



SIGNAL ARTS CENTRE

Volume 4

NEWSLETTER

July - Sept 07'



Above Painting by Helen Pullen

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Signal Art Centre is represented on the following: Bray Partnership, Wicklow Arts Networks, Wicklow Community Platform. Community Cultural and Social Strategic Policy Committee for Wicklow County Council.

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OFFICE HOURS

9.30 - 1.00 p.m.
2.00 - 5.00 p.m.
Monday to Friday

GALLERY HOURS

Tuesday to Friday: 10.00 - 1.00 p.m. 2.00 - 5.00 p.m.
Saturday and Sunday: 12.00 - 5.00 p.m.

NEWSLETTER TEAM

Colum O'Neill: Editor.
Claire Flood: Content co-ordinator, editing and production management.
Joan Quinn: Graphic design and text setting.
Erika Doyle: Copy and material.
Oonagh Donnelly: Graphic design and text setting.
Linda O'Neill: Funding opportunities.

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

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BENEFITS OF MEMBERSHIP

You may not remember all the benefits of membership enjoyed by members of the Signal Arts Society which are printed on the Application Form so here is a little reminder.

- All members are entitled to reduced commission on any works sold through the centre - either in exhibitions, Meitheals or the Annual Members Show.
- All members are entitled to a discount on works purchased at the Signal Arts Centre.
- All members are entitled to reduced rates when using the facilities at the Signal Arts Centre, including the use of the kiln, pottery room and darkroom facilities.
- All members are invited to the opening of every exhibition and any other special events organised at the centre.
- All members are invited to the Christmas Party.
- All members are invited to participate in the Annual Members Exhibition.
- All members will receive a copy of the Quarterly Newsletter.
- All members are entitled to partake in the Discount Scheme.
- All members will be invited to the periodic members meetings.

If you have any queries about members benefits please do not hesitate to contact any of the committee members.

COMMENT

Once again the summer has arrived and we are all preparing for the balmy evenings by the BBQ with a long cold drink and the stresses of life left behind as we drop work for a holiday. But before we do all this there is one last small item of business to take care of - well actually it is a very large item of business - the highlight of the Signal Arts Society's year in fact. Yes once again the Annual exhibition has arrived, the selections have been made and all those artworks that have been selected will adorn the walls of the Signal Arts Centre and various shopfronts for two weeks.

To those members whose work was selected here is a reminder of the handing in and collection process. All works to be delivered to Signal Arts Centre on Sunday 1st July 2pm to 5pm, and collected on Monday 16th July 10am to 1pm. Also remember that the Signal Arts Centre will charge a commission of 15% so remember to include this in the sale price.

All members should feel free to bring along family and friends to the opening on Friday 6th July 7pm - 9pm, as it is a great opportunity to meet other members in a very friendly and interesting evening.

The committee would like to wish you all a very pleasant summer and look forward to the next members meeting in autumn, details will be sent out when the arrangements have been made.

Colum O' Neill

Love on the rocks... and with a twist...



Signal artist Erika Doyle's short film Sincerely Yours can soon be seen on our screens as part of the Shortscreen series on RTE 2. Sincerely Yours was produced, written and performed by Erika and has previously been screened at the Cork Film Festival, Kerry Film Festival and the Chicago Irish Film Festival. In Sincerely Yours, a girl receives a letter and decides to film a reply. The reply tells us this girl's story of love, wine and obsession. The provisional broadcast date for Sincerely Yours is Monday 30th July on RTE 2 at approximately 11.40pm.

Tattoo



Artist

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SIGNAL EXHIBITIONS PROGRAMME

By James Morrison

Signal Arts Centre was established in 1990 to address the lack of a focal point for the visual arts in Bray and the North Wicklow area generally, and at the same time create a practical facility where artists could both develop their own work and make the arts readily accessible to the local community as a resource. Signal in common with other arts organisations is registered with the C.R.O. as a not-for-profit limited company having a voluntary board of directors who are charged with the responsibility for the centre's development. The long-term aim is to establish a permanent centre of excellence for the visual arts in North Wicklow that will contribute to the growth of a national arts infrastructure.

The creation of close links between artists and the community has always been a priority for Signal. The centre operates a pro-active policy of making the arts and artists themselves readily accessible to the community as a resource, through outreach projects and activities organised in Signal itself. However, from the very beginning it was decided that the most direct and effective way of connecting with the widest possible public would be through the provision of an exhibition space for artists that would make the arts accessible in a friendly non-elitist environment. The Signal Gallery opened to the public in September 1990 and has had a continuous programme of exhibitions on show from that date to the present. The centre has made a significant impact on Bray and further afield not only in the Arts and educational fields but also as an addition to the towns tourist and cultural infrastructure and the centres exhibitions programme has been a significant element of the centres success.

When the decision to operate a gallery as a central part of the centres programme was made, the development group reviewed a number of options to use as models both from commercial and non-commercial galleries. The policy eventually agreed on was geared to address three basic criteria;

- The lack of venues for large numbers of working artists to exhibit, the opportunity to sell and the difficulty for upcoming artists in having their first solo exhibition.
- The quality of work on show must be of the highest standard possible.
- The exhibition must be capable of attracting the widest possible public into the gallery on a regular basis.

The exhibition policy finally decided upon has operated successfully since its inception. It was decided to maximise the opportunities for artists to exhibit by hosting 25 fortnightly shows. This has the additional benefit of providing an interesting variety of work for regular visitors to the gallery who might otherwise become bored by 'static' long-standing shows, which are a feature of many galleries. Work exhibited was to be selected on merit only - commercial considerations with regard to sales were not to be a factor in granting an exhibition. Submissions were to be voted on by a selection committee made up of working artists whose primary concern was that they considered the work to be of sufficiently high standard to merit an exhibition.

Since 1990 Signal has managed a programme of circa 400 exhibitions, providing artists with an opportunity to exhibit and sell their work. In 2006 the gallery handled sales of circa euro 60,000 for our exhibitions, which represents a valuable income for a much under-resourced sector of the Irish workforce. Managing such a busy schedule is time consuming, labour intensive and is made possible by the professionalism and commitment of Signals staff. The centre also acknowledges the support of FAS and Wicklow Co. Council towards the costs of managing the exhibition programme, which are not inconsiderable. The exhibitions have enriched the lives of tens of thousands of visitors to the gallery. The programme is ongoing with a new exhibition every two weeks and the gallery is normally booked up to 12 months in advance.

Make a point of dropping in once a fortnight if you're an art lover and if you're a working artist drop in to find out about the submission process. The gallery is yours.

WAR AND PEACE

By Sonia Haccius

The first set I designed after I had left college with my brand new bit of paper telling the world that I was a Bona Fide set designer, was for a play called "The Starving" (set before and after the Siege of Derry 1698) written and directed by Andy Hines, and staged as part of the Dublin Fringe Festival 1998. It was a case of being thrown in the deep end, and luckily, I managed to swim, though there were many occasions I felt swamped.

The first few meetings with Andy to talk about the set were inspiring. We would gaze intently into the scale model, fiddling with bits of cardboard and saying things like "I really think that the stage should be a consciously-defined acting space, not a representational interior, however abstract."

"But surely the abstraction of an interior space defines it consciously as an acting space."

And I would go off and re-design the set according to what the above translated to EG: "Let's put a picture behind it and have stone flags going up the wall."

After about the seventh re-design I no longer understood what Andy was talking about. By the eighth re-design there were some very dangerous developments happening: "What do you mean, - 'A realistic set behind the acting space.' What do you mean - 'I think we need a sideboard'?"

I felt we had the perfect brutal, uncompromising set and now Andy wanted to compromise. It was like putting flowered wallpaper on a Richard Serra sculpture.

Finally we managed to find a solution that worked for both of us and then it was time to build it.

First there was the sourcing. I went through the Gate Theatre's prop store and came up with a pewter flagon and a decanter. None of the china place settings would do, they were all horrible and kitchen sink. Hugh, the production manager, was impatient. "What's wrong with cheap china?" he said "Nobody's going to care."

I subjected him to a withering look and went off to Brown Thomas where I found the perfect thing – an entire place setting in pewter costing 200 punts or thereabouts. I got the stuff on loan.

Then there was the wig. Hugh complained that he couldn't find a wig of the right period. "Why can't we just borrow a wig from the Abbey Theatre" he asked. I pointed out that the Abbey didn't have any wigs of that kind and that in fact they were having to hire some from London for their own show. "They have got wigs! I've seen them!" cried Hugh. With mounting suspicion I asked him what they looked like. "You know," he said "white, powdered, with a little ponytail at the back." "That's mid-eighteenth century." I said "We need late seventeenth century". "Nobody's going to know!" wailed Hugh in exasperation.

I mean, I ask you! Here we have a play about appalling emotional crises set against a background of intense sectarian hatred and Hugh wants Harry Thompson, rising Protestant, to come on in an 18th century flunkey's wig from Cinderella!

Eventually I bought a long modern wig and re-dressed it in the right style. We had a week when the theatre was dark to build the set. I wasn't sure we could do it in a week, but that was all the time we had, so it would have to get done. The week beforehand I found out that two other shows would also be using the space in that week.

Simon, who constructed the set, was brilliant. He was logical, thought out all the problems beforehand, and never once said "It can't be done." Working with him as a builders mate was terrifying, a bit like holding things steady for a hurricane, a hurricane spraying oaths and drops of sweat out of him in equal intense proportions. By dint of working without breaks for a week, and throwing in a couple of all-nighters I got it done. By the time of the first performance, I was exhausted. We all were. We got the show down, congratulations all round and we went off to the pub. All I wanted was a drink. A nice big satisfying pint and to unwind.

So why did I end up on the wrong side of a turnstile with a frantically apologising woman tangled with a bicycle between me and the pub? Why me?

We had got a volunteer from the fringe festival to help Rebecca the stage manager during the run. Charlotte would drop things and then panic. She would stand in front of you pop-eyed, her mouth working but only managing to come out with "uh-uh-uh-uh-uh-!" like a machine gun, until you managed to calm her down and send her off for the next thing that she would drop, lose or forget.

Andy and Conleth seriously thought she was mad but I said no, she was just nervous and scatty.

When we left to go to the pub, I stopped to tell Charlotte that as the pedestrian exit to the Castle had a turnstile in it, she would have to go out the Ship St. exit and meet us outside, because her bicycle would not go through the turnstile.

"Yes it will" she said, "No, it won't. Look at it!"



'The Starving' Dublin Castle Crypt

"Yes it will, I'll put it up on its end. It'll be fine. I promise you!"

"Charlotte, it won't go through.." I said, but she was adamant. Fair enough I thought, she must have done it before, so she went ahead and got well and truly stuck before she realised that she couldn't get the bicycle through.

Thing with turnstiles, once you're in you have to keep going forward because the ratchet won't let you go back. So she couldn't go forward, she couldn't go back, she was stuck in a tiny cage with an up-ended bicycle and I was on the wrong side of the gate to the pub. To my very great credit, I did not say – I told you so. I felt the unspoken words, hovering in the air, combined with a significant look at Brogans, just visible between the bars and the spokes of wheel, were more eloquent than anything I could say.

Charlotte by this time was gabbling. "I'm sorry, I'm sorry. Oh no I'm so stupid! Stupid! I'm keeping you from your pint. Oh I'm sorry! Sorry! Please, please – just leave me! Just leave me here!" she wailed.

Of course I couldn't so I went to get the security guard and he explained to us that the turnstile would not go back and that Charlotte should have taken the Ship St. exit and other blindingly obvious things. He then said that there was nothing he could do but that he would get the other guard. Then we all pushed and shoved and twisted the bike until we forced it through.

"What happened to you!" they all cried when I finally got to the pub, grim of visage and covered in bicycle oil. I explained. They boggled. "She is mad, isn't she" said Andy.

The next week I realised the labours of Hercules were not over, and that I had to design and build the additional bit for the set for when it went on to Belfast. Unfortunately there was no money left and also the plays running (three a day) meant that the set had to be built outside in the intervals between shows but preferably without buying any wood. Or without hammering. Or without using any power tools.

I had always thought the life of a set designer was glamorous and interesting and involved the designer being treated with respect, if not reverence and being invited to opening and closing parties quite a lot; at least it seemed so from my previous position of propmaker. When I was a propmaker if we ever saw a designer it was briefly as they wafted past, scattering a few "darlings" like icing sugar over the outrageous demands (eg. Could we take off all these jewels, darling, and sew them back on with glue under them? It won't take too long, will it, darling? Good, good excellent.")

So as I staggered out on the Saturday night, having dismantled the set and then packed it with the Belfast addition (still wet with paint) into a white van, I wondered "What have I done? Where did I go wrong? Why am I still working at 1am in the morning and where are all the parties?"

The parties were happening all around me as the pubs and clubs emptied. Grim-faced, muttering oaths and shouldering a black bin liner full of tools, I marched down Dame street and reached College Green in time to see the night bus whiz past me. I sighed a sigh of infinite martyrdom and went to the bank to get 15 pounds for a taxi. There were forty people in the taxi queue. Another night bus whizzed past. I swore. I stamped my foot. I wailed "Why me?" and then the bottom fell out of the plastic bag and two hammers and a saw scattered themselves around my feet.

Ten minutes later I was trudging down the queue at the taxi rank, cradling an ominous black plastic bag with a saw sticking out of it, paint-streaked face and wild eyes, while people replied "Share a taxi to Dun Laoghaire? No, no we're not going there (say nothing Margaret, and back away slowly!)"

Eventually two young men left their place in the queue and came down to the end where I was.

"We've got to ask" they said "Why are you walking around Dublin at 1.30 in the morning with a burst bin liner full of hammers and saws?"

"I'm a set designer" I replied in a small broken voice.

Tn unusual powerful show that has stirred fevered debate. The work involved with these pieces has many facets that are all of an excellent high standard of skill, creativity and professionalism. The cleverness of the delivery of these images bring a demand upon the viewers attention thus stirring reaction. These images contain stories that appear in a setting of sensational, sensual cinematic drama. Depth of illustrative application and photography bring forth mystical displays suggesting something beyond the ordinary mans understanding. The images give overpowering atmospheres walloping viewers with esoteric reference and story telling. Talented models are actors and actresses acting out scenes with effective facial expressions and dramatic postures.

"Not everybody's cup of tea" was a frequent comment in the presence of some of these sirens for images. However my own perceptions tell me that there are elements of notoriety and indifference going on in some of these pieces which is one of the many reasons to why it is such a powerful show. Notoriety in the public eye will inevitably be followed with controversy. My concern is, was notoriety and indifference intended? Also has the intended messages of these images been tainted with sensual interruptions purposely by their constructors or is this an issue that belongs only to natural perceptions when viewing these images. "A bit scary" was another comment from a regular punter whilst querying the images." "Bordering porn or '70's' soft porn" was another comment that sprinkled about the gallery in the presence of some of these images. "The most excellent show I've ever seen" was another triumphant interjection from a gallery visitor who stormed about the gallery in his well cut pin stripe suit. Could "bordering porn" be replaced with the term "progressive" in order to describe styles used to depict stories in these images? It suddenly becomes apparent how powerful a tool visual communications can be.

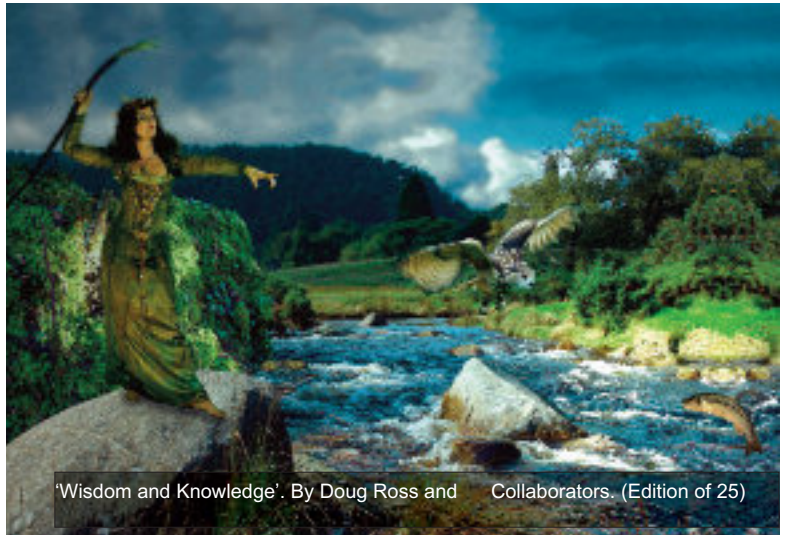
In his book 'Die Neue Typographie', (1928) pioneer in graphic design during the modern art movement Jan Tschichold wrote "Today good taste is often erogenously rejected as old

fashioned because the ordinary man seeking approval of his so called personality, prefers to follow the dictates of his own personal style rather than submit to any criteria of taste"

So in relation to Jan Tschicholds' quote, the work of the visual artist carefully constructing images to communicate specifically may be almost futile because the viewer will perceive and seek in accordance to his own personal criteria. It can take one tiny detail in an image that can cause an interpretation to occur in the mind of the viewer. Often images can communicate subliminally. A professional visual communicator knows this and can construct a communication that has a specific purpose, ie; the message.

These pieces of erogenous art have messages presented with the use of women and men in sensual poses and positions dressed provocatively. In some images there seems to be a soft representation of fetish that may be either endorsing or interfering with the delivery of the story. Viewers perceptions are busy getting past the provocatively presented bodies before they can soak up the message. This notoriety is definitely a good ploy for a powerful communication to make a strong presence and be remembered. The occult however can often be associated with sex. In the practice of "majick", sexual rites are performed to explore the astral plane.

My perceptions switch rampantly viewing the work in this exhibition. One image I understand is telling a story about birth or rebirth. The construction of the scene is strong and powerful and may be considered beautiful. Due to it's subject matter and content I am wishing this image to be effective in a positive sense.



'Wisdom and Knowledge'. By Doug Ross and Collaborators. (Edition of 25)

Maternity and femininity is represented very clearly. Unfortunately for me I'm getting a perverse connotation due to the body positioning involving the pregnant woman and her company. The use of a strap for decoration to the nude pregnant figure is connotating porn or fetish. Fetish style of dress combined with the concept of maternity and birth before my eyes is an experience that doesn't sit well in my stomach. These elements are effecting the delivery of the message which may or may not be intended. However such elements may innocently be considered harmless aesthetics. This image may be an expression of something private and personal to an individual, but the general public will react in accordance to their own personal criteria also.

My concern is that a visual communication may open doors in an unsound mind that might be best left closed. On the other hand a deluded or impressionable mind might get confused and become unable to decipher conscientiously. Others might find some kind of rebellious and freeing sense of release and enjoyment. In contrast to this there are reactions of indifference. However it is not good form to censor art with discrimination due to our own perceptions. In this case art becomes very strong in stirring emotions, concerns, thoughts and debates. A powerful show by artists to blow your mind. www.dougrossart.com

The much talked about artist

leaving its trunk for its' curly branches. The tree with

ARESTACLIODHNA QUINLAN REVIEW 'STORIES FROM BEYOND THE

By Christine Mannion

Clodhna Quinlan opened her exhibition 'Stories from beyond the dream' on the 22nd May at the Signal Arts Centre. The artist work expresses in a number of mediums themes of magical whispers and woven delights.

Clodhna brings colour, intricacies and balance to her subjects, which originate from mythical and earthy sources. Mermaids, golden birds, dogs, cats, the earth and sky are explored in threads, beads and textiles as well as in bold decorative oils.

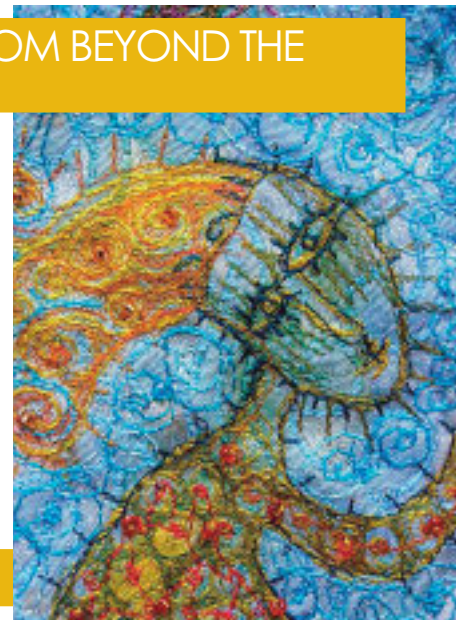
The machine-stitched works have spiralling threads in a number of colours and messages that reward the curious viewer, so too the embroidery detail and beadwork which converts the visual image into a coveted treasure. In the 'Tree of life' the fabric in boxed under glass and surrounded by an aqua blue frame sprinkled with yellow bubble detail. The fabric work depicts a beautifully detailed tree with three ghostlike birds

is framed with white satin and the corners are cubed by aqua blue. Each square holds a different embroidered motif textured with red, gold and blue threads and beads. Spiral machine stitch froths from the curvy tree spills out over the borders, along which holds whispering messages.

The oil works are bold and striking all coated in a light-hearted sparkle. Themes include gangly cats basking under sunlit and moon filled skies, as well as mystic figures contrast against starry blue backgrounds. These figures are painted in earthy tones and are surrounding by bold outlines within a magical blue setting.

In a set of three native Australian styled works, the artist uses a variety of blue swirls twined with vibrantly sand and coral shades. Navy frames with pale blue insets surround each work and themes range from figurative to abstract. The collection is beautifully textured

the



spotted Australian style paintwork, and the even-

JULY-OCT 07 GALLERY PROGRAMME

Gallery Open: Tue to Fri 10-5pm Sat to Sun 12-5pm Closed for lunch 1-2pm



SIGNAL ARTS SOCIETY



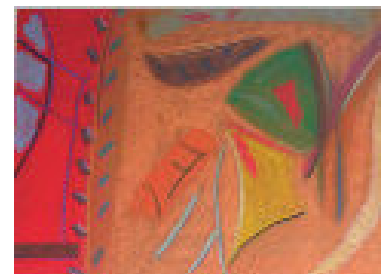
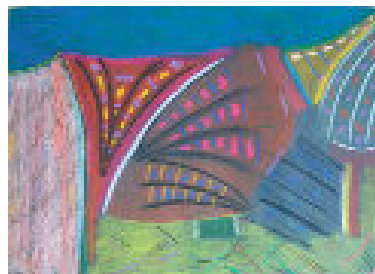
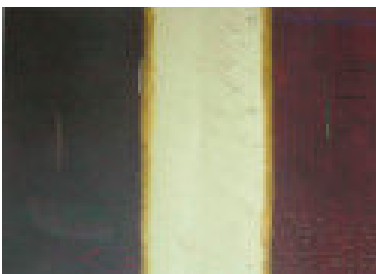
Tuesday 3rd July - Sunday 15th July. Opening Reception: Friday 6th July.

RORY O CONNELL *'Impressions'*



Tuesday 17th July - Sunday 29th July. Opening Reception: Thursday 19th July

KIERAN DALTON *'Seen Unscene'*



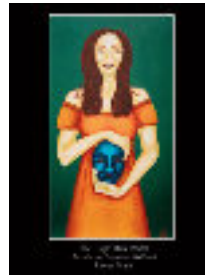
Tuesday 31st July - Sunday 12th August. Opening reception: Tuesday 31st

JOANNE BOYLE *'Vasalisa'*



Tuesday 14th August - Sunday 26th August. Opening reception: Friday 17th August.

EMMA DOYLE *'Diverse Cultures'*



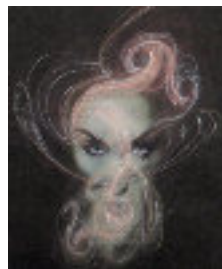
Tuesday 28th August - Sunday 9th Sept. Opening Reception: Thursday 30th August.

HELEN PULLEN *'My World Is...'*



Tuesday 11th Sept - Sunday 23th Sept. Opening Reception: Friday 14th Sept.

DAMIEN BYRNE *'Recent Works'*



Tuesday 25th Sept - Sunday 7th October. Opening reception: Friday 28th Sept.

BIDDY SCOTT *'We Seek with Words to Find a Resting Place'*



Tuesday 9th October - Sunday 21st October. Opening reception: Friday 12th October.

IN CONVERSATION WITH JASON HANDY From Inkworks Tatoo

Tattooing has always been a medium I've been interested in. I don't really know how to define my work as I try new techniques from time to time, coming up with something new using something old. I like using good clean lines and lots of colors to create interesting tattoos. I don't do detail work, as it tends to merge and blur over time. All tattoos age, therefore its important that my work is simplistic, as this allows me to re-work on old tattoos if needs be. I work with many styles from Color to Tribal, Celtic to Black 'n' Grey. I also do a lot of cover-ups, which transforms an old tattoo into a new one. Tattooing for me is all about discovering new techniques that improves my work. About 60% of my working day is taken up by research and drawing. I put a lot of thought and planning into a tattoo, drawing and re-drawing until both the customer and I are happy with the result. Inspiration is a big part of my working life, with influences coming from many sources, painters, illustrators and artists such as Karen Russell, while books & tattoo magazines helps me to familiarise myself with different drawing styles and techniques. Tattooing is getting more & more acceptable. I am happy to see people acknowledging tattooing more as a real art form than as a passing fad. Tattooing is a mark for life, its important to choose the correct tattoo that's right for you. Custom and walk-ins are available, just call in for your free consultation, and remember it's always service with a smile.

Enjoy!



Call into Inkworks Tattoos on Quinsboro Rd Bray. Or look online for more details www.myspace.com/my/iwtattoos or www.jaystats.com

4



Design 1: Tribal
Design 2: Celtic
Design 3: Black and Grey
Design 4: Colour



MOVING HEARTS!! by claire flood



Let me set the scene to the build up before attending the Moving Hearts gig that was on in Vicars Street on the 7th February. My husband very kindly bought the tickets thinking that I would love to see the band and have a little trip down memory lane. Unfortunately after 32 years being together he can still get it terrible wrong, as I had no interest in going to the gig and was encouraging him to give my ticket to a friend until I heard the cost, which was €96 for the two! – fair play to the lads I hope they made enough money to fund their retirement!

The evening turned out a very cold and dismal night and we had to park a fair distance from the venue, because of the wind and cold we were rushing and actually turned left instead of right on Thomas Street and did not notice that we were going in the wrong direction till we got

to the church. We eventually arrived at the gig, cold and miserable, and went to the bar where my humour was somewhat appeased by a couple of glasses of wine.

Having settled down with the aforementioned mood altering beverage I started to entertain myself with people watching!! It dawned on me that there was a common denominator running through the awaiting audience - the whole audience was 45+, anyone under 30 we reckoned must have been the children/grandchildren of the band members. I did notice a couple of women who had the same expression on their faces as I had – why am I here, what am I missing on the box, did I set Sky+ to record everything I am missing!!!!!!

It was announced that the band was about to start and that the bar would be shut during the performance so in we went with a couple of bottles, with plastic glasses, to sustain us. The seating was absolutely dreadful, seats with no backs, and judging by the audience I would not have been the only one suffering with backache. They opened the show with a solo of David Spillane on the pipes which was brilliant. There is no doubt that the individual musicians are all exceptional in their own right but I have to say that I did not really appreciate the eclectic quality of the music.

One of the highlights for me was seeing Matt

Kelligan, the drummer, I had the dubious pleasure of working with him a long time ago in Green Acres Health Food Shop (long gone used to be on King Street), we both were substitutes for our siblings that worked there full time and we would fill in when they were not available. My reaction on seeing Matt was "Oh my God, the state of Kelligan!", when I had last seen him he had been a tall, skinny trendy young man with long hair. Of course this got me thinking about how we all have aged and the paramount thought in my head was that I hadn't got my roots done, and when the lights go up and I happen to meet someone that I had not seen since the eighties would they have the same reaction to me as I had to Matt not ageing too well.

Meanwhile the band is playing their (moving) hearts out! I have to say that there was a point that I felt that time had been suspended as it seemed that every time I looked at my watch it was the same time! Suffice it to say we did not stay till the end, I think my husband looked at the vacant faraway look in my eye and said "would you like to go", as I was saying "ah, no" I was grabbing my bag with relief.

This is not to say that the band was not good, it seemed the remaining audience was having a great time. I feel that without Christy Moore or someone on vocals the music becomes a bit monotonous even if it is played beautifully. This is only my opinion and you should not allow it to interfere with your enjoyment of the band if they play again somewhere near you.

FESTINA LENTE by Monica Grossman

Festina Lente Foundation Show: "Snow White and the Seven Dwarfs"

Some staff members from the Signal Arts Centre were invited to see Festina Lente's own interpretation of the famous 'Snow White' fairytale. Unique would be the word for this production, as the usual actors were replaced by various animals of Festina's equestrian centre. During the past four months, a group of children with special needs together with Festina Lente trainees, animals and staff have been working together on this project. The animals all had to undergo the clicker-training and there was a short but entertaining introduction to this method before the start of the show.

The seven dwarfs were played by five dogs and two miniature Shetland ponies. Snow White's animated beauty replaced by a medium sized pony, and the prince by a gorgeous stallion. The unique ensemble was also supported by various singers and a very lively hedgerow. What would be the theatre was instead the spacious indoor riding-arena of the equestrian centre, and the set was lovingly decorated and arranged to suite the animalistic cast and their performance.

All animals were led by their allocated trainers and they joyfully went along to the play and the music. The play opened with the obligatory 'HI HO', and the seven dwarfs' return from the mines, weighing their load, and a little Shetland pony ringing the bell. But it soon became clear, that the soundtrack to this play did not just consist of the usual Disney tunes, some of them performed by the Festina choir, their very own tenor and a fantastic soprano Zoe; but also some more popular arrangements. The evil stepmother (played by a black mongrel) entering the stage alongside Michael Jackson's 'Bad' and looking into the mirror, followed by her offering a basket (dogs don't like apples) to Snow

White. The poor pony had then to pretend it was falling into a deep sleep and lay down for minutes while the dwarfs paid their respect to her. Now it was time for the lovely prince to enter the stage, his good looks were greeted by the audience with big cheers. Emotions were running high in anticipation of THE KISS, so it was no wonder when it finally happened and the whole cast incl. the hedgerow joined lively into a collective dance to 'I'm so excited'. Unlike in real life, it wasn't for long and the happy couple got married, bringing the story and the show to the happy ending. I just wonder what the dwarfs are up to now? Are they happy after all? Who's going to look after them? Clean their house now?



ABOUT FESTINA LENTE

The Festina Lente Foundation was founded in 1988, it provides a range of integrated training, occupational, learning and employment opportunities to people whose needs have not met by mainstream services. It was founded in 1988. The Foundation provides these services through equestrian, horticultural and other community-based activities with an emphasis on choice, personal development and progression. The premises include the equestrian centre with its stables, outdoor and indoor riding-arena; A 19th Century Victorian styled walled garden, a fruit/vegetable garden plus an additional 15

acres of fields to dwell in.

The gardens are open to the public and the produce grown there is available for sale throughout the year. There are riding classes

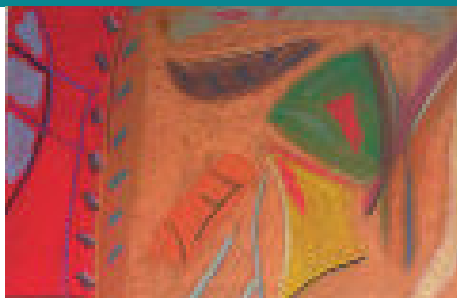
and training giving in the equestrian centre, the pony camps being very popular with the little ones. If you like to know more about Festina Lente or any of their services have look on the internet at www.festinalente.ie

Members and staff of Festina Lente Day Service would like to wish Monica good luck in her new home and future in Leitrim. we would like to thank Monica for all her great work with our group and to let her know that she will be dearly missed.

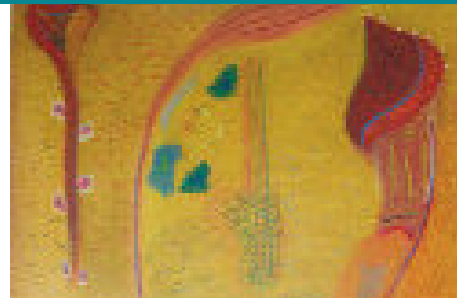
Festina Lente Day Service

IN CONVERSATION WITH KIERAN DALTON

Having previously worked in one of the studios at Signal I now have a studio at home and a bigger one in Wicklow Town. Mainly self-taught, my work is abstract and each piece is "organic" in its development. I never know which way a work will progress and that can be both thrilling and frustrating. I have found there are pieces I have to live with for a while before I can finish them. Its a if a work lets me know shortly after I have begun it whether or not its a "longterm" or "shortterm" work. Living with my work in that way is something I really like. Changing mediums between pastel, oil and acrylic allows me to explore the richness that each of these can bring to a work. Although my work is abstract it comes from direct contact with the natural world. Nature has fascinated me since I was a child. I try to catch the effect these experiences have on me rather than a realist image. I hope my work will awaken the viewers own experiences. There are some pieces that



form part of a series but I would never try to force a series it just does not work. The best pieces are always the ones I have surrendered control to. Each piece lets me know when it is finished. Since last October I have been working full time as an artist. Although mainly self taught I have attended NCAD and IADT night classes. Most recently completing Visual Artists Professional Development Course. It has been a long road to get here from the 9 year old boy who first went in to the Hugh Lane Gallery back



in 1967. I was fascinated with the work of the impressionists and Jack Yates. Starting work at 15, for many years I believed being an artist was somebody elses job description. I visited galleries in London, Berlin, Paris, Amsterdam, New York and all around Ireland. Admiring the work of artists from VanGogh-Keifer-Rothko to O'Malley, Tyrell and Kingerlee. But it has taken until now to be what I always wanted to be.

CHILDRENS ART CLASSES

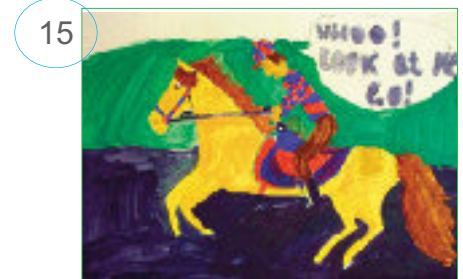
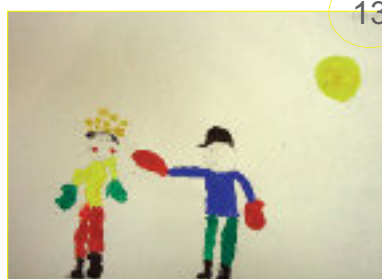
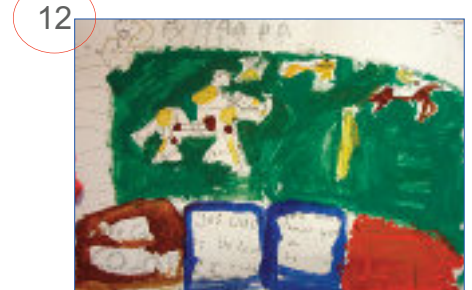
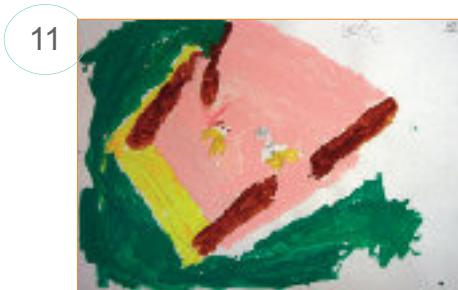
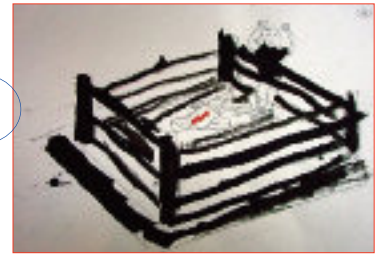
Black Smack Strikes Again

Black smack is beating up Ray Mysterio. After the fight, Black Smack went to watch the races. At the races there were two jumps. Then black smack got very nervous when he saw greedy Greedy Greg on the horse. Black returned to the ring and Greedy Greg followed him and broke through the wall. Greedy lost track and headed towards the innocent people in the hotel. Greedy Greg bashed through the wall, knocking the rock out, and landing on Black Smack. Black Smack almost killed Greedy Greg (blood everywhere). Greedy Greg is near death and fireworks go off. Black Smack is victorious. Greedy Greg continues bleeding in the ring. Then Greedy Greg jumps up and whacks Black smack. Greedy Greg is the only rider staying on the track. Greedy Greg lost his way and started crying. After Greedy Gregs adventurous day he galloped in the country side.

THE END

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The End

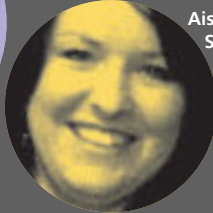


SIGNAL STAFF

Claire Flood: Claire is Signal's epicentre. She is the supervisor of the CE (community employment) project, administrator of everything else and knowledge base of all that happens. If there is anything you need to know she's the person to ask. She has been with Signal since 2002 and as well as working full time in Signal is also studying for a Degree in Community Development in Maynooth.



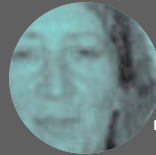
Aisling Leonard: Aisling joined Signal in August 2006 and has one of the most important jobs in the centre. She looks after the accounts!



Karen Luby: Karen joined Signal in December 2005, she looks after sales and administration.



Davnat O' Reilly: Davnat is responsible for Exhibitions, current and future. All queries from artists and public regarding exhibitions are dealt with by Davnat. Davnat was one of the founding members of Signal.



Erika Doyle: Erika studied acting and drama for many years, both as an actor and working with children's theatre groups. Erika studied TV. Video and film production and has appeared in and worked on numerous short films, many of which has traveled to international film festivals. Today Erika is writing, acting and works as a staff artist here in signal.



Sonia Haccius: Sonia studied in Middlesex University London and went on to get an MA in Theatre Design from the Slade School of Art in London. She is an accomplished set designer and has worked on a number of sets for theatre and for RTE. While in Signal she has worked on a number of projects including our community summer school outreach programs.



Filip Servit: Filip is an arts and crafts graduate. He joined signal in October of 2006. He is currently teaching the children's art classes in signal and also works on projects for the Marino school in Bray.



Katie Dutton: Katie joined Signal in 2007, since starting she has been working on the mosaic in the centre. She also has an interest in computers.



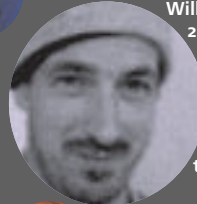
Greg Murray: Greg worked for many years in the highly competitive world of advertising. He is an accomplished graphic designer and portraitist. He joined Signal in 2005 and has worked on a number of Signal's community summer school projects. Currently he is working on the Children's Art Classes and has worked on the Ravenswell Summer School and Bray School Project.



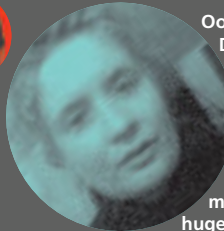
Joan Quinn: Joan studied graphic design in St. Thomas's college in Bray and joined Signal in September 2005. Since joining Signal she has developed the new Signal Arts Society Newsletter.



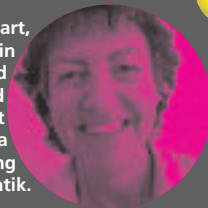
William Slattery: William has been a staff member since 2004. William has worked on a number of projects in Signal including a mosaic project with children in The Ark in Temple Bar. He has done extensive work with Marino School and they are so delighted with the work he has done there that they have requested him to work again with them throughout this term year.



Oonagh Donnelly: Oonagh qualified in Design Visual Communications at D.I.T Her occupation as a senior graphic/web designer has put her working successfully in various sectors such as Environmental, Financial, Community Development, Health, Fashion, Computer Games and more. She joined Signal in May 05 and hugely enjoys working with people on community projects and helping out at Signal..



Maura Ryan: Maura has studied a FETAC Award in art, ceramics, craft and design from St. Thomas's college in Bray. She also completed a course in person centered art therapy in Crawley College and also Speech and Drama in Emerson College, Sussex. She has taught arts and crafts to young children during her time as a kinder garden teacher. Maura is currently teaching ceramics to adults in Signal, she has also done Batik.



Sarah Morshead: Sarah received a BA Fine Art (painting) from University of Northumbria and a teaching certificate from the University of Greenwich. She has worked as an artist in residency in Kerry and has a wide experience in other art related activities.



Johannes DeGroot: Jan studied print in NCAD and was a reggae DJ in many of Dublin's nightclubs. He joined Signal in May of this year and is currently working on a large mural project with the Bray Addiction team. He is also helping to run Life Drawing and Children's Art Classes in Signal.



Jenny Moran: Jenny has a BA in Fine Art (sculpture) from NCAD, she is very interested in the Community Art Forum.



Joanne Boyle: Joanne has a certificate in make up for Film/TV/Theatre and special effects, she also has an advanced certificate in Dancing the Rainbow.

