



SIGNAL ARTS NEWSLETTER

Volume 7

July - September 2010

Issue 3



Nuala O'Sullivan

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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

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Signal Art Centre is represented on the following: Bray Partnership, Wicklow Arts Network, Wicklow Community Platform, Bray Chamber of Commerce and The Community, Cultural and Social Development Strategic Policy Committee.

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Claire Flood: Co-ordinator, editing/production management
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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 Signal Arts Centre.
- All members are entitled to reduced rates when using the facilities at 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 Kieran Dalton

Alas the gremlins attacked the previous editorial and blocked out the name of the book that was my saviour. For those of you who wish to know what it is, let me recommend it again. "COLOUR travels through the Paintbox" by Victoria Finlay.

It is great to hear SAS members are coming to the gallery and introducing themselves to staff and fellow members. Keep it up!! Remember that there is always new staff, so let them know who you are. We hope to have some more social nights over the summer months and would welcome any suggestions. Please see inside for further information. I am really looking forward to this year's member's exhibition and to renewing old acquaintances.

I have been associated with the newsletter for a couple of years now and I am constantly amazed at the hard work that the staff put in. I think it has come on in leaps and bounds. I must say that despite the little hitch with the editorial, I thought the April-June issue was by far the best newsletter in terms of layout and content. I hope you have noticed the changes as well, if so, please email your comments good (or bad) to Signal.

So don't forget there is a list on the back page of different events at the gallery. If something you would like is not there, please let us know and we will see if it can be arranged. Now put your feet up, ignore the phone and enjoy this issue of your newsletter.

Keep up-to-date with Signal



Join us on facebook to see what's happening

Follow our blog at
www.signalartscentre.blogspot.com



Signal Arts Centre achieves Charity Status!

Signal Arts Centre Executive board had been looking into obtaining a charity number for Signal Arts Centre for quite a while. The paperwork and step by step execution is quite an elaborate affair. Our first stop was the Revenue Commissioners in Nenagh. The Revenue Commissioner there was only marvellous with her advice regarding the ins and outs of charity registration and what we needed to do.

Our Company memorandum and articles required some revision and these were sent off to the Companies Registration Office for approval. Once these were approved of, the paperwork went to the Finance department where we managed to go through at least three different Finance department personnel over the year. Ploughing through the maze of bureaucracy was certainly daunting at first but definitely it has to be said that special people at both the Finance Department, and the Revenue Commissioners were instrumental in assisting us to achieve our aims.

In total, our application involved the Companies Registration Office, the Finance Department, two offices of the Revenue Commissioners, and the Arts Council.

In February 2010 Signal Arts Centre received word from The Finance Department that we had been awarded the status of "a Body for the Education of the Arts". This was vital in our application for the charity number. Then in March 2010 the Revenue Commissioners awarded us Charity Number 18538!

Having a charity number will help Signal to raise money in ways we could not do before this. We are now a recognised charity. HURRAY FOR US!!!!

News from Claire

At long last the summer has arrived, at the time of writing this anyway, but that is no guarantee that it will last! On the positive side Signal has been experiencing a very interesting and self-affirming period. At long last all the hard work put in by all involved is beginning to pay off – firstly we received another funding award from Wicklow County Council, called The Merit Award, to the sum of €10,000. Another few steps on the ladder to buying the building.

Wicklow County Council have also nominated the Centre for The Pride of Place Award, great kudos for us, this is a national award and we will not know the results until we attend a gala dinner later in the year. In effect this is the Oscars of the community world.

The book club is currently reading a book by local author, Angela Cook, entitled "An Alien in Japan" and the Signal Arts Society have invited Angela to give a talk about her book, her trip to Japan and a reading from the book on **Friday 23rd July at 7.30** in the gallery. Keep checking the website for updates etc.

Because it is our 20th year in existence we are inviting you all to attend a celebratory barbeque on **Sunday 8th August**. As part of the celebration we will be running a hat competition – the hat has to be made by you and modelled on the day! The prize for the most creative and wearable hat is an ipod shuffle so get your thinking caps on, pardon the pun! We will also be running a raffle for a Philips Docking Entertainment System on the day. So hope to see you all there and maybe we will discover our own Philip Tracey! Another interesting date for your diary is **24th September**. Signal is partaking in Culture Night 2010. One of the events that is proposed is a Ceremony of Lights, which is being organised by Michelle Fullam. Also proposed are site specific works and this is being curated by Noel Cleary and a Culture Tour organised by Eleanor Phillips.

Róisín Verdon's show will be on display in Signal and she will give an artist's talk in the gallery on the evening. As more details arrive we will post them on the website or blog, or both.

As you probably already know we have two small **studio spaces** for hire in the building. From August one of the spaces will be available to rent at the princely sum of €10 per week for a ten week stay – the space is only accessible when the centre is open, which is mostly office hours, some evenings and weekends.

Don't forget to check out the **Flag Competition** below, we are depending on you to come up with brilliant ideas.

Last but not least, unfortunately Lydia has come to the end of her time with us, she has been with us for over two years, even gave birth to a beautiful baby girl, Summer, in her time here. I always miss people as they leave but when they work in the office I really, really miss them as I work with them on a daily basis. I want to wish her the best in whatever she decides to do in the future and her sunny personality will be sadly missed by all here.

Have a happy and sunny summer, Claire

Signal Flag Competition

It was suggested at the SAS networking night that the outside of the building needs something to define it as an art gallery. We would like to run a competition to design a flag that can be displayed on the outside of the building. The flagpole is in place already. We will leave the design to you, the artist. The only limitations will be size – we would like it to be approximately
2 foot x 1.5 foot.

The winner will receive an Enova Digital Camcorder. Submissions should be in by **Friday 30th July**. Good Luck!

Views and Reviews

Don't Stop Believing by Róisín Verdon

I was in my daughter's school recently and I saw on the wall a poster for Glee Club rehearsals, it seems that the world has gone Glee Mad, and all on the back of shows such as the X Factor and American Idol. It seems that the emphasis is on the idea that ordinary people can become stars overnight, which seemingly can and does happen. I'm sure everyone has heard the Joe McElderry version of "Don't Stop Believing" on X Factor and not to mention the Glee Club version which is doing the daily rounds on our radio stations.



Well for us people who are old enough to remember the original recording and grew up with the sounds of *Journey*, the great band of the 70's, 80's and 90's here's a little something for you. Since the departure of the original lead singer Steve Perry in 1996, Journey have been looking for a replacement to match the vocal uniqueness that Perry brought to the band. Guitarist Neal Schon describes his voice as "a tenor voice with soul and emotion" and admits that they have struggled to find anyone who can recreate Perry's distinctive sound.

This person did exist half way around the world and his name is Arnel Pineda. His is a story that would give any rock wannabe the encouragement they need to persevere and follow their dreams. Pineda began performing as a young boy in the Philippines encouraged by his parents who believed that he had a singing talent. However, at the age of 13 his mother died from a long illness. Pineda was forced to fend for himself and eventually became homeless. He would sleep on park benches around Manila and collected scrap metal to earn money for food. Eventually, after years of struggling to survive, he started to sing again and went from band to band until eventually a gig that he played in Manila's Hard Rock Café was uploaded onto YouTube. In 2007 Neal Schon came across this video and couldn't believe what he was hearing. The rest is history. Here was a great band who were just about to give up ever finding the lead singer that they knew they needed and they had in the eleventh hour found him on YouTube. After all the years of searching for their new lead singer the Journey was complete. The band flew Pineda to LA for auditions and he joined the band shortly after. So guys, don't stop believing. Dreams definitely do come true.

Robin Hood? ...

I think we've been robbed by Róisín Verdon

For months now I've been seeing advertisements for Ridley Scott's version of *Robin Hood*. I've watched the action packed clips and I've got glimpses of a storyline. Well tonight I finally got to see the film for myself (24th May). I have to say from the start that I am not a huge fan of Russell Crowe but that



impartiality has no bearing on what I'm about to say. The story is set between the time of the last crusade of King Richard in France and the beginning of the outlawing of Robin Hood. This film was probably the biggest let down of the year for me in the sense that I found the storyline badly written, the editing was terrible and the computer generated imagery in the fight scenes was of a very poor standard and that's just the start of it. It was obvious from the onset that Scott was hoping to use Crowe's

performance in *The Gladiator* to engender a similar atmosphere in this film but it failed miserably in my opinion. It seems like Scott was relying too heavily on the actor's notoriety rather than on the characters themselves. I find that this is happening a lot in the world of film, where we are being delivered these half-baked offerings on our screens and we are expected to just pay up and not mention the lack of quality or even desire in what we are viewing. How can such regarded directors look at the finished products and say to themselves "Yes, I think this is worthy"? We are being robbed, not just of our money but of our entertainment and the quality of that entertainment. Shall we take to the forests now or stick around for a while longer and hope it gets better?

Dear Róisín

I would like to compliment you on your very personal and interesting views on films written and directed by the same person. On the whole I would agree with you that they are usually more intense, interesting and fundamentally more watchable. But I recently had the misfortune to watch "The Blind Side" which was adapted and directed by writer/director John Lee Hancock. I was looking forward to seeing this movie, as I always like to see the movies that have been up for and received Oscars, but I was bitterly disappointed by said movie.

On so many levels this film was wrong, it was patronising, and romanticised and so clichéd that it almost made me weep! I have never walked out of a movie but I am afraid to say I was very tempted, but I gave it the benefit of the doubt in the hope that it would get better before the end and we would see why Sandra Bullock got the award for Best Actress – never happened! I cannot understand why there was not an outcry in the States regarding the patronising and inverted racism of the main character and the implications that like Madonna, it is now okay to take a black child off the street and adopt them! Don't get me wrong I know that people will feel that the sentimentality of the situation worked and wasn't she wonderful to take him into her home but I worry that the suggestion that the ills of the black community could



be solved by the rich, Christian white, as shown in the movie, should become the acceptable norm!

I found the movie old fashioned in its views and offensive in its delivery. I am surprised that there has not been more controversy about it.

Sorry for going on but I felt that it had to be said.

Love your articles.

Yours sincerely, Cher Nell

Dear Cher Nell

Thank you so much for your reply to my article in the last newsletter. Like you, I have also seen the movie "The Blind Side" and have to admit I was a little disappointed myself, although I had the misfortune of going to see it with a gang of friends who definitely call a spade a spade. I had no choice but to agree with them in the end. I felt that the level of acting was equal to that of what we used to call daytime television or those true story films whose titles always belied the content "Not without my children" or something profound like that.

I have to say I am a huge fan of Sandra Bullock and again I have to say I was over the moon to hear that she had at last received an Oscar. I thought her acting in the Oscar winning "Crash" was brilliant and I also thought she played an amazing role in "Premonition" a low key film where she played a lead role in 2007, directed by Mennan Yapo. And to be honest about it, I thought she played a good role in "The Blind Side", in fact I would go out on a limb and say that she actually carried the film. But alas she did not deserve an Oscar for it. More like a Blue Peter badge for keeping it afloat maybe.

But I do believe that this film was released at exactly the right time and in exactly the right mode to capture the essence of what it means to put out your hand in these troubled times of recession. This film was calculated to pull on the heart strings of every person affected by the economic downturn and gives a silver lining to an otherwise gloomy horizon. And it worked. Every other person I have spoken to about it has come back with the same line "oh wasn't it brilliant". No, make no mistake about it Cher, this film was planned down to a tee and it worked like a charm. It's a classic case of the Emperor's New Clothes and almost everyone bought it. Or at least the right people bought it.

Thanks again for your reply, Cher

Yours, Róisín Verdon

The Gardening Project by participant Gary Cleary

The gardening project we have been working on for the past two months is a project including seven members of the centre, Daisy and two members of Signal Arts, Andrea and Penny.

During the February mid-term we came in on the Wednesday and Thursday at ten o'clock and dug seven holes in the garden at the side of the centre.

The aim was to plant food like rhubarb, potatoes, carrots and raspberries in the holes.

We planted grass seed in the garden and then we put compost and manure in four of the holes. We then planted the rhubarb, potatoes, carrots and raspberries. We hope to have something up from each plant before the end of this year. All in all we are having a fun time, especially during the mid-term when we did the digging.

The team would like to thank Neil O'Rourke, Andrew Barnes, Tadhg Devlin, John Trainer and Daisy's son Oisín who all helped us in the process.



St. Peter's Mural 2010 by Greg Murray

This year I was delighted to have been commissioned, again, to encapsulate the pupils of 6th Class, St. Peter's BNS in a 91" square mural. Having already produced the class of 2008 and 2009, working on 2010 is something I have been really looking forward to. It's the same format each year for these murals – to incorporate all the pupils of 6th class in a group scene with a banner "Class of 2010". Each year the background scene changes, 2008 was the school grounds with the pupils doing some sports including golf, rugby, soccer, tennis etc., 2009 was a seascape with the pupils as the motley crew of an Irish lifeboat and this year's theme is space, the final frontier, and the number of pupils is only 14 compared to the previous two years of 17 and 20 respectively. Having a smaller number of pupils is very convenient, as I always give the pupils disproportionately large heads, and with them wearing circular glass helmets, space, pardon the pun, was always going to be an issue. So with a little more room to play with and less faces to paint, my first thoughts were, this year is going to be easy.



But as I gather the required elements for my design, including head shots of each pupil, I realise that this year I am very familiar with a large percentage of the class. This again one might think of as a positive but I realise as I work on the faces that, in knowing the students, I am spending much more time trying

to capture the likeness of each pupil and I'm much more critical of my own work. Not as easy as I initially thought. Thankfully the feedback so far from the staff and pupils has been very positive and some say it's the best mural to date.

I work alone on the design and, once the design has been approved by the Principal and my patron Scott Vance, I then apply a grid to my design which I reproduce to scale on the school wall, and using this grid I transpose the design in outline version to the wall. Next I work colour into the heads and capture the likeness working from photographs of the students and finally the pupils can get involved in painting the bodies and background. It makes a great difference having the pupils to help with the colouring as it speeds the process up so, and they are always so willing to get involved as it gets them out of the classroom, though I would like to think that this is not the only reason they are so enthusiastic.

Working on the faces is my favourite part of the process and often I have the school to myself and I can get completely lost in my work without distraction. However on Thursday 20th May I was so engrossed in my work that when I finished up in the school, instead of attending a wonderful dinner invitation I hopped on my bicycle and cycled home and missed out on a beautiful lamb dinner and some excellent company and I would like to take this opportunity to apologise to Denise and her mum for my bad manners and absentmindedness. Much as I really love working on these murals, a nice lamb dinner is pretty stiff competition and I'm hoping this apology will help ensure I remain on their invitation list.

Signal Artists at the Springboard Family Support Project by Tara Kelly

Springboard is a community based family support project that aims to support families in the home, school and community in Loughlinstown and Ballybrack. Recognising that parents want the best for their children and that the task of parenting is not always easy, Springboard has developed family support services for children and families. We work with families to provide support with a range of issues and to promote the quality of life. Springboard is funded and managed by the Health Service Executive. In Springboard, we are always looking for new and creative ways to engage and support families. We aim to promote positive relationships in families, to reduce isolation and to encourage strong social networks. We recently teamed up with the Signal Arts Centre, Bray to explore how we could work together through the medium of art. We had a very interesting meeting which resulted in an exciting and creative programme of work. Three artists from Signal came on board to work with parents, children and teenagers in various groups. The programme of work includes promoting the parent/child relationship through the use of photography, engaging teenage boys through various art projects

and working with young girls to build self-esteem and promote well-being through art.

To date, the work has been very successful and both parents and children have really enjoyed the sessions. The team at the Signal Arts centre has been very creative and flexible in its approach and has worked well with the Springboard team to achieve our goals.

Tara Kelly, Project Leader

Springboard Family Support Project

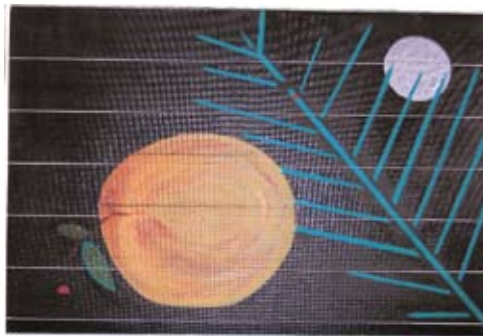


Take a look at Sarah's newly launched website - www.sarahmorshead.com. Sarah is a practising fine artist and was a member of the Signal staff from 2006 to 2009.



Exhibitions Programme

SIGNAL ARTS SOCIETY '10th Annual Exhibition'



Tuesday 6th July - Sunday 18th July. Opening Reception: Sunday 11th July 3-5 pm

NUALA O'SULLIVAN 'The Fifth Woman'



Tuesday 20th July - Sunday 1st August. Opening Reception: Thursday 29th July 7-9 pm

EOIN O'CONNOR 'Exploration on the Outskirts'



Wednesday 4th August - Sunday 15th August. Opening Reception: Friday 6th August 7-9 pm

July - September 2010

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

All are welcome!

See www.signalartscentre.ie for more information



SONIA HACCIUS 'Stories That Were Never Told'



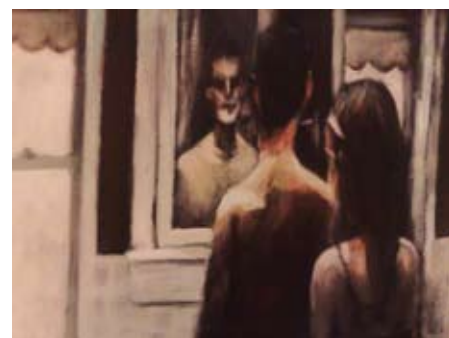
Tuesday 17th August - Sunday 29th August. Opening Reception: Friday 20th August 7-9 pm

KATHRYN RYAN, JONATHAN CURRAN, LAURA BUTLER 'Met With Elsewhere'



Tuesday 31st August - Sunday 12th September. Opening Reception: Friday 3rd September 7-9 pm

RÓISÍN VERDON 'Through the Looking Glass'



Tuesday 14th September - Sunday 26th September. Opening Reception: Friday 17th September 7-9 pm

Warsaw's Oldtown by Penny Byrne

With all the talk lately of saving the chimneys at Poolbeg, it got me thinking of how far we Irish would go to protect our national monuments. Who remembers the 'Floozy in the Jacuzzi' Analivia (not that she was a treasure)? And whatever happened to the millennium clock?

The right people to ask about preservation would be the Polish after the amazing work that they have done in the cultural heart of their city – Warsaw's Oldtown. Although 'Oldtown' is a name you would puzzle over when you realise that this area was all completely rebuilt from the 1950s to 1970s.



Replicated faithfully from the rubble of a desecrated city, Rynek Stare Miasto, or Oldtown Market Square, is once again an important social centre for locals and tourists alike. Declared a UNESCO World Heritage Site, this cobbled square is surrounded by four and five storey buildings in earthy colours, each decorated with a band of painted friezes, bringing decorative traditions back into focus.

At street level, bright awnings cover outdoor tables where traditional Polish dishes and large tankards of beer are sold at a fraction of the cost of those at

home. Children play in Syrenka's Fountain (the mermaid that is the symbol of Warsaw), while the elderly feed pigeons from benches that line the square. On Dekert, which is one side of the square, all the buildings are interconnected to form the Warsaw History Museum.

Wandering down the side streets you can buy almost any souvenir in the red and white national colours, or insects frozen forever in amber. The narrowest house in Europe, or possibly the world, is tucked away in a corner of Canon Square where Kanonia - a bronze church bell from 1646, sits proudly in the centre of the street. Other permanent reminders of a tormented past were included in the city's buildings, like a piece of track from an armoured tank that has been set into the wall of St. John's Cathedral.

St. John's Cathedral was originally built in the 14th century in the Mazovian gothic style, and after being destroyed several times, it was finally rebuilt in 1965. The ornate crypts contain members of royalty and statesmen such as Poland's first president, Gabriel Narutowicz who was assassinated only two days after taking the presidential oath in 1922.

A statue of a boy in oversized soldier's clothes, and known as 'The Little Insurgent', commemorates the Warsaw Uprising and can be found outside the double-ringed city walls that lead through to Castle Square.

St. John's Castle was originally built in the 14th century by Mazovian Dukes and added to as the years went by to become the polygon shape it takes today. In 1939 the castle was burned and then blown up by the Nazis in 1944 but thankfully the original artworks and furnishings were already well hidden. Reconstruction began in 1971, and the castle was returned to its fine Baroque architectural style by 1988. This once royal residence and seat of parliament is now a museum housing objets d'art and works by Bernardo Bellotto and Marcello Bacciarelli, to name but a few.

The Polish could easily have rebuilt this part of the city with high rise apartments and shopping malls to cope with the fast pace of life. But instead, the extent of its reconstruction stops you in your tracks and makes you appreciate what is here and now and what deserves to be protected so that its story can be told. Maybe we can take a leaf out of their book and keep our Dublin Bay chimneys, but please let's forget that I ever mentioned Analivia!

What a Man!



The opening of Lian Callaghan's exhibition, also celebrating her birthday



In a recent TV3 interview Nell McCafferty talked about a neighbour of hers who redeemed her faith in mankind - none other than our Greg Murray. Watch the relevant part of the interview on the Signal Blog of Tuesday 27th April 2010.



Andrea and Penny are preparing the ground for Signal's edible garden



The Book Club meets in the gallery

Food Corner

The Great Signal Menu by Claire & Greg

We thought it might be a good idea to open a little section in the newsletter for your views about food, restaurants, TV food programmes, recipes etc., actually anything to do with food would be very acceptable.



Myself and Greg, here in Signal, to some other unenlightened members of staff come across as two sados, because we love to watch all the foodie programmes

on the TV. Two of our favourites would be Masterchef and The Great British Menu. We will discuss the menu choices and the execution of the meals to the distraction of others. But this does not deter us, we still carry on regardless. We have very enlightened discussions around the views of the judges and voice our agreement or disagreement very eloquently – “the bloody eejit”, “is he serious?” and “he is really getting on my nerves!”, are just some of our cultured responses especially to John & Greg from Masterchef! So, we are hoping that there are a few more of you out there that might be interested in sharing recipes, views etc. with us.

Easter Sunday Lunch at the Gordon Ramsay

Restaurant, Ritz Carlton, Powerscourt

by Andrea Lowe

The meal started with the Amuse Bouche. Cream of celeriac soup with brown truffle served with homemade breads. This was a deliciously creamy, full-bodied, little mouthful, complemented by the homemade breads. The walnut bread was particularly good.

The starter I chose was smoked Kildare pigeon with black sesame risotto and a hazelnut crumble.

Never before has a little plateful of food whisked me away somewhere else entirely. It tasted of the woodland, all earthy and nourishing and comforting. Every little flavour popping up and singing like the dawn chorus.

The main course was roast Connemara lamb with olive oil potato mousseline, glazed shallot and rosemary jus. This was the sweetest, softest lamb I'd ever tasted, kept warm on a bed of potatoes, with a shallot as a pillow and the scent of rosemary in the air. Delicious.

Then followed dessert, coconut and raspberry entremets, crème fraîche and chocolate ice cream.

This was like sneaking over to the raspberry bush and picking the berries before your dad catches you. A childish joy. A delicious, fruity, refreshing cake with an indulgent little ball of the darkest chocolate ice cream. Heavenly.

Then came an unexpected little treat, two plates of home made petite fours.

A heavenly mix of fudges, chocolates, and these ridiculously good frozen banana ice cream balls covered in white chocolate.

What's Happening?

Summer Festivals

Bray Summerfest

Ireland's biggest free family 'beach party'

Early July - mid August, launch: 14th July 2010.

www.braysummerfest.com

The Summer Sensational

8th - 11th July 2010

Temple Bar - Dublin's Cultural Quarter

Photo Ireland Festival

1st - 11th July 2010

Ireland's first International Festival of Photography and Visual Culture. in venues around the city of Dublin.

Headquarters and ticket office: Temple Bar Meeting house Square.

www.photoireland.org

DLR Festival of World Cultures

23rd - 25th July 2010

www.festivalofworldcultures.com

The Waltons Guitar Festival of Ireland

22nd - 25th July 2010

Classical, jazz, folk and world music in some of Dublin's finest venues.

www.gfi.ie

16th Dublin Fringe Festival

11th - 26th September 2010

Dublin City Centre

16 days & nights of explosive boundary pushing performing arts & music

www.fringefest.com

Dublin Culture Night

24th September 2010

Temple Bar - Dublin's Cultural Quarter

5.00pm - 12.00 midnight

www.culturenight.ie

Lissadell House, Sligo

Leonard Cohen

Outdoor Concerts on 31st July & 1st August 2010

IMMA Royal Hospital, Kilmmainham

10th June - 5th September 2010

Carlos Garaicoa

Cuban artist Carlos Garaicoa has been working since the early 1990s using a multidisciplinary approach that includes architecture and urbanism, narrative, history, and politics. Adopting the city of Havana as his laboratory, his works are charged with provocative commentaries on issues such as architecture's ability to alter the course of history, the failure of modernism as a catalyst for social change and the frustration and decay of 20th-century utopias.

Altered Images

18th June - 15th August 2010



Accessible, interactive and inclusive in ethos, *Altered Images* aims to stimulate engagement with the visual arts for the general public and particularly for people with disabilities. Selecting an entire exhibition with an emphasis on accessibility in a multi-dimensional way is relatively new in Ireland. The exhibition aims to enhance people's

engagement with the works through the tactility of relief models, by listening to the audio and artist's descriptions. The exhibition includes work by artists Thomas Brezing, David Creedon, Alice Maher, Caroline McCarthy and Abigail O'Brien, Amanda Coogan and Daphne Wright.

National Gallery of Ireland

4th September - 5 December 2010

An exhibition celebrating the Dutch seventeenth-century artist Gabriel Metsu (1629-1667) and his exquisite scenes of daily life, which rank among the finest of the Dutch Golden Age. It will bring together some 40 of his paintings and drawings from public and private collections around the world.

Exhibiting Artists write about their Work

Laura Butler

My work evolves out of whatever I find interesting in life generally at the time. Currently, that's family history research and the social history that is inextricably woven through it. These investigations into the past often produce revealing and intimate details of the lives of people who are otherwise obscured by time, and that juxtaposition of familiarity and the unknowable in turn provides a basis for reflective, playful and largely abstract works. Each piece is really the by-product of a process in which I try not to consciously address any particular subject matter. I just start working and allow whatever the subject is to surface through the layers of engagement with whatever materials I am using at the time, whether paint, video, animation or the making of books. Insofar as the works are "about" anything, their subject matter asserts itself on its own terms as they are made, drawing from the pool of my current preoccupations, rather than being the intentional expression of a specific idea.

Kathryn Ryan

My work as an artist is primarily a study of things ageing or rusting. I am drawn by the visual impact of old farm buildings that lie idle or that are crumbling through neglect and the vibrant colours that emerge as metal rusts with age, and the intensity of the colour which varies according to the metal type, that is, whether it is steel or copper or tin. As I am based in Wicklow, I take my camera with me everywhere and photograph potential subjects. It may be of old buildings, windows and doors, or trees that are in decay. This way I can decide later what to work from and whether it will be through the medium of paint or print. Similarly, if I photograph something that has rusted, it is the evolving colours that I focus on for expansion in later work, rather than the object itself.

Eoin O'Connor

My work spans a number of areas of interest which include architecture, the environment and scientific study. For the most part my work is architecturally based, and my recent practice has concentrated on studying dwellings and structures on the outskirts of towns and cities. For this exhibition I have gathered images taken from remote and isolated locations depicting the workplaces and environments of people working in the fields of scientific study and exploration. What was important also for this exhibition was the source material of the images. Although I take most of my own photographs and translate them into paintings I find that I tend to take the same type of photos, from similar angles etc. so I know what to expect usually. Whereas in these photographs I was in contact with meteorologists, astronomers and geographical surveyors in the Arctic, South America and Alaska and over a course of time they sent me back their own documentary photographs which captures their perspective on the locations they work in. It is an ongoing project which can be considered a documentation of man's interaction with the environment in both a constructive and destructive manner.

Sonia Haccius

My sculptures are strongly influenced by my work in theatre; each one is a scene, which tells a story. I use elements from set design - puppets and scale models, a world in miniature. There is something about seeing things in miniature, created to scale, which tugs at the child in each of us. Looking for something to believe in, some principal to nail one's colours to, has been a theme in my original puppet-tableaux. For this reason, the sculptures often carry titles with religious overtones. As I get older, I find that fear of ageing is something that exercises my mind. Ageing is different for men and women. Women are encouraged to age gracefully and the snide indictment "mutton dressed as lamb" awaits those who fail to do so, yet any woman who allows her greying hair to go undyed is "letting herself go". Riding on the back of the fear of ageing comes a whole host of other fears, such as fear of the body clock choice, of poverty, of ending up as the mad old woman in No. 22, surrounded by hoarded baked bean tins and newspaper clippings. Most of the fear in modern urban life is counter-productive; we fear

loneliness, but the fear of making a social gaffe makes us shy. We fear that we may be unhappy in the future, and the fear makes us unhappy now. We fear death or random disease, but we are powerless to prevent either one, so our fear only serves to make us uneasy.

Fear can paralyse you, and prevent you from trying new experiences, or modes of working, because of the fear of failure. Contrary to what one might expect, in the art world this fear of failure seems to increase with age and experience.

All my sculptures deal with personal experience, though not as straightforward narrative. In the past I have tried to make art about sexual politics, the environment, social injustice – all subjects I feel passionately about – but the images always end up forced and heavy-handed, and I have to acknowledge that the pieces that work for me are the pieces with personal content. So now I fear that I'm being self-indulgent.

Róisín Verdon

In my previous project I was looking at motion and the portrayal of movement through the mediums of photography and paint. Capturing and freezing the moment that once before was part of a bigger picture. I chose movies as my source to first of all portray image but also because of the heightened sense of colour and composition. In fact as you can see, there is a development or transition from focus on motion to focus on composition in my work. I am now developing my work around the law of reflection and in particular specular reflection. Specular reflection is where the angle at which the wave is incident on the surface equals the angle at which it is reflected. Mirrors are exhibitors of specular reflections, basically, what you see is what you get, yet the surface is only partially representational. Through working on the Motion project and watching a lot of movies and TV it became apparent that mirrors feature in nearly everything that I have watched. It dawned on me that the actor is playing a character yet the person behind the character is present also. At that one moment where the actor is looking in the mirror all are contemporary to the moment. This reminds me of the Ego, the false self which we present to the world as a statement of who we are, versus the true self and the actual being within. A great example of this would be The Wizard of Oz where the wizard was represented as a larger than life entity when in actual fact he was a little man behind a curtain. All eventually will be revealed.

Through the process of image analysis and research I have collected hundreds of references to base my work on. My new body of work comprises of paintings (and possibly photography) developed from the use of specular reflection within the realm of film.

Nuala O'Sullivan

The imagery of the 1950s encapsulates for me how hidden repression can seep through from the past, sometimes even in smiling faces. I find the idea of the friction that exists between what is visible and what lies just under the surface fascinating. Alongside this, the aesthetic and culture of that period has a strong visual resonance for me. These interests have come together in my current paintings.

In the past, I tried to capture that 1950s period mood in paintings of buildings and streetscapes in the city; however, more recently I have become interested in painting figures from that era. In part, the catalyst for these paintings was a rediscovered Super 8 movie taken in the late 1950s and early 1960s. The textural quality and colours of the stills from the movie had a very nostalgic feel that appealed to me.

In making the work for this exhibition, and in an effort to acknowledge the influence of the old celluloid film, I have used many thin layers of paint to allow some of the light from the canvas to remain and bring light from behind the paint. Where my reference material was old black and white photographs, which I found in markets or car boot sales, I have recreated the images in the colours of the 1950s period. I enjoy not knowing the people in these old photographs as this allows me to imagine their lives and create my own back story for them as I paint them.

Although the images I make are very colourful, I know that the 1950s in Ireland was quite a stifling period for many people. I think that this subject matter, of referencing the formality and outward respectability of the time, can offer an interesting perspective on how the past has a relevance to society today. I feel that painting can communicate concerns about what remains hidden and repressed, and add to the current debate about the impact of the past on the present within Irish society.

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.



Helen Doyle

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



Susan Slater

joined Signal in July 2009. She is working in administration, sharing the responsibility for sales, accounts and payroll.



Lydia Verdon

joined Signal in August 2008. She is working in administration, sharing the responsibility for sales, accounts and payroll.



Penny Byrne

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



Vincent Rae

enjoys tinkering with computers and has taken on the administration and maintenance of our computer network. He has studied web design and is filming and video editing various Signal art projects.



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.



Anne-Marie Farrell

is a CIW professional site designer. She has redesigned the website and is now focusing on expanding Signal's web presence. She is also trawling through Signal's past to create a web archive of all past exhibitions.



Linde Fidorra

has a Diploma in Fine Art. She uses drawing, digital image-making and artist's books to explore the dynamics of aliveness. Her work is inspired by explorations in spirituality and new science. She enjoys working on the newsletter.



Aoife FitzGerald

has a Degree in Fine Art. She specializes 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 runs life drawing sessions and workshops.



Andrea Lowe

has a BSc (hons) Degree in Landscape and Garden Design, from Writtle College, Essex, UK. After a spell in Finland, working as a garden designer in Sidney and having a show garden at the RHS Hampton Court Flower Show, Andrea has started at Signal where she can put her knowledge of varied styles and materials to good use as a staff artist.



Conall McCabe

joined Signal in July of 2009. His work to date is mostly focussed on oil painting, although he worked as a professional sculptor for a few years. Conall has a HND, BA and MA in Fine Art, studying for his final two years in New York. Conall's artwork is based mainly on realism. He plans to have his third solo show in 2010.



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.



Christine Power

has a Diploma in Fine Art and enjoys print making and painting. She creates abstract images by building layers of mixed media. The amalgamation of these elements synthesize into an organic tapestry of colour and texture. She teaches classes at Signal and is currently working towards a solo show.



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.



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.





Film Nights

7.30 pm in the gallery

Tickets €5
Phone 2762039 to book

Friday 30th July

The Maltese Falcon

Dir: John Huston

Friday 10th September

Fargo

Dir: Joel and Ethan Coen



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 6th July

An Alien in Japan by Angela Cook

Tuesday 3rd August

Snow Falling on Cedars by David Guterson

Tuesday 7th June

The Death of Bunny Monroe by Nick Cave



Talking Art

First Tuesday of every month
7 - 9 pm at Signal

Open forum for working artists to discuss,
brainstorm, analyse, imagine, construct and
deconstruct our art practice

6th July | 3rd August | 7th September 2010



Life Drawing

with Aoife FitzGerald

Wednesdays 7 - 10 pm

Block of 5 weeks 14th July - 11th August

Block of 6 weeks 1st September - 6th October

€55 for 5 sessions, €66 for 6 sessions

Please ring the office at 01 2762039 to book your place.
All sessions have to be paid for in advance.

Bray Arts Club

Variety Show at the Mermaid 18th July 2010

No Monday Arts Evenings in July & August

Next Performance Night at the Martello
6th September 2010

Life Drawing (Long Pose)

with Conall McCabe

Poses from 2 - 6 hours
Techniques of life drawing from gesture to fully
resolved drawing

Tuesdays 7 - 9.30 pm

31st August - 19th October 2010 (8 sessions)

Contact Conall at 087 9702173



Portrait Painting in Oils

Expert step by step
instruction with
Conall McCabe

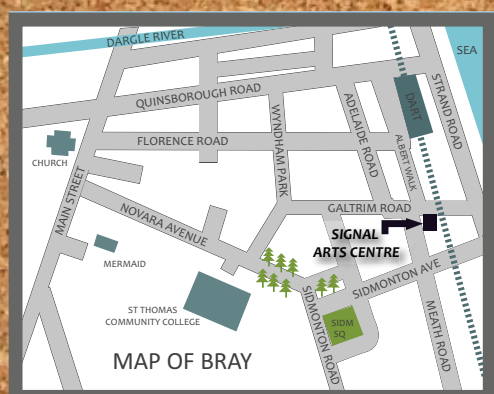
Mondays 7 - 9 pm at Signal

August 30th - October 18th 2010

€150 (8 Sessions)

Contact Conall at 087 9702173

Closing date for submissions for the next newsletter: 1st August 2010



Signal Arts Centre

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Bray, Co. Wicklow.

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Fax: 01 2869982

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Gallery Hours

Tuesday to Friday 10 - 1 and 2 - 5
Saturday and Sunday 12 - 5

Office Hours

Monday to Friday 9 - 1 and 2 - 5

This project is funded by
FÁS Community Employment

