



# SIGNAL ARTS NEWSLETTER

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Volume 6

January - March 2009

Issue 1

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Angela Anderson

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## Office Hours

Monday to Friday  
9.00 - 1.00 and 2.00 - 5.00

## Gallery Hours

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

## Newsletter team

Colum O'Neill (Signal Society Member): Co-editor  
Kieran Dalton (Signal Society Member): Co-editor  
Claire Flood: Co-ordinator, editing/production management  
Linde Fidorra: Layout and text setting, editing  
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## SIGNAL ARTS SOCIETY COMMITTEE

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Kieran Dalton (Newsletter)  
Colum O'Neill (Secretary)  
Linda O'Neill (Chairperson)

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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.

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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 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 Comment

Welcome to the first issue of Signal Arts Newsletter 2009. We have some interesting articles on a variety of subjects that I hope you will enjoy. The ongoing changes to the Newsletter are being very well received. So please keep sending in your comments.

We have seen some inspiring exhibitions over the last twelve months (I'm sure we all have our favourites) and there are plenty more in store as the new year unfolds. The membership is rising and the success of the annual exhibition made all the hard work worthwhile.

During the year we ran an article on Sydney Nolan. An exhibition of his work can be seen at Farmleigh in the Phoenix Park during Nov-Dec. Check their website for confirmation of the dates.

Once again we look forward to receiving your news and articles so please keep them coming. In the Sept/Dec 2008 edition Pat Burnes discussed her use of the Bray People in her Art. What weird and wonderful materials do you use???? It would be great to get feedback from you the members as I am sure it would make for some very interesting reading.

The Christmas party is on Sunday the 21<sup>st</sup> December at Signal, from 8 till late.

So as we move towards the close of another year, I and all the newsletter team wish you, your family and friends A Merry Christmas and a Happy New Year!!!

Kieran Dalton

## Call for submissions for Exhibition in 2010

Signal Arts Centre is now accepting submissions for exhibitions 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

## “Shared Stories” Artists in the Community Award 2008

Signal artists Greg Murray and Denis Dunne were selected for the Artist in the Community Award 2008. Both have been working with children's art classes for a number of years and during the creative process they have found it very beneficial to initiate stories from the children to create art pieces.

Their project will bring together two groups from the community - young and old - in a collaboration that will facilitate the social interaction between them through dialogue and stories. The idea is to record some of the stories of the past and to produce a visual representation of each recorded story. Because of the changing family structure they felt that uniting the two generations was a valuable way of readdressing the imbalance.

Greg:

"Having worked with many youth groups and children over the years I have always thought that there is a great untapped resource, the older generation. As a child I always enjoyed the stories told by my grandparents of people who lived in a strange and different time. Stories where I had to use my imagination to create a world of characters and customs which existed once but no longer.

Some parts of the stories my grandparents would gloss over or speak in hushed tones. But I remember my brothers and myself hung on every word. Over the years these stories have been retold by my parents and even now by myself adding my own creative slant to them. Many of these stories, in later years, I realised were not just very entertaining but also had little gems of wisdom to learn from."

This project is based on the art of storytelling, of conveying events in words, images and sounds. Stories have been shared in every culture as a means of entertainment, education, preservation of culture and to encourage moral values. Traditionally old stories were passed from generation to generation and survived solely by memory. This tradition is fading and part of this project's aim is to give the storyteller (Senior Citizens) an opportunity to be heard.

The storyteller creates the experience while the audience (Youthreach) perceives this story/memory and creates personal mental images from the words heard and gestures seen. In this collaboration the audience becomes co-creator of this Art, and this in turn begins a new creative process: the audience becomes the creator of a visual depiction of the aural Art.

The young artists will use various mediums to create imaginative interpretations of their response or understanding of the stories. They could make a ceramic piece, a poem, picture or collage, a photographic image, a video or multi media piece.

The intention is to create an atmosphere of social interaction between the groups, to highlight the social and generational differences that will become apparent during the process. Greg and Denis hope to engender an environment where the individuals feel comfortable and empowered to create their own individual art piece.

They hope to help break down the barriers isolating young and old and to allow each group become an audience for the other.

This project is driven by the basic need to tell and share stories, and for the younger generation to gain a sense of place and history.

It includes keeping a visual record of the process as well as a voice recording of the stories. The project will culminate in an exhibition of the creative pieces, accompanied by visual documentation, including the artists' notebooks.

The exhibition will be shown at Signal Arts Centre from February 16th to March 1st 2009

The opening is on Friday February 20th at 7 pm



# Travels in Israel

by Sarah Morshead

It didn't help that I used an Arabic greeting, as opposed to a Hebrew/English one when I asked a middle aged woman for directions in the Jewish Quarter of the Old City of Jerusalem. She didn't give me any directions for this world anyway. Within the old city walls there are four quarters - Christian, Moslem, Armenian and Jewish. Each one with its own distinct character. I found the



Armenian Quarter the most relaxing to wander in, it was much quieter and pathways were mostly uncovered and wider.

To enter the old city you go must go through one of six gateways. Their very names conjure up biblical times - Herod's Gate, Damascus Gate, Zion Gate, Dung Gate, Jaffa Gate, Lion's Gate. My favourite gateway was Damascus Gate - there are steps leading down to it, forming a wide walkway which narrows when it reaches the entrance.

There is a busy market, with sugary cooked sweets, delicious pastries and colourful food stalls. The old city, on entering is quite dark. You are in a covered alleyway, sometimes opening up to daylight - you find you are in a magic and at times claustrophobic maze, dividing and subdividing into other alleyways taking you deep into the city. It can be a relief when the pathways open up into a courtyard or open space where the market goes and tourists are not jammed in unable to move against the flow of bodies.

I discovered a wealth of historical treasures during my stay. I found churches and mosques rich with art work taking me back hundreds of years. Just outside Zion Gate is the Dormiton Abbey, it has



Byzantine mosaics covering every wall and alcove in the main church and in the rock hewn chapel below.

In the Greek Orthodox area, following some nuns into a small courtyard, I came to two tiny chapels - one with beautiful Coptic paintings. When I came out, the courtyard had filled with young Israeli soldiers sitting on the ground, with their guns

beside them. A girl soldier was standing in front of them, pointing out bits of architecture.

It's difficult not to get lost in the bustling alleyways. This is what happened to me on my first day solo in the old city, whilst trying to get to the Church of the Holy Sepulchre. I saw a security entrance with guards and was quite alarmed as I thought I might have wandered into a military zone. Then some tourists arrived and went in, so I did the same, walking through an airport-like beeper machine and getting my bag checked. I stepped into a big open area - Wow! I was at the Wailing Wall! The Wailing Wall became known by this name because of the emotive prayers which take place there. Small pieces of paper with prayers on them are often rolled up and put in the cracks between the stones of the wall. It is known as the Western Wall and is the holiest shrine for Jews because it is the only remnant of the outer wall to the temple built by King Solomon, son of King David.

I wanted to go up and see the wall from closer quarters, and couldn't understand why some people started shouting at me. I had entered the men's prayer section! There is a wooden partition which leads up to the wall - the men to pray on



The wailing wall

one side and the women on the other. Retreating quickly I was greeted by a frosty woman security guard who threw a green shawl over my shoulders, and pointed me over to the women's side. It was fascinating watching the many Orthodox Jews, the men with their black clothes, their



unusual hats and two long 'locks' of hair which grow from in front of the ears, the rest of the head is shaved. The women wore long skirts, with heavy shoes. Some also wore hats (any hat seemed to do - I saw some old 1920's felt

hats being worn not as fashion statements but because they make effective hair covers), others wore scarves knotted at the back. The men's hats, always black, ranged from trilbies to more orthodox wide rimmed ones, to some resembling top hats made of fur.

The golden dome, one of the most well known and beautiful sights in Jerusalem was just next to the Wailing Wall - I could see it, tantalizingly close - but it took me over an hour to find the entrance. I almost got heatstroke in the process; having asked directions from an American tour group, I got caught up in an Israeli wedding party and I walked



about 3 km around the outside of the wall before retracing my steps to the original security

gate. I had all but given up when I saw an unmarked doorway next to the checkpoint - there was one guard and no tourist queues. I went through and found myself on a long wooden walkway leading to the Dome of the Rock without another soul in sight - which was quite surreal after the crowds I had just escaped from. I didn't have long to enjoy the tranquillity of the scene because I had been there just 10 minutes when the guards shouted out 'Closing time'. I saw



The Dome of the Rock

some Palestinians sitting in the shade and, so I thought I'd sit near them for just a few minutes to enjoy the beauty of the place. Unfortunately - as I sat down on the low pavement edge I heard the sound of material ripping loudly! This didn't bode too well as I was in one of the holiest sights in Jerusalem. I stood up slowly, to see my pale white leg exposed to the locals (all tourists having already exited by now). My cotton trousers had ripped all the way down from top to bottom! I had visions of being taken off to a local police station,



and so I adeptly wrapped the scarf in a Nora Batty like bandage around my knee and upper leg, and hobbled quickly past the guards thro the security gate, into the packed alleyways of the Moslem quarter of the old city.

Diving into the first doorway that had garments hanging outside I found myself in a small, dark shop-room with long veils and embroidered materials –some Palestinian women in the shop were wearing similar clothes to those on the hangers. I spotted some ‘under-trousers’ with embroidery round the ankles – these are what local women normally wear under their long garments. At first the shopkeeper said there were no changing rooms, but when he saw the state of my trousers, he took pity on me and let me use the broom cupboard. Now the only stares I got were for wearing traditional under trousers as actual



trousers!

Our travels also took us to Jordan to see the caves



and temples of Petra –it was a very long journey by several buses but it was definitely worth it.

The caves were once a thriving city, many of the temples are still to be seen with their sandstone pillars and intricate carvings.

In Petra, Jordan I got swept off my feet by a

Bedouin called Moussa, who charmed me with free donkey rides and local stories.

The next day when we arrived at passport control, a morose employee told us to get the bus back to Amman. He was letting no-one else back into Israel due to an Israeli holiday which meant no public transport. We couldn't face that bus journey again. Like a miracle, the only other people left in customs and at the next booth to us were a Western couple, who said that they were going to Jerusalem also, but by car! They turned out to be the Irish Ambassador to Palestine and his wife, and thanks to their generosity and persistence, we were fast tracked through customs, saving hours of queuing, and then driven in style back to Jerusalem.

It was a great holiday but I couldn't help coming away with an even intenser sense of injustice for the Palestinians than I had before I went. Land is still being carved up and ‘absorbed’ by Israel, and new settlements built which are against international law.

On our way to Bethlehem I saw the partition wall snaking alongside the motorway. These walls which continue to be built, can literally trap Palestinians into certain areas, unable to leave without correct paperwork. Entry visas, and constant security checks are a daily reality for Palestinians. (See ‘The Wall’ by Ray Dolphin – a Clontarf man who I met whilst there – for further reading).

Where my sister lives, a half finished train line cuts down the middle of the main street – this is a highly controversial line which will be exclusively for Israelis to travel through Arabic areas to create easy access to settlements.

Other Palestinians have to queue up at checkpoints daily to be searched so as to get from one place to another. I got a taste of this myself when I was taken and questioned for an hour and a half by Israeli airport security on my way



Israeli wall and settlement

back to London. It's just as well that the national characteristic the Palestinian people are known for in the Middle East is patience.

## Interview with Professor Brian Maguire

by Linda O'Neill

**W**ho founded the artists Association of Ireland?

I think the Arts Council set it up. It put together a committee who I think the strongest member, leading person on it was Bobby Ballagh. Essentially, I think, it was set up to take the pressure off the Arts Council's phones. The committee consisted of a predecessor of mine in the faculties of fine art in NCAD [Noel Sheridan]. I know Bobby was on it and myself. The AAI had a membership who had to be proposed and seconded. It had a committee and an AGM and that's the way it worked. They had an election, I stood in the first election that occurred and was elected chairman.

*Was there a lot of red tape?*

There's nothing wrong with red tape - you can put it around your Christmas box and it looks nice.

*What happened next?*

We set up a number of branches, one in Limerick, one in Cork, one in Galway and one in Dublin. So that was the energy of the year. It also went into setting up FAS schemes. I remember one other thing that came out of it is the support we offered to Signal Arts Centre. I think I was the AAI's representative for Signal. We had some kind of support role for the Signal. I was really unionized at the time, that gave some credibility

to our engagement representing signal. Out of the branches came some kind of structure, which I think helped Signal Arts Centre and led to the setting up of Signal and a number of others, I can't remember, my memory's gotten poorer.

*What part did the AAI play in motivating artists to set up arts centres?*

No, I don't think it played much, I think out here (Bray) it just worked handy. That there was a desire for a centre. I don't know if the other towns we visited if it worked there, if it did then it was a good idea. I don't know if Triskle was already in place. Maybe in Galway, maybe there was something done there. But I know it had an impact here, it was a success. We did have a role in getting local government to support artists work.

*Was the AAI influenced by the ACE committee?*

I wouldn't know I was out of the AAI by 1985.

*What do you remember about the Wicklow Connection Exhibition?*

It was an exhibition that was held upstairs in the shopping centre. I think I was in the exhibition. I was just in the show. I wasn't part of the organizing, I remember just participating in the opening.

*How difficult was it working as an artist during the 1980s?*

I think I was one of the first artists to get assistance

(social welfare) while painting. Your man that made the assessment, as it turned out, he mentioned the ACE report. He was the brother in law of Ciaran Benson. So he knew something about art and he accepted me. I argued that I was painting in the evening. I also argued that every painting I made was looking for work because I needed them to apply for exhibitions. He said “Ok if you're available for work” and he accepted that. That was my personal experience.

*Was one of the ways of getting around social welfare to declare yourself an unemployed self-employed labourer, a clause reserved for members of the travelling community?*

Yeah, an itinerant labourer. A friend of mine was designated such by the social welfare. We were all on the dole, everybody was on the dole. We were privileged members of the dole. I often stood in line with men who had no ability to work whereas I had. We were really privileged, educated privileged. By educated I mean we knew the language of art. I remember the day I signed off - went from the dole queue on the 31st of December and became a member of Aodána on the first of January.

Interview with Professor Brian Maguire on 22nd November 2004 extract from thesis “The Role Of The Arts Centre” by Linda O'Neill.





# Exhibitions Programme

## January - March 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.



### Aoife Feeney 'Do I Know You?'



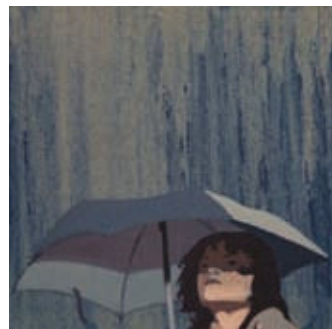
Tuesday 6th January - Sunday 18th January. Opening Reception: Friday 9th January

### Gerry Lee 'Don't Feed The Bears'



Tuesday 20th January - Sunday 1st February. Opening Reception: Thursday 22nd January

### Bartosz Kolata 'The Sketchbook'



Tuesday 3rd February - Sunday 15th February. Opening Reception: Thursday 5th February

## Bray Youthreach/Greg Murray/Denis Dunne 'Artist in the Community 2008'



Tuesday 17th February - Sunday 1st March. Opening Reception: Friday 20th February

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## Angela Anderson 'The Palimpsest of Home'



Tuesday 3rd March - Sunday 15th March. Opening Reception: Friday 6th March

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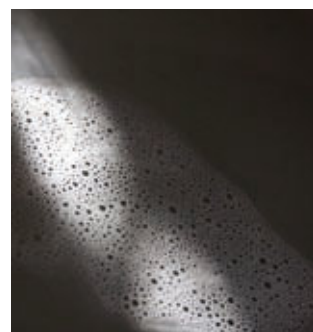
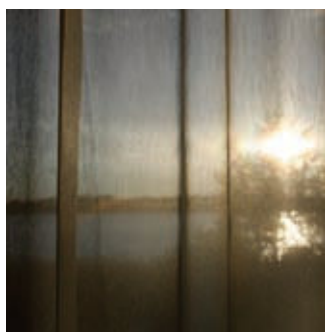
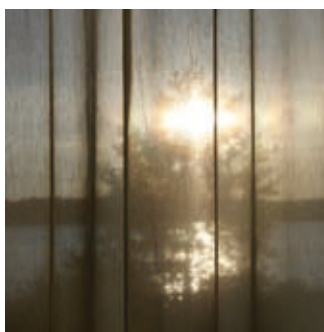
## Jane Talbot 'Faoi Bláth'



Wednesday 18th March - Sunday 29th March. Opening Reception: Friday 20th March

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## Rachel Randall 'Light Shadows'



Tuesday 31st March - Sunday 12th April. Opening Reception: Thursday 2nd April



# St. Patrick's Day Parade

by Greg Murray

In January I began working with a group of students from St. Thomas Community College Bray on a St. Patrick's Day project. The objective of the project was to produce some platform for the group to display as part of the St. Patrick's Day Parade. The initial plan involved choosing a

a great team and work force once decisions had been agreed and plans put into action. The theme agreed upon was Funder Bray, based on the funfair, seaside resort history of Bray. Bumper cars, carousel horses and a graffiti wall were some of the major pieces to be worked on.



theme for the project and to then come up with some creative ideas based on this theme. The students involved, although very much individuals with strong independent opinions, were

Having only a few months to produce the pieces we were delighted when the students from Ravenswell NS Bray joined in the project. This doubled our workforce and also bumped up our numbers for the parade. Both groups had only one and a half hours a week over ten weeks to produce the pieces, six carousel horses, four bumper cars and a four foot by twenty five foot graffiti wall. The bumper cars and horses were shaped out of chicken wire and firstly covered in paper mache then with strips of cloth soaked in casting



Greg Murray

plaster. Finally they were painted and decorated and varnished as a possibly futile weather precaution. The graffiti wall was made from a long strip of canvas which we firstly painted with a brick wall pattern and

then covered with graffiti. The number of students involved varied in St. Thomas from a dedicated six to twelve students, in Ravenswell there was a constant of about ten and along with both groups there were some great teachers involved. Both groups had been working separately until the big day when they joined forces and took to the streets. The weather on the day was better than we could ever have hoped for. Blue skies all the way. It was the first time I have ever had the pleasure of walking in the parade and it was great fun for all involved. The turnout of students from both schools was brilliant and the atmosphere was fantastic. All participants on the day had a laugh and the crowds who turned out to support really showed their appreciation of the effort made by all



groups involved in the parade. It was a wonderful community experience and so I was delighted to be asked to get involved in the 2009 Paddy's Day Project. This year we are starting a little earlier and we are hoping it will be as successful as last years or at least as much fun.



# Senior Citizens rediscover their Creativity

Recently Signal Arts Centre has extended its community initiatives to include art classes in Nursing Homes.

The first and most successful project is taking place in the Atlanta. Three of the regular participants of this art class are about to embark on their first art exhibition, which is to be held in the front window of Holland's Off Licence in Bray's Main Street.

Michael O'Hea, Nora MaCauley and Derek Lawlor are finishing off a varied selection of wonderful art work for this event. Michael is a landscape artist who says he got his gift for painting from his mother. Nora is a portrait painter who has always had a love for people's faces. Derek has a passion for painting animals, people, and most recently – landscape.

These budding artists are developing their skills on a weekly basis and look forward to their classes with great enthusiasm.



Signal Arts centre's aim has always been to bring art into the community and now Holland's Bar have allowed these senior citizens to bring their art to the community. A special thank you is extended for this amazing opportunity for

## THE FAIRY NURSE

SHE TOLD ME I HAD BEEN CURED BY  
VIOLETS. SO I RESTED IN THE  
FOREST FOR A YEAR. I DRANK HER  
BERRY-HAUNTED WINE, AND I GREW  
TO LOVE THE WOODLAND RAINS THAT  
FELL LIKE FAIRY TEARS

YES, I WAS NEARLY WON BY HER,  
OH I WAS ALMOST THERE. FOR SHE  
HAD A SMILE LIKE A CHILD AT PLAY  
AND HER LAUGHTER WAS A SUMMER  
MORN AND THE LARK ASCENDING  
THROUGH THE BRIGHTENING AIR.

ONE NIGHT, WHEN THE MOON WAS  
UP, SHE BADE ME GO AND WASH  
MY EYES IN A STARRY POOL. AND  
BADE ME WALK ON PATHS OF SILVER,  
AND KNOW THAT ANY MAN WHO  
PUTS HIS FAITH IN MORTAL THINGS  
IS BUT THE DARK WORLD'S FOOL.

John Cooney



We clear the cutlery and place mats from two tables and throw plastic cloths over them, take out paints, palettes, brushes, paper and jam jars full of water. The scene is set for our weekly art class with residents in the dining room of Kylemore Nursing Home in Bray.

The class has been running for only a couple of months but already we have three regular participants and others who come along now and again when they want to. We have been working with acrylic paints, chalk pastels, crayons and pencils.

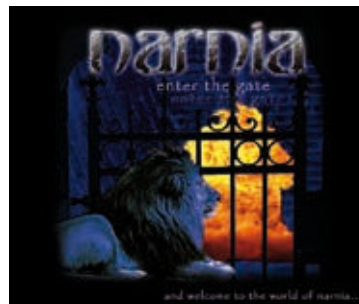
I was keen to be involved with this class because I feel that the elderly, especially those in nursing homes can be an overlooked part of society. They have a wealth of memories and knowledge which aren't heard or tapped into as much as they might be.

The painting classes provide a space in which individuals can come and do their own painting and drawing and develop their work, or simply sit and be part of the group until they feel they'd like to have a go. Some of them have not painted for many years and it is a joy to see them rediscover their creativity.

The paintings and drawings that Mary, Teresa and Mary have made are wonderfully diverse and include drawings from memory and studies from images in books. They show a spirit of experimentation and enjoyment of the materials themselves.

The class is also an enjoyable social activity for all of us involved. Any learning that takes place definitely goes both ways!

## Narnia at Christ Church



Christ Church Bray is celebrating Easter 2009 with a spectacular event chronicling the Narnia story "The Lion, the Witch and the Wardrobe". The exhibition will entail scenes from the story, featuring Mr. Tumnus, the Beavers house, Aslan and other extracts from the well-loved tale.

The event will be held in Christ Church Bray from 29 March to 12 April 2009. There will be 14 scenes depicting the Story of Narnia and a light and sound show which will appeal to all ages.

The planning of the event is well under way. Anyone who is interested in the story of Narnia and in helping to make the event a success is invited to contact Claire Flood at the Signal Arts Centre at [signalartscentre@eircom.net](mailto:signalartscentre@eircom.net) or Linda Jones at [ljones@o2.ie](mailto:ljones@o2.ie).

We are looking for help from scene painters, set designers, set builders and sound and lighting personnel to make this an exceptional event.

Any money raised from the running of the event will be donated to Charity.

# Drawing - a Journey

by Aoife Fitzgerald

*'Drawing is both a physical thing and an act of sympathetic magic; it is a way of both representing the world and bringing forth something new.'*  
Tony Godfrey

**D**rawings are all around, the imprint of a body in the grass or sand, the dragging of a stick through the mud, marks, which leave a permanent memory, are there to examine and question. Unlike most art, drawing is something every one does, a truly democratic art. Whether we consider all marks as art or not, we can recognize that such mark making serves a need in its creator. Drawing is both rational and emotional, a vital tool as well as a major discipline for visual artists.

The process of drawing and making visual notes captures some of my feelings, energy and sense of place. The actual internalising that occurs at the moment that I am drawing, happens deep within me, and gives vitality to my work. This process does not occur if I attempt to just work from photographs, though I do use photographs as a valuable memory tool.



A year ago when I was drawing dancers, there was no way that I was fast enough to capture all that they did, but in the process of trying, I gained an insight into what they were attempting, that I would not have achieved with photography.

Drawing is not about mechanically reproducing what you see, it is about your interpretation of what is happening about you. The drawing will say something about you as well as about what you are looking at, it will have a sense of your vision of the world.

I keep a sketch pad and drawing

material with me at all time, small enough to fit into my pocket, or knapsack, for when I see something that interests me. I love watching the faces, expressions and energy of people on buses, darts or in cafés, placing myself in a spot where I can see people, but where I am slightly out of the way. The joy of capturing the spirit of what is around me, when I achieve it, is intense. Because I am working in a public place, there is without doubt an element of performance within this practise. The trick is to become at one with what I am doing, so that I am aware but not self-conscious, like a musician performing music.

Drawing landscapes and cityscapes is a more solitary, introverted occupation. I still need to develop that mental circle of silence around myself, so that I can retain the integrity of what I am doing and capture the heart of what I am looking at.

When I was younger, I was so fast, that my ideas went straight from my head to the paper, without preliminary development. There was often an energy and an immediacy to my work that was very definitely my own. My changed eyesight has affected how I see and this has led me to re-evaluate the way that I approach art. This in itself has been an interesting process, forcing me to look at my attitude towards the visual arts. In the process of doing this, it has opened a different way of looking, not better or worse, just dissimilar and with its own value. I have become interested in exploring ideas, dreams and thoughts in a visual note form, gradu-



ally building up what may become a piece of work later on. Written notes intermingled with visual representations, this has become an exciting journey into the unknown.

If I start working with the serious intention of making great art, I lose it; it dies on me and becomes a dead image. In every thing that I do there has to be a sense of exploration, of giving myself the freedom to make bad work.

When I am working on a large unfin-

ished piece, I never completely know where it will lead. There is always an element of the unknown, of fear, of feeling that I do not know where I am going. I might have a certain idea, I might have made some plans, but I am always willing for that to change for some incidental happening to create a whole new avenue of exploration. Out of that I sometimes produce work that speaks to me, which I feel is good enough to put out into the public, the rest I destroy.





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!



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.



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.

## 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.



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.



Katie Dutton is a self-taught mosaic artist. She joined Signal in 2007 and enjoys running art classes for children. She also has an interest in stained glass.

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 patterns in nature as expressions of the dynamics of life. Linde is working on the Newsletter.





*Bébhinn Flood* B.A.(Hons)  
Fashion Designer

*Stocked at The Loft Market*  
Powerscourt Townhouse Centre Dublin

*Individual Designs*  
*Made to Order*

bevflood@gmail.com  
086 1627887

**Closing date for Submissions**  
for the next Newsletter:  
**1 February 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.

**SILK-SCREEN PRINTING COURSE**

EVERY TUESDAY EVENING FOR 8 WEEKS

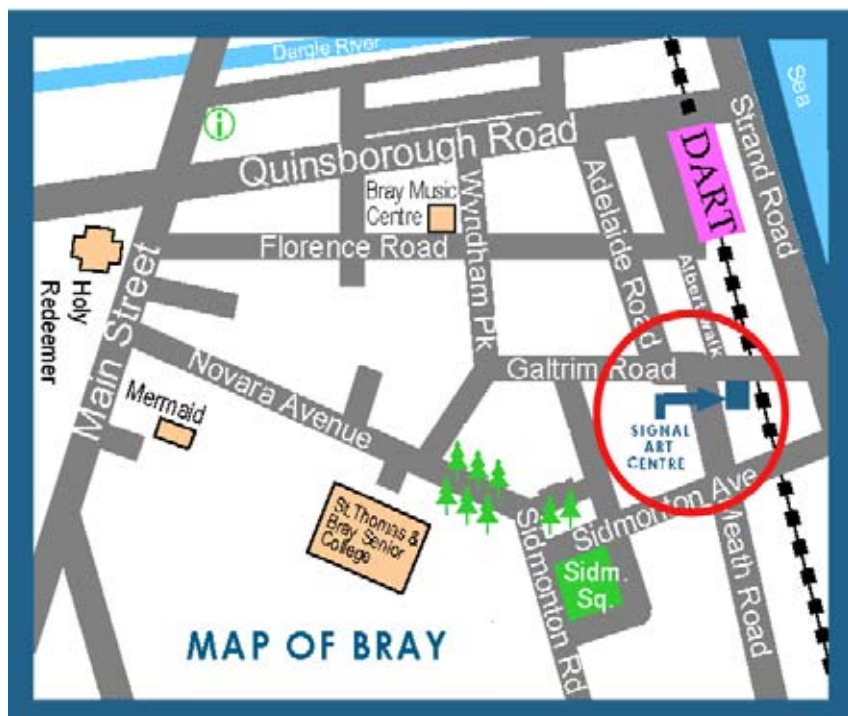
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COMMENCES: TUES: 27th JANUARY 2009  
AT 7.30 PM AT  
**THE SIGNAL ARTS CENTRE**  
1A ALBERT AVE, BRAY, CO. WICKLOW  
COST 140.00 EUROS

FOR INFORMATION PLEASE PHONE: 086 1000 600

**Bray Arts Club** 2  
**Performance nights** 0  
every first Monday in the Month 0  
at 8 in the Martello on the Seafront 9  
**January 12 - February 2 - March 2**

## 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  
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