

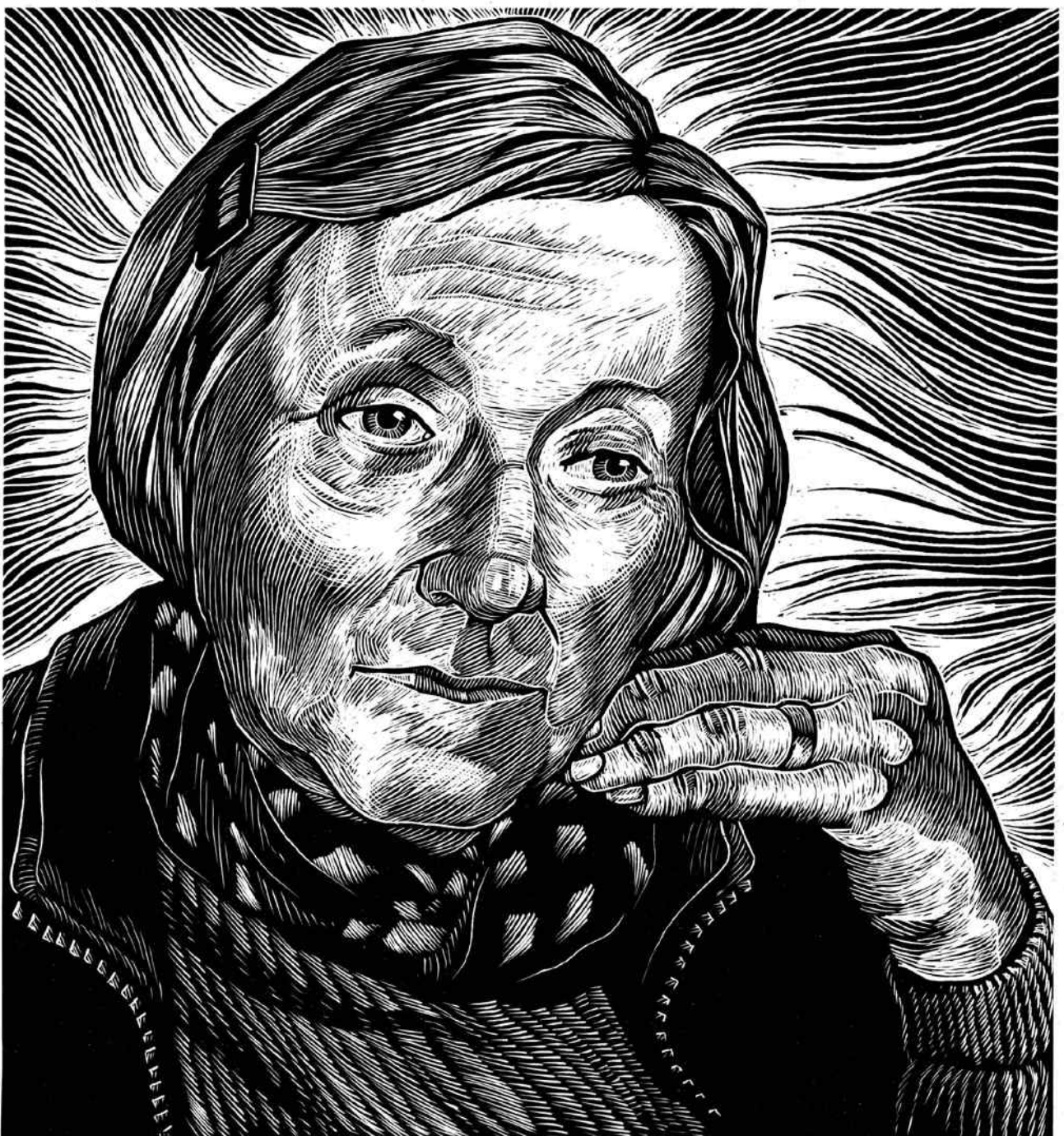


SIGNAL ARTS NEWSLETTER

Volume 7

January - March 2010

Issue 1



BRIAN GALLAGHER '09

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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.

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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

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SIGNAL ARTS SOCIETY COMMITTEE

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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.

Submissions for 2011

Signal Arts Centre is now accepting submissions for exhibition in the year 2011.

**Closing date for applications:
5 p.m, Friday 26th March 2010**

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 reproduction quality jpegs, 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.
- Artists 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 €195 when selected.

Contact: Signal Arts Centre
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Bray Co. Wicklow
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feedb@ck

Hi,

I just got my copy of the Signal Arts Newsletter and settled down to have a good read through all the local arts news. I was delighted to see that I got a mention in the newsletter about my recent exhibition in Galway and a picture of one of my favourite works too. Thank you for that. It is very much appreciated.

I like the new layout of the Signal Arts Newsletter. It is easy to go through, article by article. Keep up the good work..

Regards, Paul Flynn

Dear Claire, hope you and all the pleasant staff at Signal Art are keeping well and happy. I got the newsletter and when I saw the photos of the SAS exhibition ..great feelings! On the background me and the adorable Bernie Kenny and the fantastic Francis! I am so sorry if I have not been able to come and visit you at meetings and exhibitions since; in between holidays, work and the fact that I live a fair distance from Bray didn't help either. But I'm considering to move closer so hopefully you will see my big red nose at the shows a little bit more often!! hope you're enjoying my painting "the sun and the harbour" and I shall say if you were sitting on the harbour in that painting, definitely the sun would be you!! I read your article about Leonard Cohen, and I love the way you write, a very warm person!

Once again I like to thank you for all the support that you and all staff are giving us, all the hard work carried out with great enthusiasm and generosity and the great welcome you give. I'd like also to pass my regards on behalf of my friend Galyna Crumin, artist as well, and we definitely will be visiting your next shows together very soon!

My big hug and greetings to Linda, Denis, Colum, Aoife and everybody.
Looking forward to see you very soon,

Take care, Simona Rezzani

Editorial by Kieran Dalton

Welcome to the Jan-March 2010 edition. I hope you managed to come down to see some of the great exhibitions at the centre during 2009.

We had some great nights at the centre as well...film, quiz and artists/authors talks. So we hope to meet you at similar events throughout 2010.

Thank you to everyone who has sent in articles, please keep them coming in. The newsletter goes to the printers quarterly in March, June, September and December. The deadline is six weeks before so keep this in mind if you have an exhibition or event you would like to publicise. These can be emailed to signalarts@gmail.com or posted to the centre at 1 Albert Ave. Bray, Co. Wicklow.

To all S.A.S. members and staff at Signal I wish you
a Merry Christmas and a Very Happy New Year!!!!

News from Claire

Happy New Year! Well here we are again another new year! Well, we have had a very busy and exciting 2009 and are looking forward to an equally interesting 2010. We have established two fund raisers that have been very popular, that is the Quiz Nights and the Film nights, there is an article on both of these events in this edition. These have developed into very sociable evenings whilst making a few quid for the building fund.



As with other years, and due to the way Community Employment works, we have lost five of our staff members in 2009.

We lost Katie in February, Katie worked very closely with children in Giltspur Estate amongst other things. She is missed but she has left a lasting legacy with her contribution to the mosaic mural on the kitchen wall in Signal.



The next departure was in May, that was when Joanne finished – she worked with the Rehab groups and in the nursing homes. She also finished her Arts Degree during this time. She was an absolute asset to us in more ways than one – she was always in good form with her groups and with all of us, cos God knows you have to be sainted to put up with us! I still miss her around the place but she does keep in touch and did have a very successful show near the end of the year.



We only had Ian for one year but I think he left a lasting impression on us all. He got involved with the sound for the Narnia Project but his biggest strength was that he loved to do gallery days for anyone who did not want to or could not do theirs.



In October Sarah, who had been with us for 3 years, finished. It was a sad day for us all but she did give us time to get used to because she thought she would, and did start, a Masters in Cork. So, when we thought she was finished she decided that the course was not for her so she came back to us for a couple of weeks. Sarah was excellent working with the Rehab groups and organising exhibitions for them – they still ask for her and miss her terribly. She worked with the nursing homes also and had a great work ethos with them. She also had a successful exhibition later in the year. We miss her but hope that she will keep in touch with us.



What can I say our latest loss has to be the worst, for me anyway, Karen finished at the end of the year, having been my right hand woman for the past four years. I can't even find the words to express how she will be missed – can we not fundraise to keep her on? She has been a great help, not only with the running of the centre, but she also

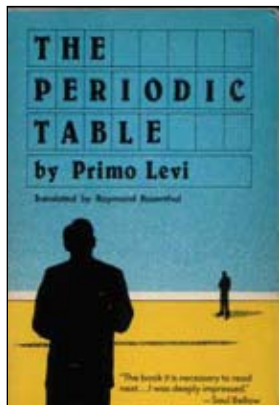
contributed her singing talent, which is considerable, to many of our events. So I would just like to thank all of our ex-staff for their dedication and commitment to the Centre and wish them all very good luck in whatever endeavours they choose to take on.

Views and Reviews

Primo Levi's 'The Periodic Table'

by Aoife Fitzgerald

The periodic table is a metaphor for, as Levi himself puts it, "a micro history, the history of his life as a chemist". Despite this, the chemistry in the book, while important, is often incidental. In my opinion, while not Levi's best book, it is a fine book, with a deep insight into the human condition. One of the strange things that happen as you are reading the book, is the growing awareness that chemistry is not just a subject, but something which we touch, breathe and interact with; that even our own basic fear and excitement have chemical properties.



The book itself is a combination of short essays, mostly autobiographical but also containing two short fictional stories written within the time sequence of the narrative. The essays all coalesce together to give an overall perspective of Levi's journey through these periods of his life. His ability to draw parallels between the chemical reactions that occur with what is happening around him is often beautifully executed. An instance of this is when Levi uses benzenes twin potassium, it creates such a radically different reaction, showing how a small variance can be a parting of the road. In the essay where Levi describes his preparation of zinc sulphate

he says ... "The reaction requires impurity, a touch of strangeness, a drop of copper sulphate in the diluted sulphuric acid, or it won't work" he is directly referring to his position as a Jew among the Black shirts, pointing out that purity protects, but impurities give rise to change, and generate life. "Dissension, diversity, the grain of salt and mustard are needed: Fascism does not want them, forbids them, and that is why you are not a Fascist, it wants everybody to be the same, and you are not." This phrase shows how he uses chemistry to look at the way we deal with life.

In the first essay *Argon* Levi looks at the Etymology within the small group of Sephardic Jews that his family belonged to. This develops as the essay goes on to Levi looking with humour at the way with which language effects and defines people, how it can be both inclusive and exclusive. The short fictional story *Lead* views how life lived with an obsessive passion, is a loner's pursuit for their own truth, which at times can be devoid of compassion, yet not without its own majesty. *Iron*, one of my favourite essays, is about the quiet joy of finding human individuality and integrity in a friend and the innate sadness that follows the discovery that this friend, Sando, does not survive. In *Potassium* we are given a poetic description of the alchemy of chemistry – it evokes the sheer undiluted joy of the moment that takes place when you become one with whatever you are doing - of reaching a new plateau into ways of understanding.

But what comes through all these stories is the fact that Levi was capable of listening with a deep interest to those around him and that his whole existence and writing were a search and discussion of his struggle to seek integrity and meaning as a human being without self pity or delusion, and while talking about his life as a chemist, he is also talking about the very fabric of life.

Sharon Butala at Signal



Sharon Butala reading and signing a book for Dermot McCabe



'Casablanca' by Denis Dunne



Our second Movie night was a big success, we sold out all 30 seats. We had music during the interval with the very talented Róisín Bergman accompanied on guitar by Karen Bogart singing their rendition of *As Time goes by*. The audience joined in the last chorus. Fiona won the first prize in the raffle - an amazing pencil drawing of Bogart done by Greg Murray. The popcorn and candy overflowed and a great evening was had by all.

Casablanca is a great romance, a wartime adventure, a suspenseful action movie - what more could we ask for in a movie? Bogart and Bergman, when anyone mentions Casablanca these are the names that come to mind. The actors are so perfectly cast, and create a palpable level of romantic tension. It is impossible to envision anyone else in their parts and inconceivable to consider that they possibly weren't the producer's first choice, it is rumoured to have been Ronald Reagan and Ann Sheridan as Rick and Ilsa.

The film earned 8 Academy award nominations leading to 3 Oscars, best screenplay, best picture and best director Michael Curtiz. Some facts about the movie: Casablanca contains one of the most often misquoted lines of all time. Most people are surprised to find out that nobody ever says "Play it again Sam" in the movie. Ilsa says "Play it Sam, play as time goes by". Ingrid Bergman did not know till the very end of shooting who her character was really supposed to be in love with and she complained bitterly about this because of the difficulty of not knowing added to her acting task. Dooley Wilson, who played Sam, could not really play the piano.



Murder on the S.S. Titania

by Róisín Verdon

Ok, for those who remember the eighties and were avid fans of the weekly murder mystery dramas i.e. "Murder, Mystery, Suspense", "Miss Marple", etc, you would really get a kick out of this. Us, the Signal

Gang, decided to take our lives in our own hands and run away to the country and carry out our own murder mystery weekend. What a sight! What a laugh! And get this: we even recorded it. (Watch this space for future productions). As it turns out, the preparation for the great event was the highlight. It was all planned that we would arrive on the Friday, settle in, relax, hang out and generally chill out for the evening, which we did in great style staying up till 8am the next morning playing charades (We really like to live on the edge). We spent all day Saturday working up to the great dinner/murder, playing games, watching movies, snoozing on the sofa, anything to pass the time until we could reveal our costumes and become our characters. Hilarious is not the word. We had Denis as red-hot diva Carrie Uso, Vincent as dare devil Vic Tory-Role, Penny as scorned wife Honor My-Owne, Anne-Marie as crime writer Agatha Sotherby, Karen as fat-walleted Bjorn Riche, Susan as gambling Lord Lootem, Claire as the pompous Cher Nell and myself, Róisín, as the alcoholic ship's doctor Dr Perce Scription. The crack was ninety in the house. We set up our very own diary cam in one of the bedrooms for anyone who was feeling the pressure of stardom. Needless to say a few of us used it. Greg directed the proceedings at dinner and informed us that the captain had been poisoned, bless his cotton socks. It only took us an hour to get through the clues and to find the murderer. By dessert we had it all figured out. As it turns out it was Carrie Uzo, the girl with the voice of an angel. I have to say at this point we really felt like the game itself was a bit of an anticlimax considering the amount of time and effort we'd put in. But it was worth every minute and every laugh. What an amazing bunch of people. And we found out that we're dab hands at charades. Which is exactly what we finished the night with. Forever acting. There will definitely be a part two...coming soon.

Artist In The Community 2009

Mark Clare has been selected as the recipient of this year's Artist in the Community award. Mark will be working with the Little Bray Family Resource Centre. The project will run from December to February culminating in an exhibition at the Signal Arts Centre.

In his proposal Mark explains: "Presently I am developing the project Utopian Socialism with State University New York. Utopian Socialism is a term used to define the first currents of modern socialist thought. It is technically possible for any person living at any time in history to be a Utopian Socialist. Utopian Socialists were important in the formation of modern movements for intentional community and cooperatives. The term Utopian Socialism was introduced by Karl Marx and Friedrich Engels (in The Communist Manifesto) and used by later socialist thinkers to describe early socialist or quasi-socialist intellectuals who created hypothetical visions of perfect egalitarian and communist societies without actually concerning themselves with the manner in which these societies could be created or sustained."

For the Artist In The Community Mark proposes to run workshops discussing ideas relating to socialism and together developing a work that will be exhibited alongside the work produced at SUNY. He will discuss ideas and theories relating to the production and possibilities of an artwork. The group will then choose a method of production and Mark will work with them to achieve this to the highest standard.

Documentation will consist of a combination of audio, photographic or video interviews depending on the preference of the participants.

THE PALE BLUE STAR

I LOOKED THROUGH ELFIN WINDOWS
AT THE FAIRY LAND BAZAAR.
I LOOKED THROUGH ELFIN WINDOWS
WHERE LATE BLUE SUMMERS ARE.
I LOOKED AND GAZED AWHILE ALL IN
THAT MAGIC TIME, UNTIL THE HOUR OF
TWELVE HAD STRUCK AND ELFIN BELLS
HAD CHIMED.

AND THEN THE FAIRY PRINCESS CAME
WHIRLING IN HER CAR, AND TOSSED
THE FAIRY TRINKLETS TILL SHE FOUND
A PALE BLUE STAR,
AND HELD THE STAR ALOFT AGAINST
THE SUMMER'S NIGHT. PALE IT WAS,
PALER THAN ANY MORTAL THING WHICH
CAME BEFORE MY SIGHT.

I FELT THE TUG OF LONELINESS AND
KNEW THAT I MUST GO TO WALK THE
FIELDS AND WALK THE LANDS THAT
MORTAL MAN MUST SOW.

SOMEDAY WHEN I GROW WEARY OF
WANDERING ALONE I'LL FIND THE
FAIRY PRINCESS AND MAKE OF HER
MY OWN. AND SHE WILL HOLD THE
STAR ALOFT AGAINST THE SUMMER'S
NIGHT. AND I KNOW THIS FRAIL AND
ELFIN THING WILL BRING ME TO THE
LIGHT.

John Cooney

New SAS Member: Gerry Hanley

I have come to art a little later than some. Even now, I don't feel that I am quite there yet, as I have produced very little since graduation in 2005. I am working on it.

Briefly, I was born in England in the 60's, but raised in Ireland, first in Loughrea, Co Galway - Primary School, later the family moved to Bray. I went to school here, Secondary School was Presentation College Bray. Not much art in either place, some introduction in Pres. In first year, a term, I remember, I enjoyed it the most. I still remember what I did. The rest I forget however, and students were given no choices in those days. My family have no interest in art.

My own interests in those days were much the same as every kid, doodling on every book, margins of copies and texts, although I liked walking and the countryside and the history of the country, especially of the local area in which I happen to live. And when I went on the hop from school - which was quite regular after 3rd year - I could be found at art galleries in Dublin, a nice place to hang out. I didn't know anything about art and no-one could explain. I just liked looking.

After school I became a chef and eventually went to Perth, Western Australia in '85. I really enjoyed my time there. In 1992 I found a position in which I had time on my hands, a job that was two weeks on and two off.

I had thought to improve my chef skills by doing some advanced catering courses, just for motivation and to boost a flagging interest. However on enrollment day at the local technical college, the art area looked really interesting and the people were interesting too. The Art School was originally the Fremantle Prison which had been recently closed and opened as an art school, TAFE College, and tourist area and so I enrolled in some art subjects. This I continued part-time until about '97 and then I thought I'd take it further by going to University (Curtin University of Technology).

I majored in clay and glass (mostly glass) and painting. I eventually did the Grad. Dip. in education to teach Art at Secondary School. Since graduation I have taught Home Economics. I returned to Ireland in 2006 and I am slowly settling in and getting to know Ireland again and still teaching Home Ec. This year I hope to develop some work in ceramics. I like pottery. It is difficult when there is little space to work. I motivate myself by the routine of gallery visits and getting to know the local art and craft scene and festivals. and I still do a lot of drawing, (visual diary) notes, ideas etc., and read a lot.

Recently I was in Aberystwyth in Wales for the International Ceramic Festival and a visit to St Ives in Cornwall for some motivation and rejuvenation.

Eventually I hope to set up my own little space to make some pots and play with glass.

I haven't promoted myself in any way yet. I would like to get involved next year with some group exhibition in a small way but I am not in any rush.

I think I still need the comfort blanket of paying work at the moment, while it lasts.

Fun & Funds

Over the last while we at Signal have been putting together two types of fun filled evenings.

The first being our Table Quizzes which are expertly put together by our in-house quiz master Anne-Marie (working tirelessly to tax our brains).

The second being our Film Nights, which are skillfully directed by Denis our very own set designer and mood setter. Both these nights are proving to be very popular and entertaining, but there is a serious aspect running behind the scene. For years Signal has been establishing itself more and more within the community as being a supporter of all artists and artistic backgrounds. Now we are trying to establish ourselves permanently by buying the building that we have made our home. Our film and quiz nights are helping us to further that dream. We are hoping that in time our dream will become a reality and that we can blanket ourselves more solidly across the community that we work to serve. We thank you for supporting us and entertaining us and we hope you will continue to do so. Here's to a brighter future...moving forward together.





Exhibitions Programme

January - March 2010

Gallery Hours: Tuesday to Friday 10 - 1 pm and 2 - 5 pm | Saturday and Sunday 12 - 5 pm

Openings: 7 pm - 9 pm. See www.signalartscentre.ie for more information. All are welcome.



CON GENT & MAEVE STAFFORD 'New Year, New Works'



Tuesday 5th January - Sunday 17th January. Opening Reception: Friday 8th January

EDEL BARTLEY 'The Interaction of Time, Place and Being'



Tuesday 19th January - Sunday 31st January. Opening Reception: Friday 22nd January

DAVE FLYNN 'From Here to There: Reconciling Process and Truth'



Tuesday 2nd February - Sunday 14th February. Opening Reception: Friday 5th February

ARTIST IN THE COMMUNITY 'Remote Control'



Tuesday 16th February - Sunday 28th February. Opening Reception: Friday 19th February

ANDREA SPENCER, SCOTT BENEFIELD, SEAN CAMPBELL '3 x 3'



Tuesday 2nd March - Sunday 14th March. Opening Reception: Friday 5th March

BRIAN GALLAGHER 'Found Line'



Tuesday 16th March - Sunday 28th March. Opening Reception: Friday 19th March

AOIFE HAND 'Absence, Heart, Fonder'



Tuesday 30th March - Sunday 11th April. Opening Reception: Thursday 1st April

St. Paul de Vence

by Penny Byrne

There's a small hill town in Provence where history and art become rivals for attention.

The medieval walled town of St. Paul de Vence is a haven for artists and craftspeople worldwide who draw their inspiration from the surrounding countryside. Passing through the ancient arched entrance, colourful signs advertising galleries and antique shops contrast with the old stone buildings, coffee brewing permeates the air and birdsong mingles with the welcome of the townspeople. You won't need a map here, just wander at leisure through



the maze of cobbled streets, most of which are barely wide enough for a car.

One of the highlights of the town is a stroll down the Rue Grande, the main shopping street. Marking the halfway point is the Grande Fontaine dating back to 1850. This fountain is the original water source of the town. Climbing some steps to the back of the fountain you reach an interesting baroque church from the 13th century and, across the street, is the local history museum where wax figures tell the story of the town's past. Take time out for a

game of boules or circle the town walls for spectacular views of the surrounding terraced fields and wooded hills. You will also find the grave of Marc Chagall, an artist closely associated with this area, in the cemetery at the far side of town.

A brisk walk from the centre of St. Paul brings you to the Fondation Maeght – a modern art gallery set in generous woodland. Sculptural pieces by Joan Miro, amongst others, greet you on entering the expansive gardens. Amongst the collections you will find sculpture, ceramics, mosaics and stained glass by Miro, Chagall, Giacometti and Braque. The gallery building is designed to take full advantage of natural light and incorporates views of the sculptural pieces in the gardens beyond.

The Fondation Maeght was set up in 1964 by Aime Maeght and his wife Marguerite to display their extensive art collection. They were well connected with friends such as Matisse, Miro and Braque. The Fondation now owns over 9,000 works by world famous artists.

To finish your tour of the gallery, step into the well stocked shop where you can take home a copy of your favourite piece of art, or pick up a book of any modern artist that comes to mind.

The Fondation Maeght is open all year round and St. Paul De Vence and the gallery can be reached by taking the number 400 bus from Nice central bus station. The journey takes 45 minutes and the fare is approximately €1 each way.

www.saint-pauldevence.com

www.fondation-maeght.com

Recession Holiday by Claire Flood



I had a brainwave late last year when I had not had a week off since February and could not really afford a proper holiday. It was September and everyone around me was taking holidays so I started scouring the internet for cheap packages. It soon became apparent that the cheapest available for late sun, which is exactly what I was

looking for, as you all know I am partial to a few aul rays, was Morocco. Now I had been to Morocco early in the year, the said February holiday, and felt like it was a bit sad to go to the same place twice in the one year. I normally, well for the past ten years, go to Morocco around January or February for a well earned break with lots of sunshine. I was trying to go somewhere in Europe but I was running out of sun and they were getting quite expensive.

I decided that it could be a good idea to use this holiday as a test to see could I actually go on a budget holiday! So I booked a week in an Aparthotel in Agadir, called the Intourist Hotel, I think it worked out at about €300, including taxes, for one week each for my husband and myself, of course I didn't keep any receipts or anything important like that so am relying solely on memory to calculate if it actually was a budget holiday or not. Memory is so selective, but we will have to trust it in this case OK! Because we have been there many times before we knew that we were going to arrive late at night, 1 a.m. local time. So when packing I threw in coffee, tea, coffee plunger, some brown bread, my sugar free jams and a few other bits and bobs that would get us through the morning before we could head to the supermarket. The actual apartments are a little bit out from the beach and the town, which suited us fine, but it is quite close to the Marjane, supermarket for those of you with no French. Taxis in Agadir cost 20 dirhams, which is less than €2, for any journey. The apartment was very well equipped and if you wanted you could have had breakfast in the restaurant that is part of the complex, at a very reasonable price. Anyhow, we took our time had our coffee and brown bread etc. and then decided to go to the Marjane. Because we normally stay in hotels I had no idea what was on offer in the supermarket, oh my God, the array of foods such as olives, fruit and vegetables, nuts etc. on display at ridiculously low prices was incredible. So we filled the trolley with all those lovely things and threw in a few bottles of wine for good measure. The whole thing came to around €80 and was enough to cover us for brekkies and lunches for the week, that was the plan anyway!



Agadir is a purpose built resort that was rebuilt after they had a massive earthquake in 1960 but it is not like the resorts of Spain or Greece in that it is not so focussed on the English tourist. It has a huge souk, which is a huge market selling everything from live hens to ethnic jewellery, and a very large local population. In this area,

near the Grand Mosque, it is possible to have a three course meal for all of 30 dirhams, less than €3, the only downside is these are Moroccan restaurants and because of the proximity to the Mosque are not permitted to serve alcohol, but if you want to see the locals in their own habitat this is the place to go. Our favourite cheap restaurant is called "A thousand and one Nights" or "Un mille et une Nuit" as it is called there. Any of the taxi drivers will be very happy to bring you up to this area. It is like a pantomime watching the staff attempt to get in customers, obviously these restaurant are geared for the locals and for the massive camper van or back packer population that reside in Morocco all through the year.

On this particular trip we did not venture out of Agadir normally we would take a trip off to Marrakech or Essouria, both very fine Cities to visit, and definitely a must see before you die type of thing, but because we were on a budget we decided it would be better to entertain ourselves in other ways that did not cost us anything. By the way, if you are interested in heading off for a day or a couple of days, the transport system is very good and inexpensive. There is an express bus that will bring you to Marrakech for very little money, I would advise that those of faint heart should not attempt this trip and also if you do to be very careful of your goods. It is a very poor country and has very little crime but I have heard some stories of people's wallets etc. being taken on train or bus journeys. Don't be put off by this; in my view Morocco is safer than travelling around Ireland.

Anyway, I am going on too much, we filled in the week by going to the beach, swimming, checking out the souk (definitely need your wits about you for this), checking out the port, seeing what is left of the old city and reading. We only went to one expensive restaurant, of which there are many, down along the seafront. The French have left a great legacy here in the form of culinary delights. Some of the restaurants for the tourists are excellent but not too cheap and also the pastries and cakes are really nice and you will find a lot of patisseries around the town that would give anything in France a fair run for the money!

We both said it was one of the best holidays we have had, I think it was the fact that we could just hang in the apartment, eat when we liked, not have to dress up for dinner etc. and basically put no pressure on ourselves to do anything. We did stick to the budget and enjoyed the benefits of that in the duty free on the way home! Well I had to have a splurge somewhere eh!

What's Happening?

O2 DUBLIN

3 March 2010

Elvis Presley in Concert



The show's concept is to present an as authentic as possible Elvis Presley concert. The producers edited together a collection of Elvis' finest concert performances that exist on film and video

and removed virtually all sound from the footage except for Elvis' vocal. The Elvis footage is projected on a large video screen. On stage a 16-piece orchestra and some of Elvis' original bandmates from the concert era of his career and other cast members perform live with the Elvis video. All music heard in the concert production is performed live except for Elvis' voice. On either side of the Elvis performance screen are screens that carry live action from the stage. From the first song it's magic. You're at a real Elvis concert. **TICKETS ON SALE NOW!**

Dublin Tickets: €40.00 / €52.80 / €59.80 / €65.70
Fully Seated Show, on sale now from usual Ticketmaster outlets,
Booking line no. 0818 719 390
and online at www.ticketmaster.ie

ULSTER MUSEUM, BELFAST

23 October 2009 - 14 February 2010

Constantinople or the Sensual Concealed: The Imagery of Sean Scully

This landmark exhibition is a major retrospective of Scully's work, charting his career from his early grid paintings of the 1970s to variations on the expansive and sensuously painted *Wall of Light* series that was shown to international acclaim at the Metropolitan Museum of Art in



New York in 2006 to recent new work. It brings together over sixty paintings and additional works on paper to provide an authoritative and illuminating celebration of Scully's career.

The title of the exhibition refers to the layered complexity of visual impressions that exist in all cities and have provided enduring and stimulating influences on Scully's painting. Scully says: "I do believe abstraction is and was meant to embody deep emotion. I believe that's its job, in the history of art."

KILLRUDDERY HOUSE

1 - 14 MARCH, 2010

Film Festival Celebrating lost, overlooked & forgotten cinema

by Daniel Fitzpatrick

Festival Co-Director and Programming



It often seems to me that the best film festivals are like a kind of journey, marked by unexpected patterns and occurrences, and full of surprises. With the success of last year's Silent Film Festival we

demonstrated that the world of silent film could not be easily reduced to any simplistic tendencies or tropes. With the invaluable assistance of historian and filmmaker Kevin Brownlow, we selected a group of eclectic and impressive silent films that avoided straightforward categorization. This suggested that the films and filmmakers of this rich period were perhaps more fully awake to the vast possibilities contained in the moving image than at any other era since.

In March 2010 we will continue to celebrate the world of silent film with another exciting and illuminating selection chosen once again with the help of Kevin Brownlow, who returns as special guest of the festival. As last year, many of these films will have been rarely if ever shown in Ireland before. They will be screened, as closely as possible, 'as they were originally seen', drawing in many cases from rare 16mm and 35mm prints and with live accompaniment by some of the most talented musicians working in the field.

It is safe to say that Killruddery Film Festival is also itself on a journey, and next year we will be adding a second programme of more contemporary titles. For this we have invited a number of guests to select one film of their choosing, a favourite that they feel remains unfairly overlooked. These will include underseen or unfairly forgotten films taken from the Irish Film Archive, contemporary animation, film essays, contemporary world cinema and other rare treats.

For next year's festival, we will also be opening up the grounds of Killruddery in new and exciting ways with a selection of artists and experimental film screening in unusual locations throughout the weekend.

As with any journey, it is typically those unplanned and unexpected meetings and connections that we happen upon along our way that typically remain in our minds the longest. Killruddery Film Festival 2010 hopes to provide a rich environment for precisely this, focusing on aspects of film culture that are often forgotten and revealing unexpected affinities between past and present. We hope that you'll be able to join us.

SIGNAL ARTS CENTRE

Every 1st Tuesday in the month, 7pm

'Talking Art'

An open forum for discussion

You are welcome to join this informal gathering of working artists, meeting to discuss art and art related matters from its philosophy to its creation, from its practice to periods of fallowness. This is a space where working artists can feel free to brainstorm, analyze, construct and deconstruct the visual arts.

Different opinions create discussions which are lively, engaging and facilitate the development of ideas. The conversation is often about individual practice and the different directions that artists can both start from and arrive at. The sessions are not always topic based, but follow the interests of those present on the night.

NATIONAL GALLERY OF IRELAND

01 January to 31 January 2010

'A Light in the Darkness' Turner Watercolours & Silhouettes and Miniatures: The Mary A. McNeill Bequest



Turner is admired as one of the great watercolourists, for his technique, imaginative response to nature and portrayal of the English and continental landscape.

Don't forget the Gallery's annual exhibition treat in January, with the display of the famous Vaughan collection of Turner watercolours (admission free). It includes Turner's most striking views in watercolour painted during his later European tours: the Doge's Palace in Venice, Lake Lucerne, and the fortresses at Bellinzona in Switzerland. Complementing the Turner exhibition is an exquisite collection of portrait silhouettes and miniature paintings from the Mary A. McNeill Bequest. These delicate likenesses, painted in watercolour on ivory or enamel on copper, were popular in Turner's day and were prized as keepsakes and sometimes worn as jewellery.

With the most primitive means the artist creates something which the most ingenious and efficient technology will never be able to create.

Kasimir Malevich

Exhibiting Artists about their Work

Conleth Gent

Linde wants me to write something about my work. Do you know what terror that strikes in my heart? I will take on a crowd of drunken louts more readily than that task.

In primary school the first thing that really appealed and made sense to me was plasticine (maurla or maula as we called it). Here was my thing my language my medium no tedium just pure absorption. Forty or fifty years later can you believe my disappointment when I learn that plasticene was just introduced to help develop manual dexterity so that we would be able to hold a pen or pencil in order to write. To me the joy of making things was expression enough in itself. Do actions really speak louder than words? Definitely not in school anyway.

Making things was always my way. To jump forward to now, this year just recently my last extant uncle, uncle Peter died and at his funeral I found I was asked to carry his coffin. In my mid-fifties, this is the first time I have been called on to be a pallbearer. The experience was a very strange and unique one for me. Peter was a small man but I found the coffin to be unexpectedly heavy. The oak wood silent against my ear and the solidarity

with the other five carriers created a deep and unforgettable experience in me. Immediately afterwards I set about carving that experience and this small walnut carving is my first attempt to express it.

My sense of this piece is that it is too literal and figurative. My next attempt at this subject will be more abstract and

deal more with the mystical experience than the literal.

Sense is an oak carving which follows the inner feelings and responds directly to my interaction with the wood and the carving process. To start with no preconceived idea, no drawing, no map, makes for a free journey ending in a new unknown place. Working like this is sometimes easy other times a struggle.

Dave Flynn

I inherited a great love of the arts (and I guess some of the practice) from my family roots, especially mum. The 'artistic journey' began seriously with a great love of animation, particularly the 1930s and 40s stuff we were fed on Saturday morning kids TV for so many years.

I wanted to be an animator and made the pilgrimage to an animation school in Canada, for an interview. There I was told that you needed a grounding of basic understanding of anatomy and how things work in nature, etc. When I began art classes to further this end, I got more and more into drawing and painting itself.

I eventually went to Art College, and although I had a long gap from graduation to painting full time, I was most surprised to see how much painting, and especially drawing, I had been doing in the intervening years. What really astounded me was how my ideas and work had seemed to progress. As a sculptor friend, who had a similar experience of 'restarting' said, "it never leaves you", and in an amazing way "your work progresses as if you've always been doing it". This has certainly been my experience too.

I have a great love of a lot of non objective work, video and installation, etc, but seem to always come back to working from nature. For me, drawing and painting are one and the same thing. I'm convinced that if I keep 'drawing' with the paint, the right colours will come.

Process has become more important; an authentic journey accompanied by whatever I'm doing. Whenever I forget this and get tangled up in trying to have something 'look good' or 'finished' (whatever that means), it never seems to work.

If I accept that there will be tough times when I'm painting (which equals growth, no way around it!) and lots of "WHAT the hell is going on?" but keep plodding on, suddenly realisations and new ways of expression seem to come.

Brian Gallagher

I have been working as a full time artist since graduating from Art College in Bristol in 1989.

On leaving college I headed straight to London to eke out a living as a freelancer. It was a very interesting experience going round all the different publishers and agencies with my A4 portfolio tucked under my arm. One valuable thing I learned was how subjective peoples' response to art is. I've been living in Dublin for twelve years now and much prefer it to London. I work in various media from computer to traditional painting on canvas. Alongside exhibiting my originals around the country my work has appeared in many areas including advertising, design, editorial and book publishing. At college in Bristol I was especially drawn to using linocut and then scraperboard through the tutoring of wood engraver Peter Reddick. I find scraperboard a very interesting medium to work in. I enjoy the challenge of describing form and love the way the lines seem to oscillate.

I tend now to concentrate on three main areas; acrylic paintings, scraperboards and drawings.

I have always been very interested in the human form and from running a life drawing group in Dublin (for the past 5 years approximately) I manage to get a bit of practice in each week, although it is never enough. I would love to be able to spend days on end studying from the model. I find it really cannot be beaten.

I work from my studio at home which can be a little isolating at times but I find Dublin is a great city to connect with other artists. Joining The Illustrators Guild of Ireland put me in touch with many highly talented people and I also got to serve on its voluntary committee for a number of years. This in turn led me to join The United Arts Club where I have met many other talented people. Seeing other artists working practices really makes you want to raise the standard of your own work.

I'm very much looking forward to my own solo show "Found Line" at the Signal in March 2010.

Scott Benefield

I see my work as being part of the long history of glass blowing, and engaging that history--using it as a reference point and creating a dialogue with historical objects--is the substance of my work. In the beginning of the studio glass movement, when glass moved out of the factories and into the artist's studio as it were, there was a conscious rejection of its heritage as craft and industrial production. Artists needed to create a distance between what the material was used for in the past and the new forms of expression they were trying to make. Forty years later, glass has been widely accepted as a fine arts medium and I'm interested in establishing that continuity with its past.

Andrea Spencer

My work is concerned with using glass a material for artistic expression. Flame-working--that is, shaping glass by using an oxy-propane torch, is a fairly recent path of investigation for me. My formal training was in architectural glass, which uses glass to manipulate the quality and quantity of light, usually on a flat plane. But even then my approach was often sculptural and would combine blown glass elements with cast glass and other materials. My current interest in flameworking came out of a desire to explore particular concepts through sculptural forms, and this technique seemed the best way to do that. Concept and creativity are at the foundation of my practice, rather than a pursuit of technical virtuosity.

Sean Campbell

The experience of travel has developed an empirical interest in anthropology. Through immersion in cultures I was ignorant of, and languages I could not understand, I learned the importance of abstraction to communicate. To explain the unexplainable, whether it was for me to find a simple meal in an unknown land, or for spiritual leaders to explain issues such as life, death and religion. From these raw and early beginnings I took an increasing interest in abstract art.

As a child I used to watch the clouds in the sky or flames in the fire and conjure up a story from the forms that appeared. As an artist I have returned to that same process using the unintended symbolism that occurs through the process of abstraction (or simplification) to generate a creative impulse.



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 focussing on expanding Signal's web presence. She is also compiling and presenting the popular fundraising Quiz nights that are run in Signal on a regular basis.

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

Thursday 28th January

One flew over the Cuckoo's Nest

Dir: Miloš Forman

Thursday 25th February

Last Picture Show

Dir: Peter Bogdanovich

Thursday 25th March

Pan's Labyrinth

Dir: Guillermo Del Toro

Signal Book Club

Tuesday 5th January
Let the great World spin by Colum McCann

Tuesday 2nd February
The Dice Man by Luke Rhinehart

Tuesday 2nd March
The Guernsey Literary and Potato Peel Pie Society by Mary Ann Shaffer, Annie Barrows

The Book club is held in the gallery at 5 p.m.
on given dates



Quiz Night at Signal

Thursday 11th February 8 pm

Tickets must be booked in advance
€ 30 per table, maximum of 4 per team
(limited to 10 tables)
€ 100 prize for the winning team

Bray Arts Club Performance Nights

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

Jan 11 - Feb 1 - Mar 1 - Apr 5 2010

Closing date for Submissions for the next Newsletter: 1 February 2010

Portrait Painting in Oils



Expert step by step Instruction

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

Jan 18th - Mar 8th 2010

Mondays 7 pm - 9 pm at Signal Arts Centre

€ 150 (8 Sessions)

Places limited to 8, so book early.

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

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

