

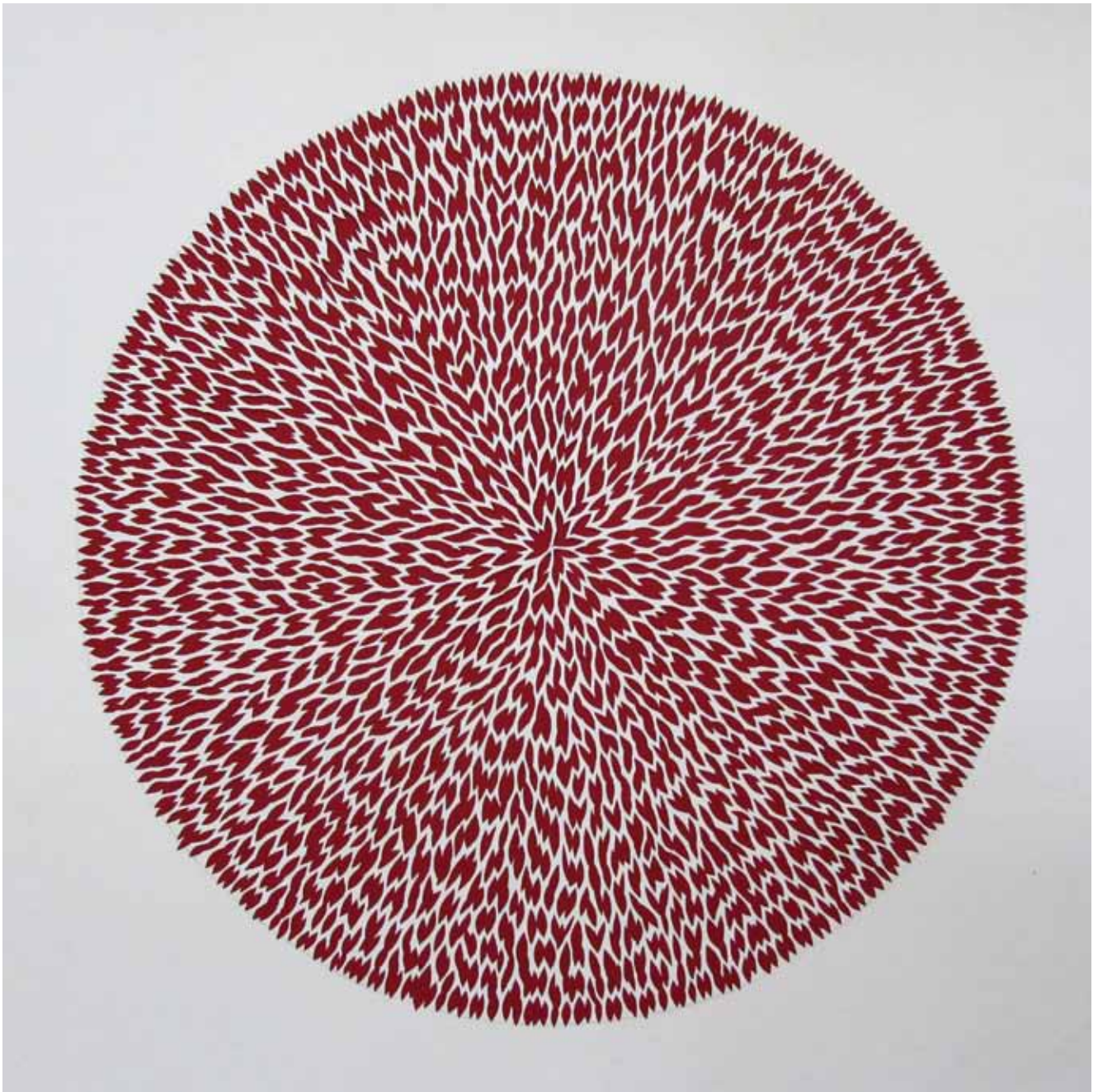


SIGNAL ARTS NEWSLETTER

Volume 9

January - March 2012

Issue 1



Paul Bokslag

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Monday to Friday 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

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

Signal Arts Centre, 1 Albert Avenue, Bray, Co. Wicklow

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

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Linde Fidorra: Editing, layout and text setting,

Penny Byrne

Denis Dunne

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Colum O'Neill

Róisín Verdon

Please address all correspondence to Claire Flood at Signal Arts Centre

SIGNAL ARTS SOCIETY COMMITTEE

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Penny Byrne

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Greg Murray

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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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Content

1

Editorial, News from Claire
New Staff
Submissions for 2013

2

Interview with Potter, Christien Van Bussel
- Frances Brosnan
Travelogue - Penny Byrne

3

Christ Church Flower Festival - Claire Flood
Croí8 & Culture Nights Pop-Up Gallery
- Sylvia Callan and Aoife Fitzgerald

4/5

Exhibitions Programme

6

Views and Reviews - Róisín Verdon
The Cliff Walk - Sylvia Callan

7

What's Happening?

8

Exhibiting Artists - Paul Bokslag, Hilary Williams,
Bray Active Retirement, Rachel Fallon



Meitheal 2011

10

Noticeboard

Signal Arts Society Membership offers you:

A 10% discount

- ▶ on any purchase of artwork on sale in Signal Arts Centre
- ▶ on life drawing and other art courses
- ▶ on the hire of darkroom and ceramics facilities

Participation in the
Annual Signal Arts Society Exhibition
(subject to selection)

Reduced commission on sales of your work
from 25% to 15%

Our **quarterly newsletter** will keep you in touch with what is happening in the arts community. You have the opportunity to publish a profile of your work, advertise your upcoming shows or projects, write about your favourite artist or review an exhibition that impressed you.

The opportunity to display images of your work and an artist's statement on **a page of the Signal website**. See links on the SAS page on the Signal website for examples.

Invitations to exhibition openings and other cultural events organised by the Centre.

Editorial by Colum O'Neill

Another year draws to a close and Signal Arts Centre and the Signal Arts Society are still going strong. As I write this editorial we are entering the final stages of purchasing the Signal building so here's hoping that we can finally move on to the next phase of growth at Signal.

As we enter 2012 I look back on another great year at Signal Arts Centre. The Society's annual exhibition was, as usual, brilliant and very successful. We also contributed hugely to the European Culture Night with both an excellent off-site exhibition at St Cronan's and in the Centre where there were several different events. I am also extremely proud of the staff and friends of Signal Arts Centre who worked tirelessly throughout the year with fundraising including the massively successful Pop-Up Tea-room.

I would also like to say a huge thank you to all members of the Signal Arts Society and other friends of Signal who have shown us tremendous support this year and indeed over the last twenty one years, there is no doubt that without your help and constant consideration we would not have made it this far.

I'm quickly running out of adjectives here to express how valuable you all are to Signal and to the Society so I'll just say whenever you meet another Society member give them a pat on the back and tell them it's from me.

As usual I invite you all to send in anything you would like included in the next newsletter or indeed if you have anything you would like to see let us know and we'll do our best to make it happen.

A happy and peaceful Christmas and prosperous New Year to you all from all of us here at Signal.

Colum O'Neill

Open Submissions for 2013

Signal Arts Centre is now accepting submissions for exhibitions in 2013.

Closing date for submissions:
Friday 30th March 2012, 5pm

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 suitable for print reproduction (300 ppi), in jpeg format, not exceeding 5mb in size.
- A submission **proposal** – covering what you would hope to exhibit if you are successful. Include proposed sizes of work where possible.
- **Artist CV** (art related only)
- **Artist Statement** (for PR purposes)
- Please enclose a stamped addressed envelope if you require your photos etc. returned to you.

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

There is an exhibition fee of €250 when selected.

Contact:

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

News from Claire

Hi All

Just want to take the opportunity to wish everyone a very Happy Christmas and a prosperous New Year! At the time of writing this it does not look very prosperous for us, due to CE cuts etc., but in true Signal fashion we will not give in without a major fight! So put out as much positivity as you can for 2012 and hopefully the country might have an amazing turn around! We live in hope!

But on a more positive note we are planning lots of classes to be held in Signal in the new year, as you will see further on in this issue. If you are interested in any of these classes please get in touch and when we have enough people we will start the class, hence no dates at the moment! We shall endeavour to keep the centre working as smoothly and efficiently as it always does!

CONGRATULATIONS to Natasha Maloney on winning Inclusion Ireland's 50th Anniversary Art Competition and Lorna Nicell on making it to the finals. There was lots of excitement as Enda Kenny presented Natasha with a beautiful box of oil paints and her picture was in all the national newspapers.

Good luck and enjoy the Christmas celebrations.

Claire

Signal Short Film Festival

Signal Arts Centre is launching their first ever film festival. We are very interested in supporting both budding and amateur film makers.

We are currently accepting submissions for the festival. All films will be judged by our in-house panel and the films short listed will be screened on April 22nd, 2012, see details below:

- Film should be no longer than 12 minutes
- All submissions to be on DVD **only**
- A submission fee: of €5 should accompany each entry
- Deadline 5 p.m. on Friday 30th March 2012
- All submissions for the attention of Claire Flood
- If you would like your DVD to be returned to you please enclose a stamped self-addressed envelope
- For more details see our website
- Terms and conditions will apply

New Staff at Signal



Tony Clarke

Tony Clarke, born in Bray, studied under Yann Raynard Goulet. He has studied Fine Art, Ceramics, Painting, Drawing, Print and Sculpture and is involved in the local music scene.

Tony has exhibited in Germany, Spain and the U.K. and his most recent exhibition has been in Berlin.

"I like to be experimental in producing art and to work with other artists."

Interview with Christien Van Bussel - Potter & Woodturner by Frances Brosnan

Tell us what brought you to Ireland.

Fourteen years ago we came from Holland to Ireland for a year because of my husband's work and we never went back! After the first year in Ireland I started my studio where I gave classes in pottery and wood turning.

Where do you live - is your studio there too?

We live in a cottage in Aughrim, Co Wicklow. Four years ago I moved my studio from Laragh to Aughrim. It is a spacious building with a separate pottery and woodturning space, right beside the cottage which is great. I enjoy working from home. I can organize pottery classes for groups up to 15 people and I have 5 woodturning lathes, so 5 students can have a hands-on class at the same time.



Where you did you study?

I went to the National Art College, Minerva in Groningen, Holland for 5 years. I started off with watercolours and illustration. In the first year there was one open afternoon per week and I went to do pottery. As soon as I worked on the wheel I knew that clay was what I really liked. Working in 3D appealed to me although I never had done much 3D work before. The assistant of the pottery department was very helpful and encouraged me to try various techniques which helped me to discover the endless possibilities of working

with clay. This showed me also the importance of a good teacher. I specialized in mouldmaking and slipcasting, techniques I still use to make my tableware. I like the quality of ceramics, of the fired clay. I like the technical aspect of making the moulds and casting small series.

Do you practice any other artistic disciplines?

Aravon School in Bray were looking for a woodturning teacher. I had 8 weeks to buy a book and learn a few things. Woodturning is similar to turning plaster so I liked it a lot. In 1999 I started teaching in Aravon School and I am still there now. I have pupils between 8 and 13 years who choose woodturning as an extra activity. It is very rewarding to see how much pleasure they get out of making things. I am a member of the Woodturners Guild and go to demonstrations and the monthly meetings of the Gorey Chapter. I learned a lot through these events, everybody is so generous in giving advice. I give demonstrations too and in October I demonstrated at the National Seminar which is a great honor.

What artists have influenced you and where do you draw your inspiration from?

My teacher in Art College was Geert Lap, who makes very simple and strong shapes. I am influenced by that idea and like the work of Ettore Sottsass who makes monumental shapes for daily use ceramics. Shape is the most important part of my work, colour and sometimes a simple decoration are only to emphasize the shape of a piece. I also get ideas from modern architecture, I admire architects like Calatrava. I have seen his buildings in Valencia which are amazing. I see shapes, lines and combinations of colour I could use to make new pieces everywhere. Now I need to find time to make all these!

Tell us about your classes

Teaching is second nature to me, I always ended up teaching what I knew, from pony riding to woodturning. I got a degree in teaching French, but I never was a full time schoolteacher.



I like the variety of organizing workshops in various schools and teaching in my own workshop where I have regular classes and organize days for small groups, both in pottery and woodturning. People can come

up for one class to see what they think, most of the time they come back for more. I work with small groups so everybody can work at their own pace with techniques which they like. I also teach working on the potter's wheel. I like to meet so many nice people and share my workshop to let them discover their hidden talents. Since last year I am on the Tutor Panel of the Crafts Council of Ireland and since this year also on the Tutors Panel of the VEC. This brings me into all sorts of groups to work with at different levels, I enjoy the variety, no day is the same!



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Island Escape by Penny Byrne

Imagine yourself floating in the warm waters of a natural thermal pool. There is a light sulphurous smell in the air and fine wisps of steam rise off the water. You have forgotten the aches and pains that you arrived here with, and the stresses of life are a million miles away. So with 56 natural springs, the island of Ischia makes for a therapeutic get-away. A volcanic island just a short ferry ride from Naples, Ischia is bigger but less touristy than nearby Capri. The centre of the island is made up of wooded hills so life is more focused on the coast. If scooters aren't your thing, the easiest way of getting around is by the simple bus system that circles the island. Casamicciola Terme is home to the oldest and hottest spring on the island - Terme Rita, whose temperatures reach 92.5°C and contain large quantities of iodine which is beneficial to the skin and nervous system.

Lacco Ameno is the archaeological centre of the island with remains of an early Christian Basilica, an ancient acropolis and a roman temple. Just out to sea stands a 10 metre high mushroom shaped rock appropriately called Il Fungo, which shot out of the now dormant volcano of Monte Epomeo that watches over the island.

Forio has the best beaches on the island and you can enjoy the luscious gardens of La Mortella, that have been home to composer William Walton since 1949 and contain over 300 rare species of plants. With its naturally beautiful surroundings, Forio has become a popular film location and an artist's colony.



Car-free Sant'Angelo is a fishing village full of trendy bars and boutiques offering indulgent views across a sand bar to the islet of Punta Sant'Angelo. From here you can take a water taxi or hire a private boat to seek out secluded coves for swimming. But taking the path to Maronti beach is a must-do as it is on this path that you pass the very life of this island: the steaming and hissing geysers. Terme Cavascuro's hot springs have been popular since Roman times with its baths hewn into cliffs

and the sulphurous waters the perfect relief from rheumatism, bronchial and skin conditions.

From Fontana you can climb Monte Epomeo for spectacular views across the entire Bay of Naples and even spend the night camping in its crater. Ischia Ponte has become joined to Ischia Porte by the development of hotels and residential streets. Some of the best family hotels are located here each with their own stretches of beach. The main focus in Ischia Ponte is the causeway that links the town to the imposing rock on top of which sits the Castello Aragonese, a castle whose original structure dates back to 474 BC. Up here, among narrow, 500 year old streets there is a church, prison and convent, each with a grisly tale to tell. You will also find one of the coolest hotels on the island here, Il Monastro, who's simple, stylish guestrooms are the cells of the monastery's former occupants. Dinner on the terrace provides a breathtaking view over the island.

Ischia is a place that leaves you feeling like you really have got away from it all, with just enough activity to liven up days spent basking in its therapeutic waters. So if you need some time to recharge your mind and body, this is the place to be.

Flower festival at Christ Church by Claire Flood



We had yet another very successful collaboration with the Church of Ireland, Bray. We previously worked on recreating Narnia in the church, and for this year's project the church proposed a week long flower festival to be displayed in the church around the theme of remembrance. We had a couple of meetings and came up with suggestions as to how Signal artists could enhance the theme and the flowers.

The artists involved really took the theme of war and created very evocative and interesting pieces.



Pat Burnes produced an excellent installation focusing on fallen soldiers, from the First World War, who were all local. This piece involved a lot of research on Pat's behalf – she got the names from the memorial that is in the town and found

out their ages, parents and addresses, she displayed them on barbed wire around the church (see image bottom left).

Aoife Fitzgerald's huge charcoal work was very powerful portraying prisoners of war and viewed from different angles in the church it was very poignant (see image bottom right).

Frances Brosnan's light box installation in porcelain is of blitzed out ruins that showed the fragility of the buildings at that time. The shadows created by the light underneath and the delicateness of the material displayed vulnerability to great effect.



The centrepiece of the whole show was the massive painting of Flanders Field, placed directly behind the altar, painted by Noel Cleary. This piece blended in brilliantly with the poppies and crosses displayed in the front altar by the team in the church. It was definitely the star of the show. Vincent Rae was responsible for the very appropriate sounds being

played in all areas, and, of course, Gregg Flood supplied a lot of the props for the very reminiscent Women's Room and code room, as he did for Mr Tummnus' room in Narnia. Christine Power displayed some of her "Scarred Earth" works combined with the flowers on the entrance to the church and Michelle Fulham also helped out with putting the show together and these beautiful images were taken by Jan Freiburger. I love it when a plan comes together and without all the helpers this event would not have been possible.



Croí 8 - A Pop-Up Gallery for Culture Night 2011 in Bray

Croí 8 was a fantastically frantic and exhilarating experience! Denis Dunne and Noel Cleary asked me to come on board to be part of the working committee for the show and I jumped at the chance. The first task was to secure a venue, and with 3 weeks to set it up it was hugely daunting. While scouting Bray, Denis and Noel came across St Cronan's, a house built in 1826 as a Priest's house. In the 1960's it was sold to become a school until the 1980's when it was taken over by the County Council until 1998, and since then it had remained empty. Noel's great persuasive tactics secured it! We were over the moon at the thought of a venue being so central. The task of clearing it was

daunting as it had been the storage space for building equipment and it was only made possible by the great number of people who pitched in. When the dust and cobwebs settled we had an amazing space over two floors; several rooms, corridors, men's bathroom and hallway. The snowball of artists got larger by the day as more and more got on board. We ended up with 30 artists, and with disciplines ranging from ceramic, painting, installation, sculpture, photography and video, it was one heck of a show.

I created a video for the venue, and even though it seemed that I was pushing right up to the eleventh hour it was great fun to complete.

The show opened with previews on Wednesday 21st and ran until Sunday 25th, though the main focus was Culture Night on 23rd September.



The show was an incredible outcome for the time frame concerned. When I think back and walk around the show in my memory, every room and art piece is all woven together as a collective, and so it would be impossible to separate one from the other.

Sylvia Callan

The space for this five day pop up Gallery event was full of possibilities. We had a month to prepare so it was hard work getting the proposal in, and then resolving the work in the time allotted. I had decided on an installation which was a new venture for me. I was working with an idea based on a visual portrayal of the displacement of people in the immediate post-war periods. For culture night I wanted to portray an aspect that was personal to my family: my granduncles disappearance during WW2, and the long wait of five years after the war before the eventual knowledge of his death in a concentration camp. During my research into what had happened to him, I had two images seared onto my mind's eye. The records kept by the inmates themselves were recorded on the inside of

thousands of cigarette boxes, and the train journey to the camps, which often lasted for days in horrific conditions.

I decided to use the men's toilet which was no



longer in use as the space for my installation. I covered the wall where the two toilets had been and a small end wall at right an angle to this, with a large charcoal drawing of people in a train carriage. I put muslin over the window and basins to hide them;

which created a shroud like feel to the space. Over the muslin on the window, I placed one long scroll painting representing the cigarette boxes, another scroll was placed in the narrow entrance to the toilet. Hidden under the muslin in the basin I had a cd player and speakers. Here I played a sound piece which I had created with the technical help of my son Fiachra.

The whole event itself was diverse and interesting. Some other peoples works were also dark and brooding, but we also had work which displayed a wonderful lightness of being. I felt that the three person committee were impressive in the amount of work that they did organising the event and that their vision of a pop up gallery was very successful.

Aoife Fitzgerald



Exhibitions Programme

SYLVIA CALLAN 'The Matter of Things'



Wednesday 4th January - Sunday 15th January. Opening Reception: Friday 6th January 7pm- 9pm

RACHEL FALLON 'Domestic Theatre'



Tuesday 17th January - Sunday 29th January. Opening Reception: Friday 20th January 7pm – 9pm

HILARY WILLIAMS 'Passing Through'



Tuesday 31st January - Sunday 12th February . Opening Reception: Sunday 5th February 3-5pm

Signal Arts Centre January - March 2012

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



B.A.R.A. ART GROUP 'B.A.R.A. 3'



Tuesday 14th February - Sunday 26th February. Opening Reception: Friday 17th February 7-9pm

IAN KEAVNEY 'Theatre Of Ghosts'



Tuesday 28th February - Sunday 11th March. Opening Reception: Thursday 1st March 7pm – 9pm

PAUL BOKSLAG 'Paperwork'



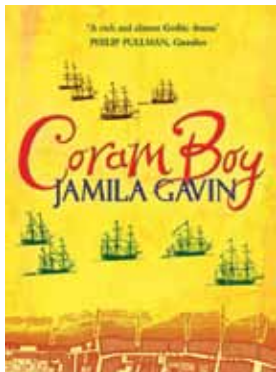
Tuesday 13th March - Sunday 25th March. Opening Reception: Sunday 18th March 3-5pm

Views and Reviews

Ancestral Memory by Róisín Verdon

Coram Boy, written by Jamila Gavin

I came across this book a few weeks ago when a friend handed it to me. "Read this" she said, "I couldn't put it down till it was finished". She went on to say that usually she would find herself skipping passages in books, sometimes pages, trying to get to the interesting parts. And I do agree. Some authors have a tendency to drone on well past the point of "We get the point". But she said with this book it was not the case. She couldn't get enough of the words. Every single one of them. And again...I have to agree!



Winner of the 2000 Whitbread Children's Book Awards, *Coram Boy* is one of those books that opens your eyes to a different side of the 18th century in England. Gavin has very cleverly based her fictional characters around an actual historical period in British society. The Coram Hospital in London was indeed an institute, which was set up by a Captain Thomas Coram in order to help save as many children as possible from starvation and certain death. Of course there were far more children than could ever be helped. The story is built up around the existence of this glimmer

of hope for the children and leads its way through the lives of both the poor and the wealthy. Either by poverty or shame, the characters find themselves within the walls of the orphanage. Intertwined with the stark reality of the paucity and cruelty towards children at the time, is the resonance of friendship, love and striving for life. Gavin has a way with words that bars no holds. She is not shy at withholding the horror of the time, yet she does not use this as a weapon to shock or disarm you. It's written with such ease that somewhere inside there is a trace of the ancestral memory of such destitution. A truly marvellous read.

The new Jane Eyre

by Róisín Verdon

Jane Eyre, Directed by Cary Fukunaga

As usual I don't want to say very much about the film, but then I don't really need to say anything about the storyline here, do I? A story by one of the most influential women writers ever to have lived, Charlotte Bronte's *Jane Eyre* has shaped the understanding of what it was like to be a woman of the 1800's; the struggles and the wider understanding of society and the injustice of the system... history lesson over, back to the film.



As far as I am concerned a film has to tick certain boxes for me in order for it to pass the grade of good movie. Don't ask me what the boxes are mind you. It's kind of like an internal gauge as such that fills up every time a mark has been reached. *Jane Eyre* for me ticked all of these

internal boxes. I was mesmerized. The casting of Mia Wasikowska as Jane was a pure genius decision that deserves an award all by its self. This girl has the making of an extremely talented young woman. She has you sucked in and hanging on her every word from the very beginning. She is Jane Eyre. Starring opposite the gorgeous Michael Fassbender who of course plays Mr Rochester. Mia rises to the challenge and dominates the film irrelevant of her small stature. From start to finish she holds you in the palm of her hand. Believe me when I say this rendition of a much loved classic is a must see for those who are staunch in their affection for literature.

The Cliff Walk by Sylvia Callan

On Sunday 16th October I met up with a group of participants eager to join Hilary Williams on the Cliff Walk. Hilary has an exhibition coming up in Signal running from 31st January to 12th February 2012, the title of the show is *Passing Through*. The artist wished to gather people and while walking the cliff between Bray and Greystones share their feeling about friends and family who have moved across the water. It seems that most of us living in Ireland feel the separation of the water divide from living on an island.

The walking party had been asked to meet up at 11am on Sunday morning at the car park nearest the Bray Head. I was slightly worried about the weather as on Saturday it had been blowing up a storm and so my bag had all that was necessary to keep me dry. In future I'll leave the flares and rubber dingy behind, as the weather was on Hilary's side being that it was one of the warmest days in October.

When Hilary was happy that everyone had turned up we set off. Hilary and myself were given a head start so we could capture the walking party coming up the hill. While at that time we met other walkers and got their comments that related to the heart of the artist's work.

The Cliff Walk takes about 2 hours, with plenty of places to stop and gaze at the view across the water. We walked into the direction of the fantastic sun with the result that I ended up with slight sunburn, (didn't think to bring the

factor 30!). The walk was very busy and so Hilary had plenty of cliff walkers to ask to share their views.

In Greystones we all met up in the Beach House at the end of the route, and finally returned to Bray via the Dart, though one walker took the Cliff Walk back!



Album of the Year by Róisín Verdon

Royseven - You Say, We Say

I just love coming across new sounds and I am especially happy when they are Irish sounds. It's been a great year for new discoveries and for me the album of the year just happens to be attributed to an Irish band. Ranked as Tunes top down loaded album of the year, Royseven's "You Say, We Say" is permanently on replay in my car and has been for the last few months..and I'm not even sick of it yet....(usually I'm waning a bit by this stage.) From the very first time I heard the beat to "We should be Lovers" I knew I was on to a good thing. What sealed the deal was a video I came across of the band singing live at a Christmas party and thinking to myself...this is going to be good. You can



tell their influences include Muse, the sound is undeniable. Pressing play to this album is like opening the door to a Maserati and climbing inside. From the first beat it's like putting your foot to the floor. It's fast all the way only slowing momentarily on the corners. Pure class! Royseven are a Dublin based band who released their debut album "The Art of Insincerity" in 2006 to critical acclaim. Showing hints of the big band that they are fast becoming, all six band mates

lend to the full sound that I'm sure is only beginning to build momentum. The power that drives the machine can't help but affect the vocal cords. You will find yourself cranking up the volume and screaming along to every song like your life depended on it..(Or maybe I'm just giving away too much about what I like to do in private..oops). If you're looking for something to sink your teeth into, this is the album. Treat yourself.

What's happening?

*Absolutely
Wicklow*



Includes Signal Staff Artist Frances Brosnan

Congratulations to our very own Frances Brosnan who has been selected to be a part of Absolutely Wicklow, an initiative of Wicklow County Arts Office created to showcase some of the high end, handmade crafts that are exclusively made in County Wicklow.

Her work is featured on the web site – www.absolutelywicklow.ie - where the public can get in touch with makers directly and browse large collections of their work. A retail store opened on November 18th, 2011 at the old Heritage Centre in

Bray beside the Royal Hotel.

The idea behind establishing this brand was to support makers within the county to have a higher profile.

With 2011 designated the Year of Craft, seed funding through the Crafts Council of Ireland was the catalyst for the project. The additional support of the County Enterprise Board, Wicklow County Council and Bray Town Council allowed the endeavour to grow in scale.

Bray Arts by Cearbhall E. O'Meadhra, Bray Arts Chairman

Founded in 1996, Bray Arts is a voluntary organisation of visual artists, writers, musicians, performance artists, arts administrators and supporters. It is one of the key arts organisations in Bray which have helped to develop a stimulating nucleus of fellow artists from all walks of life pulling together to help one another. Full details can be seen on the web at www.Brayarts.net and can be found on Facebook.



Bray Arts promotes the idea that art is for everyone in the community. To this end, a Performance evening is held on the first Monday of each month or immediately following a Bank holiday in the Martello Hotel on the seafront. Each evening is carefully planned to show the widest possible selection of artistic acts. The function

room is appropriately decorated to create a friendly atmosphere for all to enjoy for a token entry fee of €5 or concession of €4. Bray Arts has little or no money and does not pay for performances, yet artists love appearing at Bray Arts and actively seek reappearance. Care is taken to find established and emerging artists who exemplify excellence in all the art forms and to encourage younger artists to take part in the performance evenings.

Reaching out to the general public, Bray Arts produces ten issues of its celebrated Journal per year: 500 printed copies of each monthly edition and an electronic version of the same on its web site. The journal is distributed free of charge and is made available through shops and in the public library, Mermaid and Signal Arts Centre.

Bray Arts ran a highly successful series of performances and workshops in the Bray Summer festival in the past two years. Acting on this success, it launched the Phantom galleries on the 24th of October 2011 in celebration of the 50th anniversary of Amnesty International, represented in North Wicklow by the Shed Poets. The galleries are designed to express the theme of "Freedom of Spirit in the Spirit of Freedom" and feature the works of eight important artists in the Bray area. They continued until the performance evening on the 7th of November at which Darren Nesbitt presented one of his paintings to the deputy Director of Amnesty International, Ireland, on behalf of Bray Arts. These acts together with the forthcoming Gala Performance in the Mermaid are intended to develop a community in Bray where there is a confident and a vibrant attitude to art and creativity.

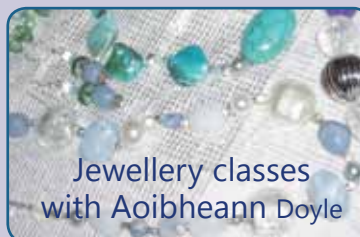
Bray Arts is always keen to participate, lobby and initiate public debate on important issues relating to artists, art and supporting structures and resources: One of Bray Arts' most successful undertakings was the campaign for an arts centre resulting in the establishment of the Mermaid Arts centre.

All of this activity requires considerable time and effort on the part of volunteers with inevitable associated costs. Some funding comes from the modest admission fees, small public grants and a few friends who have made personal contributions over the years. Production of the journal is an expensive undertaking and Bray Arts needs the financial support of all its friends.

An important forthcoming date: **Sunday 18th of December** - Gala Performance in the Mermaid Arts Centre featuring Wyvern Lingo, the Auld Codgers, Rose Lawless, Reuben and Blind Yackety.

Classes taking place in Signal

If a new hobby is high on your list of new year resolutions then Signal Arts Centre may have just the right one for you. Here is a list of classes that will take place in the new year if we have the right take up for them. If you are interested in any of these classes or would like some space to start a class of your own please contact us to book your place.



Exhibiting Artists about their Work

Paul Bokslag

My fascination with papercuts evolved from a session of cutting paper snowflakes with children about five years ago. When I realized that I was still playing with the scissors long after the children had left, I knew I had to take it a bit further. Soon I started using a cutting mat and an x-acto knife, regularly replacing the blade, but still working ordinary sheets of paper. Being a very accessible medium, papercuts are deeply rooted in folk culture around the world. In my own work I try to move away from direct representation, with often not more than the hint of a horizon or the title of a piece as a reference. The making process is that of drawing with a knife. It is intuitive, labour intensive and at times meditative. I work with ideas but without elaborate preliminary sketches and mostly not more than a single pencil line as a guide. Working freehand with a knife allows me to move away from the physicality of the line and to focus on the language of gesture, movement and form. In a way the papercuts are a continuing exploration of these elements. By making small additions over a longer period, the pieces develop organically and gain an energy of their own. 'Mistakes' are taken on board and become part of the final piece.

I like to keep the momentum going and try to spend some time in the studio every day, even if it is just a few minutes. Being in the studio is being away from the hectic schedule of everyday life. And even though my working process is intense, I experience this time as reinvigorating. I enjoy experimenting with the cut as a boundary between positive and negative space and to play with the contrast between foreground and background. I love the simplicity and fragile nature of papercuts and the fact that the hand of the maker can be found in every single line."

Sometimes happy sometimes blue,
Glad that I ran into you,

Tell the people that you saw me passing through.

Making this exhibition has been challenging in that I have never taken on such a mix of work and I have learnt such a lot in the making. The main work was the walk, the results are the exhibition in inside space. The walk is a piece of Performance art, "Art of Encounter". It comes out of a long journey of discovery, a curiosity and an interest in finding, images, people and experiences.

Bray Active Retirement

To those who have reached retirement age, it's a big life change and it can seem as if there are endless empty hours ahead. But perhaps the best thing a new retiree can do would be to join their local active retirement association, and the Bray branch is a good place to start by joining in one of the activities on offer.

BARA was founded in 1988 and offered a wide range of activities. The activity that offers one of the most fulfilling experiences is indeed the art department. To join one does not need any previous training in drawing or painting as expert tuition is available to all.

The organisation has always had trained professionals on hand to guide the beginners. The numbers who continue to take an active roll in keeping active in the art of expressing their interpretation of what they see around them on to the canvas, is increasing all the time and gives each participant a lasting feeling of expression. Taking part in various exhibitions gives the artist an opportunity to monitor their own progress.

Hilary Williams

PASSING THROUGH

My Art takes from life both past and present. As a child my sense of wonder at the world was enhanced by my father who was an artist. I would try to capture things with either camera or pencil.

Later my training as a PE teacher led to an interest in creative movement.

As a mature student in IADT I began to research Performance Art as a conduit for my ideas.

My work has many influences from visits to Northern Ireland and workshops with artists Alistair Mac Lennan, Sandra Johnston, and others.

I have used video camera to document the performance and as such it becomes another piece of art. I make the whole piece from in front and behind the lens as one piece. I self edit so am the "subject" and "object."

Vito Acconci in his early experimental work is an influence. I love that through the lens you see your actions as "another".

Recently my body is getting slower through Osteoarthritis, yet I feel more empowered to relish the slowness, to feel the moment, to concentrate internally.

The context and background of my work is always autobiographical but not personal, maybe more Beckett-like, as in "everyone."

This solo show Passing Through has given me an opportunity to pull some work and ideas into a collective experience. I chose the Cliff Walk to be the site for this work last Spring. Several walks later I had accumulated images, met individuals so it all led towards a walk of many others, a performative photo shoot and a documentary film. A common thread was the absence of loved ones across the sea.

The exhibition will consist of the photographs and some paintings from stills of the Walk Documentary, a series of bulletin boards with images, notes and drawings and some sculpture, which are all tied into life's Passing Through.

Many are gone or left, so maybe not physically near, but their presence is in the room. I want the viewers to pass through this space and maybe see the art as representative of elements of all our lives today.

As Leonard Cohen said:

Passing Through Passing Through

Rachel Fallon

Thinking of what I'm going to make gets me out of bed in the morning. This is my first show of mixed media work so it's all very new and terrifying. There are many things to consider; the size and shape of the gallery and how to use it to the best advantage, the time factor? The moment of truth will be on the day when I bring all the work to the gallery and see it in place, that element of suspense. Until then I have to find the solutions in my head and my notebooks. The different components should work well together, give a sense of coherence and create an atmosphere. That's what I'm aiming for anyway. Much of what I make is informed by what's going on around me at present and what I have learned in the past. It has to do with personal space; our houses and possessions, how we live within our surroundings and what sort of devices we use or need as extensions of our personalities. I used to live with a circus travelling round Europe, so my house became my suitcases and belongings. There wasn't a great deal of money so new things had to be made or remade from whatever was at hand. Cardboard and tinfoil became mirrors, clothes could be painted with fire or jewels. I learnt how illusions work and how to find new uses for old things. Sometimes it's just looking at them in different surroundings.

This is why I like to use organic materials such as conkers. I'm so used to seeing them outside, walking on them that I sometimes forget to really look. It's only when I bring them inside with all the manufactured possessions, that I can see how amazing they are and how they change. The process of decomposition has great melancholy beauty. This is an integral part of the story I want to tell with my work, that the dark and messy bits belong with the lovely. It's the idea of dissonance – that something that isn't right but you can't quite put your finger on. It's tied up with the uncanny or Das Unheimliche. I prefer the German word because its origin is with the word 'heim' or home, and secrets. I think it describes perfectly the little odd things that I like to draw attention to. I use familiar domestic settings that everyone can relate to. Found furniture and chairs that I have used in my own home become part of an installation taking on new lives. I would like to provoke a different way of looking, that perhaps things, which in another situation would be considered redundant or dirty can be transformed.

Meitheal 2011

The annual Meitheal Exhibition will be taking place in Signal Arts Centre from Tuesday 6th December until Christmas Eve. This year we propose to have even more elaborate crafts such as felt work, personalised embroidery, metalwork, ceramics, jewellery, some fashion items and of course lots of art work.

Due to the success of our tearooms we have encouraged a few bakers to supply goodies, which will be on sale for the duration of the show, with tea, coffee and hot chocolate in abundant supply.

The artwork will be reasonably priced and an excellent choice of Christmas present for even the most difficult of recipients.

OPENING HOURS:

TUESDAY - FRIDAY 10 - 5 & SATURDAY/SUNDAY 12 - 5



Check our product updates on the website
www.signalartscentre.ie
1 Albert Ave, Bray, Phone 01-2762039



Bray Arts Club Performance Nights Mondays 8 pm at the Martello

9th January 2012
6th February 2012
5th March 2012



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 7th February - **The Absolutist** by John Boyne
Tuesday 6th March- **The Black House** by Peter May

Film Nights @ Signal



The relaunch of Film Nights was very successful with the screening of *The Beholder* directed by Conor Horgan. A big thank you to all that supported the event.

Our programme for the first quarter of 2012:

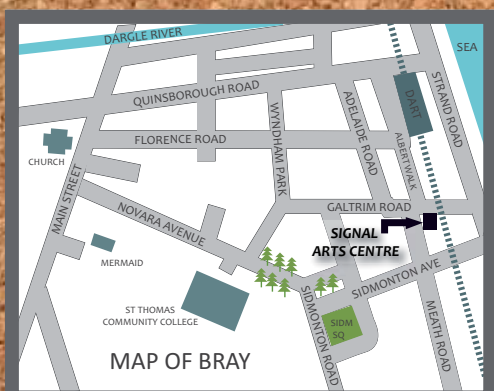
January 13th **Cronos**, 1993, Guillermo del Toro.
February 24th: **SAS screening: Circus Born** directed by Matt Skinner.

Films start at 7pm. As this is a fundraiser for Signal, the entry fee is €5.

We have now added an extra dimension to the film nights **for all SAS members**. From now on we will have one special screening each quarter that is free to SAS members. The first of these will be on February 24th. These screenings will include shorts or films about artists, and will include discussions with visiting filmmakers.

Contact Sylvia 087 939 1924 or 01 276 2039

Closing date for submissions for the next newsletter: 1st February 2012



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Gallery Hours

Tuesday to Friday 10 - 1 and 2 - 5
Saturday and Sunday 12 - 5

Office Hours

Monday to Friday 9 - 1 and 2 - 5

This project is funded by
FÁS Community Employment

