



SIGNAL ARTS NEWSLETTER

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Issue 3



John Cullen, Pike

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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

Summer rolls around again and once more we come to the highlight of the Signal Arts Society's year – yes it is annual exhibition time again. Every year I get the privilege to preview the annual exhibition and I can definitely say that this year's exhibition carries on in the trend that I have noticed over the years. Every year I am amazed at the talent and dedication to improvement of the individual art media that you artists have displayed – I feel humbled just to witness these masterworks. This year's exhibition will run from 3rd to 15th July and from what I have seen of the submissions it will be a fantastic event, congratulations to all those who have been selected.

I have been putting off this editorial in the hope that I would have further news on the purchase of the building but to date we have nothing back from our solicitor to say that this is moving on – I know very little about legal meanderings but at least this seems to be "normal" in the way these things work. In other news – the management and staff at Signal have begun their planning for this year's International Culture Night to be held on Friday 21st September. Signal Arts Centre has been a major contributor to this event over the last few years and we intend to grow this contribution this year. You will recall that last year we had a major event at the old council offices on Main St and previously we had the Chinese lanterns and other major events around Bray town. This is a huge opportunity for artists to engage in the community and a huge undertaking for the members of Signal Arts Society so if you would like to get involved in any way with this major international event just contact us at culturenightbray@gmail.com and register your interest. As far as I know there is no specific planned event as such so this is the ideal time for SAS members to get involved. Even if you don't want to be involved at the planning stage but would like to be included in any way – just let us know.

Also underway is a major fundraising event for the purchase of the building to be held in August in Signal Arts Centre. Details should appear elsewhere in this newsletter. I look forward to meeting you all at the Annual Exhibition opening.

Colum O'Neill

Winners at the Special Olympics

Huge congratulations to Veronica Cassidy and Ciara Garvey who took part in the Special Olympics in Tallaght National Ball Arena on 27th of March. They are members of the Bray Lakers sports and recreation club in Bray; this was their first time to take part in the Special Olympics.

Veronica (on the left) won a Gold medal for bocce. When she spoke to me about winning she said with tears of joy how proud her family was of her. "The experience was like a dream and I still cannot believe it."

Ciara, who won sixth place for bocce, also spoke about the day: "I'm so excited that I won sixth place but next time I would like to do better." Veronica and Ciara have been a part of Signal for many years. They take part in a weekly art class and will take part in a group exhibition in the gallery this September.



News from Claire

Summer is here at last, as I write the sun, yes that round yellow thing in the sky is the sun, is shining brightly and the temperatures are to get up to 20 degrees! Happy days! It has been a very long winter yet again. We, at Signal, have had a very productive few months and we are looking forward to being even more productive in the coming few months.

In this issue you will see photos and a review of the Film Fest which was a great success. Also information about forthcoming events such as: fundraiser in August, Culture Night in September and a huge community project with the Church of Ireland in Bray.



Sadly we have had to say goodbye to Susan Slater and Conall McCabe who have both completed three years in the Centre. Susan has been responsible for looking after the payroll and all finances to do with the CE scheme, it will be hard to replace her but we wish her all the best in the future.



Conall has looked after two rehab classes every week plus Atlantic Nursing Home for the past three years and all the participants and Signal staff will be very sad to see him go.

You will also see in this issue some Signal Arts Society social evenings, which I hope you will all enjoy. As you know we are always looking for feedback or ideas from all the members.

In the meantime get the barbeque out and enjoy the weather.

Claire Flood

Volunteers Needed

Over the years we have had a very good relationship with the Church of Ireland in Bray – we have collaborated on two major projects, the Narnia Project and Remembrance Day.

The Rev. Baden Stanley has been in touch again with a proposal to recreate another Narnia, based on the third book, in the Church from February 13th to March 31st 2013.

His proposal, at the moment, is to have a huge ship in the church with backdrops of waterfalls and dragons and all sorts of everything! So if you would like to get involved on a voluntary basis it could prove to be very interesting! Please give me a ring in Signal 01 2762039 and we can arrange a meeting.

Thanks, Claire

New Staff at Signal



Fiona Regan

I studied Fine Art and Ceramics at BIFE, Bray and Larkin Community College, Dublin. I specialised in painting and print making. My inspiration comes from dance, movement, twilights, shadows, construction and architecture. In the future I hope to work with theatre and art & music festivals.

Cill Rialaig Artists Retreat by Frances Brosnan

I was awarded a residency from the Cill Rialaig Artists Retreat Centre from 1st to 14th March 2012. This artist colony was founded by Noelle Campbell-Sharpe in a quiet and remote area of Kerry. Her main objective was to develop and maintain a retreat for artists and writers from Ireland and abroad. Built out of the ruins of a 1790s pre-famine



Cill Rialaig Artists Retreat

village, Cill Rialaig is located on Bolus Head with cliffs overlooking the Atlantic near Ballinskelligs, Co Kerry. It has attracted more than 2,500 artists from all around the world. The cottages are living-work spaces that provide for residents' essential work and living needs, without television, telephones or internet and offers artists, writers etc. the chance to escape from the everyday pressures and demands of life. One of the cottages is used as a 'Common



Room' for any of the residents who want to meet up with other artists.

I arrived there on a beautiful spring day thinking to myself there is no place on earth as beautiful as Ireland in such weather. I was really looking forward to a much needed break and the opportunity to enjoy plenty of peace and inspiration. I have loved and visited this area for many years and felt that this was a wonderful opportunity to immerse myself in the place. It is an area steeped in early Irish history and culture with absolutely breathtaking views along the coast line. I was very lucky with the weather which included a lot of fine days but also a couple of powerful Atlantic storms thrown in which really reinforced the wild and elemental nature of the place. I found myself thinking quite a lot of how hard a life it must have been for the original inhabitants perched on the side of such a remote, wild and inaccessible place.



Fran working in the ceramics studio

I discovered that there is also a well equipped ceramics studio with a number of kilns available. This studio is based at the Gallery and Cafe about 3 kms from the Retreat Centre. Artists must bring their own materials and portable equipment to use in the Ceramic studio. I was allowed to use this studio which was a great help as it saved me the worry of trying to get unfired Porcelain from the Retreat Centre down to the studio to fire. I was able to bisque fire the work which enabled me to bring it back home safely.

I spent most of the first week experimenting with the clay I had brought. I needed to allow a few days for the work to dry out before firing. On some of these working days the weather was wonderful and I felt very torn as I just wanted to be outside enjoying the countryside. The firing went well and all the pieces survived the journey back to Bray and I returned much rested and refreshed.

True Love at Festina Lente by Sylvia Callan

Horses, an evil king, a fairy godmother and true love! Well that's the subject of the film that I am making with Festina Lente.

It all started months ago when the idea of making a short film came up, and as I'm film crazy I jumped at the chance. So the first step was research, which meant trying to work out what the topic of the film was to be. With a lot of brainstorming we knuckled it down to a fairytale theme with action, horses, and true love. And in trying to think of a film most apt for this theme we screened *The Princess Bride* to give an idea of the genre that the group wished to capture. A series of improvisational shadow puppet films ensued and gave the outline for a script. The group sitting around the table worked together to bring a final draft of the script.

The script in place, we needed locations and through a couple of trips scouting locations which covered the areas of Bray and Enniskerry, we now have a good idea of where the action will take place. I'm keeping my fingers crossed that the weather will be fine throughout the filming process. Everyone has been working tirelessly rehearsing, creating costume designs, prop lists and sourcing music. There has been a huge amount of work done and I am really happy to be working on this project with such an amazing group of people. With all preparations at full steam ahead we are looking to film in June, with the final screening on 26th July in Festina Lente.



Rehearsals at Festina

Signal Arts Society Event Guide

We at SAS would like to make you aware of upcoming events. We have been brainstorming to try to find events that would be of interest to you all. We want to make you aware that all these events are free to SAS members and a nominal fee to non – members.

The **FILM SCHEDULE** for the next three months is advertised on the back page of this issue. You will find tickets attached to the front and we would advise to put them away safely, but don't worry if you have lost the tickets you can always come along with your SAS card.

During the two week **SAS EXHIBITION**, 3rd – 15th July, we are proposing to host a **MUSIC NIGHT** on the Friday 13th July and of course, you will all

know that the SAS exhibition opening will be on Friday 6th July.

The music on the music night will be supplied by *el grey*, a romantic rock two piece, they can be seen on www.youtube.com/wobblyfin or on facebook.com/elgreymusic, and don't forget this is free to members. Refreshments will be available on the night for a small donation to Signal Arts Centre.

We are scheduling a rescreening of the three **FINALISTS OF THE FILM FEST SHOWCASE** with questions and answers after the screening with refreshments - date to be decided so keep an eye on our website and Facebook for dates etc.

I have always believed in the power of the arts to transform lives, art can move, inspire and thrill us. I have seen the truth of these words in the last four months since I have been working with two elderly groups from Sallynoggin and Glenageary with a variety of engaging activities, including ceramics, art & craft and photography. When I first started working with the groups they used the words "I can't" a lot but in a very short time these words changed to "I will give it a go". And give it a go they did, they have just had their first showcase entitled *Young At Art* on the 14th May, which included self-portraits, hand painted ceramics, and memory boxes which contained recorded stories.



This was a huge success with over 70 people attending; there was a huge sense of pride from the participants and their guests. But it is so much more than just making and creating art, it's also about the socialization between the group and the volunteers. Friendships and bonds are built; we have all learned from each other, we all gained from the experience. It's amazing how much we achieved in such a short time; this is just the beginning for the group.

The Meeting Place which is free for all those availing of the service, is now running in St Paul's Parish Centre Glenageary every Tuesday 2 - 4pm and Sallynoggin Youth & Community Centre every Wednesday from 11am to 1pm. Transport is arranged for those needing assistance when travelling. This is a social gathering in a safe environment in which carers, be they formal or informal, can bring the elderly and those suffering from various illnesses to mix with others and enjoy a cuppa. The purpose is to bring a sense of community to those who may feel isolated.



Katie Allen and Vera Gough with their self-portraits

HOT AND SPICY

Spicy Mixed Vegetable Curry

- 1 cup mixed vegetables sliced, boiled
(use carrot, cauliflower, beans, peas, potato, etc.)
- 1 tomato sliced
- 1/2 coconut grated
- 1/2 tsp ginger grated
- 1/2 tsp garlic crushed
- 3 spicy green chillies
- 1 tbsp sesame seeds
- 1/2 tsp each cumin, mustard seeds
- 1/2 tsp red chilli powder
- salt to taste
- 1 tsp lemon juice
- 2 cloves
- 1" piece cinnamon
- 2 tbsp Butter

Drain the boiled vegetables, keep stock aside.
Blend together, coconut, chillies, sesame seeds, cinnamon, cloves in blender.
Heat butter, add seeds, allow to splutter.
Add ginger, garlic and paste.
Stir fry for 3-4 minutes.
Add vegetables except tomatoes.
Add 1/2 cup stock. Cover, simmer for 5 minutes.
Add salt, chilli powder, tomatoes and cook till gravy is thick.
Serve hot with parathas or chappatis.
Making time: 20 minutes.
Makes 2 servings

Vegetable Chili

- 1/3 cup olive oil
- 2 cups sliced fresh mushrooms
- 1 cup finely chopped onion
- 1 cup chopped carrot
- 3/4 cup chopped green bell pepper
- 1/4 cup chopped celery
- 1 tablespoon minced garlic
- 1 tablespoon chili powder, more or less to taste
- 1 tablespoon ground cumin
- 1 1/8 teaspoons salt
- 3/4 teaspoon ground black pepper
- 3/4 teaspoon dried basil
- 3/4 teaspoon dried oregano
- 1 (28 ounce) can whole peeled tomatoes with juice
- 3 cups black beans or kidney beans, undrained
- 1/2 (6 ounce) can tomato paste
- 1/4 cup red wine
- 3/4 teaspoon hot pepper sauce (such as Tabasco®)
- 2 cups water

Heat olive oil in a large pot over medium heat; cook and stir mushrooms, onion, carrot, green bell pepper, celery, garlic, chili powder, cumin, salt, black pepper, basil, and oregano until the onion begins to soften, 2 to 3 minutes.
Stir in tomatoes with their liquid, black beans and their liquid, tomato paste, red wine, hot pepper sauce, and water.
Bring the chili to a boil, reduce heat to low, and simmer until vegetables are tender, about 20 minutes.
This can be served with rice or floured tortilla with guacamole and sour cream.

EXHIBITIONS PROGRAMME JULY - SEPTEMBER 2012

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



SIGNAL ARTS SOCIETY

'12th Annual Exhibition'

Tuesday 3rd July - Sunday 15th July

Opening Reception:
Sunday 10th July 3-5pm



HELENA TOBIN

'A Space Between'

Tuesday 17th July - Sunday 29th July

Opening Reception:
Friday 20th July 7 - 9pm



STEP BACK IN TIME

'Fundraiser for Signal Arts Centre'

Monday 30th July - Sunday 12th August

*Vintage Photographic Portraits
Individuals - Couples - Families
Costumes & Set at Signal*



€ 20 per 10 x 8 print
extra prints € 8 each

To make an appointment
phone 01 2762039 or
email: signalartscentre@eircom.net

**M. BRADY, L. FOSTER,
B. SCOTT, P.CROTHER**

'Traces, A Group Show of Mixed Media'

Tuesday 14th - Sunday 26th August

Opening Reception:

Sunday 19th August 3-5pm



**MARION CHOMBARD DE
LAUWE**

'Exaggerated Realities'

Tuesday 28th August - Sunday 9th September

Opening Reception:

Thursday 30th August 7-9pm



JOHN CULLEN

'Emotional Fish'

Tuesday 11th Sept - Sunday 23rd September

Opening Reception:

Friday 14th September 7-9pm



Views and Reviews

It's who you know by Róisín Verdon

We all know the saying "it's not what you know but who you know" right? And we've all heard the stories of how artists and musicians have become overnight sensations because some famous celebrity singled them out and all of a sudden the whole world knows about it. It all really seems like the stuff dreams are made of doesn't it? The dream that one-day we will be plucked from obscurity. Just like the little green aliens in *Toy Story*, we would be the chosen ones. Well it might not be as remote a chance as it seems. Millions of people follow their celebrity icons on Twitter every day giving opportunity for some celebs to recommend to their followers what they have found out on the circuit. With tools such as Facebook and Twitter the word can spread like a virus with a few taps of the fingers, and this is precisely how I came to find out about the two artists I'm about to write about.



Courtesy of Simon Pegg, (bless his cotton socks) I was directed to listen out for both Luke White and *The Bad Tenants* and I have to say although these two have completely different sounds, both are overflowing with unbridled talent and raw atmosphere. Following the link to Luke White's song "Black Market Red Roses" on YouTube you will find comments such as "Simon sent me" and "Simon Pegg also sent me here".

How amazing is that? Notwithstanding the nudge in his direction, Luke White stands out with his haunting piano playing and melodic choruses all on his own. An English singer/songwriter who you can hear has plenty more where that came from (sounding very like Ian Broudie of the *Lightening Seeds* works very well for me too as they were one of my favourite bands of the 90's). He is a fairly new artist only having released one EP "Performing Man" last year, his debut album is set for release on the 9th of July called "Outside In". I'll be first in line for that let me tell you. The second band recommended by Pegg are *The Bad Tenants* an American band from Billingham working very hard to get their name out there. With their own style of hip hop/soul, the boys have developed a very addictive sound that makes you want to turn up the volume and join in the fun. (I'm very cool in my house for introducing this band). Their album can be found on their Facebook page "The Bad Tenants" and you can pay what you want for it!! So there you have it! Two recommendations from a very pro-active Celeb. Helping dreams come true. Simon Pegg I salute you! Please keep them coming...

The Rise of the TV Series by Róisín Verdon

Do you remember a time way back when it was a disaster for any actor to be in a TV series? In fact most actors started their initial careers in TV and if they were lucky got snapped up before any real damage could be done. But how the tables have turned! Not only are actors gunning for their own series but they are also opting to stay in TV moving from one drama to the next. This in part I believe is due to the excellent scriptwriters and concept developers behind the scenes. It's not enough now to have three-hour films or even sequels and prequels...No! No!...We have been spoiled. Now we are interested in Character development and in-depth insight into each role played. And rightly so! For as the industry has frog leaped in its advancement of story telling, the demand from the audience has kept in step. Unfortunately the stop button becomes stuck for some creators and this can be as detrimental to the integrity of the show as it being a flop from the beginning. Is it fear of not being able to come up with another good idea that keeps the creators from ending on a high? Well not for some it seems. In fact it seems that the most successful series in the last while have been on average 5 seasons long. This demonstrates to me great courage and conviction in artistic ability.

One of the series that is the absolute winner of the TV game at the moment is *Breaking Bad* now filming its 5th and final season. Brian Cranston headlines this

absolute gem of a rollercoaster ride alongside Aaron Paul.

Based around the character of Mr White (Cranston), a high school science teacher who finds out he has cancer, the series unfolds around the decisions made to financially secure his family after he has died by making Crystal Meth and selling it on the streets with the help of a former pupil Jesse Pinkman (Paul). Nothing runs smooth and the pair find their worlds changing at a drastic



pace bringing them to people and places they never would have dreamed of going. Vince Gilligan, the show's creator/director/writer, has a flare for the twists and turns that ultimately leave you sitting on the edge of your seat.

Winner of an impressive 6 Emmys including 3 consecutive wins for Best Lead Actor in a Drama Series

for Cranston, he has rocketed out of the shadow of Malcolm in the Middle and straight into the limelight for the excellently talented actor he is. If you've never seen it, get your skates on. Another drama I definitely recommend is *The Walking Dead* (now coming into its third season) a post-apocalyptic drama based on the comic of the same name.

It was adapted for screen by Frank Darabont who also directed such classics as *The Shawshank Redemption* and *The Green Mile*. Trying to stay alive in a world filled with zombies, survivors band together and find that sometimes they need to fear the living just as much as the dead. Starring English actor Andrew Lincoln as Rick Grimes *The Walking Dead* has surpassed much of its competition on the air.

The series has also attained strong Nielsen rating beating various records for a cable series, including receiving 9 million viewers for its season two finale to become the most-watched basic cable drama telecast in history. Phew...you are going to be busy catching up on all this but hey, you won't feel cheated. Happy Viewing guys.

Curatorial Sensitivity by Donna Kiernan

The *Sacred Modernist* is currently showing at The Lewis Glucksman Gallery. It proffers the question of how heavily was Josef Albers' work influenced by his Catholicism. It claims to explore a catholic agency in his work tracing from his early religious upbringing up to his reaffirmation of faith during his final years.

Whether or not you buy into Nicholas Fox Weber's juxtaposition of a very contentious form of spirituality and the infamous 'Homage', questions of a different nature have yet to be raised. In a nation where the word catholic has become synonymous with a cold, blinkered, arrogant engagement with the world, this exhibition could be accused of being the archetypal catholic.



Is this the only way to present Weber's critical hypothesis? Why grasp tenuously at thematic straws when there are potential oceans of readings about deeper spirituality, sacred geometry and the transcendental sublime? Anecdotes about politely declining gallery goers and cautionary reviews indicate that the premise has grabbed a modicum of attention. Is that success?

It's mercenary to roll out an exhibition

based on buzzwords. Ireland. Catholics. Scandal. *The Sacred Modernist* aims to be controversial in name only, aside from an obelisk holding 'Rosa Mystica' hostage, it's a straightforward representation.

The commodification of art in our society is well established and hotly debated but to use a deeply sensitive issue as a strategy to raise an exhibition's profile is cheap curating. It undermines the artists oeuvre and alienates the gallery going public but at least it generated a newspaper cut-out for Weber.

Views and Reviews

Not so Black and White by Penny Byrne

It's not so much the black and white of the photographs, but all the greys in between that have never been more appropriate than in the 'Small Lives' exhibition at the National Photographic Archive.



The two most touching photographs from 1892, one *Schoolgirls*, the other *Schoolboys (left)*, really pull at your heart strings. Two groups of children without a smile among them, pose for a Mr. John Tuke whose job was to report on living conditions in rural Ireland

in the 1890's. I only hope that the report made a difference to the lives of these children whose sad expressions say more than any written report ever could. All those shades of grey emphasize how hard their lives must have been. Boys dressed in smocks look like girls; girls with crudely chopped hair look like boys; it might even be hard to tell which photograph is which without its title. Barefoot and in layers of drab clothing, was there ever any colour in their days? In sharp contrast to these school children's hardships, there are photographs such as *Ready to Play* (1884-1945) where a family pose with their new toys and are noted to have been on holiday at the time. Although their clothes appear well made, their expressions are serious, leaving you in no doubt that childhood of the time was hard on everyone.

Walking Home (1890-1910) is a favourite of mine and depicts a group of six children walking along a street deep in conversation. Although two of them are still barefoot with that roughly chopped hairstyle, the others wear straw boaters and have long hair and sturdy boots, leaving you to believe that life is starting to improve. There is a vague suggestion of contentment on their faces that makes me feel a little easier.



One of the few photographs that show genuinely happy children is *Aran Island Girls* (1939, left) where some girls stand on a beach with healthy, smiling, freckled faces. They wear traditional layered skirts and shawls, and on their feet – pampooties – (a piece of leather laced over the foot), something that I had never heard of

before and which does not sound as Irish as this island heritage would suggest. As the exhibition progresses through time you find strong religious influences, as in *A Welcome Drink* (1932), where hundreds of girls in communion dresses are gathered in the Phoenix Park for a Eucharistic Congress and supervised by boy scouts who are not much older than the girls themselves.

In Interrupted at Prayer (1954, below), a solemn faced girl looks directly at the camera. She is standing behind a group of people praying, wearing a jumper that is so worn out it leaves you wondering if this could be her 'Sunday best'. The exhibition concludes in 1969 with a photograph of some girls playing skipping with the Ballymun flats in the background. This scene really resonates with me as I recall being dressed in the same short dresses that were so fashionable at the time. The photograph picks you up after most others as



the girls appear happy and carefree, as they should.

In so many of the photographs the children seem so old for their young age it's as if they really do have the weight of the world on their shoulders. I will always remember this exhibition; in fact I visited it twice in two weeks because I worried for those school children. It leaves you with a sense of sadness and yet gratitude that you were born in better times.

Talk Radio by Donna Kiernan

James Merrigan's work continues to disorientate and unnerve via the uncanny in contemporary pop culture at The Mermaid Arts Centre in Bray, Co. Wicklow. Merrigan expands on his themes of contemporary Americana, the veneer of banality and the dark, albeit occasionally humorous, occurrences within the rural/ urban disparity with precision and criticality. Punctuated by the "monumental sculptural one-liner" 'Can't See the Trees for the Wood', the majority of the space is transformed into a tunnel, packaged in plastic lining and leading to a low room where the visual of a GPS overpowering the view from a dashboard is accompanied by the dulcet tones of electronic voices doing a variety of scripted radio segments.



Cut with white noise and intermittently flashing iconography, Merrigan's script which most interestingly to me, makes careful distinctions between announcer, narrator, caller and anthropologist is filled with clichés brought to light by the inhuman element of delivery.

This hodgepodge set, like an intervention in your thinking, makes you feel like you're beyond the curtain of a plodding reality straining for the strings of your own awareness.

Low-Life Dramas (for late-night radio) will be the last exhibition to take place with 'Unbuilding', the architectural intervention that has called The Mermaid home for the last 18 months. This, incidentally, was more than enough time to collect 'The National Architectural Award Best Cultural Building 2011'. 'Unbuilding' is perhaps most suitable for Merrigan as his partial deconstruction of 'Unbuilding' provides him with an extra layer of theoretical aesthetic to challenge a familiar audience.



Greg Murray working on a mural from his own design for Campo de' Fiori, Bray

Exhibiting Artists about their Work

Marion Chombart de Lauwe

I'm mostly interested in drawing. This allows a certain mobility. It's this simple and instinctive mode of taking what's in sight, exploring and tracing a world to live inside. Elements are taken from their original place to be put elsewhere, so as to create a subjective landscape; taking in again and again what's under my eyes in order to make it familiar.

On one hand I launch into a continuous wandering, accumulating a great amount of lines and forms in the process. This creates an impression of realistic elements, pieced together on a clearly inferior scale, and ultimately reconstituted into a final transformation. This can be assimilated to naturalistic drawings of Natural Sciences in which exaggeration soon occurs. I usually draw outside seeking the right spot where from to make my point, often spending a long time in the process while collecting samples. Once this is done I would then draw for hours.

On the other hand, in a chaotic outpouring of less organized signs, my feelings find their own way to express themselves. Letting my pen find its own way for a spontaneous development of lines and thoughts, I shake an inside universe where flow remnants of the outside world, mistakes and imperfections being then possibly used as road signs. Transposition is an element leading to the shaping of a map, introducing a sense of humor and joy as tools for a critical point of view.

Both approaches work together; one putting me directly in connection with what I see, the other slightly unexpected. I waver between catching the characteristics of perceivable reality and welcoming the frivolousness of imagination. As something always escapes me there's no real end to the process of transformation. The distortion of the drawing is revealing. Between the real and its translation there is a sort of game. There is space to breathe, to see and feel, a space of its own but of a universal nature.

John Cullen

The earliest painting I remember doing was a portrait I did at school of English King Henry 8th, when I was about age 9. It was quite a likeness, and I recall being complimented on it. At home I would often spend hours drawing figures from a children's illustrated Bible, or an illustrated history of the world.

The Fish series of paintings is the first cohesive body of work I've completed since leaving college in 2009. It was at college that I first had the idea of fish and fishing as a motif – it occurred to me that there were an endless variety of shapes, colours and textures – contained not only in fish themselves, but in the dazzling array of lures, baits and artificial flies used for angling. Once I commenced painting from actual images of fish, I realized it was something inherent in the fish themselves which attracted me; their other-worldliness, their ambiguous form, and the fallacy that 'fish don't have any feelings'. Anyone who has caught a fish knows that isn't true.

At a deeper level I was aware of the mythological resonance of fish too. From sharks and whales, to the Salmon of Knowledge. Fish feature prominently in the visual iconography of many cultures, and not without reason.

Every painting I begin is like a struggle to tame a wild animal, a struggle to which I am addicted. There is an inherent tension between the anxiety and urgency of creating something, pitted against the need to formally appraise the work; to step back from the almost frenzied state of creating, cast a cold eye, and if necessary destroy and rebuild. It is this tightrope that, as an artist, I must negotiate.

Exhibiting With A Group by Lynne Foster Fitzgerald

TRACES

Biddy Scott, Mary Brady, Lynne Foster Fitzgerald and Pauline Crothers. Signal Arts Centre Bray, August, 2012.

The invitation to join this group delighted me. Having exhibited mainly as a solo artist, the prospect of sharing the workload required re mounting an exhibition, and mutual support in the making of the work, was very welcome. Mary and Biddy exhibited as part of a group on many occasions and Pauline found it a great way to start showing work for the first time after a long career teaching art.

Our initial meeting established the theme, timeline, division of labour, scale of work and choices of approach and disciplines: drawing, print/textile, paint/materials, and embroidery. Due to other commitments, although we had individual contact, we only had two more group meetings during the following year. This may appear to be a rather semi-detached way of operating within a group, but in this case it worked. I find it interesting that the most recent study on creativity has found that brainstorming is useless! Research now shows it is better for

people to work alone before later pooling their ideas (Jonah Lehrer – 'Imagine: How Creativity Works'. Cannongate 2012).

This group was established to form a body of work for exhibition. Contained within this aim was the opportunity for peer critique and for me this was the most valuable aspect of the experience. By nature not a 'joiner' and working alone in my garden studio, I can feel isolated and motivation can be a problem. It is all too easy to let my creativity be expressed in daily life, rather than in the studio. When canvassed for this article, I found what Biddy said thought-provoking. After acknowledging the value of differing approaches and the sharing of the non-art stuff re getting exhibited, she goes on to say '... isn't this the way it should be and always was before the myth of the creative individual took over? Wasn't craft and co-operation always the basis for great creations shared with every class of observer? A group is fundamentally just a recognition of the fact that one-ness is only partial.'

That last sentence, the reminder of our interconnection as humans and artists, is what I cherish most about exhibiting with a group. Thank you Biddy, Mary and Pauline.

Signal Film Fest 2012

It was a miserable May 1st evening in Bray and it was the first Film Fest for Signal Arts Centre. The whole crew had trepidations about the turn out for this momentous evening but we need not have worried. The interest from the general public and friends and family of the film makers filled the Mermaid without a problem.



Hilary Fennell, winner of the 1st prize (right), with Elizabeth Petcu, the subject of her film

The evening began with our MC, Greg Murray, giving a brief history of Signal and a breakdown of how the films would be shown. There were ten short films in all, chosen from significantly more, the films varied in length but none were over the twelve minute requirement.

We were lucky enough to have a very prestigious panel which included **Sian Shepherd**, TV3/3e: Sian is involved in the acquisition, planning and scheduling aspect of TV3 and 3e.

Gordon Hayden, TV3: Besides being the film critic with TV3's breakfast show *Ireland Am*, Gordon also presents and produces the movie-show 'We Love Movies' for Spin 103.8 Through 'We Love Movies' and *Ireland AM*, Gordon has met half of Hollywood. He has interviewed Johnny Depp, Robert Downey Jr., Daniel Craig and Jennifer Anniston to name only

a few. He is currently the host of *Uploaded* on 3e.

Alan Fitzpatrick, Filmbase: Alan is Managing Director of Filmbase, a national resource centre for new and emerging filmmakers in Ireland. Filmbase works with a variety of national agencies to develop and promote opportunities for filmmakers through supports that include production funding, training, masterclasses, networking events, mentoring and the publication of Ireland's only film magazine, *Film Ireland*.

Alan oversees all of Filmbase's film production awards, including those with the broadcasters RTE and TG4 which have collectively supported over 250 short films since their inception.

Daniel Fitzpatrick, Film Scholar: Daniel is currently a PHD student with the DAH (Digital Arts & Humanities) programme. Previous to this he was Festival Director with *Killruddery Film Festival* (three years). He regularly curates film programmes and lectures on film & film history and most recently he established *Hollywood Babylon*, a midnight movie film club and pop-up cinema. For a long time he wrote and thought about the train and the cinema but now he mostly writes and thinks about other things.

Donna Kiernan, Signal Arts Centre: Donna has a keen interest in film and was one of the main instigators of the Film Fest.

Noel MacAoidh, BIFE, arranged and showed the top ten films, Noel is the course co-ordinator of *TV/Film Productions* and *TV/Film – Moving Image* in Bray Institute of Further Education, Bray. Noel's technical "know how" and extensive knowledge has been crucial to the setting up of the Film Fest. The panel retired to the "green room" to debate the merits of the ten films and returned with the verdict:

1st Prize
"Hearing Silence" by Hilary Fennell
2nd prize
"Nothing Nowhere" by Ian Campbell
and 3rd prize
"Muddy Feet Mountain High" by Benjamin Barry

The 1st prize winning film was aired on 3e on 17th May and here is the breakdown of the viewing figures: The broadcast of the short film was watched by an average of 26,300 people. It took a

2.97% share of viewing amongst Adults 15-34. As a channel 3e's average share amongst Adults 15-34 in peak time is 2.47%, the short film exceeded this average comfortably. For a programme broadcast at 23:00 on 3e these viewing figures would be considered very good.

All in all it has been a very positive and interesting project for Signal Arts Centre and we are already working on making next year's bigger and better. If there is anyone out there that would like to get involved on a voluntary basis, with or without experience, we would be very happy to accommodate you.



Hilary Fennell (centre) with Sian Shepherd and Gordon Hayden from TV3/3e

Ian Campbell (centre) with his crew accepting 2nd prize from Alan Fitzpatrick from Filmbase

Benjamin Barry (2nd from right) receiving 3rd prize, Daniel Fitzpatrick (right), MC Greg Murray and Claire Flood from Signal

See You at the Pictures!

RTÉ and Planet Korda Pictures are making a documentary about going to the cinema in Ireland called 'See You at the Pictures!'.

We are looking for people who are happy to be interviewed about their cinema-related experiences. Tell us about your favourite film, favourite actor or most memorable cinema experience.

Did you dress up for the 'Rocky Horror Picture Show'?

Do you remember when films in Ireland were censored?

Do you remember going to a cinema that no longer exists?

We're keen to hear from people of every age, from all over Ireland.

Whether your story is big or small, funny or sad, informative or simply odd, we'd love to hear about it.

If you don't have any specific personal memories but can give us factual information about a cinema we'd like to talk to you too. If

you know how much a cinema used to charge, what films were shown, what the pre-film entertainment was like, what snacks were sold, we'd like to find these things out too, so get in touch.

We will follow up every letter and email so start writing those memories down.

Stories and information can be submitted to us via our website, www.seeyouatthepictures.com, or email us at stories@planetkorda.com.

If you'd like to send us a letter our address is:

Stories, Planet Korda Pictures, The IFI, 6 Eustace Street, Dublin 2,
Tel: 01 6726600

You can also follow our progress on

www.facebook.com/Seeyouatthepictures
and Twitter, @SeeYouatthePics



Signal Film Club

Start 7 pm, Entry fee €5, **Free entry for all current SAS members**
Contact Sylvia 087 939 1924 or 01 276 2039

Friday June 29th: **Caravaggio**, 1986, directed by Derek Jarman, 93 min
Friday July 27th: **Princess Monokoko**, 1997, dir. by Hayo Miyazaki, 134 min
Friday August 17th: **La Jetée**, 1962, directed by Chris Marker, 28 min
Sans Soleil, 1983, directed by Chris Marker, 100 min

Life Drawing

Facilitated by Aoife FitzGerald



4 Tuesday Sessions: € 50

5th to 26nd June, 7 pm - 10 pm

2 Tuesday Sessions: € 25

17th and 24th July, 7 pm - 10 pm

4 Tuesday Sessions: €50

14th August - 4th September, 7 pm - 10 pm

Please book your place in advance
through the Signal office Tel 2762039

Bray Arts Club

Performance Nights

Mondays 8 pm at the Martello



No arts Evenings in July and August
Restarting **3rd September 2012**

Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

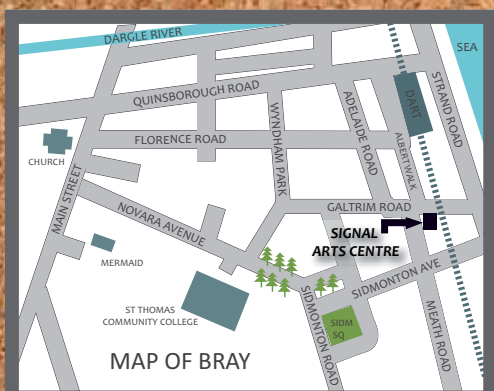


Tuesday 3rd July - **Death Comes to Pemberley** by PD James

Tuesday 7th August - **Unspoken** by Gerard Stembridge

Tuesday 4th September - **The Sister brothers** by Patrick deWitt

Closing date for submissions for the next newsletter: 1st August 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



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