



SIGNAL ARTS NEWSLETTER

Volume 6

July - September 2009

Issue 3



Beatrice Stewart

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

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

Newsletter team

Colum O'Neill (Signal Society Member): Co-editor
Kieran Dalton (Signal Society Member): Co-editor
Claire Flood: Co-ordinator, editing/production management
Linde Fidorra: Layout and text setting, editing
Linda O'Neill: Funding opportunities
Please address all correspondence to Claire Flood at the Signal Arts Centre

SIGNAL ARTS SOCIETY COMMITTEE

Pat Burns (Outside Liaison)
Kieran Dalton (Newsletter)
Colum O'Neill (Secretary)
Linda O'Neill (Chairperson)

Contact Signal Arts Society: signalarts@gmail.com

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

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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 dark-room 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

Summer has arrived and once again our attention turns to one of the highlights of the year for the Signal Arts Society – the annual member's exhibition. As I write this article the selection panel has not yet met but I have had the privilege of getting a sneak preview of the work submitted and I can say for certain that the adjudicators have a very difficult time ahead such is the quality of art submitted. The problem won't be what to put in but rather with how they can decide what not to select due to the limitations of space.

As you all know we are constantly looking for content for the newsletter and we are very grateful to all those who submitted articles for this issue. Readers are always commenting on articles submitted so this shows that people are interested in your news, reviews and points of view. We cannot publish it if we don't know about it, so get your articles in early. The newsletter is published quarterly in March, June, September and December with deadlines six weeks before publication so keep this in mind if you have an exhibition or event you would like to publicise. Remember you are directing your news at like minded people who will do their best to support you in your endeavours. Don't forget to come along to the opening of the annual exhibition to meet the other members and share a glass of wine.

News from Claire

We have decided to create a more sociable atmosphere in Signal and to that end we have started a book club. We had our first one on Tuesday 5th May at 5 p.m. in the gallery. The book we reviewed was Revolutionary Road and we had a very enjoyable few hours talking about it. As it turned out some of the people, not naming names, had not read the book but had seen the movie!! But they still had a lot to say! If any of you out there are interested in joining us for the next meeting we are planning to have them the first Tuesday of every month. Just ring and find out what book has been chosen. We are also currently running a Quiz Night in the Centre. We are lucky enough to have Anne Marie on staff who is an absolute genius at setting the questions. We had a trial run recently with only twenty people and it was a huge success. Needless to say my team came last! We had the second Quiz Night on 21st May and it was even better than the first, with at least 40 people in attendance. We made approx €350 on the night and we're aiming at making €500 on the next one, which will be held on Thursday 27th August. The prize money was €100 and we will try to make that the amount each time. It was a very enjoyable night and we hope to run them regularly. The gallery is a bit small, allowing for a very intimate setting, so we would need to know in advance if you would like to attend.

As you already know we are making an all out effort to raise funds to buy the building and are still looking for input from you regarding ideas and suggestions. One of the suggestions was to hold a Murder Mystery Night, which I feel would be an excellent night out, but we are having trouble trying to find an amateur group that could do it for us at the right price, which means for free, of course. If any of you are in a drama group and feel like this is a great idea and would like to get involved please get in touch with me. Least you think that it is all play and no work, the Centre is still supplying very beneficial classes to various special needs groups and outreach projects. Aoife is still running her Life Drawing classes, which are on Monday and Wednesday evenings, with a short break in the summer. Denis and Penny are planning an 'alien invasion' themed Summer School for August. We are preparing for the annual Art Day for Bray School Project and compiling the Exhibition Programme for 2010, so it is still all go here. We had a very enjoyable and productive week with artist Piia Rossi. She made an installation of paper houses, created by various groups including Signal Staff. We had a morning drawing, painting, collaging using different materials to create our own ideas of home.

Keep an eye on the website for any further information and if you are a member of Facebook please join our Facebook group. Anne-Marie also set up a Signal blog at <http://signalartscentre.blogspot.com> where you can get the latest news and leave your comments. Have a nice summer, hope to see some of you at one of our events.

What Signal Arts Centre means to me

by Anthony Weyer-Brown
who attends the Friday Rehab Art Class

As soon as you enter the Centre's door in Bray you get the atmosphere that Signal are striving for in their mission statement, such as the development of a permanent centre of excellence.

Signal is very welcoming with its relaxing mood and surroundings for you to do your art in. It's like a big happy family.

So on Fridays I look inside of me with desire and delight because I get enjoyment every time I attend art class at Signal.



Anthony at work in Signal

Signal Staff Training

An intense week of study was expected by the 11 members of Signal during their 'Train the Trainer' Course. Most surprising however was the team building and enjoyment everyone experienced, and the week's buzzword became 'empathy'.

We learned a lot about each other and the type of facilitator we could become, as well as the strengths and weaknesses we could balance to bring out the best in those who attend our classes.

Penny Byrne



The Walls of St. Peter's

Confessions of a Mural Artist by Greg Murray

Over the past two years I have worked in St. Peter's Boys National School on a variety of projects. The school is a primary school in Little Bray and for those who are not familiar with the school, it has a very distinctive tower (an old bell tower I presume) to the right of the main school building. On my first visit to the school I was surprised at how young and how few teachers there were, but the school has just one class of each year so there is quite a small staff. The school interior was as distinctive as the exterior. The main corridor floor was covered in black and white ceramic tiles and the corridor walls, which are sectioned by columns, were painted different vivid colours giving a surreal psychedelic effect on first impression. There was also, of course, the usual colourful artistic work of the pupils displayed on the walls and some fantastic imaginative flying creatures suspended from the ceiling.

I was very taken with the ambience of my surroundings. The pupils, all boys, were an energetic, vibrant bunch of Manchester United fans with a sprinkling of Liverpool, Arsenal and Chelsea enthusiasts. I then appreciated the necessity of the young age of the teachers and I discovered during my first meeting with them that they had each painted a section of the corridor wall themselves, in their chosen colour. This endeared them to me and also made me curious to try to match each teacher with his or her particular wall colour.

It's still strange for me to find myself in the teacher's canteen or communal room. I usually feel a bit uncomfortable, but in St. Peters at that first meeting I felt very much at ease having a chat with the staff, and I looked forward to working at the school.

My first project in St. Peters was to decorate the Project Teacher's room with a mural of a superhero. I brought in a few Marvel comic books, with references of Superhero characters. Paddy, the Project Teacher, the pupils he had chosen to work with me and I sat and discussed which character we would reproduce on the wall. After a long debate it was decided that we would produce two murals as we could not decide between Spiderman (always a popular character) and Wolverine (of Xmen fame).



This project was, for me, very enjoyable and a great success. The pupils who were involved were a great bunch to work with and were also very knowledgeable regarding superheroes, their powers

and origins, educating me greatly on the subject. Paddy, the project teacher, was also a pleasure to work with.



The next project I worked on in St. Peters was during an Easter Camp in April 2007, organised by the coolly named and named School Completion Coordinator in Bray North Ronan McCool and a group of parents of pupils in both Ravenswell School and St. Peters. For this project we decided to do a mural of the Simpsons. This was great fun as the children involved ranged in age from six to twelve years and all were familiar with the characters so there was very little need for direction as they knew the specific colours required.



Early the following year I was asked to do a mural of the pupils of 6th Class of 2008, who would be moving on to different secondary schools in September. As I had to include the students in this

mural, both participatory and in likeness, I spent quite a few weeks doing some simple drawing classes with them to encourage their involvement and to give me a chance to really familiarise myself with their faces. We discussed the background imagery and how they would each like to be portrayed (lots of sports activities). The school building would be the backdrop with its instantly recognisable tower and the seventeen pupils would be displayed around the playground and on the roof of the school itself with, of course, some pupils scaling the distinctive tower. I enjoyed this project as it gave me a great opportunity to get to know the pupils and although most are very sports oriented they were also very enthusiastic about painting on an interior school wall. The staff and students were very positive and helpful but I must mention in particular two sixth class pupils, Ben and James, whose help I could not have done without. Thanks again lads!

In January his year a revamp of the school library was a new project for me to get involved in. The library, a fantastic big room (36ftx24ft), was to get a complete overhaul, upgrading the computers, the flooring, the walls, the seating and shelving. Again

the involvement of the teachers was amazing, their energy and commitment a real credit to them. The Principal, Scott Vance, asked me to produce a jungle scene covering one complete wall of the library, including the door. This project was more of a surprise treat for the pupils of the school and so there was no involvement from the pupils bar three, Keith, Gareth and Dylan. Most of the work was done at the weekends or after school hours.



The library

The corridor and the School Hall floors were also recovered at this time and the school was very impressive looking by Open Day February 28th, when the school opens to the public for potential enrollees. The finished library is a wonderful facility for the pupils, comfortable, spacious well planned and well stocked. The school corridor no longer has that surreal psychedelic feel now, without the black and white tiles but the overall look of the school is very impressive and the wonderful ambience is still there.

During the Easter Camp this year I had an opportunity to work outdoors in the school yard. Another mural, but this time, on the wall of the shelter in the yard, the theme was Superheroes again! This mural allowed for the inclusion of quite a few characters. The surface area was 46ft x 8ft, and I had an assistant on this project, a young teenager and past pupil of St. Peters School, Dylan Clucas. The Easter Camp took place on the first week of the Easter holidays and again there was a range of pupils of varying ages involved. Having Dylan to assist was fantastic as he knew a lot of the pupils and volunteers. He is an accomplished artist himself and was a great help with the pupils throughout the Easter Camp and when we were putting the finishing touches to the mural the following week. The finished mural adds a great splash of colour to the school yard and during the Summer Camp this July we will be completing the second half of the shelter wall adding some more Superheroes with perhaps some villains this time!



Working towards Narnia by Aoife Fitzgerald



Aoife working on the central panel

When Christchurch Bray asked the Signal Arts Centre for help with the art work for the Narnia extravaganza, I was immediately interested. C.S. Lewis was a thinker and a writer of spiritual thought, he had always interested me. The seven Narnia books had been an integral part of my childhood at all their different levels, firstly as a child's tale of mystery and adventure. Secondly, though I am a theist, the allegory of the spirit of the Christian message within the book engaged me. Thirdly, the recent discovery that each of the seven books correlated to one of the ancient definitions of the planets intrigued me. The extravaganza was based on the second (though the first written) of the series 'The Lion the Witch and the Wardrobe'. The illustrations in the original books were drawn by Pauline Barnes; these drawings had become an integral part of how Narnia was perceived by countless children, including myself. The illustrations were definitely a jumping board, though not the final concept of how I envisaged the murals would progress.

There were five Signal members participating- Vincent and Ilan worked on sound, Lian painted a panel depicting Aslan which was for the event as well as for a float in the St. Patrick's parade. Róisín and I painted a twelve-foot by twenty foot mural which was to represent Narnia and I also painted a twelve by eight foot mural of the witch's castle.

I enjoyed working with Róisín on the large mural, which consisted of five large canvases

on stretchers. The mid canvas, which both of us worked on together, was an image of St. Peter's basilica in the Vatican; strange for an Anglican congregation, but it was what they asked for. I agreed as long as it was understood that we had complete artistic freedom to complete the other four canvases. Róisín and I decided to divide the mural between us, both of us worked on the mid canvas, then Róisín worked on the two right panels, while I painted the two panels on the left. The work plan was to represent the progression of the story in 'The Lion, the Witch and the Wardrobe' through the mood of the sky and the landscape. The sky over St. Peter's was a clear blue sky symbolizing the battle won and the start of the reign of the sons and daughters of Adam and Eve,



Visitors touring Narnia

the Pevensie children. We then painted stormy skies over darkened landscapes depicting the fight between the forces of the white witch and

the forces of Aslan. Finally in the two outer most panels, we painted dark snow skies and snow covered landscapes showing the period where the white witch had controlled over the domain of Narnia.

My part of the painting in the main mural took me a long time as I was working on a panorama effect and I wanted a sense of depth of field. Róisín's part of the painting went much quicker, she had a lovely light handed approach, from which I learnt a lot, especially her dry brush method of painting. In the end there was a good continuity between the different sides of the mural, though we both worked in very different ways.

When I finally finished the main mural, I started working on the scenes for the white witch's castle.

By this time, I had learnt so much from working on the previous mural that this piece only took me two days. I enjoyed the painting of this mural, it was all about the painting, with the final result left completely to my own interpretation. It was exhilarating working on such a large scale, I really appreciated the freedom of making wide strokes and letting the energy of the moment dictate what I produced. At the finish of this piece, I felt that it was much stronger than my part of the painting of the first mural.

Working in the church on my own was wonderful. I often worked with music blasting in the background. There is truly nothing to compare with the acoustics of a church to enhance all music - from lyric fm to Theolonius Monk, Paul Simon, Massive Attack, Philip Glass etc. When I worked there at night, there was a wonderful sense of otherness that churches can have in the dark, the sense of timeless ages spent in the contemplation of a spiritual dimension, of the unknown, of that which is within, without and beyond us which led to an atmosphere of rich silence and immensity. I could and would work there again.



The Queen's Castle



Exhibitions Programme

SIGNAL ARTS SOCIETY 'Members' 9th Annual Exhibition'



Tuesday 7th July - Sunday 19th July. Opening Reception: Friday 10th July

MARIA O'BRIEN 'Figures & Landscapes'



Tuesday 21st July - Sunday 2nd August. Opening Reception: Friday 24th July

SASKIA VERMEULEN 'Fictitious Interludes'



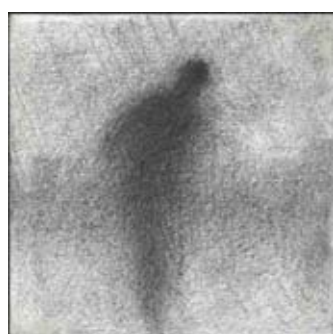
Wednesday 5th August - Sunday 16th August. Opening Reception: Thursday 6th August

July - September 2009

Gallery Hours: Tuesday to Friday 10 - 1 pm and 2 - 5 pm | Saturday and Sunday 12 - 5 pm
Openings: 7 pm - 9 pm. All are welcome. See www.signalartscentre.ie for more information.



CHRISTOPHE CALLEJA 'Shades of Introspection'



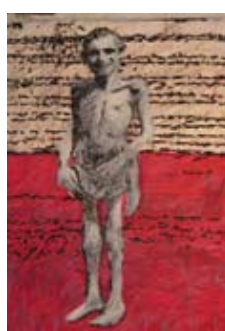
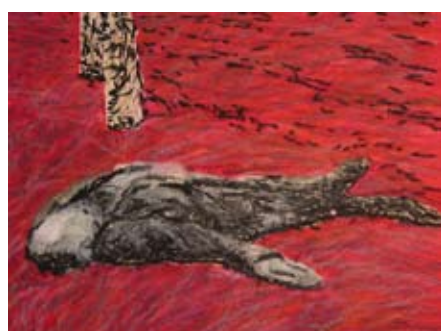
Tuesday 18th August - Sunday 30th August. Opening Reception: Friday 21st August

LEAH BEGGS 'Soft Day, Thank God'



Tuesday 1st September - Sunday 13th September. Opening Reception: Friday 4th September

THOMAS DELOHERY 'If This is a Man'



Tuesday 15th September - Sunday 27th September. Opening Reception: Thursday 17th September

Foundations of Culture by Fionn O'Neill

Amongst my earliest memories lies the ritual of art openings which I accompanied my parents to. The openings were just part and parcel of my childhood, I spent many an evening under the wine table trying to amuse myself amongst the chattering visually aware. Somewhere along the way the essence of their awareness must have seeped through the table and into me.

One of the most disappointing aspects of the boom years for me is the lack of innovative architecture in Ireland. Of course there was a lot of building



taking place, but these were monuments to commercialism. Everywhere we looked comfortable square

cages sprung up, the higher the better for the builders' pocket.

What has happened to the art of architecture? Society has long since defined itself by its buildings. When we think of a period of time, the architecture of that landscape springs to mind. It lends a sense of pride to the memory of the past. For example when you look at the great medieval castles or the Georgian buildings of Dublin which stand proud with elegance, there was a sense of pride, putting your best foot forward. There was a need to make a positive mark on the environment. There was a degree of shame when you failed. When Dublin castle was built in 1204 it was erected in a hurry as King John needed a building to hold his treasury in Ireland but it was not an aesthetically pleasing building. The shame of this lasted well into the 18th century when plans to pull down the "black tower" (now known as the "record tower") were made. Fortunately this did not come to fruition and certainly against today's buildings

its appeal has been heightened. Buildings of the past were status symbols but in a more creative and individualised manner than today's slice of concrete, characterless, IKEA infested living spaces.

Why must we shape the envelope of the spaces we live in, in such a straight and functional way, leaving no room for spirit and soul? We need to develop and nurture a culture of skilled built expression. If we've learned nothing over the past fifteen years, we've learnt that appealing to the lowest common denominator in order to massage a market led environment where the commercial idea of dull and expensive is all that Joe Euro understands is simply not true. It occurred because demand outweighed supply and this led to an infestation of builders who monopolised



on a swelling economy. They wanted quick and inexpensive dwellings to turn a profit. It almost led to the architect being seen as some kind of Cinderella to the building industry - "you shall go to the ball but only if you wear what I say".

Ireland has an abundance of laterally thinking artists which society really hasn't tapped into. Why do architects and artists not collaborate more? Imagine a building inspired by a contemporary piece of sculpture. Architecture has the potential to be the grandest sculpture medium.

I think if artists and architects were to collaborate we could build a culture which one day could be as visually dexterous as the verbal culture of Beckett and Yates.

Anyway getting back to the reality of today. It is a strange anomaly that in times of hardship the best art is often made and perhaps this will also apply to the building industry. We will see less building but as the competition to sell to the more strapped public becomes more difficult this enables the buyer to be more selective and therefore standards are raised. So let's build an environment which celebrates our individuality and feeds us a balanced visual diet.

In retrospect now in the dim light of the aftermath of the so called 'Celtic Tiger' these chunks of concrete vulgarity now sit as a stern reminder that all too often people place financial gain over aesthetics. This underlines the fact that we don't place a high enough value on our artists. The result being an uninteresting visual environment with

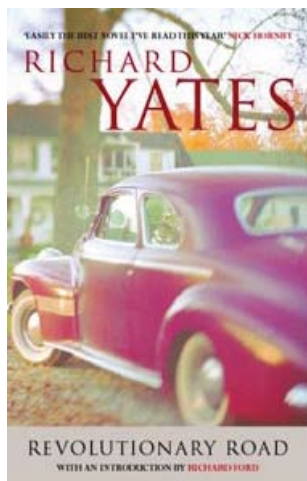


functional box type dwellings standing like tombstones to the now decayed tiger.

Revolutionary Road by Richard Yates

A Review by Sarah Morshead

"I read 'Revolutionary Road' once a year. Aside from its word-by-word construction, I love how his characters deceive themselves". This quote from David Sedaris (book reviewer) was amongst about ten other recommendations in the first few pages of



Revolutionary Road as preview to the novel. This quote in particular struck a chord with me. The characters in this novel are so real, as are their struggles with the daily grind of suburbia. Frank and

April Wheeler are a young married couple with two small children, who see themselves as different to the 'Donaldsons, Cramers and Windgates' who live up the road - they aren't dull and banal, doing the flower beds and talking about nothing but the children...

The difference between dreams and reality is such a rollercoaster in this novel. What do we want in life? Now we have got the house and kids, why aren't we fulfilled? Why is everyone else 'pretending' to be so happy, or are we the only ones 'pretending'? The young couple, driven by April's complex ideals try to realise their dream (is it their dream, or just April's dream in the end?) with devastating results.

It is an unsettling read full of disillusionment - Yates has an uncanny skill at capturing the atmosphere in a room, the awkward moments, the unspoken words. With the spoken work too he is scarily real. The arguments between Frank and April are particularly powerful - I felt like I was in the room/space with them, and it wasn't a pleasant

place to be.

The other people in the story are brought to life by Yates, in such a way that I'd love to know more about their lives. Mr and Mrs Givings and their 'lunatic' son John (who is like a breath of fresh air, and seems to be the only sane and truthful person in the story), the friendly neighbours Milly and Shep Campbell, are all major and minor players in the ravelling and unravelling lives of Frank and April Wheeler.

To conclude, Revolutionary Road is written in a palatable way which makes you read on into an increasingly unpalatable story. As well as twists and ironies, and the occasional touches of laughter and light, there is also betrayal and tragedy in this wonderfully complex and deep novel. I can understand why David Sedaris would read it every year, as a way of being reminded not to become too complacent about life, and about being honest with oneself and others (in contrast to a number of the characters in this book!).

Maybe I'll read it every five years, but not every

Silent Film Festival at Killruddery

by Daniel Fitzpatrick

We can now look back at what turned out to be a hugely successful silent film festival in Killruddery House and not only a unique event for Wicklow but the first event of its kind to take place in Ireland as a whole. We continue to be blown away by the overwhelming response and positive feedback we received in response to what may have seemed like an overly ambitious venture. The festival itself sprang largely from our own enthusiasm for this rich period, as well as our previously established connection with Kevin Brownlow who is quite possibly the world's most significant silent film historian. Kevin was an essential factor in the success of this festival and his enlightening presence over the weekend proved as enriching to our audience as it has been to us ourselves in the past. Highlights of the festival included the oversubscribed Archive programme curated by the IFI's Sunniva O'Flynn which included rare and unusual films of the Bray and Wicklow area. It was fascinating to have some audience members present who could start to put names to some of the faces on show in these little seen nuggets of history. The festival attracted a wide and varied audience over its duration, with people making journeys from all over Ireland. Most of those that made it usually



Festival Directors - Daniel Fitzpatrick, Fionnuala Aston-Ardee, Andrew Legge

stayed for the entire day, soaking up the atmosphere in the orangery, which had been transformed into a cafe for the weekend and often checking out a few more films too. Killruddery itself proved to be the perfect venue for an event of this kind and it was particularly nice for me to see several people arrive up on their bikes with the hopes of grabbing a last few tickets for one of our matinee screenings. Much of our feedback over the weekend focused not only on the films themselves but also on the contributions of the accompanying musicians who helped to transform for many, their experience of silent film. Looking forward, the festival's success means we will certainly aim to make this a regular event, although just how regular is yet to be decided, check the Killruddery Arts website for updates. Wicklow itself continues to strengthen its connection with film and film culture and Killruddery and Killruddery Arts looks set, with this and with future ventures, to remain central to this productive relationship. Anyone interested in this or any other future events at Killruddery should email killrudderyarts@killruddery.com or check out the website <http://killrudderyarts.wordpress.com>



A Lay Person's Exhibition Review

by Vincent Rae

'Genesis 2' was an exhibition by the Siofra Artists Group.

The Group consists of nine artists who decided to work together to mount collective exhibitions.

Variety was plentiful as would be expected from nine individual artists.

For me the images which stood out the most were Biddy Scott's works, titled Day 1 – 7.

They almost appeared to be machined, yet you would think better of the image as no machine could articulate the story behind the image.

The drawings were so detailed and precise, I imagined it would take a long time to complete each piece.

All the artworks were excellent in their own right, however, I thought that Adrienne Lord had some interesting images titled 'Creation First to Sixth'. But I think Adrienne destroyed the images by the addition of plastic stickers. In my opinion they were good enough to hold their own without the plastic.

THE TEMPTATIONS OF SIR LANCELOT

HE HELD THE WORLD
IN HIS HAND.
IT WAS AN EMPTY BAUBLE
THROUGH WHICH THE WIND
SIGHED,
AND ECHOED THE CHAMBERS
OF THE SEA.

LANCELOT TRAVELLED TEN
MILES THROUGH A LEAFLESS
FOREST. A GREAT DRAGON
FOLLOWED HIM
WHICH HAD PASSED IN SECRET
THROUGH THE EYE OF THE WIND.

HE WALKED UPON THE
MOUNTAIN SIDE,
AND OF THE COUNTLESS
FLOWERS THAT HE SAW
EACH FLOWER TOUCHED
A DIFFERENT SORROW
IN HIS MIND.

AT NIGHTFALL HE CAME
TO A RUINED CASTLE.
TWO RAVENS SAT UPON
THE PARAPETS,
ONE THAT BADE HIM ENTER
ONE THAT BADE HIM GO.

HE HELD THE WORLD
IN HIS HAND.
IT WAS AN EMPTY BAUBLE
THROUGH WHICH THE WIND
SIGHED
AND ECHOED
THE CHAMBERS OF THE SEA.

JOHN COONEY

MAKING PICTURES

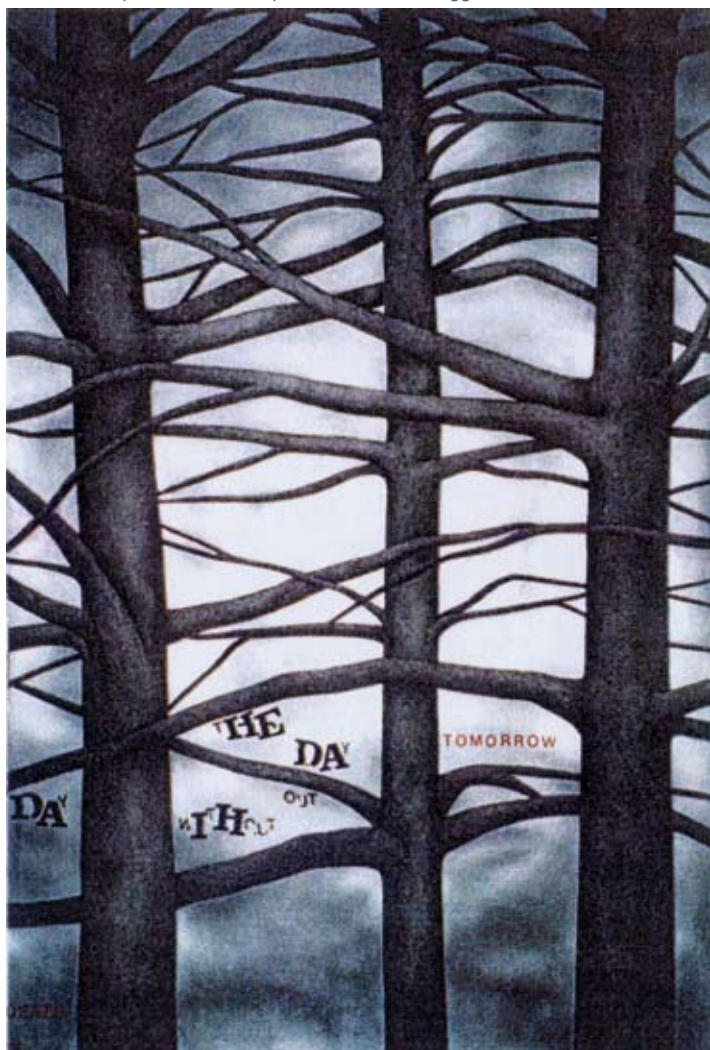
by Biddy Scott



About trying to make art.... what happens? I've been reading a book which quotes a story about four artists who together made images of the same landscape intending to copy precisely what they saw. They produced four totally different impressions. Somewhere between eye and hand all our differences make effect... Then there are circumstances. More than we might like to realise - size, medium, form are restricted and

expanded by realities like space and time and opportunity, relationships and encounters and... fears. Periods of confinement and of liberation, I think, translate onto the page.

I often draw small images.... They can be taken up and left down. They might try to realise big things in small symbols: wings become feathers, houses become doors, forests become trees. Selecting an approachable subject or an approach to a given subject is where the action becomes either appropriate or stupid.... In drawing, the lines offer contrast..... the greatest being between black and white. Black is sure and certain but the white surface that it lies on can be a problem... Sometimes it seems that every perplexity can be contained by following a line by a line, or by filling a centimetre of space with dots.. If the filled space looks complete then other bigger issues seem less

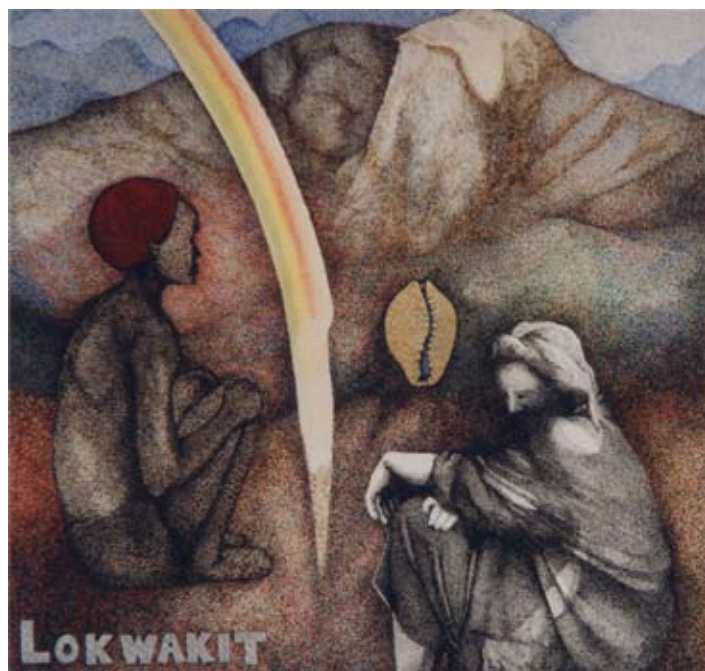


complex. If I can resolve a line then I can sort out a tangle. But there is no avoiding the issue of display... There has to be a reason for this also – perhaps it is about saying “Look, I can sort things out!” or, “Look, things can be sorted out!” This may sound reactionary...wanting order, but really I fully except the tangle of things.

Paint is different – unless you put lines around it, paint can take control and chase off into any distance, imperceptibly and ungraspable. It's a bit inhuman - if line is a dog, paint is a cat, imperious and self-satisfying. A dog you can take for a walk and have some idea where you are going. Paint has its own ideas....

I think that that is why I like egg tempera – with this medium, the colour is constrained. The tension in an Icon painting is palpable and perfectly describes its function.

BUT I imagine everyone interested in making marks on surfaces eventually wants to break boundaries.... Someday I'd like to take a line apart in a massive space with a big brush and a rainbow of colour!!! In the meantime I intend to keep curious about how artists work and worked, and what works



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



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.



Lydia Verdon joined Signal in August 2008 and has one of the most important jobs in the centre. She looks after the accounts!



Róisín Verdon studied Art, Craft and Design in Bray and has recently acquired a BA (Hons) in Visual Arts Practice from Dun Laoghaire Institute of Art Design and Technology. She is very interested in bringing art out into the community and is currently facilitating art classes in several nursing homes in Bray.



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 and facilitating art classes in local nursing homes.



Signal Staff

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.



Sarah Morshead is a practicing painter (BA Hons Fine Art) and has a teaching qualification. She exhibits in Ireland and the UK. She facilitates several Rehab classes and is also an art facilitator at a local nursing home in Bray.

Ilan Metoudi was born in Tel-Aviv, Israel and emigrated to Ireland in the early eighties. This emerging poet attempts to revitalise the trusted Sonnet form. Also he composes orchestral music using computer based instruments.



Penny Byrne has a Diploma in Interior Design from Tiernan Design School and another Diploma in travel writing. She is currently studying Autocad.



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. Aoife is 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.



Vincent Rae enjoys tinkering with computers and has taken on the administration and maintenance of our computer network. He has studied web design and enjoys the creative aspect of video and photo editing. He will be filming and editing various Signal art projects over the summer.



Anne-Marie Farrell is a CIW professional site designer. She has redesigned the website and is now focussing on expanding Signal's web presence. She is also compiling and presenting the popular fundraising Quiz nights that are run in Signal on a regular basis.



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 the dynamics of life. She enjoys working on the Newsletter.





Film Night at Signal

Thursday 23 July
8 pm

Breakfast at Tiffany's

Tickets € 5

Phone 2762039 to book



Quiz Night at Signal

Thursday 27 August
7 pm sharp

Fundraiser for Signal

Tickets are € 5 per person and must be booked in advance.

Teams of 4, maximum 40 participants
€ 100 prize for the winning team

www.signalartscentre.ie



If you are a member of Signal Arts Society, a board member, staff or an artist exhibiting at Signal you can exhibit your art work and include an artist's statement on the Signal website.

The home page of the website has a link to the Signal Arts Centre group on Facebook and to the Signal blog.

<http://signalartscentre.blogspot.com>

Bray Arts Club **2**

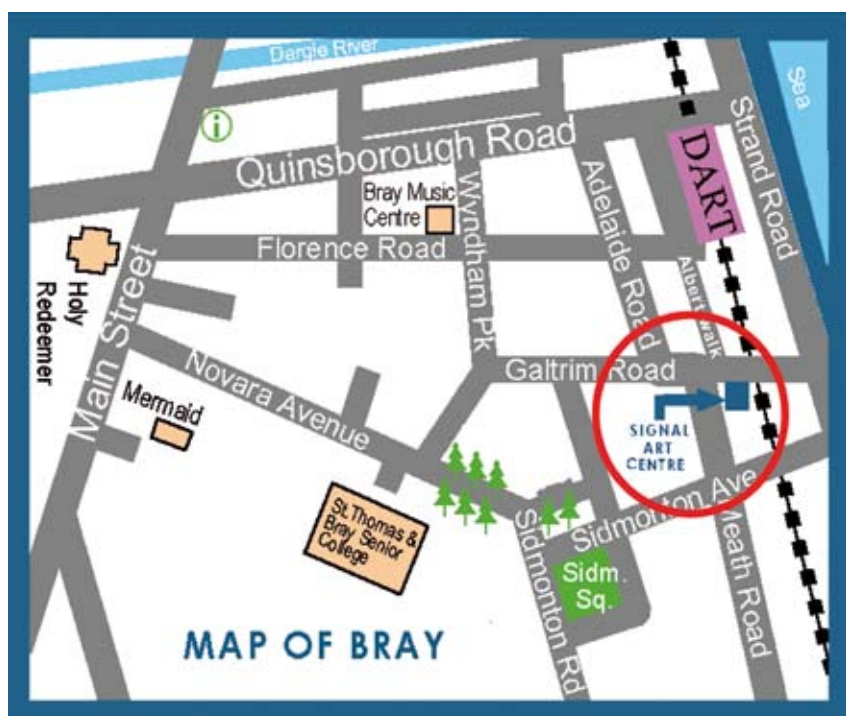
Performance nights **0**

Every first Monday in the Month
at 8 in the Martello on the Seafront **0**

Sep 7 - Oct 5 - Nov 2 - Dec 5 **9**

Closing date for Submissions for the next Newsletter: 1 August 2009

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

