

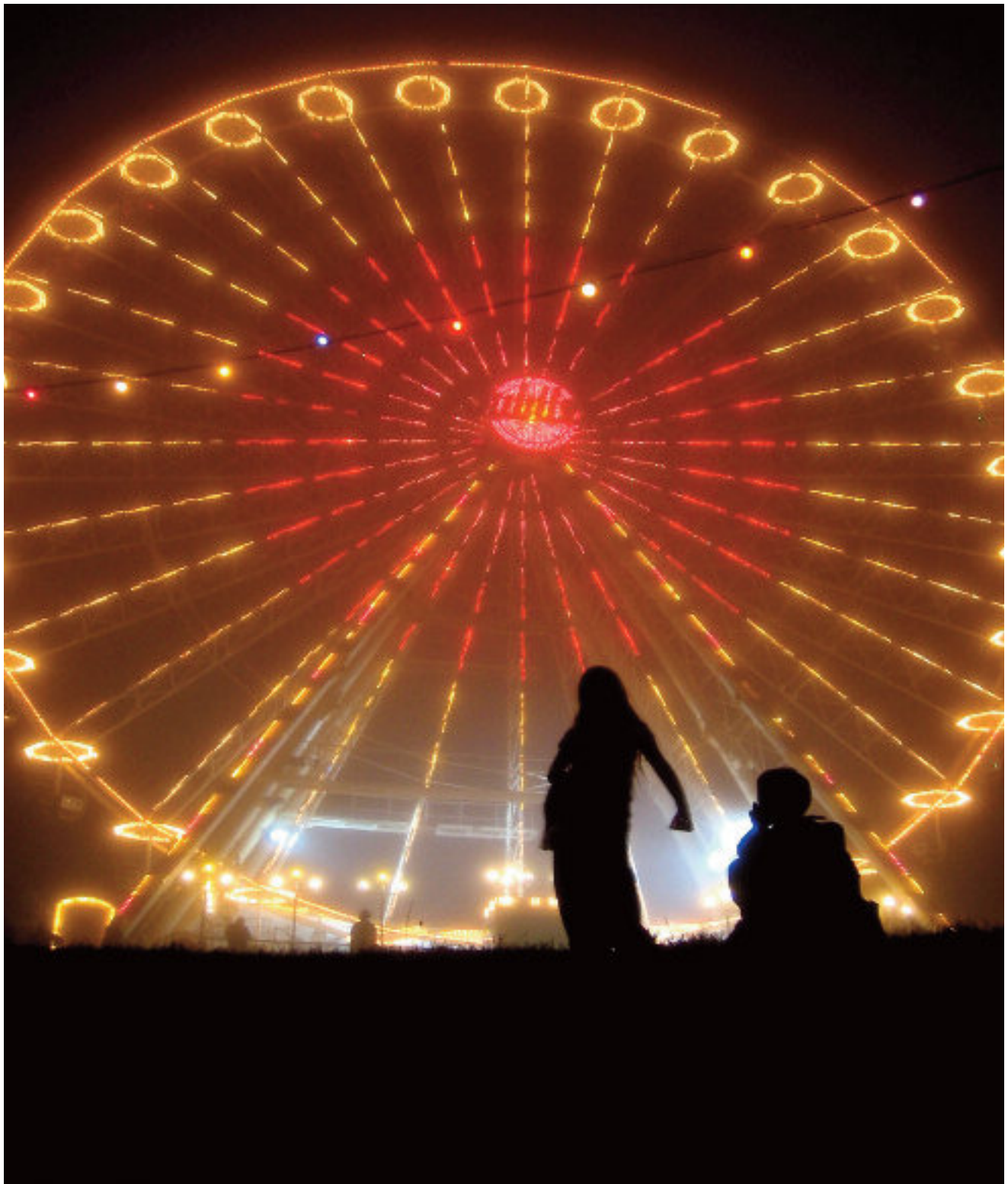


SIGNAL ARTS CENTRE

Volume 5

NEWSLETTER

October - December 2007'



© Deirdre Maher Ridgeway (Signal Society Member)

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

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OFFICE HOURS

Monday to Friday
9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

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

NEWSLETTER TEAM

Colum O'Neill (Signal Society Member): Co-Editor
Kieran Dalton (Signal Society Member): Co-editor
Claire Flood: Content co-ordinator, editing/production management
Joan Quinn: Graphic design, layout and text setting
Oonagh Donnelly: Layout and graphics/software instructor
Linda O'Neill: Funding opportunities
Jennie Moran: Creative input
Please address all correspondence to Claire Flood at the Signal Arts Centre for the editors.

CONTRIBUTORS

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Dave Flynn
Sonia Haccius
Christine Mannion
Biddy Scott
Jenny Smith
Pat Burns

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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CLOSING DATES FOR ARTICLES TO BE SUBMITTED TO THE SIGNAL ARTS CENTRE NEWSLETTER FOR 2008 ARE AS FOLLOWS

15 November 15 May
15 February 15 August

Remember this is **YOUR** newsletter,
and **YOUR** opportunity to get **YOUR**
news and views out.

BENEFITS OF MEMBERSHIP

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

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

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

COMMENT

Once again autumn arrives with its usual magnificence. I hope you all had a good summer or at least made the best of a bad season. During the summer we welcomed several new members to the Signal Arts Society's sub committee. Kieran Dalton will be helping out with the newsletter, Luke Broughan and Philip Evans will be updating the discount scheme and Yvonne Cahill will be liaising with the Bray Arts Club.

Congratulations to everyone who took part in the Annual Members Exhibition and I would like to say a big thank you to the Committee for all the work they put into this exhibition this year and indeed every year.

Around this time we start thinking about the Christmas party, I know it seems a bit early but these things don't organise themselves. If you have any ideas about interesting things to do or places to go please get in touch.

We are always on the lookout for articles, items, advertisements or anything you please for the newsletter. If you have anything to submit just send it to The Editor, Signal Arts Society Newsletter, Signal Arts Centre, Albert Ave, Bray or email: signalarts@gmail.com or phone/text 086-8319592.

Looking forward to seeing you at the Christmas party;

Colum O' Neill

CALL FOR ART WORK

We are looking for art work from ex-staff members for the annual Meitheal Show which takes place annually in the gallery on the last week before Christmas. If you would like to contribute some work please get in touch with Claire at Signal Arts Centre.

SIGNALS WEBSITE



www.signalartscentre.ie

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

People involved with Signal, either Signal Society, Signal board members, Signal staff artists, Signal administration and artists exhibiting may avail of an opportunity to have information on their projects or artwork in the signal website.

CHRISTMAS PARTY!



To all Signal Society Members and ex-staff – we are looking for inspiration and help around the Christmas Party!! We would like to see more people from the Society this year so if you have any suggestions as to how we should all celebrate the festivities please get in touch with Claire at Signal Arts Centre.

DRAWING & PAINTING CLASS FOR ADULTS

The drawing and painting class that I've been running since the spring, has so far run for two blocks of eight weeks. The first block of eight set aside two weeks respectively for still life, figure, portrait and outdoor landscape drawing and painting. The second block took a slightly slower pace looking at various drawing methods and materials for the initial four weeks. These included the use of such things as Japanese and Chinese inks, graphite, chalks, different papers and surfaces. The second four weeks then focused on colour and acrylic painting with each session looking at a different area or areas such as texture, weight and volume, composition, negative and positive space whilst building on colour mixing skills and the use of acrylics. The classes are structured in the sense that there is an aim for each session, which hopes to build on the artistic skills and confidence of the group throughout the eight weeks. The overall intention of the course is to share ideas and promote the enjoyment and practise of painting and drawing for everyone.

The next course will be starting up again in October (days and dates to be arranged), if anyone is interested please leave your name and number at Signal Arts Centre for me to contact. Sarah Morshead, Staff Artist.

BRAY ARTS CLUB

Performance Nights every Monday @ 8 p.m. in the Martello

Dates to put in your diary

2007

September 3rd
October 1st
November 5th
December 3rd

2008

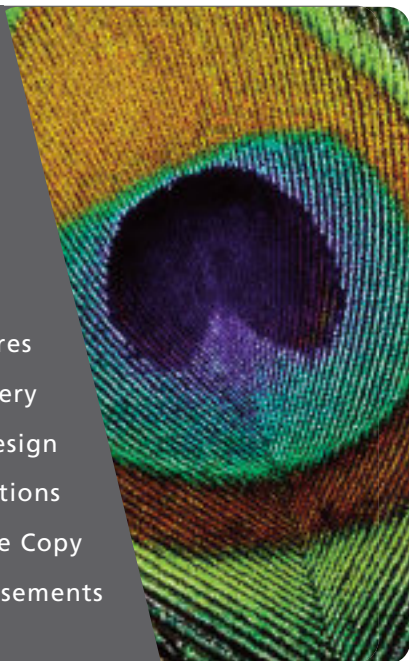
January 14th
February 4th
March 3rd
April 7th
May 12th
June 9th AGM

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THE SEOMRA



SEOMRA'S COMIC MURAL By Claire Flood

I had the pleasure of attending the official opening of the Comic Mural in Seomra Youth Centre on the 20th August. Our very own staff artist Sonia Haccius was the facilitator on this project and it has to be said that it was an absolute triumph. Not only was the actual mural excellent, which is what we have come to expect from Sonia, but the young adults involved seemed to have enjoyed the whole process.

Thankfully nobody had informed me that I was supposed to dress as my favourite comic character as my Wonder Woman costume was in the cleaners! It has to be said that there were a higher percentage of girls in costume – I don't know what that says about the boys!

Ricky McCormack, principal scriptwriter for the comic mural, treated us to an excellent, creative and entertaining PowerPoint presentation on the complete process from start to finish. His presentation included soundtracks from Superman and Batman, the Batman pieces of course included the swirling graphics which the original series was famous for, I would have thought he was too young to know but he obviously did his research well! The overall impression from the presentation was that it took time to get the ideas circulating and with a few encouraging words, and maybe the odd kick up the bum, metaphorically speaking of course, from Sonia, the process began and resulted in a couple of months hard graft.

I talked to some of the core group including Clodagh Ryan, who produced the original drawings, helped with the script and painted some of the panels, she said that although the process was quite stressful at times that the end result was definitely worth the trouble. She liked having something to focus on when using the youth centre. Both Caoimhe Barry and George Antia reiterated that it was a bit tedious at the start but worth the hassle.

The official opening concluded in the presentation of a beautiful bouquet of flowers and a voucher for Sonia from the group before they all got stuck into a wonderful spread of goodies.

This was Signal Arts Centre's first collaboration with Seomra Youth Centre and according to Jenny Smith, Youth Centre Co-ordinator, it

was a huge success. Although the project took longer than originally anticipated it seems that all involved would be very happy to participate in another collaboration – maybe not for a little while! Mind you I did see Sonia measuring up a few more wall spaces – be warned!





THE SEOMRA [OTHERWISE KNOWN AS BRAY YOUTH CENTRE]

By Jenny Smith



The Team

The Seomra is a free space for young people in Bray, Co. Wicklow which aims to provide a dedicated youth facility for young people. Although a relatively new venture from the outside, the Bray Youth Centre project has been slowly but surely developing over the years. The youth centre as it is today is a sign of the dedication and commitment of a locally based steering committee, now the management committee who saw the need for such a facility and persevered to achieve the youth centre as it stands today.

The youth centre caters for young people from the age of 10 up to 21 and endeavours to be a space where creative and innovative activities will be designed to respond to the needs of young people in Bray in a welcoming, safe and caring environment.

Initially the Youth Centre was a blank canvas, an open space, white walls, and lots of plug sockets!! As young people described it "it's too clean and like an office!" A number of youth groups from the Bray area were invited to come and see the youth centre as a bare shell, to express how they

would furnish, decorate it and help to create a centre where young people would feel comfortable to visit (the beginning of the youth consultation process). Most importantly they expressed why they would come to the youth centre. As time progressed so did the youth centre, colour, furnishings and activities. A space for young people has been created and continues to develop. Initially there was one opening time for two hours which has expanded to its current openings of three days a week with selected openings on these days. Open times are for first year secondary school students and upwards. Young people are looking for more openings, which will happen over time as further supports become available. Young peoples involvement in helping to create the youth centre space as there own has encouraged both ownership and respect for the centre.

A recent youth voting process assisted with the choosing of a name for the centre, "The Seomra" which will help to identify the centre among the youth of Bray. The search for a logo for the youth centre will be done through a "Design a Logo" competition. The idea of the designing a logo

through an art competition was proposed by young people using the centre. Young people who regularly attend the centre have assisted with looking at certain issues related to the centre, for example membership, guidelines for use etc. Youth participation and consultation is paramount for The Seomra BYC to grow and succeed.

The youth centre project is funded through the Young Persons Facilities and Services Fund, supported by Co. Wicklow VEC, Bray Youth Service and Catholic Youth Care are responsible for the daily management of the centre. Current opening Hours: Tuesdays 4pm – 6pm. Wednesdays 1.30pm – 3.30pm Thursdays 4pm – 6pm Address: Unit 1 Carlisle House, Adelaide Rd, Bray, Co. Wicklow Tel: 01 2764783 Mobile for texting: 087 3101448 Email: youth@byc.ie

OCT - DEC 07 GALLERY PROGRAMME

Gallery Open: Tue to Fri 10-1pm and 2-5pm / Sat and Sun 12-5pm



BIDDY SCOTT 'We Seek with Words to Find a RestingPlace'



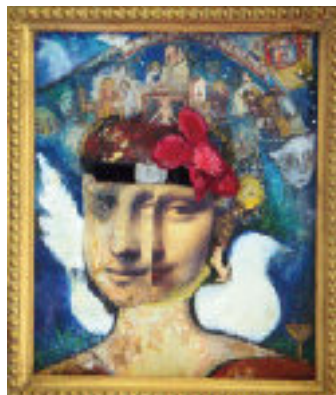
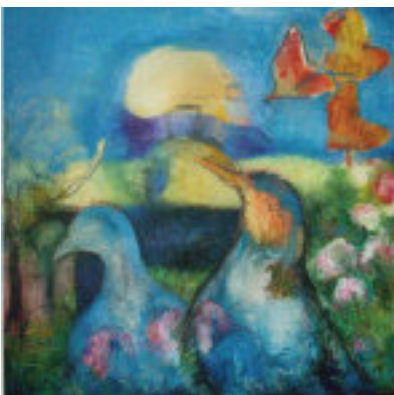
Tuesday 9th October - Sunday 21st October. Opening reception: Friday 12th October

ALAN BOYLE AND GRAINNE WATTS 'Two Minds, One Voice'



Tuesday 23rd October - Sunday 4th November. Opening reception: Thursday 25th October

JEAN DOYLE 'In The Dream Time'



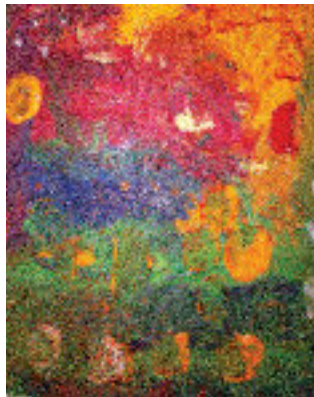
Tuesday 6th November - Sunday 18th November. Opening reception: Thursday 8th November



Please retain this listings information and opening dates as your attendance would be welcomed.

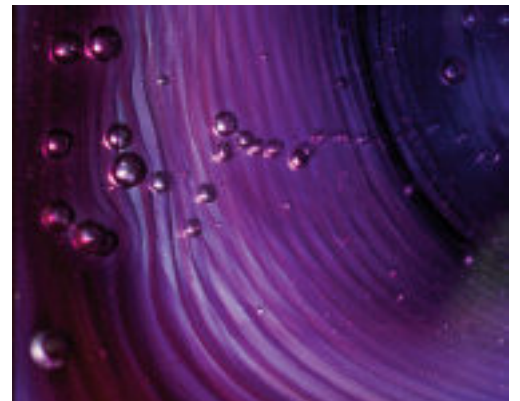
You can always check our website at www.signalartscentre.ie/exhibition.htm for more info.

ST JOHN OF GOD CARMONA SERVICES TRAINING AND RE-SOURCE CENTRE 'Feelin' Good'



Tuesday 20th November - Sunday 2nd December. Opening reception: Thursday 22nd November

DONNA JACOB 'Veiled Colour Flow'



Tuesday 4th - Sunday 16th December. Opening reception: Friday 7th December

Meitheal 'Veiled Colour Flow'



Tuesday 18th - Sunday 30th December. Opening reception: To be confirmed

'WE SEEK WITH WORDS TO FIND A RESTING PLACE'

by Biddy Scott

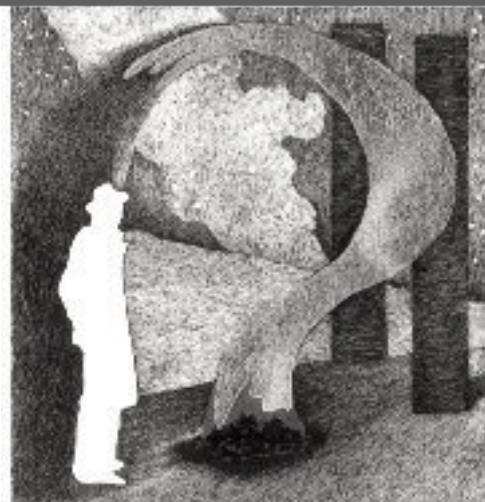
An exhibition of pictures by Biddy Scott and poetry by Professor James Henderson Scott, at the Signal Art Gallery Tuesday 9th October – Sunday 21st October. Opening: Friday 12th October, 7-9pm.

The drawings and 'drawn' paintings in this exhibition are about the poems which will accompany it. The poems in exact and particular detail dictated the drawings which I hope you may find in some way readable. The poems were written in the last decade of the writers life in Belfast just before the north ignited in the late 1960's. I think it is essential that a poem should make a picture, just as I always hope to be able to read or listen to a piece of visual art. I don't mean that there is a direct message, (heaven forefend!), but by listening carefully to a picture or a poem something happens. In art that 'works' this something is 'fantastic' in the old meaning of that word: an approach to the marvellous that we cant find in the mundane world of

everyday life. Often this happens with the repetition of particular motives; associations that recur in different pieces of work. This was my experience in drawing from the poems. I kept finding recurring themes that prompted images that moved between the pictures – that seemed to reflect something intangible or just beyond my sight.

I could tell you something of what I remember of the writer and perhaps that might explain something more of what he said, but im not sure... It is self-evident in the poems that he was a writer, an anatomist, an Irishman, something of a theologian; he speaks for himself.

I have been gratefull for an opportunity and an experience and would ask you to consider how much more could be done to put poetry into pictures (or picture galleries), and pictures into words (or poetry books). Please respond with an opinion.. whether written or drawn or...



THE CHOICE

If one must choose
Between dream world and day world,
Between the factual that dissolves in thought
Or fantasies that harden into shapes
More bright than bronze,
I will accept the latter and deny
All that projects upon the eye
Inconsequential forms.
In sleep we meet ourselves,
Not as we are,
But as we might have been
If those we chose as parents were more wise,
And those who taught us spoke like Socrates.
Here we are free
To take that other path and still achieve
The multicoloured garments of desire.

By Professor James Henderson



'NEW PAINTINGS ' EXHIBITION BY JOANNE BOYLE

by Christine Mannion

The Signal Arts Centre welcomed back Joanne Boyle with a new collection of works. This exhibition opened on Friday 17th August, when the artist displayed bold, non-figurative and warm-hearted emotionally charged oil paintings. In a variety of sized canvases the artist uses colour, paint application and texturing to engage the viewer and invoke thoughtful reflection.

Almost all of the paintings depict bold shapes centred but not mathematically, their placement is coated with humanity, that is to say, display an easy natural core or midpoint. In the Untitled No. IV, the burgundy cave like opening is the central focus of the work but is placed a faction to the left, this natural placement is emphasised by the silver line which runs around the caves inner edge and broadens as it arches and falls to the left hand corner. A band of tangerine orange spans the foreground of the painting before the cave's mouth and a deeper band of lime yellow fills the background surrounding the cave entrance. The paint is applied thickly especially in the forms of three bottles which appear from underneath the orange band and from within the burgundy cave. These bottle shapes are voluminous and are completely cloaked except for white impressions striping the shapes which are intermittently exposed at the

cave's entrance level as if the orange band was washing against its' opening.

The artist applies paint in a thick consistency, which creates a number of effects from texturing the works to creating a warm-hearted attachment to the viewer. In the smaller painting Untitled No III, the artist uses lime yellow as a background and a strawberry shade to sweep underneath a white raised piped floret. It is the thickness of the paint and the palette knife sweeping movement that likens the paint to cake icing and gives the work a sweet edible quality, unique too is the wave of affection it leaves with the viewer. Similarly, in the Untitled No VIII, which depicts a suitcase shape surrounded by thick silver paint. The suitcase is vibrant pink violet, which rises from the canvas textured with criss-cross embossing. The suitcase appears well used and its' handle is incomplete giving it a quirky but affectionate quality.

In Joanne Boyle's new works, the artist expresses an ease of human expression with the positioning of her forms and shapes. The artist's use of colour and application of paint raises voluminous shapes within the works, these are textured and coated generously in fond sentiment.



© Joanne Boyle (Untitled)

'THE ENCHANTED GARDEN'

hosted by Killruddery Arts by Fionnuala Aston Ardee



Hosted by Killruddery Arts, The Enchanted Garden was part of a two day festival held at Killruddery House and Gardens, Bray, Co. Wick-low.

On June 30th, the musical trio PREY led an audience on a promenade of the garden, playing the flute, the oboe, the clarinet, improvised instruments and vocals. The next day the skies cleared in time for various local and not so local teddy bears to come and have a picnic. Those who came empty handed were able to buy muffins, hot, cold drinks and ice-creams from the stall.

The day remained dry enough for Papilo Theatre's Amazing Rosamund to go ahead in the outdoor theatre at 2 o'clock. Anna Rosenfelder's colorful story of a tough princess who boldly makes her own path through life was inspiring. The second performance of Amazing Rosamund had to take place in the intimate setting of a small marquee.

Jana Zitsmann in her Joker come Statue of Liberty costume, presided over her

Marble Run. Again and again children chose a marble, placing it at the top, where it rapidly found one of the paths downhill, past miniature houses, trees and trucks, landing with a clack in a metal pot at the bottom.

Nina Tanis' Sand Pattern Maker hung from a tree like a giant strawberry. Sand trickled out of a small hole in the bottom and when a group passed it from one to another a pattern formed on the plastic laid out on the ground.

Composer George Higgs offered a Storm In A Teacup to an audience sitting on a rug. Holding a cup to each ear they could hear a mix of George's pregnant partner's heart beat, that of their unborn child and his electro-classical-acoustic music.

Andrew Legge's charming short silent film 'The Unusual Inventions of Henry Cavendish', part of which was filmed in Killruddery in 2003, ran several times in the Dairy.

A Butterfly; (Serena Brabazon) led crowds of children into the beech hedge to witness the World's Tiniest Wizard (Jim Jobson), entranced in his book of spells. An Elf (Kareen Pennifether), guardian of Yriaf the queen of fairies, drifted about the garden, chatting to the interested or simply floating by. A mystery giant bear turned up and was last seen making a mad dash into the woods followed closely by the bravest of the children.

Jennie Moran invited parents to rest under a tree, gently covering their eyes and allowing them to listen to the garden, while a nurse on a rug near by looked after the babe, if babe was small enough to need such attention. Set as it was on the fringes of the activity, I enjoyed the break, listening alternatively to the sound of silence and birds on one side of me and that of children's laughter and chatter on the other.

The festival was a success enjoyed by many. It was the beginning of a tradition we want to set here in Killruddery. Next year we hope to offer more puppet shows and interactive art pieces to a young audience. Keep an eye open for future events on www.killruddery.com.

LUCIAN FREUD, IRISH MUSEUM OF MODERN ART

by Dave Flynn



1956 is beautifully painted, with a closely observed delicacy.

'Leigh under the Sky Light', from 1994 is a huge male nude thickly painted with fairly local colour and with an amazing sense of presence. 'Woman with Eyes Closed' shows you a lot about Freud's process; how he paints. There's a real dignity in the painting. This is a painter who has really understood how to reconcile draughtsmanship with painting, and when it works, it's beautiful.

It's a tough call and comes with the territory, but many of Freud's nudes (both male and female) seem to be so sexually defined that I wonder about their nobility as people. This isn't an issue

with 'Portrait on a White Cover' from 2002-3. It's a beautiful female nude and there is a real sense of her weight and presence.

'Bella and Esther' from 1988 is an unflinching look at his two daughters. One of the things that I really like about Freud's painting is his sense of time and place, and in this painting the viewer is almost standing above the big old battered leather couch that the two sisters are lying on; a really interesting perspective. They are fully clothed and there is a glow and sparkle that I think is due to his use of artificial light (he seems to use artificial light a lot, particularly in his paintings of heads). This painting also demonstrates the two problems that I have with Freud. First, occasionally some of the marks he makes on the figures don't seem to really define them and sometimes they seem to take robust honesty to an extreme. It's as if he's said "that's enough concentration for now", or "I want this face to look disfigured". In itself, this shouldn't be a problem, but it is if it creates inconsistency. The painter has repeatedly said that he doesn't want us to be comfortable with his work. What better way of ensuring that we aren't? Another point is that there doesn't always seem to be a relationship of continuity going on in the painting. In other words, it doesn't seem that he has painted the floor

and the back wall in relationship with the figures.

Of course, the second point may have a lot to do with priority and process, as many of the unfinished paintings on display show that he paints the canvas gradually, moving from area to area in turn, as opposed to working over the whole surface continuously.

There are two 'Head of a Girl' paintings in the show. The one from 1962 is just stunning. It's huge and could almost be seen as pop art. The painting is simply and confidently defined. The 1975-76 version is also warm without being sentimental.

The small painting of baby 'Fred' from 1985 really uses the paint to establish the baby's presence. As in so many of his paintings, there is a very pleasing use of brush strokes to create different surfaces slotting into each other (such as flesh and fabric). There are also some wonderful etchings which give a real insight into his way of working, among them 'Esther' from 1991 which is full of gutsy, robust hatching. You feel that she may have a twitch any minute.

'The Painter's Garden' from 2005-6 is wonderful. Huge and with amazing detail, spontaneity and a great sense of light. Similarly, 'Two Plants' is a huge painting of a small detail from his garden. Painted in very great detail, it's really an astounding still life. I could go on and on. Suffice to say, it wasn't boring!



A long time ago in a galaxy far away, I went to Art College. One of my colleagues was Annabel (Bella) Freud, one of Lucian Freud's daughters. She wasn't a bad painter herself and stepped in once or twice when one of our life models didn't show up.

At the time (at least in the beginning), I didn't fully understand the painter's significance. Okay, end of segue!

The exhibition, for me, was a series of contradictions. Big old master influences and lots of family and pets, ex jockeys and models.... The paintings were small and big. Some were beautiful and tender and some were shocking, in your face, brutal stuff. He's painted general space and he's painted great detail. The unifying essence is meant to be getting to the truth of things and I'd concur with that.

The older paintings and drawings are largely very illustrative and in some ways, this thread has continued through his work. 'Man Wheeling Picture' from 1942 shows the painter coming to grips with his craft, but is also amazingly realised and could have been painted by David Hockney 20 years later. 'Dead Cock's Head' is small and almost hallucinogenic in its extreme detail. 'Head of a Boy' from

SIGNALS SOCIAL PAGE.....

JOANNE BOYLE OPENING

The Exhibition for Joanne Boyle on Friday, August 17, was well attended by friends and family. Sinead Ni Mhaonaigh well known artist painter from the Kavanaugh Gallery welcomed guests with succinct conversation on the paintings of Joanne. In these new works there are echoes of vague construction, frames and vessels. The importance of the space explored on the canvas surface has expanded to become an exploration of the medium of painting itself.



Michelle Fullam, Joanne Boyle and Pat Burns



Friends and family of artist Joanne Boyle



Joanne's partner and son

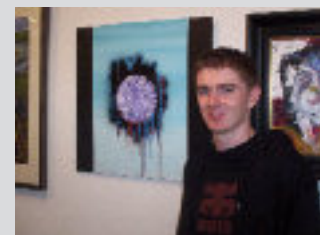
SIGNAL ARTS SOCIETY OPENING JULY 2007



Signal Arts Society Opening July 2007



Doug Ross and James Morrison at the Signal Arts Society Opening



Luke Broughan at the Signal Arts Society Opening

TWO DAY FESTIVAL AT KILLRUDDERY HOUSE



Madeleine Shepherd at Killruddery House Teddy Bear picnic see page 7



Child enjoying Jana Zitsmann's marble run in Killruddery

BRAY CHAMBER OF COMMERCE BARBEQUE AT THE MARTELLO AUGUST 2007



Claire Flood, Collum and Linda O'Neill and Karen Luby at Bray Chamber of Commerce Barbeque



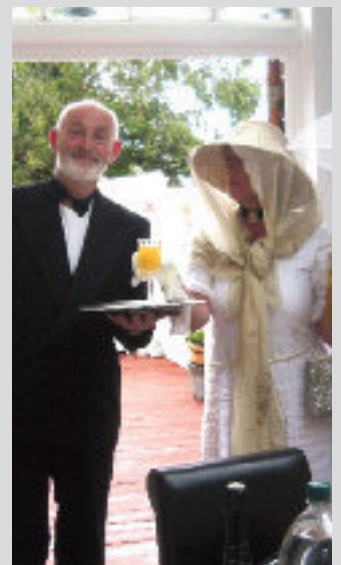
Linda O'Neill



Eleanor Phillips



Eleanor and Pat still enjoying the barbeque



What!! Did we miss a social event.



Karen Luby

SIGNAL STAFF

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



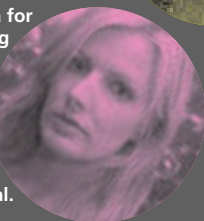
Aisling Leonard: Aisling joined Signal in August 2006 and has one of the most important jobs in the centre. She looks after the accounts!



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



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



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



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



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



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



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



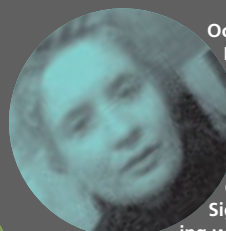
Elizabeth Tierney: Liz studied Art, Crafts and Design at Liberties College, Dublin for two years. She is interested in all means of craft and works in Ceramics Glass, Metalwork and Mosaic



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



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



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



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



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



Jennie Moran: Jennie has a BA in Fine Art (sculpture) from NCAD, her practice is centered around light-hearted projects located in kiosks, libraries, steel plants, busses and traffic islands



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



SEAN MC SWEENEY

Retrospective at the Solstice Arts centre,
Meath. 6th Sept 07 - 11th Oct 07. By Kieran Dalton

This exhibition has been a collaboration between The Model Arts and Niland, Sligo, Triskel, Cork and Solstice Arts centre, Meath. The lead venue was Sligo where Sean Mc Sweeney now lives. When I first heard of the exhibition I decided to go to see it in Sligo. It is one of Ireland's most evocative counties and I fully understand Sean's love of it. I went to Sligo for two nights and to the exhibition each of the three days I was there. I strongly recommend seeing the exhibition on at least two occasions. The impact of some pieces on you take a little longer than others. But are well worth the 2nd (or more) visit.

The works are very strong and a sense of their place of origin washes over you. His interaction with nature and landscape is a major part of his life and his work. His landscapes focus on bogland pools, shorelines, headlands and small clutches of bogland flowers. Yet these simple images open up far greater landscapes. I found myself studying his mark making and was absorbed as much by his application of paint layer over layer, as I was by the finished piece. He takes us on a pilgrimage where we see the strength and fragility of the landscape we live in. Some of his pieces seem to come alive before our eyes (bogland flowers). Others like "The Poets House" evoke thoughts of poets and the importance of the arts in our culture. Of people

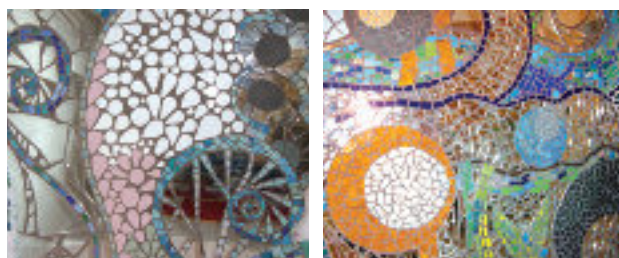


taking part in society sometimes from the periphery. The great beauty and change of light on our western shores are evident throughout. The tension between the raw Atlantic weather and the coastline captured in the dramatic shoreline images. His

colours in the later works are not as muted as the earlier Wicklow pieces. I prefer his later works, and his bogland pools seem to have been painted at all times of the day, in all seasons. Yet they never lose their lustre and I never felt tired of the subject matter. Most of these are viewed from above as if the viewer was hovering above the pool.

He is one of Ireland's great landscape artists. This major retrospective is one of the largest exhibitions of his work to date. I strongly recommend you take the time to drive to the Solstice arts centre to see this before it ends on 11 Oct 07.

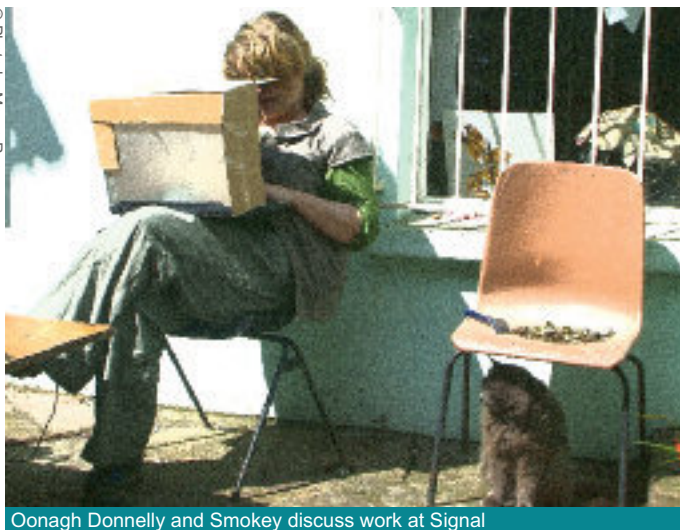
MOSAIC



Skilled mosaic craft.

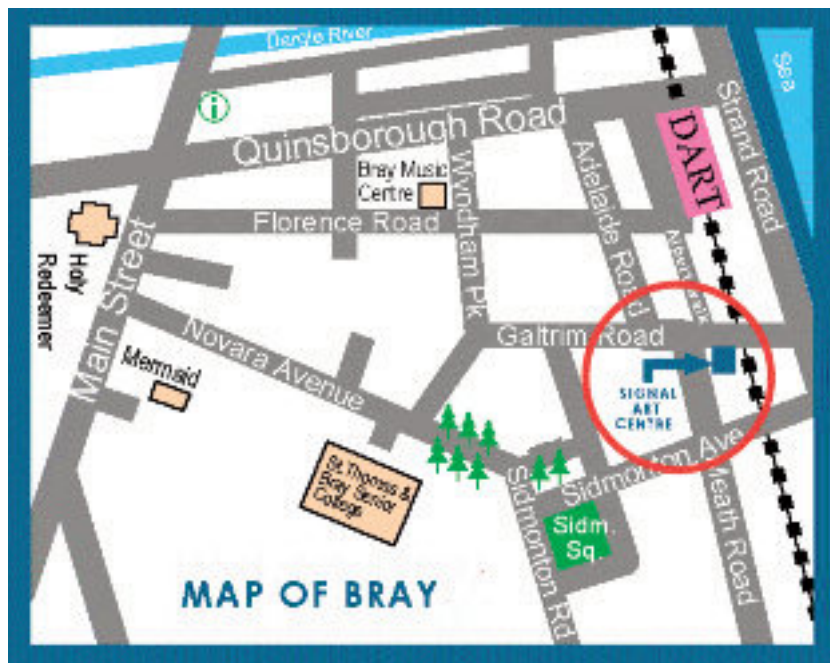
For info email: info@signalartscentre.ie

© Photo by Maura Ryan



Oonagh Donnelly and Smokey discuss work at Signal

SIGNALS LOCATION



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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

