



SIGNAL ARTS NEWSLETTER

Volume 8

January - March 2011

Issue 1



Tom Fox

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OFFICE HOURS

Monday to Friday 9.00 - 1.00 and 2.00 - 5.00

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Saturday and Sunday 12.00 - 5.00

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

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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 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

So another year closes and I look back on what we have achieved over the year. It has certainly been one of the busiest years since Signal began twenty years ago.

At the beginning of the year our goal was to secure funding to put ourselves in a position to purchase the building we occupy. Our aim was to get as many fundraising ideas as possible going. We were given grants by Bray Town Council and Wicklow County Council.

Wicklow County Council also nominated Signal Arts Centre as one of its representatives in the National Pride of Place awards. As I write, the winner has not been announced.

We also ran film and quiz nights in the centre and in October we had the extravaganza. I have to say here how amazed I was at the generosity of the members of the Signal Arts Society who donated their works freely and were instrumental in making the sale so successful. (we raised over €3,000).

We also celebrated our twentieth Birthday with a fantastic barbeque thanks to all the staff and members of SAS who worked like Trojans to make it so special.

Another highlight of the year was the annual SAS members exhibition; as usual the standard was excellent.

I must also mention the new SAS committee who took the reins of the society in their stride and have continued to see the SAS expand.

I would like to take this opportunity to thank all the staff and members of the SAS and the friends of Signal Arts Centre who have supported us throughout the year and I look forward to doing it all over again next year.

All that is left for me to do now is wish each and every one of you a very happy Christmas and all the best for the new Year from all of us here at Signal Arts Centre.

Colum O'Neill

Social Inclusion Week at Signal Arts Centre

More than 30 people turned up to enjoy the film *Did Anyone Notice Us - Gay Visibility in the Irish Media 1973-1993*, produced by Edmund Lynch. Many of them were from the Bray gay community and new to Signal.

This documentary looks at archival records of twenty years of individual courage and campaigning from 1973 to 1993. It is an important historical record of the lesbian and gay community in Ireland and won the 'OutLook' Award for Best Lesbian and Gay Film at the Cork Film Festival in 2003.

Edmund Lynch regaled the audience with his stories of the making of this film. This screening was sponsored by the Social Inclusion Unit of Wicklow County Council through the auspices of Patricia Reilly, and organised by Eleanor Phillips and Linde Fidorra.

Eleanor, Linde and Lian Callaghan made sure that everyone was welcomed and Vincent Rae, Signal's techie, took care of the film presentation.



News from Claire

Happy New Year to you all! Well, let us try to make it as positive and as reasonably happy as we can! In line with the doom and gloom perpetuated last year in the country a little cloud of that is hanging over us because we have to say goodbye to a few people in this edition.



Firstly let me talk about Bernard, ah sorry, I mean Anne-Marie, who has worked tirelessly on our website and on our Facebook presence. There is no denying that she has made the website an excellent and "easy to navigate" site. Her persistence and patience with setting up Facebook

has to be admired and it is now a brilliant tool for the Centre to use. She will be greatly missed in the building by all of us but we are hoping that she will continue on in her role as our social secretary.

Anne-Marie has been crucial to our themed weekends away and none of us could survive without them at this stage. She was also responsible for the Quiz Nights, I have to say that she really challenged us all with the questions (the unforgettable Sound Rounds, ghrr!) but it did make the evenings more interesting than the average Pub Quiz. Thank you, Anne-Marie, you have given birth to a beautiful website and now we have to let it fly the nest! Good Luck from us all.

Helen, what can I say, she is so tuned in that she sometimes finishes my



sentences for me. She has been looking after the Exhibitions Programme, in consultation with me, for the past couple of years. I say in consultation with me but as she settled in the consultation got less and less. She has been excellent and I personally will miss her so much because it means I have to train in someone else from scratch! Not an easy task! Hopefully she will go on to do great things with her FETAC Award in Youth Work. We all wish her the best of everything!

Can I reiterate Colum's thanks to everyone involved in making the last year a very successful year for Signal. We hope to continue the fundraising and expansion of the Centre in the coming year and to do that we do depend on our support and encouragement.

Claire

New Staff

Frances Brosnan

joined Signal in October. She has a BA Honours Degree in Ceramic Art & 3D Design from West Wales School of the Arts and also an Advanced Diploma in Studio Textiles from Melbourne College of Textiles.

She is looking forward to sharing her fascination with and love of clay as a medium of expression during her time at Signal.



Donna Kiernan

has a BA in photography and aims to have an MA in curatorship to go with it at some point in the near future. She dabbles in social media networking and now web design which is useful because she has taken on the task of maintaining the Signal Arts website since November. During her time at Signal Arts she hopes to reinstate the darkroom and find a colour enlarger to use there.



A Creative Force!

By Andrea Lowe

We love creativity here at Signal, however it comes out of us, we embrace it wholeheartedly. We actively encourage it, we live it and breathe it. We are opening up a whole new world of materials and processes to people who perhaps have the creativity, but maybe can't get to grips with conventional artists' materials. It's all about exploring what suits you, your style, having fun and experimenting. So here at Signal, it's not all about painting and life drawing, there is plenty of knitting, embroidery, printmaking, pottery and all sorts of crafty projects going on which we use and encourage others to use as a creative outlet.

No matter who you are or where you think your talents lie, somewhere out there is a material and a style that suits you and gets your creative juices flowing. I defy anyone not to get pleasure from creating, making or building something with your hands and imagination. No matter if it is practical or it is what it is, as long as it is from the heart, how could you or anyone else not love it.

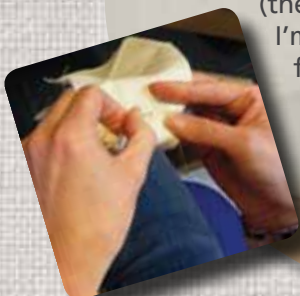


About My Crafts

Andrea Lowe

I embroider, that's my way of doing things. I like the clean lines, the sharp colours, the simple designs. It's the one material I'm happy using. Yes, I can paint and draw and all that jazz, but I just love embroidery. Recently I picked up the needle again to make a first birthday present for a little girl. I was delighted with the outcome but I had copied the design out of a book. Two weeks later I had another first birthday present to do. This time I made it personal, I used my design, my colour pallet and my way of stitching. In both instances the families were so delighted to receive a present which was so personal, and which had longevity opposed to toys and clothes (the two standard present categories) it made me feel good. I like that feeling, so I'm starting to expand and create a range of hand embroidered pictures which are fully personalised so anyone can purchase the gift that lasts the test of time. Who knows where it will take me, but I'm excited!

Email Andrea at hunnybunnycraft@gmx.com
for more information



2011 Year of Craft

By Lian Callaghan

2011 has been designated 'Year of Craft'. It will mark the 40th anniversary of the Crafts Council of Ireland and a number of high profile events are planned.

For information visit www.yearofcraft.ie or the Craft Council's own website www.ccoi.ie where you can also download 'Stopress', the CCol's quarterly newsletter, which lists opportunities, industry notices and ads, and browse through the CCol's list of registered crafts people, whose work ranges from the sublimely perfect in form and function to the fantastical, fun, and ephemeral, proving beyond doubt that craft in Ireland is not all tweedy things these days!



Crafts at Signal

**Embroidery, Appliqué,
Patchwork
and making practical items**

Wednesdays 10 am to 12 noon

Donations accepted towards tea, coffee etc.

Come and join us for this fun and informal craft 'drop-in' morning.


Bring along any type of craft that you may have started but have never gotten around to finishing. We are currently working on embroidery gifts for Christmas but don't worry you can bring along any craft you want.



I like to use natural textiles - cottons, batiks, silks - fabrics that reflect light and life, like flowers. The colour and pattern then become an integral part of the design. I make unique objects and also re-create articles in a range of colours and prints. (Kristin O'Donovan)



Kristin O'Donovan
kristinodonovan@eircom.net



Whenever I go to another country, I like to visit a museum, particularly a folk museum, where I can see the crafts of the people. In Athens I found myself looking at displays of very old utensils for cooking. There was a simple frying pan, the sole cooking pot for a family, made for a woman at the time of her marriage - made to last the rest of her life. What struck me about the frying pan was its handle: ornate but simple, it had been crafted into a beautiful shape. This shape transformed the pan from something mundane to something aesthetically pleasing - and distinguished that woman's pot from any other. This is for me the essence of what craft does: it lifts the ordinary to the extraordinary. In these days of mass production, to have objects in our lives that are crafted by hand can bring a richness to our everyday living. And that is what I love: to make things which will give pleasure when they are used, and which carry a sense of beauty, colour and texture.



Exhibitions Programme

SARAH MURPHY 'Dress Up In You'



Wednesday 5th January - Sunday 16th January. Opening Reception: Friday 7th January 7-9pm

HELEN MCNULTY 'Sneachta'



Tuesday 18th January - Sunday 30th January. Opening Reception: Friday 21st January 7-9pm

TOM FOX 'Under the Iron Bridge'



Tuesday 1st February - Sunday 13th February. Opening Reception: Friday 4th February 7-9pm

January - March 2011

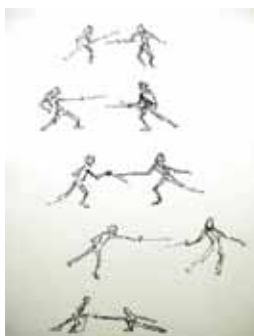
Gallery Hours: Tuesday to Friday 10 - 1 and 2 - 5 | Saturday and Sunday 12 - 5

All are welcome!

See www.signalartscentre.ie for more information



GROUP SHOW of DRAWINGS and PRINTS 'Myriad Visions'



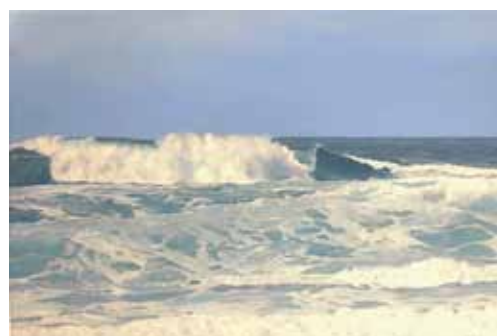
Tuesday 15th February - Sunday 27th February. Opening Reception: Friday 18th February 7-9pm

BOZ MUGABE 'Auspicious Reconstitutions II'



Tuesday 28th February - Sunday 13th March. Opening Reception: Sunday 6th March 3-5pm

LOUISE NEWMAN & BRIGITTE MCGOVERN 'Sea Change'



Tuesday 15th March - Sunday 27th March. Opening Reception: Wednesday 16th March 7-9pm

Views and Reviews

Postwar American Art at IMMA (until 27 February 2011) by Dave Flynn

This show culminates quite a wonderful story: Brian O'Doherty, a teenager living in Bray in the 1940s, then later as a medical student at UCD, had to educate himself in the visual arts at the time, as there was a great lack of access and exposure to many artistic trends and knowledge, for students and for the general public in Ireland (with some notable exceptions, of course). He did so by visiting galleries and gradually collecting books. He also began his own art practice, and writing about art for various reviews, on new exhibitions that were arriving in Ireland. He committed himself that at some point or other, he would rectify this lack of artistic exposure.

He left Ireland in 1957 to continue his medical studies in the US, and there changed to a full-time career steeped in art practice (both he and his partner Barbara Novak, have produced beautiful work), writing, curation and facilitating gatherings with a whole range of visual artists, poets and so on.



Additionally, he and Barbara Novak built on the friendships they were making with various figurative, conceptual and pop artists and began a whole range of exchanges and swaps (including everything from complete works, to postcards and diaries) with Ellsworth Kelly, Edward Hopper, George Segal, Marcel Duchamp, Rosenquist, Lichtenstein, Les Levine, Sol Lewitt, and MANY more.

The show (in the IMMA annexe), therefore includes not only his own works, but also those of the above mentioned.

The works in this show have also been bequeathed to IMMA. What we have here is a unique insight into the mind of someone who has always had a great love for his native land and has wanted it to flourish creatively. The fact that it now does (despite the current economic challenges), is partly a testament to his work and great commitment.

In parallel, we are able to understand a particular perspective of what was happening creatively and culturally in this period.

There is also a well produced catalogue with excellent images.

Where to start? I'll only mention a few, although virtually everything is world-class.

Edward Hopper's beautiful double-sided nude charcoal drawing from 1920, Jasper John's pictured lithograph Hatteras from 1963; powerful imagery using stencilled words (the three primary colours), strong mark making and a real attention to process. Wolf Kahn's beautiful and direct pastel on paper landscape from 2000, Sea Blue, James Rosenquist's *Miles* from 1975, a tight silkscreen



and airbrush explosion of colours and symbolism, George Segal's cast of Barbara Novak's face mounted on salvaged segments of a door and wood frame, from 1993.

Marcel Duchamp's pictured Rotoreliefs (Optical Disks) from 1953. This is a set of 12 colour lithographed disks, in a plastic holder, first produced in 1935. Six of the disks are displayed on turntables set at 33rpm. We are instructed to view the spinning disks with one eye closed, thereby maximising the effect.

Don't forget to head to the back of the main galleries, just by the gardens, where you can see the simple monument and record of the burial of Patrick Ireland, Brian O'Doherty's alter-ego, who was laid to rest in 2008.

Finally, I only managed to catch a bit of the newly-opened Moderns show in the main galleries. This is rather larger and more unwieldy (didn't have time to get through it all), but the sheer breadth of the show is absolutely stunning. They have every important Irish artist, architect and designer from 1900 to 1975 represented, so you'll see works by Mainie



Jellett, Francis Bacon, Evie Hone, Louis Le Brocqy, Eileen Gray and so many more. Stunning historical photos, including the early 20th century and the 1960s, postcards, book design, architecture, film, music scores, music

and film, and lots of painting and sculpture. This is really an important, lovingly curated slice of history and culture.

These are, simply, knock-out shows, and they are free!! Miss at your peril.

Those Affleck Brothers by Róisín Verdon

There seems to be a bit of a rise happening here and it's happening so subtly that it's easing its way virtually un-noticed into the movie world. But those Affleck brothers are growing bigger and bolder with every offering they make to the movie Gods. Both Ben and Casey have films in the charts at the moment, Ben with his second outing as Director



with *The Town* which he also co-wrote and stars in, and Casey with *The Killer Inside Me*. Both these films were I have to say a surprise to me. "*The Town*" more so than *The Killer Inside me*. I haven't in the past been much of a fan of either of the brothers

so I wasn't expecting much from what I was about to watch but I have to say I was impressed by both films.

It was very interesting to watch a film such as *The Town* where the main actor is also the writer and the director, it really gave me a fresh insight into the artistic direction that Ben is now taking.

His first Film as Director/writer *Gone Baby Gone* also starred his brother Casey as the main actor and was in fact Casey's first lead role (If you don't count his outstanding role as Robert Ford, the same year in *The Assassination of Jesse James by the Coward Robert Ford* as a lead role, which is debatable). This article isn't about the films, although if you want to know should you watch them, then the answer is yes, most definitely. You won't be sorry! If you're into bank robberies and ducking and diving watch *The Town*.

If you're into violence of a twisted but genius and calculating nature then watch *The Killer Inside Me*.

What I'm getting at here is that there is something shifting. I'm getting the feeling that we have not even touched the tip of the iceberg with these two. I sat while watching *The Town* and I thought to myself, "Wow, how come I never noticed this before?".

There is a slow determined progression going on. It's like all those years of playing strong but oh so normal roles for Ben have come to an end. Now he is the one in control. Now we are getting to see what he really can do and I love it. With *The Killer Inside Me* we get to see a lot more of the disturbed character that Casey pulls off so well. He has a calm but twisted way of leading you along into his every act of violence. Brilliant. These guys are well and truly on my radar. I'm looking forward to more from these dark horses. Watch this space.



Views and Reviews

Jacob Collins & Classical Realism

by Conall McCabe

The term "Classical Realism" was used by an American painter Richard Lack (1928 - 2009) for an exhibition of his in 1982. He spent much of his career teaching and publishing articles about traditional realist painting. Another painter called Ted Seth Jacobs was also one of the precursors of this relatively new revival of traditional painting and drawing knowledge. A student of his, Jacob Collins, is one of the biggest emerging figurative artists today. To date Collins has succeeded in establishing the Water Street Atelier, The Grand Central Academy and the Hudson River Fellowship, all of which are in New York.

Jacob Collins was born in New York in 1964. He is considered by many to be a leading figure in the revival of contemporary classical art. Classical realism is characterised by a love for the visible world utilising the great traditions of western art, including Realism, Classicism and Impressionism. Artists in this genre both draw and paint with a faithfulness and direct observation of nature. For the most part photography is avoided as the world is primarily recorded from the observation of life. Essentially Jacob Collin's work focuses on the human figure, portraiture, landscape and still life, occasionally focusing on the depiction of interiors. What I particularly admire about Jacob's work is his accurate rendering of life which he infuses with vibrancy and a painterly touch. None of his work in my opinion could be considered photo realistic. It is almost like a heightened or hyper-reality, the ability to extract beauty or transcend reality to elevate it almost in a spiritual manner. His paintings of nudes were the first glimpse I had of his work. They are simple, not fussy yet full of mood and atmosphere.

In his Wall Street Journal review of Collins' exhibition "Rediscovering the American Landscape: The Eastholm Project" at the Hirschl & Adler Modern New York, Roger Kimball states "this splendid exhibition demonstrates, he has the wit to know that the most demanding mysteries are those that are inseparable from our fragile, human nature. The newest realities are also the oldest, the freshest art the most perennial. Jacob Collins is the real thing."



Jacob Collins, *Seated Nude*

The pursuit of traditional painting is on the increase again. Many small academies have been established in America and Europe over the last two decades facilitating a growing demand from young artists to receive training much like that in the New York Academy of Art where I myself studied. Like the New York Academy of Art, Collins' view of the world of visual art is built upon the essential cornerstones of figurative drawing, painting, and sculpture. Mastering these disciplines is critical to the development of an artist's personal vision and, ultimately, to the creation of vital contemporary art.

You can view Jacob Collins' work on his website
www.jacobcollinspaintings.com

Hurts 'Happiness'

a review by Denis Dunne



Music needs a band like HURTS right now. *Happiness* the album raises your heart rate and slaps a smile on your face. These are songs to be treasured without a shred of shame. The Mancunian duo HURTS consists of singer Theo Hutchcraft, and synth player Adam Anderson. At first glance they appear to be another in a line of 80s-inspired pop wannabes. Similarities

have been made between Hurts and 80's synth-pop veterans such as *Pet Shop Boys*, *Depeche Mode*. HURTS claim they are mainly influenced by an early-90's Italian genre called 'Disco lento', literally translating as 'slow disco', 'heavy, emotional, and atmospheric love songs', and that is exactly what can be found on *Happiness*. I've had this now for over 3 months, listening and re-listening to each song, with loving attention and nothing has faded from the first few seconds I began to listen to each song. There are 11 tracks on the album but 3 have become 'special friends':

Blood, Tears & Gold with its slow, memorable chorus and bittersweet lyrics - "When love goes cold/Blood, tears and gold/Won't make it any better".

Stay: "We say goodbye in the pouring rain/And I break down as you walk away". Thanks to the gospel choir-assisted chorus, it provides an emotional blow to the head, sticking it's poignant chorus into your mind.

Devotion (featuring Kylie Minogue): This is a moving performance from both singers, a perfect head-on collision of a ballad between two people caught in the misery of a sour love.

A singles act HURTS are not, but an albums act, as this is by far one of the most cohesively brilliant albums I've listened to in a long time. I challenge you not to be moved by this Album. 10/10

To Talk or not to Talk...

by Frieda Hand

The pub opens every day at ten-thirty. The Hoover hoovers and the windows are washed for another day in publand. The kitchen lights the stove and the smell of cabbage wafts through the air. Usually we come from Mass with the bread and wine inside to this other temple of smells and darkness for cups of tea and toast. This is the venue for stories.

Stories told by the early house visitors and the barman who forgot to go home last night. Today is the day for the class of 2010 who need to talk and write and talk and talk. "It's Mamie's turn, Jenny, no it's Sadie's turn. I think Maureen wants to say something. Oh, go on then". The Gang's all here and the stories begin. This is not the first time they have told these stories and when they told them before people recorded and filmed them speaking and talking over each other. Remember, remember, that time at Signal Arts Centre when Greg and Denis hooked us up with those young lads and lassies from Youthreach?

Yes it's the women of Bray, encountering each other again in a different space but with all the enthusiasm that is needed to re-tell the stories, embellished here and there about school, work, home. Stories about lives lived to the full, stories about living, dying but above all about learning new things, and of course more talking, always talking. Frieda Hand is the new ear for their stories, only this time they are creating a private book for keeping and hiding under the mattress to be found someday. This is the fourth week of the encounter and it's success is measured in the amount of writing they are churning out and in the amount of tea and toast consumed.

Congratulations to all of you, Sadie, Mamie, Maureen, Jenny – Love Frieda

New Staff Artist: Frances Brosnan

"I am interested in art from a multi disciplinary perspective and in particular ceramics, as I find the medium of clay a wonderful vehicle for expression. My current work is inspired by my travels in Asia where many people live in very fragile environments; however they demonstrate tremendous spirit and creativity thus enabling them to thrive in the world.

I was greatly moved by the shanty dwellings, and have endeavoured to explore both aesthetic and social issues of home, space and poverty within my creative practice.

I have used porcelain as a vehicle for expression and feel it can symbolise both fragility and durability."



Favela, a ceramic porcelain piece which represents a shanty dwelling. The piece was accepted for the Ceramics Ireland juried Exhibition being held in Rathfarnham Castle in 2010 and Frances was awarded the Mill Cove Award for Ceramics 2010 for the piece.



Assientamento



Fragmentation, Porcelain Vessel and detail



Exhibiting Artist: Sarah Murphy

According to Anne Tucker, "All Art requires courage"... I've never felt particularly brave! As far as I can tell, my love of art can be traced back to admiring the plastic bottles of paint we weren't allowed to play with in primary school. Eventually I got my own paints, but the curiosity and desire has never abated!

I studied Art for three years at Ballyfermot College of Further Education and during that time I learned so much, particularly during the last two when I studied for my BTEC in Illustration. Inspiration has always come to me from the most obscure of places to the more obvious, and illustration has allowed me to explore and express these ideas, ground them and bring them to life. My inspiration is constantly shifting and expanding, and exploring these flashes of motivation is as much a part of my work as the finished pieces are. "Dress Up In You" came about from both my love of animals and my love of Native American Indian myths and legends. Animals are a huge part of these stories, and I wanted to try and create work that spoke more about the emotion and feel of these tales rather than depict them in a more obvious way. Maybe the finished works aren't obvious, but I hope that even a little of the emotion prevails. The opportunity to have an exhibition in the Signal Arts Centre has been an inspiration in itself. It's my first solo exhibition and yes, I'm afraid, but I think the fear can be a good thing. I want to be able to stand by my work and feel proud that I've done my very best.

What can I say about the challenges I face? Without a doubt, the biggest one for me is focus. I love being absorbed in a painting, totally surrounded by it, but getting to that stage is quite difficult for me. My mind is constantly jumping from one thing to the next, considering, rejecting, speculating...when I should really just sit down and start to work! I also struggle very much with showing people my work. I don't think a lot of people realise just how personal art is, how intimate... You've created a world based on instinct and emotion and you have to share that with everybody. You are showing them a piece of yourself, something so unique and individual.

Somebody once told me that Art is not an even keel - it's a pendulum. It's always ups and down - sometimes I feel like I can create anything, other times I come close to hating it. The wait and search for inspiration, the despair when what you see in your mind won't match with what's on the page. But...when it's good, that moment when you know it's all coming together, the joy and peacefulness of being so absorbed in something, seeing a thought come alive - that's what makes it all worth it.

Why do I make Art?

Denis Dunne, Photographer/Visual Artist

Why I make art ? Because I enjoy the process, also because I NEED TO! When I am working I feel calmer, happier and at ease with my life. Making art for me is not a 'want' but a 'need'. I have been making photographs for more than 20 years. I like expressing emotions, to have others feel what it is I'm feeling when I am photographing people.

Empathy is essential to portraiture. I've done landscapes, and I think they can be very poetic and emotional, but its different from the directness of photographing a person. I think photographing people is, for me, the best way to show somebody something about themselves - either the person I photograph or the person looking at them - they maybe didn't already know. I think I understand people better because I've been looking at them intensely for 20 years or so. There is also that universal desire to connect with other people in some way, to tell them about myself or my experiences, that at least is my desire.

Culture Night 2010

Illuminated

by Róisín Verdon

Between art trails and floating candles on the Dargle our very own Greg Murray and Denis Dunne created an installation in the grounds of St Paul's Church just off the main Street. It was based around the "Cripples Gravestone", marking the burial of 25 children between the ages of 5-20 between 1879 and 1894. This silent dedication to the young lives lost was both heart rendering and angelic in its deliverance. Candles, children's toys, clothes and wings were set out with thought and care and created an evocative and moving display. This was without a doubt the highlight of the night for me, well done guys.

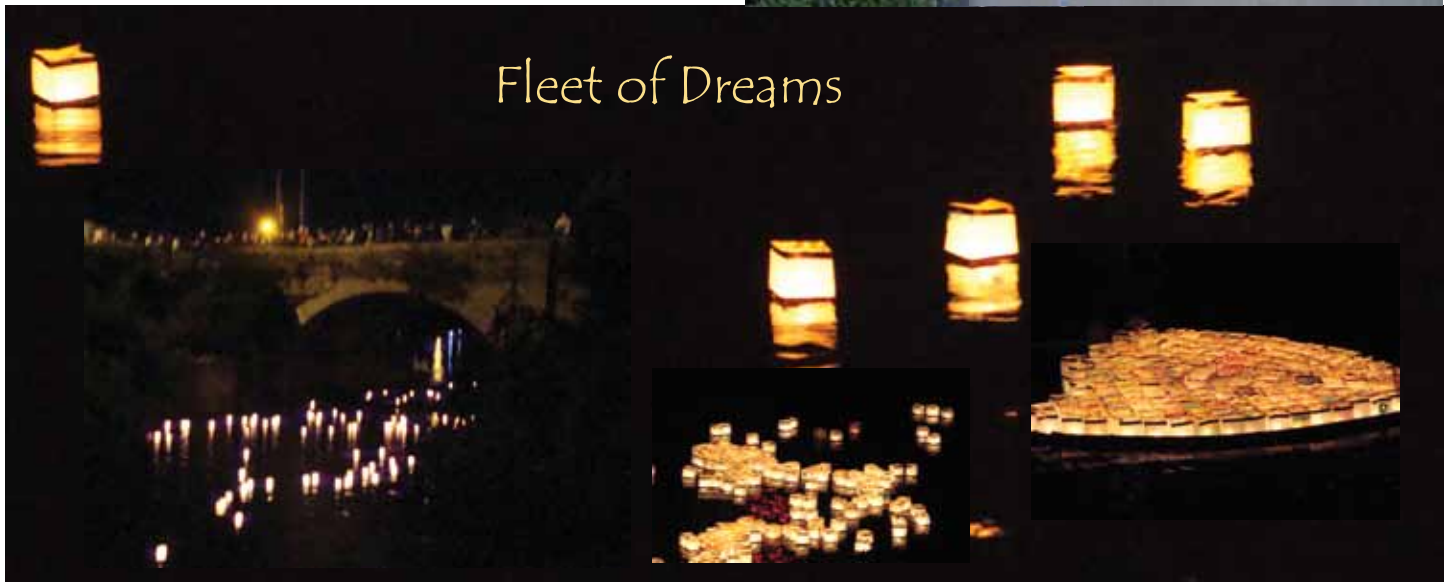


Giving an Artist's Talk

by Róisín Verdon

The great thing about talking on your own work is that you also learn more about what you are doing yourself - and this is how it was for me on Culture Night. Nerves aside, it was more about how I was going to explain my work than how people were going to receive me. I have to say, I really enjoyed talking, but even more than that I enjoyed the feedback. Through the eyes of others I came to see my work more clearly - it taught me a very valuable lesson. It's great to know what you're all about, but it's even better to be open to expansion. Thank you to everyone who attended, and thank you for your input.

Fleet of Dreams



Life Drawing (Long Pose)

with Conall McCabe

Poses from 2 - 6 hours
Techniques of life drawing from gesture
to fully resolved drawing

Tuesdays 7 - 9.30 pm
January 18th - March 8th 2011

€ 150 (8 sessions)
Contact Conall at 087 9702173



Oil Painting

Expert step by step
instruction with
Conall McCabe

Mondays 7 - 9 pm at Signal
January 17th - March 7th 2011

€ 150 (8 sessions)
Contact Conall at 087 9702173



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 11th January
The Thirteenth Tale by Duane Selterfield

Tuesday 1st February
The Glass Castle by Jeanette Walls

Tuesday 1st March
The Alchemist by Paul Coelho

Life Drawing

with Aoife FitzGerald

Wednesdays 7 - 10 pm

Block of 5 weeks
12th January - 9th February

Block of 6 weeks
16th February - 23rd March

€ 55 for 5 sessions, € 66 for 6 sessions

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



Writing Train

Creative Writing Workshops

Yvonne Cullen

will be available at Signal Arts Centre
to chat to you about writing:

Sat 8th January 2011, 12 - 2 pm
and

Tue 11th January 2011, 4 - 6 pm

Come along for some free tips and writing advice and find out about
fortnightly Writing Workshops with Yvonne at Signal due to start in
February.

Special Signal rate for these workshops:

€200 for 10 fortnightly 2 hr sessions.

Yvonne has been called the "best creative writing teacher in Dublin"
by Dubliner magazine, and has taught writing in Dublin for 19 years.

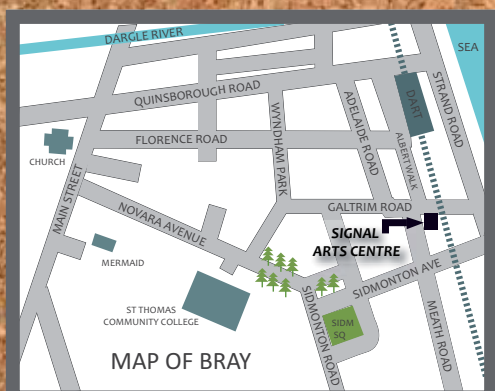
Bray Arts Club

Performance Nights

Mondays 8 pm at the Martello

10th January | 7th February | 7th March 2011

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



Signal Arts Centre

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Bray, Co. Wicklow.

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Fax: 01 2869982

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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

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FÁS Community Employment

