainsaw Massacre. Not the case. What a brilliant performance from Natalie Portman. She really draws you in and leads you into the centre of what it is to be her character. The intensity, the destruction of sanity and the break with reality that comes with psychosis are all portrayed with the skill of a pro. Her ballet is phenomenal which really only enhances the fact that she has put her all into this part. I'm glad I went against the urge to give this one a miss. But I have learned a valuable lesson. Don't believe everything you hear and by no means trust a review as being law. Everybody has something to say. As you can see :-)

Food, Glorious Food by Claire Flood

As you all know I love food and food related subjects, so I feel that it is important to contain some sort of food related items in this newsletter. Food for me is like an art form; in that I feel that you eat with your eyes first and therefore it is very important to present your food in the most creative and impressive way possible.

Having said that I have included some photos taken by my niece, Siomha Guiney, who has just completed a degree course in Cathal Brugha Street Culinary College. As you will see from the images, her talent lies not only in making food taste divine but look spectacular as well.

I am including a recipe from Greg Murray of a beautiful dish he made for us when we were on one of our team building weekends. Not only is this a delicious dish it also works out to be inexpensive:

Leek & Mushroom Gratin

Ingredients

4 leeks
Punnet of mushrooms
4 oz bread crumbs
2 oz grated cheddar cheese
Wine glass of cream
½ wine glass of white wine (drink the rest of it yourself!)
1 clove of garlic
1 oz blue cheese (optional but highly recommended)
1 tbsp olive oil
2 bay leaves

Method

Chop leeks and steam them for 10 mins or until soft. Thinly slice mushrooms and sauté for 10 mins in olive oil. Place the bay leaves in the bottom of baking dish and layer first with leeks and the mushrooms and another layer of leeks on top.

Sauce

Heat cream, crushed garlic, blue cheese and wine, pour over leeks and mushrooms in baking tray. Cover with grated cheddar cheese. Mix a little olive oil and salt with bread crumbs, spread the mix evenly over the top of the baking tray.

Pop in oven, middle shelf, gas mark 5 for 30 mins

As with all recipes you can adapt this and use more or less of anything, I would like to encourage you to experiment with different cheeses etc.

Serve with a mixed salad and a baked potato and enjoy!

Photos by Siomha Guiney



Andrea's Ginger Cake with Lime Icing

This very light and delicious cake is incredibly easy to make, and has a lovely warmth of spices.

Ingredients

225g Plain Flour
1 tsp Bicarbonate of Soda
1 tsp Baking Powder
2 tsp Ground Ginger
1 tsp Ground Cinnamon
115g Soft Butter, plus extra for greasing
60g Dark Muscovado Sugar (optional)
115g Black Treacle
115g Runny Honey
250 ml Whole Milk
1 Egg

For the Icing

50g Icing Sugar, sifted
Grated Zest of 1 Lime
1 tbsp Lime Juice

Method

Preheat the oven to fan 160c / conventional 180c/gas 4
Butter and line an 18 cm round, 7cm deep cake tin with greaseproof paper.

Put the flour, bicarbonate of soda, baking powder and all the spices into a large mixing bowl. Add the butter and rub into the flour with your fingertips until it resembles fine breadcrumbs.

Put the sugar, treacle, honey and milk into a saucepan and heat gently until the sugar and treacle have dissolved.

Roughly whisk this mixture into the flour mix, then add the egg and whisk until the batter is smooth, try not to over beat, it is best to do this by hand with a balloon whisk.

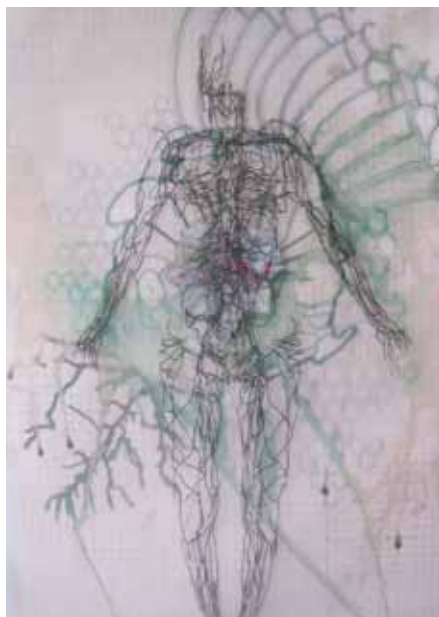
Pour the mixture into the prepared cake tin and bake for 50 – 55 mins, until a skewer comes out clean. It's best not to open the oven at all until at least 50 mins is up. Allow to cool completely on a wire cake rack.

To make the icing, mix together the icing sugar, zest and juice and drizzle over the cake.



Exhibiting Artist: Rachael Agnew

The ever changing and developing aesthetics of maps originally influenced me while studying at the Crawford College of Art and Design, Cork. They are visual information transcending space and time. Their marks chart the world



from above in such a way that represents the mysterious nature of our very existence. Their influence, alongside a natural curiosity to question, forms the basis for my thinking.

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." Albert Einstein.

The very questioning of life is centuries old and one of the most puzzling and intriguing debates. My work researches life's patterns and meanings, recalculating them through art. They are visual

responses to my understanding of life and the echoes of patterns I see within it. Just as maps are the blueprints of the land, my pieces are blueprints of life. My work is an experimental question about the creation of life. I am attempting to understand the creation of life through the process of creating art. This approach enables my research to explore many disciplines and aesthetics including science, mathematics, history, architecture and spirituality. My research is digested across the different disciplines, layered and realized through contemporary drawing.

Questions of clarity within the work are a challenge. Just like maps, the symbols and visual marks within my work can hold power and meaning. If this meaning is understood it can be used as powerful knowledge, however, if misunderstood it could be viewed as nonsensical. The versatility and experimentation of the work on different scales and mediums links the work back to its concept. Life is studied on a scale from micro (cells and atoms) to macro (galaxies and stars) both externally and internally.

Similar to the approach of American artist Terry Winters (b.1949), I consider myself a drafts person first. Whether with paint, pen, collage or technology, all of my works are based on the mark of a line and the information it portrays. In his Statement for the Symposium 'Drawing (as) Centre' (October 12, 2002, the Drawing Centre, New York), Terry Winters talks about his approach as diagrammatic and drawing as a prototype or the first time an image is seen. Another artist who incorporates aspects similar to my work is Dublin born artist Kathy Prendergast (b.1958). For me her city drawings series (1997) brought a sense of history and evolution of the land, which is embodied through her use of layering maps. All the information, which is usually simplified by maps, is made complicated yet fragile through the layers. Her work is therefore brought



back to some of its original organic state. Influenced by the human desire to question what surrounds us I would describe myself as having the curiosity of a scientist, the process of a mathematician and the expression of an artist. And I will continue to question and digest life while studying for my masters in visual arts practice.

Exhibiting Artist: Jonathan Curran

I completed a BA (Hons) in Fine Art from Dun Laoghaire Institute of Art, Design and Technology (IADT) in 2006. I have been working as a professional artist since finishing college, exhibiting throughout Ireland.

My interest in art and the making of art stems mainly from my parents who encouraged me as a child to draw and colour when ever I had free time. I remember from a very early age being fascinated with maps, and spending hours drawing from maps, and eventually creating a giant collage map of the world from all of these small drawings. From these reproductions of maps I became fascinated with drawing, painting and creating images of my own, creating unreal and imagined scenes in which the impossible becomes the normal.



My work as an artist is primarily based around the everyday and the ordinary. I have used maps, old photographs, leaves, found objects, wallpaper and even furniture to inform my art practice. I take these ordinary images or items and create something special from them, taking something that we see every day, something very mundane, and

transforming these into something strange, funny or into the sublime.

Humour is an important element in my work. I use the titling of my work as a way of adding humour to the piece, conveying very simply the theme of my work but still leaving it open for interpretation by the viewer.

I mainly work as a 2D printmaking artist. I use screen-printing, etching and relief printing methods in my practice. For the last number of years I have been working and perfecting a rust technique to print. I started off by rusting



steel plates but I have now moved on to rusting copper and aluminium plates also. I have also started to work with 3D objects. I mostly work with handmade pieces. These simple pieces I have created myself by twisting, weaving, stacking, folding or bending different materials. I use the flat materials for print making and also transform them into small 3D objects.

When my daughter was about seven years old, she asked me one day what I did at work. I told her I worked at the college - that my job was to teach people how to draw. She stared at me, incredulous, and said, "You mean they forget?"
Howard Ikemoto

A Line in Space by Aoife FitzGerald, Photographs by Jan Freiburger



I have always felt that drawing is the most democratic of all the arts. It is something which we can do as children, yet it has within it the ability to be a masterful tool in visual research, as well as a fine art discipline in its own right.



I decided to organise this exhibition with the view of putting together a show where people would see the power and delicacy that can be expressed in this versatile medium. I hoped that in the works people would see something of the discipline, clarity and passion that artists can

express through their drawings

What I looked for, in the works submitted, was the artist's struggle to be true to their own vision, that element in a work which allows us to see an artist's search, that moment of time when the super-ego is absent and you are left with just the exploration. It is in that instance, in my opinion, that art can happen.



Co-ordinating the exhibition was an experience for me. I had forgotten how much work was involved in putting a show together, and an open submission exhibition made for difficulties that were new to me. Finding the initial wording for the brief was tricky, especially as my criteria changed as time went on. The focus I needed to view all the works submitted, without letting myself get diverted, and that delicate balance between letting the show develop while retaining the integrity of the original idea was enjoyable and a challenge. For me the most testing aspect was the communication needed between myself as the co-ordinator, and the artists involved, where I reject or accept a piece, rather than the individual. An area fraught with complications, where I need to be direct and yet have enough sensitivity not to be callous. The actual hanging was enjoyable but hard work, that equilibrium needed so that each piece

of work gets placed where it can be seen, while also making sure the exhibition itself works as a whole, becomes an art form in itself, a very visual occurrence.

As it was I was really happy with the end result of the exhibition, it was a diverse and strong show.



Aoife FitzGerald, *Circus Entrance*

Guerillas in Bray by Donna Kiernan



Guerilla art (street art) is a method of art making where the artist leaves anonymous art pieces in public places. Most often it is done illegally in an unauthorized location.

It is a way for an artist to express their views and opinions to a large audience in an anonymous way.

It circumvents the majority of conventions that come

with art production, for example there is no need for gallery space, expensive framing or even a need to defend your work. Guerilla art just is. There is some debate about what falls under the definition of guerilla art, and honestly that has to be left up to both the artist and the individual. If somebody decides it's art then it is because usually there's no one to confirm or deny the intent. Some of the most successful examples of guerilla art are Arturo Di Modica's *Charging Bull* in New York, The Provos, who dressed up as Santa Claus to hand out gifts that did not belong to them to children in a department store, causing the police to respond and arrest the Santas in front of the children and, of course, Banksy.

Now it seems guerilla art has come to Bray or at least more of it has. For the longest time there have been subtle variations of the message 'End Corrupt State' stenciled on the back of various road signs in Bray and the surrounding areas, now more than ever it's depressingly apt. More recently there have been disembodied faces appearing around locations in Bray, passively staring

with closed eyes at the town and it's people. Equally apparent has been the appearance of red almost hexagonal faces with feathery features around the centre of the town. These are but a few of the more visible work around town. We can only speculate as to why street art is becoming more prevalent in Bray. Recession is always a possible factor, people feel the need to speak out but feel that they aren't going to be heard through traditional means. There's a rebellious element to it, which allows people to feel less invisible and helpless. There are the more mercenary commercial reasons like lack of



funding for art in general and individually; it could highlight the need for more exhibition spaces or more affordable community spaces. There's the double-edged sword of attention, the work gets the attention not the artist and if the artist comes forward there are potential repercussions. The reasons are usually as varied as the work.

Whatever your personal feelings, whether your view of what can be defined as art is stricter than mine, whether you frown on the defacement of public property or whether you're all for it, one thing that can't be denied is that it forces you to have an opinion and after all this time isn't that still the role of art?



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 5th April

We need to talk about Kevin by Lionel Shriver

Tuesday 3rd May

Mistaken by Neil Jordan

Tuesday 7th June

Room by Emma Donoghue



Oil Painting

Expert step by step
instruction with
Conall McCabe

Mondays 7 - 9 pm at Signal
May 9th - June 27th 2011

€ 150 (8 sessions)
Contact Conall at 087 9702173

Bray Arts Club

Performance Nights

Mondays 8 pm at the Martello

4th April | 9th May | 13th June 2011

Life Drawing

with Aoife FitzGerald

Wednesdays 7 - 10 pm

Blocks of 5 weeks

30th March - 27th April

4th May - 1st June



€ 55 for 5 sessions

Please ring the office at 01 2762039 to book your place.
All sessions have to be paid for in advance.

Stained Glass Workshops

Learn to design and create
your own stained glass panel
with Gerlinde Kugler in Delgany, Co. Wicklow

One day workshop

Lead Channel technique
10 am to 6 pm - €105
Includes tuition, all materials and lunch

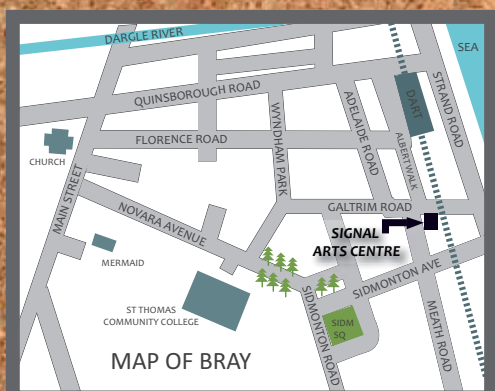
Two day workshop

Tiffany technique and
Lead Channel technique
10 am to 5 pm each day - €175
All materials and lunches included
For more information see www.gerlinde.ie
or contact: gerlinde@kugler.ie / 087 6488993

Dates

March 26
April 8 + 9
April 16
May 13 + 14

Closing date for submissions for the next newsletter: 1st May 2011



Signal Arts Centre

1 Albert Avenue,
Bray, Co. Wicklow.

Tel: 01 2762039

Fax: 01 2869982

www.signalartscentre.ie
info@signalartscentre.ie

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

This project is funded by
FÁS Community Employment

