



# SIGNAL ARTS NEWSLETTER

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July - September 2011

Issue 3

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Donna Kiernan, Photographic Artist

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Signal Art Centre is represented on the following: Bray Partnership, Wicklow Arts Network, Bray Chamber of Commerce.

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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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Noticeboard

## Signal Arts Society Membership offers you:

### A 10% discount

- ▶ on any purchase of artwork on sale in Signal Arts Centre
- ▶ on life drawing and other art courses
- ▶ on the hire of darkroom and ceramics facilities

Participation in the  
**Annual Signal Arts Society Exhibition**  
(subject to selection)

**Reduced commission** on sales of your work  
from 25% to 15%

Our **quarterly newsletter** will keep you in touch with what is happening in the arts community. You have the opportunity to publish a profile of your work, advertise your upcoming shows or projects, write about your favourite artist or review an exhibition that impressed you.

The opportunity to display images of your work and an artist's statement on **a page of the Signal website**. See links on the SAS page on the Signal website for examples.

**Invitations** to exhibition openings and other cultural events organised by the Centre.

## Editorial by Colum O'Neill

Once again Summer arrives and we approach one of the highlights of the calendar for the members of the Signal Arts Society. As I write this article the committee are gathered together to make the final selections. I have been privileged to be given a preview of the submissions and I can honestly say I don't envy the committee's task, the level of submissions is so high this year, as it has been every year since I joined the Society.

The exhibition this year runs from the 5th to 17th July. I would urge everyone to come along for what promises to be a visual treat. The opening will be on Sunday 10th July from 3 – 5pm. I really look forward to meeting you all there and renewing old acquaintances as well as making new ones. Older members can testify that we are a really sociable bunch and new members will find that they very quickly will be integrated into the wonderful community we have built together.

In other news: plans are well advanced in securing a mortgage to purchase the premises. I would like to thank the members of the Signal Arts Society and everyone who has helped us this far and I hope will continue to support the Arts Centre long into the future.

As always, I remind you all that this is your newsletter and your opportunity to get your message out to everyone. If you have any news, articles, poetry, views or reviews please send them to The Editor at the Signal Arts Centre or email to [signalartscentre@eircom.net](mailto:signalartscentre@eircom.net)

Looking forward to a great Summer

*Colum O'Neill*

## News from Claire

Hopefully by the time this edition is out we will have had a brilliant, successful Pub Quiz in Hollands Pub. Following on from last year's great success in November, The Salon Fundraiser, we are proposing another two weeks of fund raising, and hopefully fun events, from 16th August to 28th August.

During the time we intend to hold an Afternoon Tea on Sunday 21st August, if interested we would like people to book in advance please by ringing the office, tickets will be €10 a head. We will also be running a number of events including ceramics workshops for children and jewellery workshops. A Cake Sale, jazz night and poetry night are other entertainments that we will be hosting, check our website for dates nearer the time. And, of course, we will have a variety of art work and crafts for sale over the period. If you would like to donate a piece of work we would be extremely grateful, otherwise just come along to one (or all!) of the events and have some fun!

As you can see we are devoting a lot of time to fund-raising but we are also looking at this as an opportunity to meet up with all our supporters in a friendly, social environment.

Looking forward to seeing you all at some of our events.

*Claire*



## New Staff at Signal



### Aoibheann Doyle

Aoibheann is a qualified Special Needs Assistant and has studied Art and Crafts in Ballinode College, Sligo. She designs and hand-crafts her own jewellery using earth stones, crystals and exotic beads. Her inspiration flows from spirituality, nature and crystals. She enjoys exploring creativity with children and the community.

Aoibheann's creative impulses are inspired by creative writing, spiritual literature and a fascination with colour.

She perceives hand-craft jewellery as a transforming art, using stones, crystals and colours which uplift and inspire a sensual mood. Each jewellery piece is unique in design, which is refreshing in a world of mass produced factory products.





## Profile: Geoffrey Healy - Potter by Frances Brosnan

***"I feel that there is a great link between spirituality and creativity, which is something that interests me".***



Geoffrey Healy was born in Bray, Co. Wicklow and his workshop and studio nestle in the Rocky Valley in Kilmacanogue, Co Wicklow. He first became interested in ceramics when, at the age of nineteen, he was handed a piece of clay. "I squeezed it and it stayed squeezed and that was it", said Geoffrey. One of the biggest influences in Geoffrey's life came from a travelling scholarship to study in Japan which he won from The Irish Export Board. "This was a big help in my career, the influences of Japan were very strong", Geoffrey said. He travelled around the countryside, working in small rural potteries with Japanese masters learning their art. Geoffrey then returned to Ireland and worked with well-known potters Peter and Helena Brennan and then taught in the National College of Art. He has also worked as a consultant for the Crafts Council. In 1978 Geoffrey started his own business in a studio in Bray, Co. Wicklow and now his work is sold all over the world.

Geoffrey says he has a bias towards functional pottery and has been influenced by English country potters who combined high firing with oriental techniques. These would include Bernard Leach, Jim Malone and Richard Batterham. Another strong influence was Hans Coper who was brilliant with form and texture.

Geoffrey uses gas and electric kilns. He also uses

a wood firing kiln and believes that he is putting his soul into something when using this method of firing as there is a lot more originality involved and it is also much more creative.

In his workshop and studio Geoffrey produces oven-to-tableware, gift items, lamp bases and also unique collectors pieces. He also supplies Avoca Handweavers restaurant with tableware. He believes that his pieces of tableware don't just exist as functional objects but are also individually crafted works of art.

Geoffrey's ambition as a teacher is to take a spark of enthusiasm or interest and turn it into a raging passion in a safe and non-judgemental space where people can feel at ease to play. He says that he has the self discipline of a butterfly in that he is always interested in pursuing new ideas.



People are always very welcome to call in to his studio and experience seeing products that are made from a very definite philosophical point of view. Geoffrey believes that we can surround ourselves with things that nourish us and are also beautiful. He admires the cognitive scientist Donald A. Norman who suggests that 'humankind moves through the world within two systems – the affective and the cognitive. Our emotional state can be affected by surrounding ourselves with well-designed and pleasing objects, making us calmer and more relaxed. The more beautiful we perceive an object, the more it makes us feel good

about ourselves and the more able we are to think creatively, whilst stress makes thinking creatively more difficult.'

Geoffrey will be starting day workshops on Saturday 11th June 2011 which will include beginner's, intermediate and advanced throwing on the potter's wheel and hand building. Geoffrey also runs children's parties and workshops which run for two hours in the morning.

Geoffrey also works as a Healer and can be contacted at his studio for healing sessions.

The following is part of a quote from the bible that has inspired Geoffrey;

"So it is with the potter sitting at his work and turning the wheel with his feet; He is always deeply concerned over his products, and he produces them in quantity. He moulds the clay with his arm and makes it pliable with his feet; He sets his heart on finishing the glazing, and he takes care in firing the kiln. All these rely on their hands, and all are skilful in their work. Without them no city can be inhabited, and wherever they live, they will not go hungry. Yet they are not sought out for the council of the people, nor do they attain eminence in the public assembly. But they maintain the fabric of the world, and their prayer shall be in the work of their craft." (Book of Sirach 38: 29-34)



You can phone Geoffrey at 087 229 7876 or email him at [geoffrey@healy-pottery.com](mailto:geoffrey@healy-pottery.com) His web site: [www.healy-pottery.com](http://www.healy-pottery.com)



### One of my Favourites

Conall McCabe

#### ***Frank Frazetta : The Michaelangelo of Brooklyn***

I was sad to hear of the fairly recent death of one of my favourite Artists, Brooklyn born Frank Frazetta. I remember first encountering his art aged twelve, having acquired a book of some of his work. I was instantly hooked and mesmerised by his art, in particular, one of my all time favourites called 'The Barbarian'. This was a cover of the book *Conan The Adventurer* by Robert E. Howard. Frazetta's portrait of Conan was menacingly unique, a composition that snarled its animal magnetism. With this single painting, Frazetta defined the look for an entire genre. Frazetta was master of brief, elegant gesture. His blunt, slashing strokes of

paint give his work a powerful economy of expression. It is this that allows his imagery to move unimpeded with such rapidity into your head. Frazetta is almost behind your eyeballs before you have understood what is happening. Although not a genre of art that I myself follow, I admire Frazetta's ability to guide the viewers eye by focusing and unfocusing on chosen elements within a composition. This technique creates a picture plane which mimics the focal capabilities of the human eye. Remarkably, Frazetta's work was created entirely from his imagination. His dramatic and mood provoking colours, energetic poses and believability of his characters all created by a swift virtuoso hand pack a powerful punch. Frazetta was sometimes referred to as the Michelangelo of Brooklyn and considered the Godfather of fantasy art. Recently, one of his paintings sold for \$1.5 million.

## Staff Artist Frances Brosnan in the RHA Annual Exhibition 2011



'Kilomon' by Frances Brosnan

Frances was born in Dublin, the eldest of nine children and as a young girl was greatly encouraged by her mother to involve herself in the creative process. She has lived and worked in both the UK and Australia and completed an Advanced Certificate in Studio Textiles in *Melbourne College of Textiles* in 1992. She studied Fine Art in *Bray Institute of Further Education* and went on to a BA Honours Degree in Ceramic Art & 3D Design from *West Wales School of the Arts*. Her work has been exhibited in both Ireland and the UK. She was awarded

the Mill Cove Award for Ceramics in 2010.

Recently her work was accepted into the Annual RHA Exhibition in Dublin. The RHA submission process is atypical of the usual procedure used by galleries. An application form is filled in and a description of the pieces given and on that basis all work is viewed by a committee of 12 members of the RHA. A maximum of three pieces are allowed for submission. There is a submission cost of €15 per piece.

You are then notified by post that you have either been accepted or rejected or that there may be a possibility of acceptance. Rejected work has to be collected on a given date. There are awards given to the value of €47,500.

Frances' current work is based on her travels in Asia where she was inspired by the courage and determination of people who, despite living in appalling conditions, managed to create shelter from society's debris. She has explored both aesthetic and social issues of home, space and poverty and uses porcelain to symbolise both fragility and durability.

The piece she submitted is a porcelain sculpture with bamboo and decals depicting a shanty dwelling. It is called 'Kilomon' which is the name of a shanty town in Brazil. You can see it at the RHA until July 30th.

Frances has also been given a Residency for October 2011 by the *Cill Rialaig Project*. This is a restored prefamine village that serves as an international artists' retreat. It was founded by Noelle Campbell-Sharpe and is located on cliffs overlooking the Atlantic near Ballinskelligs, Co. Kerry. It has now been beautifully brought back to life with great sensitivity, using traditional materials and maintaining the character of the original buildings. This residency was a long held dream come true and Frances is looking forward very much to a few weeks of peace and creativity.

At the end of May Frances will be taking part in a group Exhibiton in the Sliding Rock Gallery in Galway. (This exhibition is to tie in with many activities taking part around the country to celebrate Year of Craft 2011, a year long celebration of craft in Ireland.)

At the end of June she will be exhibiting in *New Designers* in London. Every July, over 3,500 graduates, representing the top 200 UK design courses, come together at *New Designers* to meet industry employers, media, trend predictors and a design hungry public. Over 16,000 visitors came to *New Designers* last year.



### Free community art classes

If you're not working at the moment and fancy having a go at art, you might be interested in free art classes currently being run by Signal Arts Centre as part of a collaborative project with Bray Area Partnership.

The classes take place every Wednesday at the centre from 2-4pm and are designed to be a relaxed and fun way to try your hand at different types of artwork, whether you are an absolute beginner or have dabbled a bit in the past.

Signal Arts Centre is part of a Bray Area Partnership networking group that brings local community groups together to focus on social inclusion issues and action in the community. The art classes are part of a wider initiative by this group that will culminate in a big summer art exhibition on the seafront on the theme of 'community'.

This is an initiative of one of Bray Area Partnership's networking groups – the Local and Community Development Cluster Group – whose members are drawn from local community groups. It's part of a bigger project that will involve a community art exhibition on the theme of 'community' on the seafront in the summer to showcase artwork done by members and service users of local community groups and centres.

### Signal Artists at Christ Church



Signal artists are working with Christ Church for their Remembrance Flower Festival which will take place from the 6th to the 13th of November, with an official opening at 1.00 pm on Sunday the 6th of November. Michelle and Noel are painting fields of poppies on a backdrop for

the altar and panels at the sides of the church, while Aoife is painting some war and anti-war images. Frances is creating a ceramic panel depicting the horrors of war and Vincent is putting together soundbites. He is recreating the military sounds of the first and second world war and the feel of civilian life at that time through its music.





# Exhibitions Programme

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## **SIGNAL ARTS SOCIETY** '11<sup>th</sup> Annual Exhibition'



Tuesday 5<sup>th</sup> July - Sunday 17<sup>th</sup> July. Opening Reception: Sunday 10<sup>th</sup> July 3-5pm

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## **LOUIS MC LOUGHLIN** 'Mr Borregard's Adventures'



Tuesday 19<sup>th</sup> July - Sunday 31<sup>st</sup> July. Opening Reception: Friday 22<sup>nd</sup> July 7-9pm

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## **KATHRYN RYAN** 'Transition'



Wednesday 3<sup>rd</sup> August - Sunday 14<sup>th</sup> August . Opening Reception: Friday 5<sup>th</sup> August 7-9pm

# July - September 2011

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

All are welcome!

See [www.signalartscentre.ie](http://www.signalartscentre.ie) for more information



## ART SALE 'Signal Fundraising Fortnight'



Tuesday 16<sup>th</sup> August - Sunday 28<sup>th</sup> August. Opening Reception: Friday 19<sup>th</sup> August 7-9pm

## DEIRDRE KEARNEY 'Don't Look Down'



Tuesday 30<sup>th</sup> August - Sunday 11<sup>th</sup> September. Opening Reception: Friday 2<sup>nd</sup> September 7-9pm

## RÓISÍN VERDON 'Femme Fatale'



Tuesday 13<sup>th</sup> September - Sunday 25<sup>th</sup> September. Opening Reception: Sunday 18<sup>th</sup> September 3-5pm

## On the Double

I remember the first time I heard *The Script* and thinking to myself "Wow they're amazing!! What a sound!!!" They were so good that I bought tickets to go and see them in Whelan's a couple of weeks later and dragged my friends along with me. "Listen," I said "This band are going to be huge, you have to come and hear them, and sure it's a steal for €10". Little did I know that these guys would grow to massive world status so quickly. Old news, you might be thinking to yourself, and rightly so. *The Script* are now a household name and sure everyone just loves them. The reason for this article however is not to stomp over old ground but to give you the thumbs up on who I think are going to be the next big thing to follow in the footsteps of the aforementioned.

I had been waiting since well before Christmas to go and see *Lifeshouse* (one of my favorite bands, check them out) who were playing in the Olympia in February, and I ended up getting a double whammy. The support act absolutely blew me away. It was the same energy, the same confidence, the same dedication and tightness that I had heard and felt when I first heard *The Script* ... and they're Irish too, even better - they're local lads. The video for their debut single "Distance" was shot here in Bray.



Ye Ye Ye I hear you saying, what's their name? *The Shoos* - get that into your head guys, lock it in there because I'm telling you if you get the chance to see this band, go for it. *The Shoos*, don't wait until their tickets are up there in the double digits. Their first EP "Rescue Room" is now available to download

from iTunes for the great price of €6.99, it's seriously worth it. For all you people who love the sound of *The Script*/Snow Patrol/Bryan Adams - imagine these artists all rolled into one, and it will give you a fraction of an idea of the great sound this band have. For more information on upcoming gigs etc. you can visit their website on [www.theshoos.com](http://www.theshoos.com), you won't be disappointed. But wait, that's not all. I mentioned double whammy further up and that's what I have for you, not one band but two. I came across this band during the week and I just couldn't believe my luck. Well I can't really take credit for it, my daughter introduced me to them, but nevertheless ... another stunning sound from a relatively new Irish band called *The Fallen Drakes*. Believe me this is another name to watch out for - *The Fallen Drakes* - and guess what? (I feel like Gay Byrne here) You can download their debut EP "Death of an Actress" from their website [www.thefalldrakes.com](http://www.thefalldrakes.com) for free. What a bonus because I'm telling you I wouldn't have a problem paying for any of their songs. This band won the Today FM's unsigned competition to support *The Commitments* in the O2 recently and rightly so. They have a huge distinct sound that just gets you rocking. I'm so excited for the Irish music scene at the moment. Both of these bands have what I think is of the utmost importance: connect-ability, directness of sound and above all else, an obvious love for what they do ... it's contagious.

## One Hundred Mornings

I've been waiting months for this and finally it's here ... the nationwide launch of *One Hundred Mornings*, written and directed by Conor Horgan. Most important of all is that it is screening in both Dundrum and Dun Laoghaire. Another great Irish film to hit our screens. Winner of the Workbook Project, the Boston Irish Film awards and the Irish Film and Television awards, to name a few. *One Hundred Mornings* is set in a broken down society where there is no food and no electricity. It follows the fight for survival of two couples in a lakeside cabin where, as resources dwindle and external threats start to encroach, the couples start to find it increasingly difficult to hang on to the civility of their previous lives and drift further towards their animalistic instincts. There is no focus on what has happened to bring about this apocalyptic catastrophe but instead it is left open for individual interpretation. As Conor points out, it keeps the viewer from getting caught up in the plausibility of certain scenarios and rightly so! We need no distractions in *One Hundred Mornings*, it sets the stage for itself. Beautifully shot on the revolutionary Red Camera (Digital Cinema Camera), this is a debut film for Conor who is already a well established figure



behind the lens in the world of photography and television advertising with more accomplishments, most recently the cover sleeve for *The Script*'s new album *Science and Faith*. It was only natural that he would make the move to film making. And what a debut! After years of working behind the lens and developing an understanding of what it is that makes people tick, Conor has transferred this knowledge to create multi-layered characters in what I can only call one of Ireland's finest deliveries to the screen. You really need to get to see this

film. Unfortunately by the time this newsletter has been printed *One Hundred Mornings* may be gone from the cinema but I highly recommend you seek out the DVD, you won't be sorry. If you're interested in reading more on *One Hundred Mornings* you can look at these web interviews with Conor. Enjoy!  
[www.filmmakermagazine.com/news/2010/09/conor-horgan-on-post-apocalypse-and-one-hundred-mornings/](http://www.filmmakermagazine.com/news/2010/09/conor-horgan-on-post-apocalypse-and-one-hundred-mornings/)  
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## Colin's Conviction

Ah begorrah I might as well keep going with the Irish theme, sure I'm away in a hack..lol. Anyway, back to the point. If the last two films from Colin Farrell are anything to go by, it seems that he has finally put behind him the problems of the past. *The Way Back*, sees Farrell playing a blinder of a role as Valka,



one of a number of escapees from a Siberian prison camp, who travel 4000 miles over the Himalayas to freedom. Farrell carries the persona of a twisted loner of a man who has had to do anything to survive. The film itself, which stars our very own Saoirse Ronan, the up and coming

and very talented Jim Sturgess and of course the veteran Ed Harris, is long and very drawn out. But individually the actors are strong and hold your interest. Farrell displays his ability to morph into character not unlike our adopted son Daniel Day-Lewis. There is an intensity or renewed conviction about him that, although he has always displayed it, seems to have at last cemented into a solid foundation for the beginnings of a truly great artist. It's like he has finally grown up and knows exactly in which direction he is heading.

This leads me to the second film *London Boulevard* which I have to say was my whole reason for wanting to write this review. We've had our fair share of the British mobster style flicks such as *Snatch* and *Lock stock and Two Smoking Barrels*, not to mention *Layer Cake* and of course the legendary *Sexy Beast*. But just when you think the worm has turned along come two more smashers. Although *Harry Brown* was released in 2009 I am lumping it in here because it is deserved. A wonderfully directed and brilliantly acted film starring Michael Caine at his best, all I can say is if you haven't seen it, well what are you waiting for!

Back to *London Boulevard*. This film has it all. Farrell stars opposite Keira Knightley, Ray Winstone, Anna Friel and David Thewlis and plays a newly released ex-con who is trying his hardest not to return to the old life.

Excellent cast and directed, Farrell really landed on his feet with this one. Again, his display of owning the character really rings true. He is totally in my good books now for the foreseeable future I can tell you. What with *Total*



*Recall* in pre-production and *Fright Night* in post, we have a lot to look forward to. Hopefully he continues on this winning streak. Like I said, *The Way Back* is worth it for the individual characters but definitely get to see *London Boulevard*. May the Luck of the Irish be with you!



# What's happening?

## Tutankhamun His Tomb and His Treasures

at the RDS until 24<sup>th</sup> July, 2011

Replicas of 1,000 burial artefacts, intended to equip the young Pharaoh on his journey to the afterlife, have been painstakingly reproduced to scale by expert Egyptian craftsmen and can be viewed in the recreated burial chambers and in an extensive and detailed display.

Jewellery, cult objects, amulets, coffers, chests, chairs, weapons, a stunning golden chariot, large golden shrines and the iconic death mask - for the first time Irish audiences will have the opportunity to look through Carter's eyes and experience the amazing moment of discovery for themselves.



## My visit to the RDS by Adam Kiernan

Recently my school took all of third class to the Tutankhamun exhibition in the RDS. What I liked was how the headset described the artefacts. It was a very good device. To find out the info you simply put in the number of the section you were at and then listened.

The main section I liked was about the weapons. Some weapons were not for battle, but to show a symbol of power.

Some of the artefacts were human size, like the coffin and the chariot. Of course you cannot get inside for real. When I went there, I learnt a lot more about Tutankhamun and all the artefacts he was buried with.

## Dublin Contemporary

6 September - 31 October 2011

The title and theme of Dublin Contemporary 2011 is ***Terrible Beauty - Art, Crisis, Change & The Office of Non-Compliance***. Earlsfort Terrace has been announced as the main exhibition site. The site first housed an immense purpose-built exhibition space that was constructed for the Dublin International Exhibition of 1865. In 1908 the buildings were converted into a college campus for University College Dublin and when UCD relocated its faculties to Belfield, part of the building was converted into the National Concert Hall, while the classrooms and lecture halls remained vacant but intact. The adjacent Iveagh Gardens will provide an outdoor space for sculpture, while a great number of sound artworks will be presented in The Annex, a former indoor tennis court.

Curators Christian Viveros-Fauné and Jota Castro intend to work with the existing historical fabric of the complex. "We want to leave a lot of those physical traces, the wear and tear, the markings on the walls, even a lot of the signage, like the names on offices." Partner venues will also be announced for this city-wide event.

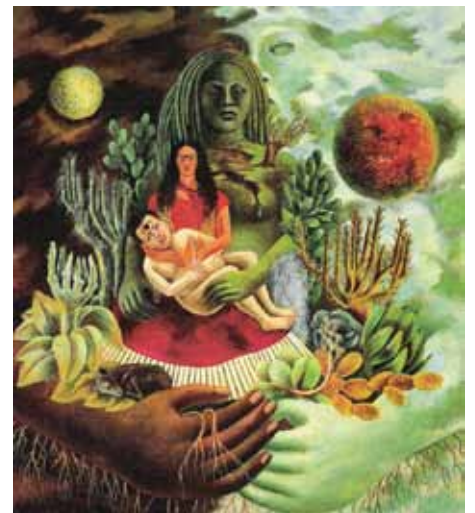
"Physically sited within the grounds of the larger exhibition, *The Office of Non-Compliance* will function as a promoter of ideas around a laundry list of non-conformist art proposals and, when inhabited by given artistic projects, as a work of art itself ... to highlight less conventional, largely artist-led models of art discourse, production and presentation."

Artists confirmed to date are: Nina Berman (USA), Tania Bruguera (CUB), The Bruce High Quality Foundation (USA), Fernando Bryce (PER), Chen Chieh-Jen (TW), James Coleman (IRL), Dexter Dalwood (GBR), Wang Du (CHN), Omer Fast (ISR), Goldiechiari (ITA), Patrick Hamilton (CHI), Jim Lambie (GBR), Richard Mosse (IRL), Brian O'Doherty (IRL), Niamh O'Malley (IRL), Superflex (DEN), Lisa Yuskavage (USA).

see [www.dublincontemporary.ie](http://www.dublincontemporary.ie)

## Frida Kahlo & Diego Rivera Masterpieces of the Jacques and Natasha Gelman Collection by Aoibheann Doyle

IMMA'S current exhibition, featuring work by Frida Kahlo and Diego Rivera is a visual feast. The eclectic compilation of paintings, drawings and photographs showcase the iconic couple of Mexican Modernism. The Gelman Collection is an important collection of Contemporary Mexican Art, set up in 1943 by Natasha and Jacques Gelman, in support of Mexico's talented artists. Kahlo's self portraits feature strongly, expressing her pensive thoughts and emotional inner life. Rivera's major work is also shown, along with drawings, lithographs, collages and diaries of them both. Photographs taken of the couple by different photographers, including Lucienne Bloch and Bernard Silberstein, are striking and reflective, giving us a glimpse into the infamous lives of both Artists. The exhibition is extended with photographs of Mexican churches and cloisters taken by Frida Kahlo's father, Guillermo Kahlo.



My favourite piece is Kahlo's "*The Love Embrace Of The Universe. The Earth (Mexico), Myself, Diego and Senor Xolotl*" (1949). This oil painting on canvas, contains symbols and elements of ancient Mexican mythology. Frida is painted in the centre holding Diego in her arms like the Madonna. Diego has the symbol of Spiritual perception painted on his forehead, to illustrate his awakened middle eye. Frida lovingly embraces her husband, reflecting how the Aztec Earth Goddess lovingly embraces her as woman. The scene depicts Frida and Diego's mutual need and passion for the other. Fertility and fecundity is featured in the symbols of Moon and Sun, (which also strike me as giant ovaries), representing the Universal Aztec Mother "Cituacoatl".

I was mesmerised by the detail, use of colour and profound emotional expression of this piece... especially as Frida was unable to bear children causing her to adopt the role as "mother" with her Beloved Diego.

**PhotoIreland  
Festival  
1-31 July 2011**

[www.photoireland.org](http://www.photoireland.org)

## PhotoIreland Festival

### International Festival of Photography and Image Culture

PhotoIreland Festival 2011 launches this year on July 1st. For those of you who missed last year's inaugural festival, PhotoIreland is the brainchild of Angel Luis Gonzalez. The entire festival is dedicated to photography, from a multitude of exhibitions around Dublin to the numerous workshops and talks delving into the nitty gritty of photographic practice and theory.

The theme for the 2nd year is *Collaborative Change*. Drawing inspiration and influence from the many new and historical photographic collectives, this year is a

more refined yet equally eclectic affair. Highlights planned are a talk on photo books by bibliophile Martin Parr, the OFF programme and 'Summer Campus' a series of workshops with something for everybody.

The wonderful thing about photography is that it is so ubiquitous that it's not difficult to accept it as an art form. While many may only have experienced photography as advertising this is a great easy going opportunity to see what people are doing with it and how they use it to draw our attention to the myriad ways we live our lives in today's society.

For more information see [www.photoireland.org](http://www.photoireland.org)

## One of my favourites

Jan Freiburger



Theo Jansen, a kinetic sculptor born in Holland, is the new da Vinci of the 21st century. He combines art with engineering based on the laws of

nature, like the movement of animals.

His aim is to construct sculptures so perfectly that he can leave them on the beach, to live and move on their own. They are the closest thing to a 'perpetuum mobile' in history.

The 1st generation of sculptures required human power for movement. In the 2nd generation Jansen started to use wind power to run them. In the 3rd generation he stored wind energy in plastic bottles as pressed air for use when there is no wind. The 4th generation has a simple 'brain device' that keeps it from walking into the sea.

The movement algorithm of this art/engineering could revolutionize transportation. It is a good example of how we can use alternative ways and energies to improve our everyday lives.

For more information see:

[www.youtube.com/watch?v=dMWoSLZjqdU](http://www.youtube.com/watch?v=dMWoSLZjqdU)

[www.youtube.com/watch?v=Y2KkGFuLew&NR=1&feature=fvwp](http://www.youtube.com/watch?v=Y2KkGFuLew&NR=1&feature=fvwp)

## One of my favourites

Aoibheann Doyle



Since discovering Georgia O'Keeffe's work in art class as a school girl, I have been enthralled with her unique perception of nature, flowers and landscape. 'Red Poppy' strikes me as one of her most sensual and beautiful works. O'Keeffe painted this piece in 1927 and like all her work it remains fresh, striking and ever present. This, to me, is the sign of a sincere and gifted artist.

The rich reds and colour toned so thoroughly, reflect O'Keeffe's intense observation of nature. I enjoy how she magnified the flower, expressing her appreciation and love of its magnificence!

'Red Poppy' evokes delicate feelings of tenderness in me and her use of colour invites me in ... I empathize with O'Keeffe's intimate experience of the red poppy. Her sensual brush strokes express so succinctly the raw feminine energy of this wildflower. When I gaze at the red poppy, my imagination unfurls ... The paper thin petals remind me of the vulnerability and tenderness of my heart, and indeed the very nature of our lives. O'Keeffe paints so much more than just the poppy. She has encapsulated vulnerability, sensuality and organic beauty.

## Exhibiting Artist: Deidre Kearney 20:20 Vision

I don't really remember a time when I didn't draw. My school copies are full of doodles, my lecture notes were covered; the writing was often obscured so they were never great for lending out. I went on to practice as a solicitor for some years but was always involved in some exhibition or other. In fact I was very popular with cash strapped colleagues who always enjoyed a night of free wine and cocktail sausages at a Friday opening.

Painting is not really something I do for a living. Painting is more an obsession. It takes over my way of looking at life; my way of seeing. I wake early and spend an hour trying to resolve problems of representation in my head. It is relentless. When I have an idea nothing will do me until it has been given some form of existence even if it is an unsatisfactory one. I tweak and twist and hope it will fix itself, and unbelievably sometimes it does. Nothing gives greater pleasure than knowing a work is complete. The problem is - there is always another one staring at you from the corner waiting for your attention. Whether I like it or not, my art is informed by my life. My father was a shipwright and spent the latter part of his life in Dublin Docks. If I am honest, my first serious paintings were a series based on a tool called the Adze. I found my father's old Adze after he died. He would never let us touch it because it was so sharp. In ancient times it was used to hollow out wood from a tree trunk to build canoes. I presume it had its uses in modern day shipbuilding but its shape has been the same for millennia. I am drawn to the docklands, the cranes, the gantries, the light and shade. These images inform my paintings. I am at home with them.

I have no idea why but the stone walls of the west of Ireland have exactly the same impact. Perhaps we all have an inherited homing beacon just as we have inherited hair and eye colour.

I rarely use a photographic reference. My interest is in capturing light but only through the medium of memory. This can be challenging but I prefer to maintain a freedom to experiment. I am interested in the emotional response of the viewer and I rely on my own responses initially as a gauge for this. My latest work is informed by my experience of family life, the constantly changing dynamic. There is an urgency to my art now. I am aware how little time might be left. I have used up over half my quota. I need glasses for reading and painting.

I used to have 20:20 vision!

## Exhibiting Artist: Kathryn Ryan

I graduated in Fine Art (BA Hons) from IADT in 2006.

For the last number of years my work has been primarily the study of things ageing, focusing on old farm buildings through the mediums of photography and paint. I am drawn to their natural ageing and absence of occupancy. The old can very often be far more interesting than the new in that the character of an object changes as it ages and takes on a new dimension whether it is the cracks, the rusting or the general wear and tear over years. It could be the textured surface of the object and the change of colour as the material deteriorates or the warm vibrant colours of a rusted worn surface, that I am drawn to. Found metal materials can be great subjects for me to work from, and this of course means that they go into the boot of my car to be deposited around the garden and accumulate in my studio, on the window sills, waiting patiently to be painted.

Sketching my subjects is something I enjoy because this gives me time to think about and study the textures I may need to apply in order to achieve a desired effect when it comes to the final painting. It is often the process and investigation of these materials and textures that I find so interesting. My work is principally painting using acrylics or oils with mixed media on canvas, or acrylics using a watercolour format on heavy watercolour paper.



## Siomha's Amazing Cupcakes

The cupcake recipe is extremely simple:

### Ingredients - Buns

115g Self Raising Flour  
115g Butter  
115g Caster Sugar  
2 Lightly Beaten Eggs  
1 Vanilla Pod or Vanilla Essence  
Lemon Zest

### Butter Icing

200g Butter – Softened  
300g Icing Sugar  
1 Tablespoon of Cream  
1 - 2 drops of Food Coloring (Optional)

\* It's also nice to add lemon zest or vanilla to the icing, to compliment the bun!

### Method

Preheat oven to 190° or gas mark 5. Line bun tin with paper cases. Cream together the butter and sugar in a large bowl, continue until the mixture is light and fluffy, add vanilla and lemon, then gradually add the beaten eggs and flour. When all the ingredients are combined, spoon the mixture into the paper cases, roughly one heaped tablespoon in each.

Bake in the oven for 15 - 18 minutes and then transfer to a wire rack to cool completely. While the buns are cooling, place the butter and cream in a bowl and beat together, gradually sift in the icing sugar and beat until smooth.



## Karen's Shortbread

### Ingredients

8 oz Butter  
8 oz Flour (Karen uses gluten free plain but you can use ordinary plain flour)  
4 oz Cornflour  
4 oz Icing Sugar

### Method

Mix dry ingredients together and crumble butter into it. Bring mixture together, wrap in cling film and leave in fridge for one hour. Roll out and cook on a floured tray at 160° for 12 - 15 minutes.



Sprinkle with caster sugar when they come out of oven.

We have had these served with strawberries and cream – pure sumptuousness!

## NEW ENGLAND BEFORE THE SNOWS

THERE IS AN ISLE, FAR FLUNG AND OUT TO SEA,  
WHERE ANGELS SWELL BEYOND THE REACH OF LAND-FALL-CATCH-OR CRY.  
TIME'S SONG THEY HAVE, TO THREAD WHITE WINGS,  
BLUE EYES THAT CHECK THE POCKETING FIELDS OF MAY.

AND THERE, WHEN TREES HEM ROUND AND EVENING FALLS,  
MY LOVE UNBINDS HER GOLDEN HAIR, AND CALLS THE DARKNESS  
RUNNING TO HER LIKE A WELCOME CHILD. RUNNING WATERS,  
RUNNING CHILD, AND THE MOON PINNED TO A SEASONAL TAPESTRY.

THERE IS A TELLING THAT THE WATERS BRING, SOFT AS THE RAIN IN SPRINGTIME WEATHER.  
AND A CALLING TO THE WOVEN SKIES, WHERE ANGELS FEND ALONG THE TIDE,  
AND BEACHES SUFFER THE ARC AND FALL OF THE WHIRLING WATERS.

AND THERE, WHEN EVENING COMES AND DARKNESS FALLS, THE SINGER OF MISTY SONGS  
BENDS LOW AND HAILS THE ELOQUENCE OF HIS GUITAR. ALL NIGHT HE MENDS  
THE BROKEN CHORD UNTIL AT DAWN HE IS THE ONLY ONE, A CHILD WHO KNOWS  
THE WOODLAND DANCE AND THE SONGBIRD RISING FROM ENCHANTED SLEEP.

JOHN COONEY







## Signal Book Club

First Tuesday of every month  
at 5 pm in the gallery

Tuesday 5<sup>th</sup> July - **The Long Song** by Andrea Levy

Tuesday 2<sup>nd</sup> August - **Tatty** by Christine Dwyer Hickey

Tuesday 6<sup>th</sup> September - **Child 44** by Tom Rob Smith

**Bray Arts Club**  
Performance Nights  
Mondays 8 pm at the Martello  
Back on 5<sup>th</sup> September 2011

## Life Drawing

with  
Aoife FitzGerald

Wednesdays 7 - 10 pm

**Blocks of 4 weeks**

18<sup>th</sup> July - 12<sup>th</sup> August

31<sup>st</sup> August - 21<sup>st</sup> September

28<sup>th</sup> September - 19<sup>th</sup> October

€ 44 for 4 sessions

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



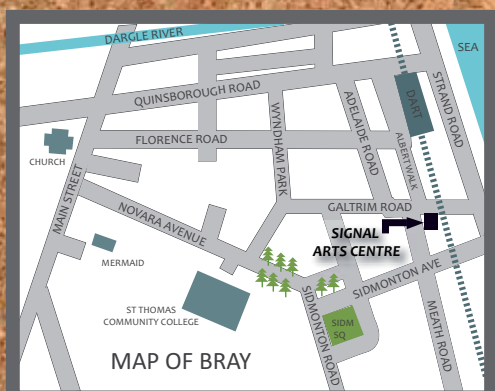
## ART SALE

2011 Fundraiser  
for Signal Arts Centre

TUESDAY 16<sup>th</sup> - SUNDAY 28<sup>th</sup> AUGUST 2011

PERFORMANCE NIGHTS  
POETRY READING  
MUSIC  
COFFEE MORNINGS  
AFTERNOON TEA  
CAKE SALE  
CHILDREN'S WORKSHOPS

Closing date for submissions for the next newsletter: 1<sup>st</sup> August 2011



### Signal Arts Centre

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Bray, Co. Wicklow.

Tel: 01 2762039

Fax: 01 2869982

[www.signalartscentre.ie](http://www.signalartscentre.ie)  
[info@signalartscentre.ie](mailto:info@signalartscentre.ie)

### 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

