

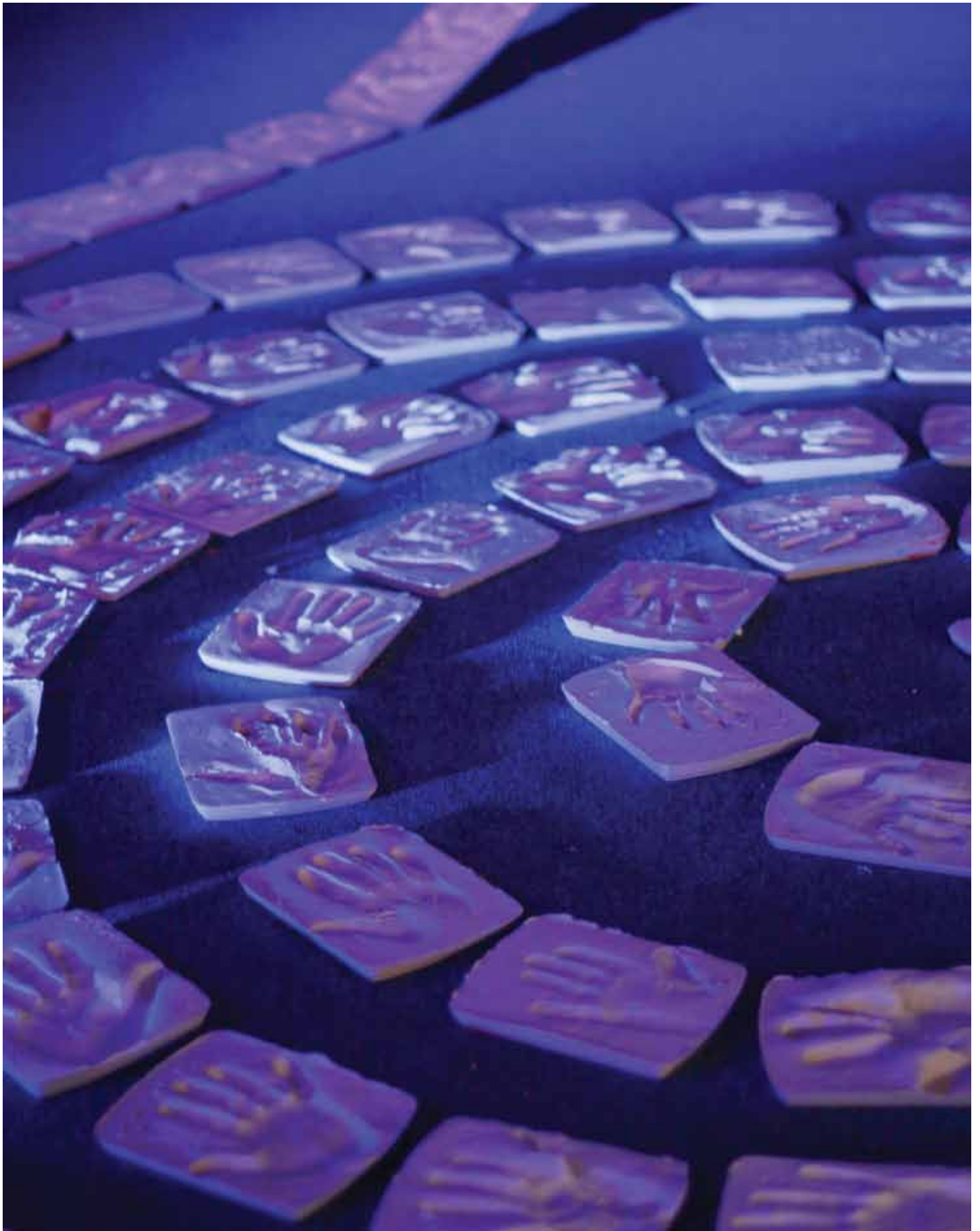


SIGNAL ARTS NEWSLETTER

Volume 10

January - March 2013

Issue 1





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.

A 10% reduction on all purchases at **Sapori**, the Italian Cafe-Winebar-Deli in Albert Ave, beside the bus depot, close to Signal and the seafront. Please bring your Membership Card.

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June Molloy
Caroline O'Rourke
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OFFICE HOURS

Mon to Fri 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

Tuesday to Friday 10 - 1 and 2 - 5
Sat and Sun 12 - 5

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

Contact Signal Arts Society: signalsociety@gmail.com

Opinions expressed in this magazine will not always be those of Signal Arts Centre and of course we reserve the right to edit all submissions where necessary.

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Please address all
Newsletter correspondence
to Claire Flood
at Signal Arts Centre

New Staff

Declan McMahon

Declan has a construction industry background but after twenty years in the field he changed career direction in 2009.

He has since gained Diplomas in Multi-Media and Website Applications and is currently studying Web and Cloud Technologies in Dublin Business School.

Coming from a Multi-Media background Declan has various skills in other fields: Vector Graphic Manipulation, Graphic Design, Digital Image Manipulation, Animation and Video Production along with his Web Developing skills makes Declan the ideal candidate to maintain our website.



Lucy Arnold

Lucy has a Degree in History of Art from U.C.D. and studied Fashion Design at B.I.F.E in Bray. She has worked in an art gallery and has experience in costume design. On a gap year she travelled in Asia, Indonesia and the U.S.A.

Lucy is interested in curating and plans to further her studies in fashion design.



Sara Fry

I worked as a self taught painter for 20 years and have recently completed a year of an Art course. I have also developed a lifelong interest in many forms of alternative medicine and healing. For me making art is an important tool for self-discovery and healing. I am looking forward to sharing this creative process with others.



News from Claire

Happy Christmas and a very prosperous New Year to everyone!

Here we are again looking at another new year – can you believe how quickly the years are going by – or is that just me! Signal is doing what it is good at and that is surviving in a very uncertain economic climate. As

you know we are always looking for ways to raise our profile both in the art world and within the community we work in!

We are running our 2nd Film Fest – submissions to be in by Friday 29th March 2013 – the panel will choose the top ten short films to be shown in the Mermaid Wednesday 22nd May 2013. The top three films will be decided by an outside panel including representatives from 3e, where the winning film will be shown.

We are also looking for submissions of work to be shown in the gallery for the 2014 calendar, details in this issue. Later in the year we will be launching what we like to call "Wicklow Open" where we will be looking for submissions to be shown in a mixed show in the gallery in August 2013.

On the community side of things we are still working with a lot of local service providers, schools and communities in and around our environs. We are also working with Rev. Baden Stanley, Church of Ireland, Bray, on reproducing another Narnia extravaganza – this time it is recreating "The Voyage of the Dawn Treader" in the Church to be open to the public for a couple of weeks at Easter 2013.

Finally, I am very sad to say that Helen Roche, who has been with us for two years, will be finished on the scheme in January. Helen has been responsible for all exhibitions that have been displayed in the gallery during that time. She will be a sad loss to us and I would like to take the opportunity to wish her all the best in the future.

Claire Flood



Open Submissions for 2014

Signal Arts Centre is now accepting submissions for exhibitions in 2014. Closing date for submissions:

Friday 29th March 2013, 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 Ave, Bray, Co. Wicklow
Phone: 01 - 2762039, email: signalartscentre@eircom.net

Signal Short Film Fest

We are currently accepting submissions

Deadline 5 p.m. on

Friday 29th March 2013

Signal Arts Centre Film Fest is an annual event, now in its second year, showcasing independent short films from around the world and is a platform for the independent filmmakers from any nation.

All films will be judged by our in-house panel and the films short-listed will be screened early in 2013. The winning short film will be shown on 3e.

APPLICATION DETAILS:

- Films should be no longer than 12 minutes
- All submissions to be formatted for DVD, PC and PAL
- A submission fee of €5 should accompany each entry
- 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
- Terms and conditions will apply
- Download PDF application form from our website www.signalartscentre.ie



Artist Profiles

SAS Member: **Carole Cullen**

I was born in North Cornwall, with a rocky wild coastline not unlike the West of Ireland. It was an early influence which grew into my love of impressionist-style painting. My father - a draughtsman - drew pictures for us children such as sea-serpents and pipe-smoking caterpillars! When my sister started school and wore a uniform, my subject matter changed from caterpillars to gym slips... I have always loved art-materials, their look, their smell, their utility. I still have my father's slide-rules, set squares, mahogany T-squares, and paint boxes. My secondary school was big on religion and small on art; cross-stitching our names onto pink-gingham cookery caps was the zenith. However, I was encouraged in the field of 'fine art' when in the 2nd form I won a painting competition "My Camping Holiday in Luxembourg".

After leaving school I went up to St. Martin's Art College in London with my portfolio. (In my spare time I had been furiously painting in the new Cryla colours, so had plenty of work). I lost interest in the interview when I landed a job in 'Vogue' Magazine, as 'Post Girl'. I loved bringing post to the Art Department - the smell of the Cow Gum was heady - I hung around like a groupie. Rub-on Letraset was another delightful



Still Life with Chinese Vase by Carole Cullen

design accessory they used and I acquired several packs to decorate and title my paintings. The commercial artists told me I'd never get promoted into their



Carole's Studio

department unless I got an art degree. Amazingly I was accepted at St. Martin's but it was too late, I had been seduced by a pay cheque, and turned down the offer.

Two years later I left for Ireland to try my luck in Dublin. It was the best decision I've ever made. It was here I met my husband, Leo, and we raised our family. As a mature student I attended Dun Laoghaire Art School and gained a teaching qualification, my subjects being fine art and photography. The darkroom became one of my favourite places and the black and white prints that resulted, source material for landscapes and portraits. Whilst at Dun Laoghaire, I switched from acrylics to oils. Oil paint suits my work better than acrylics - I find it more forgiving. The fluidity and slow drying qualities of oil paint enable me to experiment with colour and emotion using layer upon layer of thicker and more linseed loaded paint. I am a messy painter.

Since the age of 16, when I saw an exhibition of his work in the Tate Gallery, Chaim Soutine has been my favourite painter. If in ten years time my work is a hundredth as exciting as his, I will feel fulfilled. My work place is a garden chalet and when I am having a bad day, all I have to do to make it a good day, is to walk inside. For an artist just starting out, I would strongly advise to find a place to work, outside of the home.

SAS Member: **Nóirín Dodd**

Although originally from Clones in Co. Monaghan, I have been living in Bray from the age of 15.

Art and dance always interested me as I progressed through school and choosing a career in dance enabled me to have time to also study art. I have been fortunate to have been tutored by a number of renowned artists in watercolour and oils. Those artists are Sheila Parsons from Arkansas, U.S.A., Adam Cope, South West France, Bettina Schroeder in Cotto, Tuscany and also in Devon, England and Greg Allen from Australia.

My greatest influences however have come from Yann 'Reynard' Goulet, Patricia O'Farrell, Fergal Flanagan and Conal McCabe (portraiture) and the life drawing courses in N.C.A.D.

Having attended classes with Patricia, she

encouraged me to set up the painting group *Artists' Circle* (artistscirclebray.net) which began in 2003 and has a current membership of 20 artists.

Many members exhibit their work at the annual St. Cronan's B.N.S. Art and Craft Fair which is held in the school on the first Sunday in December every year, and at local exhibitions. A feature of the Circle is the regular weekend workshops provided by guest artists.

As for my style, well it has changed over the years, and whereas I used to favour working in oils, in more recent years I tend to work in watercolour and pastels. Being a dance teacher has helped my development as an artist because both are forms of self-expression. There is a level of the contemplative in both forms in finding or losing oneself in the movement.



Apricot beauty by Nóirín Dodd

Artist Profile - Signal Staff Artist: **Sylvia Callan**

My practice has evolved since graduating from IADT in 2006 where I studied Fine Art, Production Design and Art Direction. My first solo show was in Signal in 2003 where I had worked on a series of portraits using various mediums, from oil to mixed media which also incorporated drawing and collage. Then over the years I veered slightly away from working on my art practice in the public domain due to family commitments, however, I still worked on projects in a research capacity. Then in 2008 I participated in a film and television course in The Digital Hub where I met artist Roísín Mc Ardle. When we finished we worked on a series of collaborative works spanning over the next few years. This coincided with me starting at Signal, where I participated on various projects that allowed me to expand the mediums that I could work in.

At the start of this year I had a solo show in Signal which looked at breaking down shapes and forms to geometric basics,

I concentrated on some of the platonic solids that had resulted in researching still life using fruit as a starting point. Oil on paper was the initial process and then



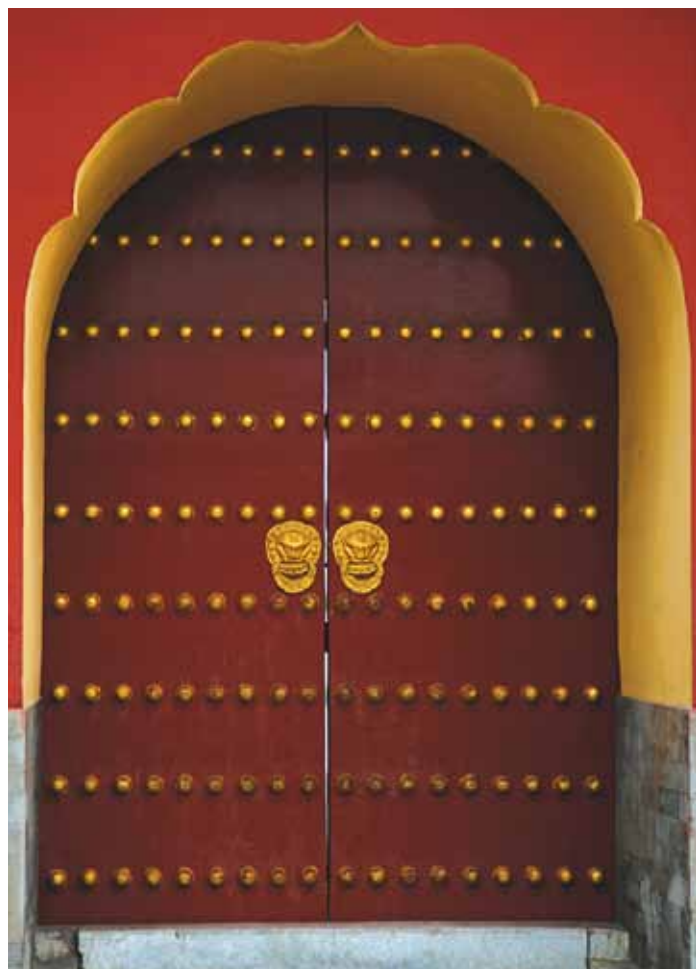
expanded to bare geometric drawings using ink and Japanese paper on board which had been sized with rabbit skin glue. And finally a series of labyrinth images using encaustic on board and one of my favourite processes, gold leaf! I used 4 and 7 circuit labyrinths which seemed to be the earliest found labyrinths, I wanted to bring the geometry right back and this seemed to be the best means to convey this message. I also made a drawing of a 4 circuit on the gallery floor so that anyone

could walk it or walk over it. To further the experience I used sounds that had a resonance to accompany the exhibition. Since then I have started on an MA at NCAD and keep exploring the labyrinth, geometry and platonic solids. This has made me open up my ideas of mediums and I am looking to experiment with fire as a drawing method. Which I hope will have me blazing a trail to my future work.



The Forbidden City by Denis Dunne

When you are travelling to Beijing there are certain places that are unavoidable, and one of these places is the Forbidden City. Lying at the center of Beijing, the Forbidden City, called Gu Gong in Chinese, was the imperial palace for twenty-four emperors



during the Ming and Qing dynasties. Now known as the Palace Museum, rectangular in shape, it is the world's largest palace complex.

Standing outside these massive red stone walls and gates with the hundreds of tourists you just know that something very special awaits you inside.

The Forbidden City was the seat of the Chinese Emperor and no one was allowed to enter or leave without his consent.

Fast forward 500 years later and China has finally opened this amazing palace to the world, it has been open to the public now for 30 years, so you feel a sense of privilege to be able to view this exceptional place.

When I passed through the gates it took my breath away, there is such a sense of time and history it's like you're inside a beautiful work of art. My eyes found it difficult to adjust to such beauty, everything was highly decorated, every corner and doorway revealed something special. Since yellow is the symbol of the royal family, it is the dominant colour in the Forbidden City. Roofs are built with yellow glazed tiles; decorations in the palace are painted yellow; even the bricks on the ground are yellow.

The day I travelled to the Palace there were so many tourists, all trying to capture this beauty with their cameras, people pushing and shoving to get the perfect shot. In some of the chambers, if you stood still for too long you were moved by the crowd.

There are a staggering 9,999 rooms within the palace ground, and I tried my hardest to get into as many as possible. I spent 5 hours walking from room to room in some way trying to see or find something that had not yet been uncovered.



EXHIBITIONS PROGRAMME JANUARY - MARCH 2013

Gallery Opening Hours: Tuesday to Friday 10 - 1 and 2 - 5 | Saturday and Sunday 12 - 5 | For more information please check: www.signalartscentre.ie



BARA

'An Exhibition by Bray Active Retirement Association'

Wednesday 2nd - Sunday 13th January

Opening Reception:
Friday 4th January 7-9pm



DARIA DOBRONIEGA KOWALSKA

'Where the Past Meets the Present'

Tuesday 15th - Sunday 27th January

Opening Reception:
Friday 18th January 7- 9pm

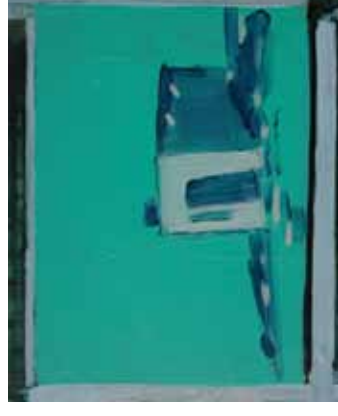


CAROL O'CONNOR

'A Longing'

Tuesday 29th Jan - Sunday 10th February

Opening Reception:
Sunday 3rd February 3-5pm



SARAH JAYNE BOOTH

'Herostratus'

Tuesday 12th - Sunday 24th February

Opening Reception:
Friday 15th February 7-9pm



JOE RYAN

'Unspoken'

Tuesday 26th Feb - Sunday 10th March

Opening Reception:
Sunday 3rd March 3-5pm



DAVID FLYNN

'People, Nature, Fruit and Flowers'

Tuesday 12th - Sunday 24th March

Opening Reception:
Friday 15th March 7-9pm



Views and Reviews

Taking Chance

War films!!! We're not short of our pick when it comes to portraying the heroism and bravado associated with Hollywood's understanding of the wars against terrorism. For years writers and directors have given us both big box office hits bursting with full-on combat and the more emotional lessons-to-be-learned kind of dramas. Needless to say, we've nearly seen it all, or so it seems.

Taking Chance (2009) is a film made for T.V., which I have to admit I didn't know before I watched it (these things usually affect my selection judgement). My main reason for choosing it is because Kevin Bacon plays the lead role and I hadn't seen him in anything for a while, so... I took a chance! (Pardon the pun).

Based on true events, the screenplay was adapted from the journal of Lt. Col Mike Strobi, which details his journey across America escorting the body of 19 year old fallen marine, Chance Phelps, back to his family. You never get to see Phelps and only get a sense of who he was from the people who knew him and yet you feel as if you are making the journey alongside Strobi and absorbing the encounters and the sentiments, which are displayed each step of the way. He is somebody's son, he could be anybody's son.

Bacon plays a stonier without even doing much other than showing emotion and the strain of the inward struggle that Strobi deals with every day he's not overseas fighting the cause, and

**"He is somebody's son,
he could be anybody's son"**



Reviewed by
Róisín Verdon

the guilt of knowing these young men returning home draped in flags were fighting his war. Strobi worked closely with director Ross Katz on the screenplay and both have produced a truly balanced and expressive film, which neither over dramatises the rights or wrongs of war, nor underestimates the power of human interaction or empathy.

For Katz (known for producing such films as *Lost in Translation* and *In the Bedroom*) to choose this film as his directorial debut, I feel, is equally

brave and stalwart. He doesn't seem to be afraid to let the actions tell the tale and has stuck true to the facts from start to finish displaying a quiet belief in his abilities. Phew... how's that for a mouthful?

All that's left to say is - this film was a breath of fresh air. Although at the start I felt like I could be watching an instalment from *True Movies*, I soon got over it to connect with the vibe and really felt it was well worth the watch. Glad I took the chance!!

Liverpool Biennial 2012 by Sylvia Callan



The Lift by Oded Hirsch

I went to Liverpool for the 2012 Biennale with a group from NCAD. The early morning flight was a nightmare, but it was well worth it. Our hostel was very central which was welcome as there was a lot of walking to do so wearing my trusty walking boots I set off... 1st port of call was *Bloomberg New Contemporaries* on level 3 and *City States* level 4 in a postal sorting office. The *City States* focused on thirteen exhibitions from cities all around the world, in the

collection was the amazing giant *Black Pillow* by Audrius Bucas & Valdas Ozarinskas, which I fully admit I wanted to climb and bounce on the top, though as it reached the ceiling I would have been a right head banger!!! The next one that grabbed my attention was a video piece titled *Out of Place* screened on 6 hanging projection sheets. Walking between them reminded me of sheets hanging on a washing line and for awhile I got lost in the images projected around me giving me various angles of people wandering through the streets of 6 Asian Cities. One video followed a cow.

From then on it seemed a whirlwind of exhibitions. We made our way to an installation by Doug Aitken titled *The Source*. It was housed in a pavillion, and in the nighttime the video projects are seen through the semi transparent walls. The videos consisted of

interviews with artists ranging from Ilda Swinton to Beck. After this I wandered through the Tate and for the first time saw a Donald Judd in the flesh. Unfortunately, at this time, I was shattered with an overdose of art and needed to go and eat and relax, to get ready for day 2!

After a well needed rest the first port of call was the Anglican Cathedral which was awesome! The first brick had been laid in around 1904 and the building finally finished in the '70's. If you are ever in the city it's a must!!! Next stop was Crosby beach to see Antony Gormley's *Another Place*, which consists of a 100 life size figure sculptures cast in iron spread all along the beach. I loved the various levels of decay. Some of them had barnacles and seaweed adding to the drama reminding me of the *Pirates of the Caribbean*. Back in the city I was trying to see all that I could in the short space of time. I got to see *The Unfinished Conversation*, a fantastic three screen video installation in the Bluecoat by John Akomfrah. *The Lift* by Oded Hirsch had a lift coming out of the pavement with the sound of the mechanics still running. At The *Monro*, Markus Kahre created a hotel room with slightly awry mirrors so the room seemed to be haunted.

NARNIA FESTIVAL 2013



Christ Church Bray is running another Narnia Festival in 2013. Based on the C.S. Lewis classic *The Voyage of the Dawn Treader* we are transforming our church into a large sailing ship and a number of islands that the characters in the story visit.

It will run from 13th February

(Ash Wednesday) to 31st March (Easter Sunday) and we are delighted to be once again working in partnership with members of Signal Arts. For more information please contact Rev. Baden Stanley at 01-2862968.

Views and Reviews

After the Show: Rehab Care Artists

by Denis Dunne

I met up with some of the artists from rehab care who just recently had an exhibition in Signal; I wanted to get some of their thoughts and feelings on the experience. The group is no stranger to this, they have a few exhibitions under their belts now. So we had a cup of tea and chatted, and each of them told me a little about their process and their feelings about the exhibition.



CIARA GARVEY said she was very excited in the lead up to the opening but also a little nervous and worried if enough people would come to the opening and if she would sell any of her work. For this exhibition

she says her concentration was looking at work of different artists, she wanted to work with strong colours. Her process: She breaks down the picture by its shapes then builds it up again just like building a house.

VERONICA CASSIDY spoke of the pride she felt being involved in the exhibition, she was excited about her achievements and making her family proud. Veronica believes that her art is very important to her and it makes her feel good in herself and that her skills are improving all the time. Her process involves her looking in art books for something that catches her eye and draws her in, she likes the unusual.



JOHN BOYLAN said in the 2 years since his last exhibition he feels his work has evolved, at least his process has. He has researched more, it's important for him to understand both the artist and the story behind the painting he is copying. John said that for a long time people told him he couldn't do it and that art was a waste of time, well he has proven them all wrong.



Overall the entire group was happy with the opening and achieved some sales but they all agreed that maybe for their next exhibition they will work more on finding a wider audience, maybe advertising in advance. This group is so prolific they create at least one painting or drawing a week, so the next exhibition is on the way.



Culture Night 2012



Signal's involvement with Culture Night this year was a huge success, with over 500 people taking part. It seems each year we become stronger, and from the turn out we can see it's also important for the community.

The event *Hands across Bray* was an interactive community arts project. Prior to culture night castings were made of hands from different schools and community groups from Bray and beyond. We were based in the old Central Garage on the Main Street and on Culture Night we invited the public in to continue with the castings, which then became part of the installation pieces within the



space. We had old and young alike taking part, the youngest less than 1 year the oldest 95. We even had a dog and a man with a spooky sixth finger. This event was so popular we had several artists working nonstop from 1pm- 9pm; it was hard to keep up with the demand. Overall it was very much a community and family event and whole families came and had castings done. Thanks to all the people who supported us and lent us a hand for one night at least, they made their mark.



Exhibiting Artists about their work

Daria Dobroniega Kowalska

I am very passionate about the heritage of my ancestors. As a teenager I joined a reenactment group and developed my knowledge of early medieval times. This is my main inspiration and as I am now a member of one of the Irish reenactment groups, this influenced my art and expanded my interests from Slavic to European culture. Pagan beliefs also had a big impact on the subjects I have painted. Behind every one of my artworks there is some portion of history.



In my life I tried many techniques to visualize my passions and thoughts but I have stuck to watercolours for the last few years. This medium, which needs only water to spring to life, may be very unpredictable and also force me to act fast, and often spontaneously. I am using this lack of control to allow the paint to combine in its unique way, as the particular stories of the history can be blurry and unfamiliar to the majority of people. Often I am using a limited pallet. I found that in most of my paintings I am using a lot of indigo, that's why some people find my paintings dark. But I think highlighting certain areas and managing the white is crucial. The joy as well as the challenges that painting with watercolours gives, encourage me to work with this medium for a few more years.



Sarah Jayne Booth

Originally from the country, I moved to Cork City 10 years ago and returned to art college as a mature student after years of travelling and working abroad.

Exploring many different media over time, it is love of Installation work where my comfort truly lies. Almost certainly it originates from studies and work in interior design while living in the United States. Although when I was younger, after winning a painting competition on a radio show I thought I was destined to be a painter. But now it is the interior design influences that continue, as I manipulate various materials and construct tableaux shifting sensations and surroundings. Frequently I tend to correlate matters to our everyday lives and use contrasting themes, reality versus fantasy and beauty juxtaposed with sinister undertones. Growing up exploring the countryside and nearby woodlands, envisioning countless scenarios based on the stories and fairy tales told by my Grandmother began to evoke various worlds and motifs in my mind. Generally in the Installations it is the rich history of the objects compiled that are used to suffuse the scenes with a sense of discovery and delicate tensions. Expressing a discord that underpins many of today's social issues and conceiving an aura of the exquisite, I endeavor to engage the viewer in various psychological narratives.

In this new work *Herostratus*, the focus is on Fame, the promise of an escape from whatever normality that exists. The lure of success and ultimately riches is epidemic, as people clamour to reality show auditions and the like to be recognized at any cost. But here with this work I examine the darker side of Fame, a story from so long ago that could just as easily be an article you might read in one of today's tabloids.

Exhibiting Artists about their work



Joe Ryan

Goya's *Caprichos* inspired me because of his social commentary and also because he employed and developed a wide ranging methodology to approach social issues and society's ills through his use of symbolism, fantasy, metaphor and codification. Similarly through researching the work of Piranesi, I would spend more time

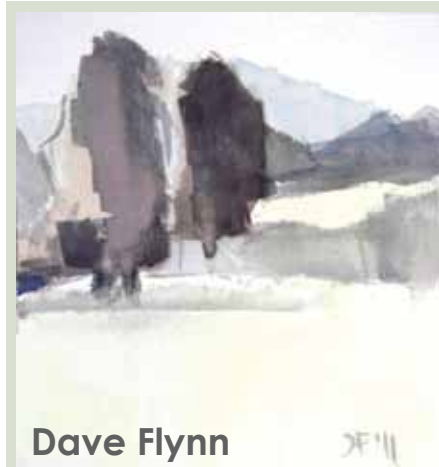
building up the structure when choosing imagery such as buildings, looking at them creatively or through different angles sometimes obscured, to incorporate a couple of buildings, and paying attention to different light sources or photographing at night. I was also drawn to the psychological aspect of Piranesi's carceri, being "inescapable prisons", or prisons of the mind.

The subject of my current creative practice deals with institutions and the relationships between state agencies and methods of control. This ranges from surveillance, courts, security, systems of control, theoretical devices of social control such as Jeremy Bentham's *Panopticon*.

Jacques-Alain Miller writes: "The Panopticon is not a prison. It is a general principle of construction, the polyvalent apparatus of surveillance, and the universal optical machine of human groupings."

And such was Bentham's intention: apart from various minor details, the panoptic configuration could be used for prisons as well as schools, for factories and asylums, for hospitals and workhouses. It has no unique application: it is designed to house involuntary, unwilling, or constrained inhabitants."

My work draws on the theoretical approaches taken by Michel Foucault into institutions, heterotopias, and dystopias. My research has also led me to the sociologist Erving Goffman and his theories of "total institutions", an isolated enclosed social system where the primary purpose is to control most aspects of its participants' daily lives, where the inmate is under the bureaucratic control of staff and excluded from decisions regarding his or her treatment. Examples of total institutions include: prisons, mental hospitals, boarding schools, military training camps, nursing homes.



Dave Flynn

It's interesting looking at what I wrote about my art practice a few years ago. Rather than repeat what I've said previously about my work up to now, I've gotten to a point where there is an ever more definite struggle to keep faithful to process, rather than having too predefined and limited a vision. When I manage to do this, it's very freeing. For me this means to do all that I can with drawing, colour and mark making to keep a tension between the potential of exploration and defining the beauty of whatever is inspiring me. Up to now, my main mediums have been

pencil and oil paint from nature. In the last couple of years I've been using a lot of watercolour as well, which is particularly great in quickly capturing high contrast and mood, such as a landscape changing due to cloud cover, or a darkening sky. There's also something very important about being able to express the full spectrum of emotions, whether or not I feel 'in the zone'!

I still love a wide arena of art expression, and while I prefer nature as my starting point, I'm increasingly incorporating more fun and play in my work. We'll see what happens!

Greystones Art and Photography Exhibition by Caroline O'Rourke

The new harbour development in Greystones has caused ongoing controversy about issues such as public access and coastal erosion, however, one of the main concerns for the local people in Greystones is the lack of beauty within the new construction.

Early in the summer local photographer Jody Connaughton and Dave O'Reilly decided to create a space within Greystones where local artists and photographers could display their work in an outdoor arena.

Part of the harbour development is now fenced off and this fence could be sectioned into pitches and rented to potential art sellers for 20 euro. This money would be given to the Tidy Town organisation, so both the seller and the town could profit. Jody and David presented the idea to the Tidy Towns and they were delighted to proceed. The Exhibition started early in the summer 2012 and finished at the end of September. It took place every Sunday from 11am to

4pm and was a huge success. On most Sundays there were at least 20 artists or photographers displaying their work.



As the event took momentum it created interest from art and craft stalls. The harbour was suddenly transformed from a concrete lifeless space to an area full of colour and people. Every Sunday people gathered and took an interest in the work. They drank coffee, chatted, stopped to look at the artwork and, most importantly, all of the artists sold.

'This is really going to add something special to the harbour and of course will

raise great funds for the Greystones Tidy Towns,' said Cllr. Gráinne McLoughlin, while Cllr. James O'Sullivan congratulated the organisers on running a very enjoyable event.

As a local artist I am hoping that Jody and David continue to work on this project. I understand that Jody may be looking at the possibility of a pop up gallery in December, if so I would recommend a visit to Greystones as there is some lovely work out there. I expect that GRAPE will be back again next summer (weather permitting)! If you are interested in this event you can contact Jody at jody@connaughton.eu



Bray Arts Club Performance Nights

Mondays 8 pm at the Martello
14th January 2013
4th February 2013
4th March 2013



Life Drawing

Facilitated by Aoife FitzGerald
Please book your place in advance
through the Signal office Tel 2762039



5 Tuesday Sessions: €65
8th January - 5th February, 7 pm - 10 pm
4 Tuesday Sessions: €50
16th February - 19th March, 7 pm - 10 pm

Children's Art Classes 2013 Friday afternoons at Signal

drawing, painting and crafts
for different age groups

Please keep an eye on our website for
updates on these classes in the new year.



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery



No meeting in January

Tuesday 5th February 2013

The Painted Veil by Somerset Maugham

Tuesday 5th March 2013

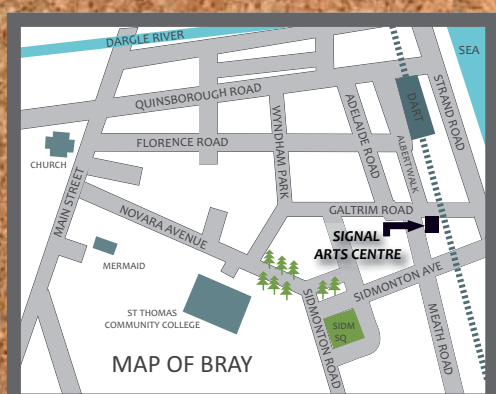
The Lincoln Conspiracy by Timothy L. O'Brien

Women's Art Group

Wednesday mornings at Signal

If you are interested in joining,
please get in touch with the Centre

Closing date for submissions for the next newsletter: 31st January 2013



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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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