



# SIGNAL ARTS NEWSLETTER

Volume 5

July - September 2008

Issue 3



Caroline Loughnane

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## OFFICE HOURS

Monday to Friday  
9.00 - 1.00 and 2.00 - 5.00

## GALLERY HOURS

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

## NEWSLETTER TEAM

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Linde Fidorra: Layout and text setting, editing  
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Kieran Dalton (Newsletter)  
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Linda O'Neill (Chairperson)

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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 Benefits of Membership

- 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.

## Editorial by Colum O'Neill

**S**ummer is here and it's time to plan holidays, put the feet up and enjoy the long balmy afternoons on the veranda with a long cold drink. Well not quite yet, there is still the very important business of the Signal Arts Society's main event - the annual exhibition.

Every year since it started the exhibition has grown bigger and better in every way, such as the quality of artworks, the amount of submissions and the number of acceptances. With the art trail the exhibition overflows onto the streets of Bray. This has the two-pronged effect of bringing art and the Signal Arts Centre closer to the people as well as exposing artists to a wider audience than ordinarily in the gallery. This year eighteen businesses have kindly given up space in their shop fronts to facilitate the trail. As with last year, there will be a definite trail to follow from the Arts Centre up to the Main Street. A description of the trail is available in the centre.

I hope you all have a wonderful summer and I'll see you all again in the autumn.

Colum

## 8th Annual Signal Arts Society Members' Exhibition

Thirty eight artists have applied for this year's exhibition with a total of ninety four artworks to select from. Fifty two artworks were selected for inclusion in the exhibition. These will be divided between the Signal Arts Centre Gallery and various businesses and shop fronts around Bray.

The Art Trail proved very popular last year and we hope to have a bigger and better one this year.

The standard of work submitted really impressed the selection committee. It reflects the quality of art being created in modern times. Curating an eclectic exhibition like this is a huge and difficult process but the curating team tell me that they are up to the challenge.

I look forward to meeting you all at the opening on Friday 11th July when we can enjoy a glass of wine together and get to know each other. Please feel free to bring along family and friends.

Dates to bear in mind:

6th July 2-5pm: Handing in date

7th July: Hanging / curating

11th July 7pm: Opening

20th July 2-5pm: Collection date

## Life Drawing at Signal

Life Drawing sessions are available two evenings a week at the centre.

### Tuesdays 7pm to 10pm

The first half of this life drawing session is based on Kimon Nicolaïdes' schedules of drawing, while the second half is free drawing. This is a very intense workshop and while it is not a class, it has a facilitator and feedback. It is suitable for beginners and professional artists wishing to extend their abilities.

The cost is €60 for five sessions.

### Wednesdays: 7pm - 9.30pm

This session does not include tutoring but is a facility for practitioners.

Cost: €65 for eight sessions.

Places subject to availability.

Reduction of 10% available for SAS members

To book please ring or email the centre.

TEL: 353 01 276 2039

Email: [signalartscentre@eircom.net](mailto:signalartscentre@eircom.net)

or email Aoife for further information at [signallifedrawing@gmail.com](mailto:signallifedrawing@gmail.com)

## Update from Claire

The one thing I hate about my job, yes there is only one thing, is the fact that staff artists can only stay on for three years. The difficulty is that most artists at this stage have built up close relationships with local community groups and they know the procedures that we work with inside out. Unfortunately, since our last Newsletter we have lost four of our most prolific artists, and they are Sonia Haccius, Oonagh Donnelly, Jan DeGroot and Greg Murray.



Greg and Sonia

These four artists have had a major impact on the work done in Signal and in the local community.

Sonia has facilitated lots of projects with Bray Youth Services, mostly The Seomra Youth Club. You may re-member

seeing a picture of the mural she did with the group in an earlier Newsletter. Sonia has created scenery for Shadowbox and Ravenswell National School. She was an absolute genius when it came to hanging and has trained in many new artists. Her lasting legacy will be the shed she built in the yard. Unfortunately the image she drew on it has since faded but her memory won't. I can safely say that she will be missed by staff, management and many community groups.

Oonagh, as you know already, was our graphics person and responsible for the Newsletter and Web site. I have sung her praises on a few occasions in this publication but the thing I will miss the most is her unbelievable, infectious laugh. You always knew Oonagh was in the building because she was always laughing. An absolute pleasure to work with and we will all miss her. Jan was very involved with local community groups such as the Bray Addic-



Jan



Oonagh

tion Team where he worked for a long time on the setting up and application of a number of murals. Jan was always willing to lend a hand wherever he could. On his first day in Signal I had to collect work from the artist who was showing in the gallery. When we arrived, it was obvious that the work was too big for my car so Jan had to walk a couple of very large pieces through the town! He should have known then that it was going to be slightly different working in Signal. Jan will be exhibiting in the gallery in August and has booked studio space before that, so we don't have to say goodbye for a while.

Greg has worked tirelessly with numerous schools in the town. He has built up a great reputation for his work with the various groups of children. We have shown photographs of some of his murals over the years, which are outstanding. He set up the children's art class that takes place on Wednesdays and Thursdays in the centre, which I am hoping he will continue, or there will be a lot of very sad children. His good humour, diplomacy and basic good manners will take a lot to replace. Because of his great empathy with people he will be missed by everyone, even the office staff that had to hound him to fill in forms and such like!

# A New Theatre in Greystones by Claire Flood

**T**he Greystones Theatre Project is a very exciting scheme that is the combined dream of husband and wife team, Alan and Ramona Farrelly. I went to look at the building when it was nearing its completion and the potential was evident even at that stage.

Greystones has been one of the fastest growing communities in Europe over the past couple of years and unfortunately, as with many developments, the infrastructure is the last element to be considered. The Theatre project promises to address a lot of these issues.

Not only is it a theatre space, with the seating capacity of approx. 240, the building also houses a very large dance studio which can be divided into two good sized studios, various one-to-one music rooms, a large music room, a recording studio and

a large space for drama rehearsals etc. There is a very nice gallery space for displaying photographic exhibitions, as well as a photographic studio and darkroom, as photography is Ramona's chosen medium. The building will also house the Greystones School of Photography.

Shop units are incorporated on the ground floor along a new pedestrian walkway which runs from the Meridian Center to Hillside Road. One of the units is set aside as a skateboard shop, 'The Boardroom', which will be of great benefit to the skaters using the Skate Park in Charlesland. Another unit holds a very traditional barber's shop with the name 'Sweeney Todd's', while 'Toil and Glitter' sells beautiful scandinavian lines of women's and children's clothing. The 3Q's restaurant, an already well-established restaurant in Greystones, will occupy a large area of the ground floor above the theatre. It promises to satisfy the fussiest of gastronomes in the area.

The amphitheatre style theatre is in the basement and promises to have very good acoustics. The theatre is extremely versatile in that it boasts two stage possibilities and can be used 'end on' or 'in the round' due to it's modular seating arrange-



ment. There is a good size bar at the entrance to the theatre which will also be served by the restaurant above, so yummy food and wine can be appreciated here too.

Admittance to the theatre itself is from the Meridian Center end. Parking is available in the Meridian Center, and the entrance to the theatre is just to the right of the stairs going up into the new pedestrian street, around the corner from the new Eco Shop.



Entrance from the Meridian Centre



In the gallery space

## Drawn to Blackditch



Yanny Petters with one of her drawings

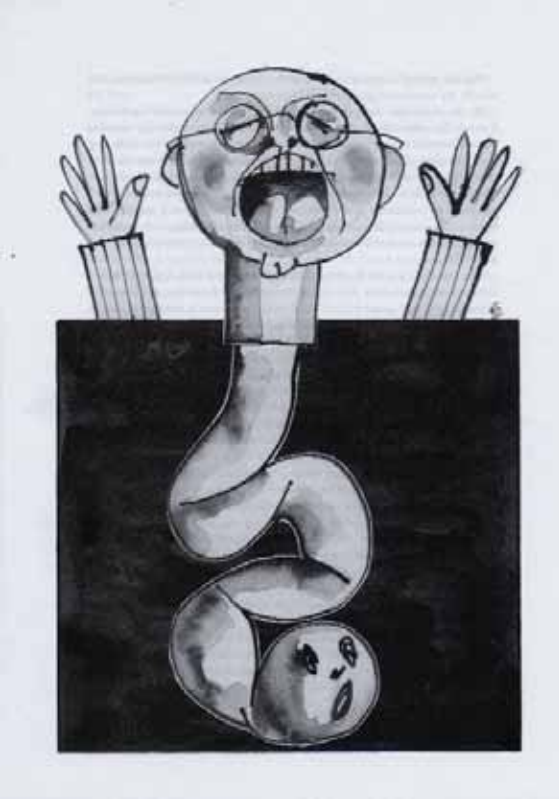


This amazing, colourful, collaborative exhibition by artist Yanny Petters and Birdwatch Ireland, ran from May 12th to 29th. Yanny is a longtime member of Signal Arts Society. Her black pencil and watercolour drawings were complemented by the adjacent photographs of Birdwatch Ireland. The huge drawings, 200cm x 150 cm, were given ample room and filled the large walls of the County Buildings in Wicklow Town. This exhibition celebrated the biodiversity of the East Coast Nature Reserve, County Wicklow.



# Thoughts on Illustration by Henry Sharpe

**W**hat we call 'illustration' obviously covers a wide range of possibility. At one end of the spectrum you might have illustrations for a science text book. Here accuracy and clarity are what's needed, and the personality of the artist counts for very little. I've done that kind of work in the past, and it's very hard work, although it is rewarding in its own way. I greatly prefer the other end of the spectrum however, where illustration means encountering someone else's creative idea – story, poem, whatever – and

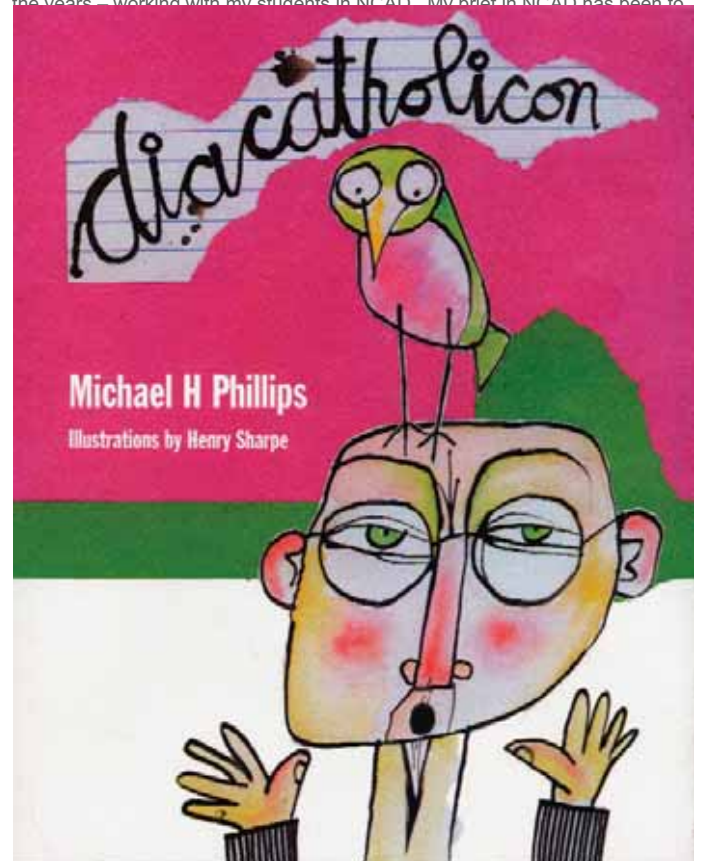


using that encounter as raw material. This is always a kind of juggling act. On the one hand the illustrator has to tune in, and on quite a deep level, to the other person's concept. You must be aware of both the facts and the feeling tone. Then you have to make something of your

own, and here the illustrator's personality becomes very important. I used to make a living as a free-lance illustrator so I have done hundreds of illustrations in my time. Many, I have to say, were very light and very trivial. Stuff for magazines. But others took many days of hard, concentrated work.

As far as I know, the various writers whose work I have interpreted have been pleased enough with what I have done. But by no means always – it's so easy to tread on toes in an area like this. Where the great and the dead are concerned this is not a problem of course. In the past I have derived great pleasure and satisfaction working on illustrations concerned with life and times of James Joyce. I have admired Joyce for many years, but I'm glad nevertheless, that the great man was not around to comment on my efforts. About a year ago the writer, Jack Harte, invited me to make a series of illustrations for the collected writing of our mutual friend, Michael Phillips. I have known both of these writers for many years and have illustrated work by both of them in the past. For about six months I seemed to get absolutely nowhere. Many roughs were made and quickly abandoned. So I decided to take myself in hand. Drastic measures were obviously called for. I gave myself a week to complete the entire project – finished artwork at the end of seven days! I decided not to worry at all about style of finish. I cut myself a bamboo pen, took out my bottle of black ink and just got to work. I have never worked so directly, or so crudely. And I am the last person to judge whether it worked or not. Michael Phillips is a very reticent person indeed, and I didn't really expect him to comment one way or the other. I think he did nod his approval though when we met some time ago for a drink in the Porterhouse.

Finally, I should mention what has been another area of great satisfaction over the years – working with my students in NCAD. My brief in NCAD has been to



teach drawing to various groups. I have always regarded illustration, working from written texts, an essential part of drawing so I have usually introduced a spot of this into my various courses. We have managed to cover some weird and wonderful territory. I hope that most of my students were at least entertained in what we did. I retire from NCAD this year, so I will certainly miss those sessions.

## FOR THE WRAITH

I HAD A DREAM THAT I WAS AMADEUS,  
THAT WHEN MORNING CAME MY WORLD  
WAS LOADED WITH HIS PURPLE LIGHT  
AND HIS FINGERS CREPT OUT FROM MY CUFFS.

WATER SINGS IT BEST, SETTLES EASY  
AND SPREADS AROUND THE LANTERN  
OF THE WORLD. ALL TIMES ARE ONE,  
NO HURT OR SLIGHT INCURRED FROM  
REST OR ICY STORAGE.

MOZART LIVED THERE TOO. TOGETHER  
WE FILLED A DARK CAFÉ. BY CANDLE-  
LIGHT WE SIPPED, TOSSED BACK THE  
LAST OF MIRTH, TILL SILENCE PLAYED  
THE CLAVIER AND RAPTURE HELD US  
LIKE A BROTHER.

JOHN COONEY



# EXHIBITIONS PROGRAMME

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

## CAROLINE LOUGHNANE & UNA KAVANAGH 'In Between'



Tuesday 24th June - Sunday 6th July. Opening reception: Friday 27th June

## SIGNAL ARTS SOCIETY '8th Annual Exhibition'



Tuesday 8th July - Sunday 20th July. Opening reception: Friday 11th July

## LOUISE MANIFOLD 'Bullswool'



Tuesday 22nd July - Sunday 3rd August. Opening reception: Friday 25th July

# JULY - SEPTEMBER 2008



Wicklow County Council  
COMRADE CHRISTOPHER O'NEILL

Openings from 7 pm to 9 pm. All are welcome  
Check [www.signalartscentre.ie/exhibition.htm](http://www.signalartscentre.ie/exhibition.htm) for more info

## ERIC DOGGETT 'Out There'



Wednesday 6th August - Sunday 17th August. Opening reception: Thursday 7th August

## JAN DE GROOT 'Presents'



Tuesday 19th August - Sunday 31st August. Opening reception: Friday 22nd August

## FIONA O'CONNOR 'Transitions'



Tuesday 2nd September - Sunday 14th September. Opening reception: Friday 5th September

# Sidney Nolan in Melbourne a review by Kieran Dalton

**A** recent trip to Melbourne Australia coincided with the first retrospective of Sidney Nolan's work to be mounted since his death in 1992. The exhibition includes some of his most important masterpieces. It highlights the

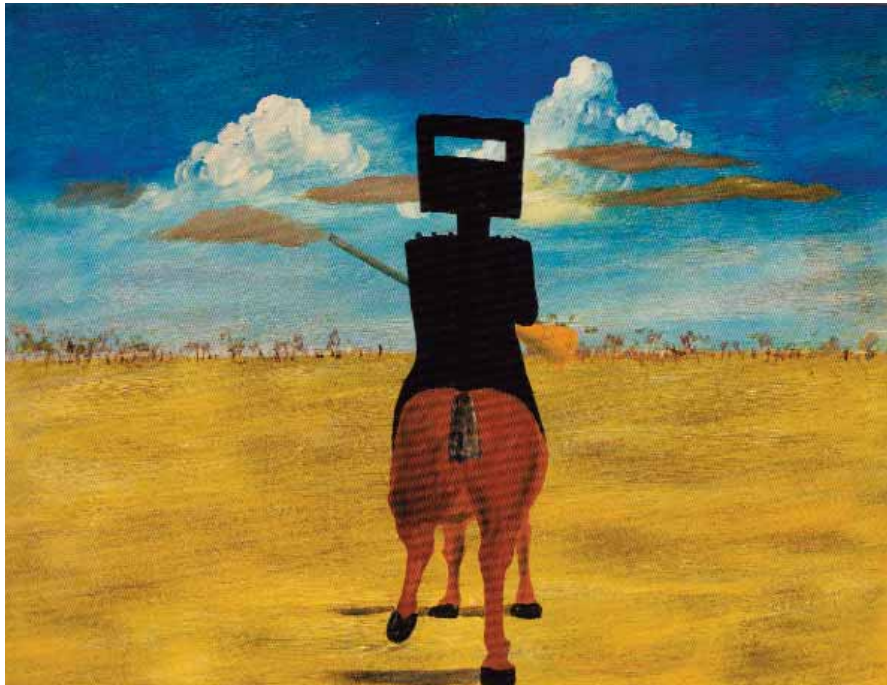
senses by cutting up and rearranging traditional representational images. This is followed by paintings that are childlike in their representation. The room to the right could be called the Kelly room. It includes the striking "Return to Glen-

what disquieting way. The 2nd is "Antarctic", landscapes full of energy with colours and shapes that are pushing and pulling against each other. The images create a highly charged atmosphere that shows that continent as awe-inspiring. Within this room they have built an oval room to house two "Riverbend" series facing each other. Riverbend was the first of several panoramic murals Nolan produced between 1964 and 1967. Nolan described the series and 25 smaller works that preceded it, not as "Kelly" paintings but as "Wimmera landscapes".

Nolan identified the "Riverbend" as the scene of boyhood visits from the city into his father's home country: 'The painting is a combination (in my mind) of the Goulburn River, at Shepparton, where I spent my boyhood holidays, and the Murray. It is very much my father's country...I can still evoke in myself, in my studio on the Thames, the river that I saw as a boy. A big long river, with the sun coming through the leaves, the vertical leaves of the gum tree. I've never seen it anywhere else'.

He began painting the extended series of panels in London in late December 1964. The first panel was completed on 27th Dec, panels two and three the following day, and panels four and five on the 29th Dec. The first four panels had Ned Kelly as their subject; the subsequent five continued the idea of a river landscape without human protagonists. By the 14th of January the 8th and 9th panels were completed. Together the panels are 11 metres long.

In the last room his late works of spray-painted Asian landscapes evoke hallowed places. These are very large canvases of mist filled mountains



Ned Kelly, 1946

evolution of Nolan's work and examines each critical period in the artist's work.

Some of his most famous paintings are on show including rarely seen pieces from private collections, estates and museums - from images from the first Kelly series (1946-47) to Pretty Polly Mine (1948) to Burke and Wills leaving Melbourne (1950). The Riverbend series (1964-65) left a huge impression on me.

The collection opens with early collages influenced by Rimbaud (one must be absolutely modern), where Nolan sought systematic disordering of the

rowan", "Quilting the armour", "Ned Kelly" 1946 (which is a very strong piece) and others which allow the saga to unfold before your eyes. These images were painted in the mid to late 1940's. In another room images painted in the mid 1950s depict Kelly as a Christ figure. These are some of the strongest pieces of all the Kelly series. His imagery of Australian sagas continues with Burke and Wills. They were the first Europeans to cross Australia South to North in 1860. Both died on the return trip south. The men are seated upon their camels, as they pass through the outback.

They are very evocative works, as are the "Mine" series, outlining the hardship that was the miner's lot. The colour, texture and composition pull you back again and again.

Each one shows another side to life in Australia at this time.

In the next room there are three series. The 1st is "Africa", depicting wildlife in a some-



Death of Constable Scanlon, 1946



from Riverbend II, 1965-66

that seem to have remained unchanged since time began. There is a painting of a miner in this room. It has a blue background, with a red and yellow portrait. It is a striking work. Perhaps it was put there to remind us of the diversity of Nolan's work.



# Launch Award by Pat Burnes



LAUNCH is an awards programme founded by Four to support young emerging Irish artists at an early stage in their professional practice. This awards programme is significant in fostering and



shaping the future of structures in place for graduates with the potential of strengthening the profile of the educational institutions themselves. LAUNCH has a commitment to provide exposure to innovative and exciting artists, and to offer an impor-

tant platform from which artists can develop their creative and professional practice. It is intended to promote opportunities and public discussion of new developments in young contemporary Irish art.

LAUNCH was initiated by Four in association with Visual Artists Ireland and The Lab, Dublin City Council. This initiative is supported by Dublin Institute of Technology, Dun Laoghaire Institute of Art, Design & Technology, and The National College of Art and Design.

Back in 2006, Pat Burnes was approached by Lee Welch, one of the two members of Four, (the other member is Linda Quinlan) and asked if Signal Arts would support their awards programme LAUNCH. Subsequently, the Signal Board of Management agreed that Signal Arts Centre would contribute an exhibition opportunity for a successful graduate.

The Awards were presented to nine graduates, three each from NCAD, IADT and DIT at a ceremony at the opening of the Making Do Exhibition in The Lab, Dublin. December 2006. The awards were contributed by Firestation Artists' Studios, Four, Gallery 126, The Lab, Dublin City Council, Leirim Sculpture Centre, National Sculpture Factory, NIVAL, Queen Street Studios and of course Signal Arts Centre.

Fiona O'Connor was the successful graduate selected to show her work at Signal Arts Centre and will present her work in an exhibition from Tuesday 2nd to Sunday 14th September. The opening will be held on Friday 5th September from 7 p.m. to 9 p.m. and all are invited to the celebration.



## *Break down*

*After my silent break down*

*I am all jagged edges and contours*

*I see the white of people's eyes when I approach  
the wariness in their bodies when I speak*

*I am face*

*full of holes through which my knowledge has fallen*

*I have slowly become a stranger in this world I knew so well.*

*A water colour bleached until the shadows disappear,*

*all colour fades,*

*all depth erased,*

*a faded*

*faint*

*dispersing*

*blur*

*Lucie du Boistaille*

## [www.signalartscentre.ie](http://www.signalartscentre.ie)

For more information about Signal you can check out our website.



People involved with Signal - Signal Arts Society members, board members, staff artists, administration staff and artists exhibiting at Signal - may avail of an opportunity to have information about their projects or art work on the Signal website.

# SARAH MORSHEAD

interviewed by Linde Fidorra

**S**arah has been a staff member at Signal Arts Centre since October 2006. She had a solo show called 'Between Line and Form' at the Signal gallery for two weeks, ending on May 11th. Linde asked her about her work.

*Why do you think that 'Self Portrait as an Alien' has been so popular?*

It could be a bit disconcerting for me because it's the oldest piece in the show! It is one of a small number of paintings I brought over to Ireland from London a few years ago. I like to see it as a kind of foundation stone in my learning as a painter, it's a good building block to move on from and also return to when I want to. Its appeal could be due to the unusual subject matter which hooks you in and is fun, and it has a sense of space and composition which doesn't make the eyes do too many aerobic manoeuvres that some of my busier recent work requires!

I wasn't at all sure what the reaction to it would be. When I lived in London I took it to a framer I used to work with to try out frames, and the staff surprised me by reacting with horror. They thought it was rubbish – so you never know how people will react, it's always a surprise.



Colours Unfolding

*Is your recent work different to 'Self Portrait as an Alien'?*

I've been trying to explore painting from different angles. This has involved looking at the 2D qualities of painting and the use of mark making and lines – basically at the boundaries between line and form, as suggested by the title of the show. The sense of composition has altered and in some cases it has become more complex, depending on what I'm working on at the time. It's about working through something that interests me, and the actual process of painting for me is very intuitive.



Sarah sketching

*What else informs your work?*

Underpinning all the painting I ever do is a great love of the practise of drawing and sketching. I always have a sketch book with me and love sketching what is around me, be it on the train, waiting at a bus stop or sitting in a café. It could be the coffee mug, or maybe I end up drawing someone at a nearby table. Drawing from life feeds into my paintings, as well as my ideas. I believe that a sound discipline in drawing and painting from life is a prerequisite to any kind of painting, figurative or abstract.

The shapes, lines and forms, feed the paintings I do.

*How have people responded to your abstract paintings?*

From this last show I have had some really positive responses and feedback which has been great, but I know that sometimes people struggle to understand the visual language of so-called abstract art. People who are less used to



Torso on Old Brown Chair

breadth apart in my opinion.

A painting can move people spiritually or emotionally in a similar vein to music. The response can be not unlike how we are moved by music, which is also abstract and requires no explanation. A painting can also be enjoyed for its content, colour, depth or texture to name but a few. A finished painting should sing its own song (I forget who said that!). Some people will hear its song and like or dislike it, others won't even hear its song. I believe that if paintings have to be explained by words then they aren't finished or working. Guidelines or pointers can be useful for people less versed in non-figurative pieces, but not a 'translation' of the work into words (if that's even possible), as painting is a nonverbal vocabulary. Painting speaks its own unique language and has done since the cavemen!

*Where do you see your work going next?*

Well, I'm getting increasingly interested in the shapes of Dublin city with its angular structures. I'd like to use perspective and see where that takes me, combined with basic geometric shapes, maybe even some maths if my brain can cope. The overlap between art and science, philosophy, music, poetry is always something I'm conscious of and I am keen to keep looking at. At the moment I think it could be the maths and art side of things I'll have a go at. I'm keen to work large scale for awhile too. But, as I mentioned before, each painting evolves in a fairly intuitive way. They aren't planned, which means the end result can be very different to the starting place.

*I see you have another show coming up at Urban Retreat Gallery in Hanover Square.*

Yeah, it's really exciting. I'll be showing some new pieces as well as some of the work that I showed at Signal in May; it'll be fun to see them in a different place. Urban Retreat is a fairly new and contemporary gallery space with great views over the quays. The gallery mostly focuses on work by artists who have been on a residency in Cill Rialaig, Ballinskelligs, County Kerry. The opening night is Wednesday June 11th, so there's not long to go now!

*What is your role as Staff Artist at Signal Arts Centre?*

Like all the other Staff Artists I'm involved with a number of things, including hanging the shows and doing gallery duties. I co-run 3 rehab classes, which I really enjoy. I'm also restarting my adult painting/drawing class in the next month or so.

Sarah can be contacted at [smorshead@hotmail.com](mailto:smorshead@hotmail.com)



A gentle Francis Bacon

looking at non-figurative art may be uncertain how to respond to it. I actually don't think that putting labels like 'figurative' or 'abstract' on the work is particularly helpful. I see them as two sides of the same coin – one would be nothing without the other, if done well. Acute realism and total abstraction are a hair's

# Signal



## Staff



Helen Doyle joined Signal in January 2008 and is responsible for the exhibitions. She comes from an administrative background having studied at Bray Institute of Further Education.

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



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



Maura Ryan has trained in Arts, Ceramics, Crafts & Design; Person Centred Art Therapy; Speech & Drama and Rudolf Steiner Kindergarten Teaching. She facilitates art and ceramics classes for adults with special needs and other local community groups at Signal. She is continuing her studies in Art Therapy.



Katie Dutton is a self-taught mosaic artist. She joined Signal in 2007 and enjoys running art classes for children. She also has an interest in stained glass.

Joanne Boyle is currently studying for a BA in Fine Art Practice and has exhibited her paintings in both Wicklow and Galway. She has a certificate in make-up for Film/TV/Theatre and special effects as well as an advanced certificate in Dancing the Rainbow.



Sarah Morshead is a practicing painter (BA Hons Fine Art) and has teaching qualification. She exhibits in Ireland and the UK and runs painting and drawing classes for adults at signal. She also facilitates rehab workshops.



Anne-Marie Farrell is a CIW professional site designer. She joined Signal in January 2008 and is enjoying her work expanding and updating the website.



June Molloy joined Signal in May 2008. She has a Diploma in Fine Art from BIFE and is interested in oil painting and ceramics. She enjoys working with children's groups.



Claire Flood 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.



Lian Callaghan is a multi-media artist with a BA in Fine Art, Sculpture. She has experience in costume and set design in film and theatre, and in special paint techniques and gilding on interior design projects. Her main work now is animal portraiture and living willow sculpture. She gives workshops in the use of living willow.



Aoife FitzGerald has a degree in Fine Art. She works in drawing, painting, printing and sculpture. All her work comes from her drawing. Her present projects stem from the energy she sees underneath the surface of land and cityscapes, where chaos meets silence. She is looking forward to running life drawing sessions and workshops.



Denis Dunne has a BA in Photography from D.I.T. His practice is multi layered - he seeks to represent innocence, light, change and the transformation of the human spirit. His subjects are collaborators in his practice. Denis joined Signal in October 2007.



Elizabeth Tierney studied Art, Crafts and Design at Liberties College, Dublin for two years. She is interested in all means of craft and works in Ceramics, Glass, Metalwork and Mosaic.



Linde Fidorra has a Diploma in Fine Art and joined Signal in September 2007. She uses drawing, digital image-making and artist's books to explore patterns in nature as expressions of the dynamics of life. Linde is currently facilitating an artists support group and is working on the Newsletter.

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**Closing date for submissions**  
 for the next Newsletter:  
**1 August 2008**

## BRAY ARTS CLUB

Performance Nights every first Monday in the month @ 8pm  
 in the Martello



September 1  
 October 6  
 November 3  
 December 1

## Graphic communication services

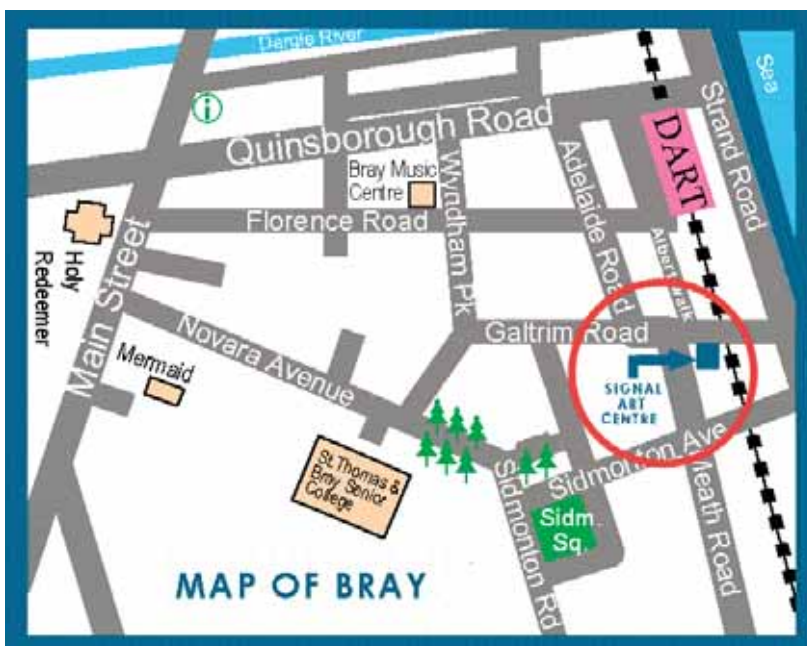


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# SIGNAL'S LOCATION



### SIGNAL ARTS CENTRE

1 Albert Avenue,  
 Bray, Co. Wicklow.

Tel: 01 2762039  
 Fax: 01 2869982  
 Email: info@signalartscentre.ie  
 www.signalartscentre.ie

### OFFICE HOURS

Monday to Friday  
 9.00 - 1.00 and 2.00 - 5.00

### GALLERY HOURS

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

