

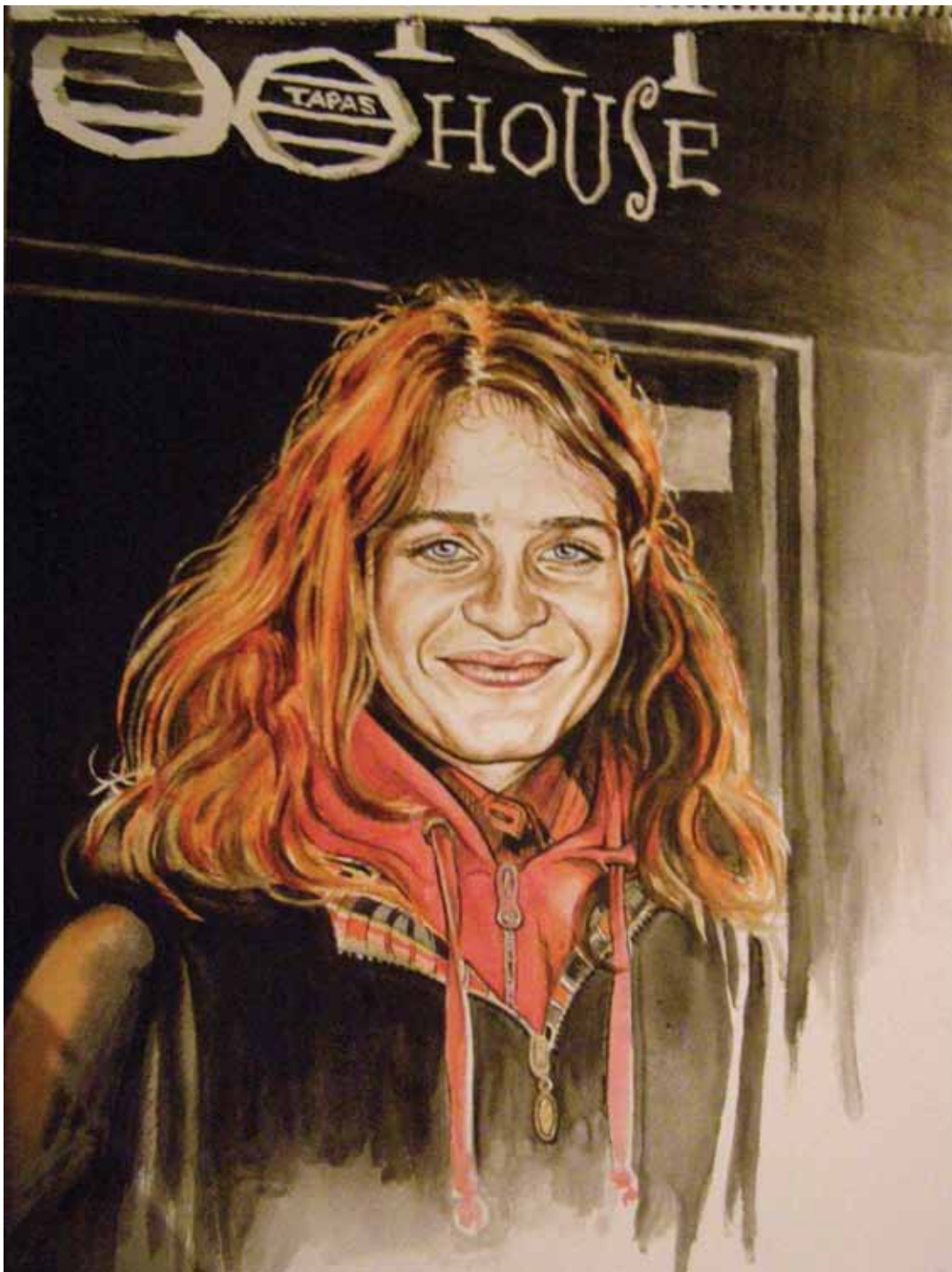


SIGNAL ARTS NEWSLETTER

Volume 7

October - December 2010

Issue 4



Greg Murray, Nuria, 2010

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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.

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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 Colum O'Neill

Welcome to the Autumn issue of the Signal Arts Centre newsletter. It has been a very busy Summer for us here at the Centre. A lot of work went into applications to Bray Town Council and Wicklow County Council for grants towards the development of the Signal Arts Centre and I am very pleased to report that we were successful on both applications. We have also been nominated to represent Wicklow in the National Pride of Place award.

We celebrate our twentieth birthday this year and as I reflect over the twenty years I am amazed at how much it has grown from the tiny rented four room centre that was started in Albert Walk. Although this was the long term goal all those years ago, it would have been naive of us to truly believe that we would be where we are now, especially given the statistics against our survival. Yet here we are now in the premises on Albert Avenue which we are now on the brink of buying. There is no doubt that our survival is down to the hard work carried out by all the people who care about Signal. Over the years I have seen staff come on the scheme and immediately "get" what Signal is about. Most ex-staff are still keeping contact and are never lost to Signal. This newsletter and the Signal Arts Society keep us in touch with all our friends, old and new. We hope you will all keep in touch and we know that we can count on your help and support as we move on to the next twenty years and beyond.

The Signal Arts Society continues to grow and we had an absolutely fantastic annual exhibition this year. It was great to meet you all again at the opening and the Barbeque. Remember Society members this newsletter is an excellent way to keep in touch with other members and also to advertise any exhibitions or projects that you are working on. Send whatever you want published to signalartscentre@eircom.net or drop it into the centre marked for newsletter.

Don't forget Culture Night 2010 on Friday 24th September. Check out our website www.signalartscentre.ie for more information on what Signal is doing for the evening.

So until the next issue look after yourselves and keep up the good work.

Colum O'Neill

News from Claire

As you can see from Colum's editorial Signal has been a hive of activity this summer. I would just like to take the opportunity to thank the staff for their pro active participation in all the events that have occurred in the Centre. It is no exaggeration to say that without them the Centre would not be the success it is today.

October 15th is going to be a very sad day for me and for Signal, as it marks the day that Denis will finish on the scheme. Denis has been a very positive influence on everyone that he has touched in Signal. He has worked tirelessly in every aspect of the job; the groups that he has worked with will be devastated when he leaves, as will I. From day one he involved himself with lots of extra-curricular activities such as the Signal Arts Society, which I hope he will continue to be involved with, in his own time. He has organised all the movie nights and is responsible for all decorating for the quiz nights also. The other extra-curricular activities you can view on the website under staff weekends. I don't want to sound like the Denis Dunne Fan Club Secretary but it is difficult not to because he has been an absolute pleasure to work with and to know. Shine on, Denis, and hopefully this is only the beginning of a beautiful relationship.

I think Colum has covered everything else in his editorial so in the infamous words of Bugs Bunny - tttthat's all folks.

Claire

Theresa Byrne

joined the team in the office at Signal in July 2010. She comes from an administration background and has worked with architects for the past nine years. During this time she studied at BIFE for 2 years and obtained a diploma in CAD.



Pride of Place by Claire Flood



The judges of Pride of Place came to see us on Thursday 24th June, three in total, plus Deirdre Whitfield from Wicklow County Council, who had nominated us for the award. Before the event myself and the staff tackled the task of giving the Centre a bit of a facelift. The place did look great and the weather was with us on the day so we could have a cuppa and scone outside. Also beforehand, myself and Vincent interviewed and edited a video to include some of the community groups we work with on a regular basis. We invited a few members of other groups to come along on the day. Eleanor opened up with a presentation she had prepared. We then presented the video to them and then the floor was opened to questions and answers. There were some testimonies from staff and service providers that use our facility. After the aforementioned cuppa and scone (supplied by ex-staff member Karen), I brought the judges off to look at some of the murals around the town that Signal has been involved with. I think they were impressed with our involvement in the local community but we will not know if we have won until November at the award ceremony.

Views and Reviews

Carré d'Artistes

by Róisín Verdon

I was introduced to this idea by an aunt of mine who came back from a holiday in Europe recently. She came across this group of 30 professional artists that are based in cities such as Paris, Barcelona, Lyon, Bordeaux and a few others. The name of this group is Carré D'Artistes and what they have done is an ingenious idea. They have got together and agreed on particular sizes of art works and assigned set prices to the sizes. A 10x10 cm painting costs €56, a 15x15 cm painting costs €94, 20x20 cm costs €151 and 30x30 cm costs €288. This is across the board. Isn't it brilliant? This means that buyers will know exactly what they can afford. It's fool proof. I think this idea could be used by the Signal crowd and we could set up a kind of catalogue of art that is available for sale at set prices per size. Anyway we can work on the idea. Anyone with any input or feedback about this? Look them up on www.carredartistes.com and let me know. This could be the start of something wonderful.

A Cross-Country Journey

by Róisín Verdon

Since I began practicing my artistry in earnest, I have become interested in the art world around me and what is going on in the contemporary artist's mind. One project which has come to my attention is the massive project put together by the artist Eric Fischl and sponsored by Sotheby's which is called "America: Now and Here, A Cross-Country Journey of Artists and Art". This project includes some of America's most prominent artists such as Ghada Amer, Jeff Koons, Robert Rauschenberg, Cindy Sherman, Kiki Smith, Jasper Johns, Sally Gall and of course Eric Fischl. The list goes on - there are over 50 artists involved and the gist is this: Eric Fischl in conjunction with Sotheby's has designed a mobile art museum which is touring the US. The way they have done this is ingenious. They have taken two large 18 wheelers and constructed fold-out buildings on both, which when slotted together become a large building which houses all of the art work. The idea behind the project is that they want to engage with the public and show people where America stands in these post 9/11 recessionary times. They want to stimulate dialogue and to share the art experience with audiences who have never accessed museums or galleries before. The mountain to Mohammed, that kind of thing. They want to listen to what the people have to say. I'm sure the benefits will boost their practices too but that's allowable. The point is that for many this means that the elitist attitude of the past is somewhat on unstable ground. If you are interested in following up on this venture, look up www.sothebys.com/deo/privateview/american/index.html

Everybody's Fine

Written and Directed by Kirk Jones

reviewed by Róisín Verdon

Yes yes - its another Writer/Director film but, believe it or not, that is not why I decided to review this film. There is another topic I would like to discuss and it is around the issue of two words and they are 'Age' and 'Acceptance'. These two words when joined together can have a very liberating effect.

In fact I find it very humbling to watch an actor playing a part which reflects his age. Robert De Niro stars alongside Drew Barrymore, Kate Beckinsale and Sam Rockwell in a simple yet heartfelt drama about a widower who is trying to get back into the loop with his adult kids. I mean here is an actor who has starred in some of the most famous gangster movies ever made and yet he can step aside and leave way for the younger generation of

actors to come along and fill those particular shoes. De Niro reels you in and exposes you to intricacies of family dynamics that have you nodding your head in recognition. Sometimes it's just good to leave the special effects and the high tech drama aside for a while and to get right back down to earth and watch a movie about life. This film did it for me. Nothing fancy, nothing controversial, just plain old fashioned values. I would definitely recommend this film to anyone who wants to just sit back and let the acting do the talking.



Bray's Phantom Galleries

by Aoife FitzGerald

The Bray Summer Festival approached the 'Bray Arts' to identify six Co. Wicklow artists with the idea of using various empty shops around Bray town as a showcase for the visual arts. The idea of using vacant shopfronts, deals with the recession in a positive way. It has been done before and it has the effect of giving artists a place to exhibit while at the same time it takes away that neglected and depressed feeling within the towns and cities of empty shopfronts and buildings.



Aoife at her phantom gallery

I was asked if I would participate as one of the artists and decided that I would produce three large charcoal drawings all relating to Bray. It is a pleasure working large scale and a project like this, producing new and site-specific work, stretches one's boundaries. The short time span given created a narrow walk between excitement and exhaustion which, if managed, gives a very special type of exhilaration and clarity.

Credit must be given to Róisín

Ó Meadhra who stepped in at the last moment to co-ordinate the hanging and the organising of the Phantom Galleries. She worked incredibly hard, was always cheerful and willing to help with all the various problems that arose as they always do when bringing such a diverse group of people together.

The opening of the Phantom Galleries was at the beginning of the festival. It started at the bottom of Bray Main Street in Gallery 1, the former Palazzo, with the work of Fiona Wilson, textile artist. The other artists involved were Sarah McGahon, textile artist and milliner, Eithne Griffin, printmaker and painter, Darren Nesbitt, ex-animator, now full-time painter and draughtsman, Róisín Verdon, painter, as well as myself, Aoife FitzGerald, working artist. At each shop the artists were introduced, then gave a brief talk about their work. All in all, it was an enjoyable evening.

I was impressed with the festival overall: the musical events were well-run, varied and enjoyable, the air fest was wonderful, as usual, and there was a great atmosphere in the town. I did feel, however, that the approach to the



Darren Nesbitt's window

fine art section was done in a less than satisfactory manner and would need to be approached in a different way next year if the organisers wish to keep artists of a high standard.

1. There should be better communication between the organisers and the artists.
 2. The layout of the shops would need to be planned with the work of the invited artists taken into account.
 3. There would need to be a co-ordinator for the Phantom Galleries. This person would need a designated budget and enough time allotted to organise the shops. They would also need to be in contact with the auctioneers so that they can organise access to the shops to enable the artists to put up, fix and remove the exhibitions.
 4. There should be posters on the shopfronts making people aware that the shops are being used as galleries.
- These suggestions would, I feel, promote the town in a good light as well as give due respect to the artists involved.

SAS Member Profiles

Gerlinde Kugler

I have lived in this beautiful part of Ireland for 30 years.

Before that I was a teacher in Germany. My most ambitious art-related project at that time was a marionette theatre. I made the marionettes with a class of 30 pupils, built a stage, wrote a play and then had a performance.

Since I had no Irish and therefore could not teach here, I learnt about garden design, horticulture, tiling and woodwork, to renovate the house we moved into.

I also learnt free-patchwork and quilting, painting with acrylics, watercolours, pastels and oil, silversmithing and stained glass, ceramics, sculpture and welding. Over the last years I had two Artist Residencies.

One was in St. Patrick's Primary School in Wicklow town, where we created a six metre mosaic with sea life, landscaped part of the school ground, laid a cobblestone path and built sturdy benches from green cut oak.



The other one was in St. Laurence's P.S. Greystones, where we painted a mural of the sea view of Greystones from Bray Head down to Wigley's Point on a 46 metre long wall in the school yard, to preserve the memory of the old harbour.

In the workshops I give, I like to combine art with the other passion I have: Holistic Healing. I try to create an atmosphere of calm and relaxation, invite people to work in a meditative way and support



Courtyard at St. James's Hospital

them in discovering their creativity.

I also design Healing Gardens for hospitals or nursing homes, where I can combine everything I have learnt so far and work from my heart.

One example is the Jonathan Swift Courtyard in the psychiatric

department in St. James's Hospital, Dublin and another is St. Martha's Daycare Centre in Kilmainham. It is a great privilege to see what difference it makes to all the patients there.

I have recently started to exhibit my work:

Wicklow Council Buildings 2003 (Artist in Residence)

Wicklow Council Buildings 2006 (Artist in Residence)

Sculpture in Context 2007

Delgany Art Exhibition 2009

CEAD Dublin, 2010

Signal Arts Centre, Bray 2010

www.gerlinde.ie

Email: gerlinde@kugler.ie - Telephone: 087 6488993



David Butler

I moved to Bray in 2005, but because for the last five years I've been lecturing Humanities in Carlow College, I'm only now beginning to

explore what Bray has to offer in terms of cultural and artistic pursuits.

Although my background is broadly literary, I'm extremely interested in the visual arts.

I'd describe myself as very much at the apprenticeship stage and, over the last year or two, have developed an interest in life drawing and oil painting in particular. The human body fascinates me, but so too do the possibilities offered by oils in terms of



colour and texture.

I'm also interested in the overlap between art and literature. Effective poetry relies upon what Heaney has termed the 'auditory imagination', but some of the most striking poems are also highly visual. My inaugural collection, *Via Crucis*, which has been accepted for publication by Doghouse and from which 'Glassblower' (below) is taken, partly explores this. If I can master the medium of oils, I'd like to further explore this overlap both in my future literary output and, hopefully, in painting - if I can develop a distinctive 'voice'!!



e-mail: elguapo@eircom.net

Glassblower

It is as though an incandescent swarm
has clustered, on a spindle of his breath,
to fabricate a hive
in the hot globe of amber.

The air is given hands,
cupping the molten bubble thrown out
by his steady lung, crafting
the dull red sun until it sets,
like a premonition of Winter,
into the fragile geometry of glass.



Exhibitions Programme

CHARMAIN FITZGERALD 'Unusual House Guests'



Tuesday 28th September - Sunday 10th October. Opening Reception: Friday 1st October 7-9pm

ART & SOCIAL INCLUSION



On Thursday 21st October
at 7:30 pm, we will show the film

**"Did Anyone Notice Us?
Gay Visibility in the Irish
Media 1973-1993".**

Director and Producer
Edmund Lynch will attend the
screening and will be available to
answer questions.



Tuesday 12th October - Sunday 24th October. Opening Reception: Thursday 21st October 7:30pm

DEREK FITZPATRICK 'Within the Realm of Feelings'



Wednesday 27th October - Sunday 7th November. Opening Reception: Friday 29th October 7-9pm

October - December 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



GREG MURRAY 'A Gregarious Congregation'



Tuesday 9th November - Sunday 21st November. Opening Reception: Friday 12th November 7-9pm

M. HALL, T. HANNA, J. DEANS, J. SPAIN, O. BARRY & S. QUIGLEY 'A Glimpse of the White Whale'



Tuesday 23rd November - Sunday 5th December. Opening Reception: Friday 26th November 7-9pm

BRAY ACTIVE RETIREMENT ASSOCIATION 'BARA Art Group'



Tuesday 7th December - Sunday 19th December. Opening Reception: Friday 10th December 7-9pm

Discovering Lisbon by Penny Byrne



With ancestors like Vasco da Gama and Henry the Navigator, whose incredible voyages of discovery paved the way for us travellers of today, it's no wonder that Lisbon has a noticeably multi-cultured population. People are friendly here and scenes like cars parked across tram tracks while the owner has a coffee in a nearby cafe are rarely cause for aggravation.

The 12 and 28 trams ply their way up steep and narrow streets each day taking tourists to the

Castelo de São Jorge for the best views over the city and beyond. Traditional fado music echoes around the castle walls from a lone musician busking for a few euro, and a starkly modern museum displays artefacts from the castle dating as far back as the 6th century BC.

From the castle walls you can see the neo gothic *Elevador de Santa Justa*. Opened in 1902, this iron structure is a novel way of reaching the higher streets of the Chiado and Barrio Alto districts, two areas popular for bars and restaurants. Another way for the footsore to reach the area are the funiculars which pass through steep residential streets.

One of the most impressive aquariums in Europe is the *Oceanario de Lisboa*. Most of your time will be spent at the largest tank which occupies the centre of the building and can be viewed from all sides over two floors. The oddest fish I have ever seen, the sunfish, is an almost unreal sight. This fish is like a badly made leftover from the film *Jaws*. Its body is five feet high and yet it has tiny fins and its unblinking eye gives it a mechanical appearance as it slowly circles the tank.

The *Oceanario* houses an extensive stock of fish and highlights environmental issues through interactive displays. The top floor has an aviary of rainforest birds and an area with penguins, complete with a cool iced landscape. The otters draw the crowd with their comical antics and skilful diving ability.

The *Oceanario* can be found in the *Parque das Nações*, an area of minimalist gardens and modern architecture. The Park (Parque) was built for the Expo '98 World Fair and also marked the 500th anniversary of Vasco da Gama's voyage to India. A cable car travels the length of the riverfront with views across the river to one side and trendy bars and restaurants on the other. A place for families and joggers during the day, the park is a popular social venue at night with concerts and its casino.

In contrast to the modern *Parque das Nações*, the opposite side of the city boasts a monument to the discoveries. Carvings of Portugal's famous figures stand on a stone ship projected over the river with Henry the Navigator at the bow.

Further along the riverfront stands the *Torre de Belém*. Built in 1515-20 as a defence tower and finished with the finest details, the ropes, knots and decorative railings are so delicate in appearance that they belie their heavy stone construction. This seemingly small building, from the dungeons to the watch towers, is surprisingly big.



There is something for everyone in Lisbon with museums, galleries, gardens and easy access to beaches. A good all-round option is the 24 hour public transport ticket costing just €3.75 per person. It is valid on buses, trams, ferries and the metro and covers the area in which the main attractions are located. No matter how long you spend in this city though, you will still feel like you have not seen it all.

Food Corner

The Three Q's by Claire Flood

I am lucky enough to live in Greystones where we have a great choice of restaurants to choose from, on this occasion I have decided to opt for the Three Q's, specifically their weekend brunch/lunch menu.

This small, stylish restaurant is on the main street, it is run by three local lads and brothers, Brian, Paul and Colin Quinn, who bring together local foods and international inspiration to create innovative menus with real style.

The brunch/lunch menu is very comprehensive, offering tasty, fresh tasting combinations like corn fritters with crispy pancetta, avocado and tomato. Obviously they offer the full Irish breakfast plus porridge with maple syrup (for the purist amongst you), and home baked beans on toast. Also if you are up for it they do a lovely fish and chips (beautiful freshly cut chips), which I recommend with the homemade aioli, yum!

The great thing is they will adapt the menu to suit vegetarians, both myself and my husband are vegetarian, who will occasionally eat fish, don't ask – it is to do with age and high cholesterol – anyhow I digress, the vegetarian breakfast is a combination of corn fritters, baked beans, mushrooms, tomato and eggs, poached or fried, and thick sliced toast (comes highly recommended by me). My absolute favourite is the corn fritters, minus the pancetta, which is served with a lovely guacamole between each fritter. If you find yourself looking for something to do over the weekend or at any other time it is definitely worth checking the availability, which can be a problem as it is small and very popular, and it is not possible to book for brunch/lunch but Paul will take your number and give you a call when a seat becomes available. They also have an early bird menu during the week at €25 a head.

Attention to detail is seen in good side orders, including proper freshly cut chips. The flavours of North Africa and Arab cooking may be seen in some dishes, including a delicious dessert like Medjoul dates soaked in espresso, star anise and cinnamon, and served with vanilla mascarpone and shortbread.

If I was to find a fault it would be that they do not change the menu often enough but having said that there is originality in the menu, also well informed service and fair pricing on both food and wine.

Andrea's Rhubarb and Vanilla Jam

A delicious, fruity, slightly tart alternative to your usual jam, and a great way to use up excess rhubarb. Makes 3 x 3lb jars

Prep: 10 mins,

Cook: 25 – 30 mins plus cooling time.

1 kg rhubarb, weighed after trimming,
cut into 3cm chunks

1 kg jam sugar
(or 1 kg caster sugar plus 1 x 8 g sachet pectin)

2 vanilla pods, halved lengthways

juice of 1 lemon

1. Put a small plate in the freezer.

Put the rhubarb into a preserving pan or your largest saucepan with the sugar and halved vanilla pods. Heat gently, stirring, until all the sugar has dissolved, then squeeze in the lemon juice and increase the heat.

2. Boil for about 10 mins, skimming off the scum as you go (the fruit should be soft). Test for setting point by spooning a little onto your chilled plate. After 1-2 mins, push your finger through the jam - if the surface wrinkles, it is ready, if not, keep cooking for 2-minute intervals, testing in between. (Or if you have a sugar thermometer it should reach 105°C)

3. Once the jam is ready, let it cool for about 15 mins before ladling into warm sterilised jars and sealing. Will keep for six months in a cool, dark place.

Sterilising jars

Wash your jars in hot, soapy water, then leave in a low oven to dry completely. Keep them warm. Alternatively, run the jars and lids through a hot dishwasher cycle, then let them dry.



Signal's 20th Birthday



Exhibiting Artists about their Work



Derek Fitzpatrick

I see the figure and the landscape as the ultimate symbols to project my use of paint/material upon. They represent the most fundamental and basic struggles 'to be'. I am trying to preserve a moment in time and capture an instant of life as to make it possible for me to live on past death.

Painting is an alchemical process in a way. It is the process of changing a common substance, usually of little value, into something of great value. At the beginning of a painting I might have an idea of what I'm going to paint, but most of the time this is abandoned and replaced with a new idea. Sometimes this can happen many times on the one canvas. I might scrape it off or paint over it. This creates a new surface which for me is as important as the image. As Jackson Pollock once said, "Sometimes I lose the painting. I have no fear of changes, of destroying the image because a painting has a life of its own. I try to let it live." When a painting goes well, it is easy; it has a life of its own. Its quality and its conviction come from its naturalness. It appears effortless because it is. The work, the struggle, is getting to that place of effortlessness with enough knowledge and experience so that it will cohere into the language of painting. The other challenge is not messing with that effortlessness: letting it be; not letting the conscious mind mess with these moments.

I'm interested only in expressing basic human emotion - tragedy, ecstasy, doom and so on... And if viewers are moved only by their colour relationships, then they miss the point. I try to shed insight into the essence of humanity or the human condition. I want to give the viewer material experience and hope my paintings will reconnect people with physical reality, the truth of what it is to be human. Painting should be a visceral and emotional experience for me and the viewer, capturing transient thoughts, feelings and emotions. I want the paintings to have the same emotional force as the Great Masters such as Goya, Caravaggio, Grunewald, Rubens, Velasquez, Giotto di Bondone, Piero della Francesca, Hieronymus Bosch and Titian etc. For me painting can still be the equivalent of the Old Masters. I seek to take the viewer beyond seeing nature and into an experience more felt than seen. I don't want my paintings to be treated as no more than interior decoration, there is a difference between prettiness and power and it's power I'm after.



Charmain Fitzgerald

I've been painting professionally for the past several years. I did not go to art college but instead got lessons & apprenticed under an established Irish artist. I went to art classes outside of school from the age of about five up until my mid teens in Ireland. I left school early & started working, moving to different cities. I was raised in Dublin & have lived in southern England, London, Long Island, NY & LA. I returned to Ireland in my early twenties & picked art back up. Instead of being horribly rusty at it, I found I was better than before, even though I hadn't picked up a brush or pencil since I was about 15 or 16. I don't know why this was, maybe life experience.

At first, it would take me several months to complete a painting, as I was learning more techniques and also was very unsure of myself. I really hated showing my work to anybody, for fear of harsh criticism. My paintings are fairly detailed and, although I appreciate the technique, I am almost completely unable to paint in a loose or abstract way. Maybe this is something that will come to me later. With each painting my confidence has grown, and I experiment a bit more with what I can do - textures, colours and so on. Each

new facial expression, fabric, colour, wood grain, feathers, lizard scales, light effect etc is a new challenge for me in each painting. With each painting, there is always a point near the beginning, when I am getting the first layers of paint on, where I am absolutely sure the painting is going to be a complete disaster, destined for the back of my wardrobe. Then at some point I really start to feel it, it comes together and I sigh with relief.

I'm often asked where I get my ideas from and I can never really answer that. There could easily be many layers of subconscious reasoning or symbolism behind what is in my paintings, but for me it's a lot easier not to think about it. I'd rather just paint and have the viewer draw from it what they will. If I were to over-analyse everything so that I could explain it, well it would take away from it.

The major thing I wanted to communicate in this series of paintings being exhibited, is the contrast of things. The contrast of a familiar domestic setting with something completely out of place in it. The contrast of the totally innocent acceptance of a child for something we adults would consider unusual or frightening. The contrast of human skin tone & texture against the vivid colours of exotic creatures, the contrast of complementary colours, light against dark, soft textures against cold hard surfaces and so on.

In terms of influences, there are so many. The main ones are all of the different art teachers I've had, John Singer Sargent, Tamara de Lempicka, Sandro Botticelli, Edward Hopper, Edouard Manet, Edgar Degas and Gustav Klimt. I have very little interest in the whys and wherefores of their work and I am not versed in art history or art criticism. I know what I like & I compose my own stories to go with the pieces of their work that I love. I hope viewers of my work can do the same with mine, because there is a story there with each of them.



Greg Murray

A Gregarious Congregation

I have lived in Dublin all my life and I was brought up a Catholic. As with most 'Catholics' of my generation Sunday mass was something we attended for the sake of our parents and also as a kind of social with friends. My parish church was Gardiner Street and at 11 o'clock on Sunday there was a singing mass which was popular with lots of local teenagers. But of course at a certain age mass became a chore, my parents themselves eased up on the church going and for a time there was a bit of a gap left in my Sunday socials.

One Sunday, years later, one of my brothers took me to McDaid's pub, in Harry Street, and there I found a new religion, Live Music. The high priest was Peter Moore and the disciples included a medley of talented musicians. This was pre Celtic Tiger days and the congregation (audience) combined a mixture of wonderful Irish characters and a selection of foreign nationals. For me as an Irish person who had never been abroad this was a fantastic experience meeting people from different countries and cultures. I became addicted to this atmosphere of music, laughter, friendship, sharing and a few pints. This was a really fulfilling time for me as I met some incredibly inspiring people and formed some very strong friendships. It was an educational experience and I graduated with honours.

Things in Dublin changed with the Celtic Tiger and though the Sunday nights in McDaid's have long ended, this experience has held me in good stead and in some way I feel it was pivotal for my development as a person and as an artist. Live music still plays a big part in my life and was my initial inspiration for this exhibition but as I progressed with the work I've realised that, as with the McDaid's experience, the music was the catalyst but the people were the inspiration. My Groupie Degree helped me realise that most people enjoy interaction, recognition and inclusion. In Dublin and Bray, where I now work, I have met many people who continue to inspire and entertain me and this exhibition is a result of those past and some more recent encounters.



Why do we make Art?

Art or the making of art for me is self-expression. I have chosen the vehicle of representational oil painting as the best means for me to express ideas. I feel oil painting allows for an individual interpretation or viewpoint on reality or my personal reality. It is a great experience for me when other individuals find a resonance or similar understanding of my creative efforts.

Conall McCabe

Art is the language through which I best express myself, really it is a way of living. I have this inherent need and curiosity to explore things that inspire and move me. There is also a meditative aspect to creating art that I enjoy, getting so lost in creating a piece that everything else fades away and becomes irrelevant. Art also allows me to connect to and release the inner kid. It's about freedom and expression where rules don't apply and this brings a great sense of fun to everyday life. I don't think you choose art, I think it chooses you. As Abraham Maslow said 'A musician must make music, an artist must paint, a poet must write, if he is to be at peace with himself, what a man can be he must be.'

Christine Power

I think there are various reasons why I make art. One of them is the relationship with the piece of work. Some works you have an easy time getting to know, others are difficult. But when you know the work is realised and it's finished there is nothing like that feeling. It is almost maternal and it is such a high.

Linda O'Neill

Making art is a way for me to explore questions that intrigue me. I love how the focus on a creative project opens up a space of inspiration. I feel very alive when ideas pop into my mind and the imagination plays with endless possibilities. And it fascinates me to watch how this mixture of focus and openness, of inspiration and experimentation lets ideas take shape and

become form.

Creating artworks makes me more aware of the creative process in all aspects of life and helps me create my life more consciously.

Linde Fidorra

I am mesmerized by nature's beauty and all its colours, shapes, light and shadows, proportions and the balance of 'all kinds of everything.' When I create paintings, sculptures, jewellery and gardens, I hope that it mirrors even a tiny fraction of this beauty. I expect them to evoke emotions in the people such as joy and happiness, thoughtfulness, curiosity and being meditative. I just love experimenting and playing with different materials and techniques and hope to achieve this marriage of beauty and feelings.

Gerlinde Kugler

When I am not creating, especially if it goes on for a long period of time, my reality becomes constricted and two-dimensional. When I am working and creating, my perception of the world becomes heightened, not just my visual senses but also those of smell, touch and taste, while my ability to experience joy and clarity of thought is extended.

Aoife Fitzgerald

I make art because I have to. I have an obsession about Bray, the landscape, the sea, the coves, the foothills of Bray Head, the town, my family, the childhood I spent in Bray. Art is the medium for expressing my thoughts and strong feelings about Bray. I love everything about visual art, painting and printmaking. I love the feel and smell of the paint, I love textures, I love colour, I love textile art, I love the history of art, especially the work of contemporary artists. Sometimes the thinking and decision making and creating is very painful, physically and mentally and I am asked why am I doing this to myself. The answer really is, because I have to.

Pat Burns

Send us your own answer and we will include them in the next newsletter.





Film Nights

7.30 pm in the gallery

Tickets € 5
Phone 2762039 to book

Friday 8th October

The Graduate Dir: Mike Nichols

Friday 19th November

Bonnie and Clyde Dir: Arthur Penn

Friday 17th December

The Chorus Dir: Christophe Barratier



Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 5th October

Water for Elephants by Sara Gruen

Tuesday 2nd November

The Bed I Made by Lucie Whitehouse

Tuesday 7th December

Stones Fall by Iain Pears

Special Screening

Thursday 21st October at 7:30 pm

Did Anyone Notice Us?

Gay Visibility in the Irish Media 1973-1993

Director and Producer **Edmund Lynch** will attend the screening and will be available to answer questions.



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

5th October | 2nd November | 7th December 2010

Bray Arts Club

Performance Nights

Mondays at the Martello at 8 pm

4th October | 8th November | 6th December 2010

Life Drawing

with Aoife FitzGerald

Block of 5 weeks

13th October - 17th November

Block of 4 weeks

24th November - 15th December

€ 55 for 5 sessions, € 44 for 4 sessions

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



Oil Painting

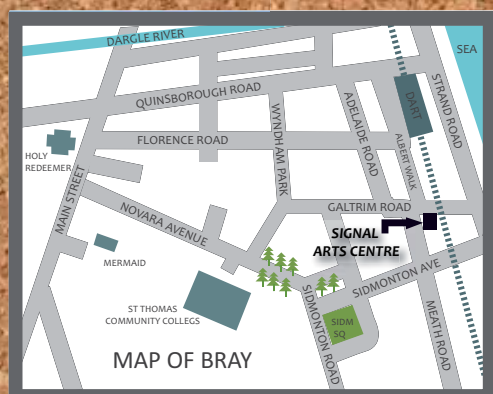
Expert step by step instruction with Conall McCabe

Mondays 7 - 9 pm at Signal
November 1st - December 20th 2010

€ 150 (8 sessions)

Contact Conall at 087 9702173

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



Signal Arts Centre

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Bray, Co. Wicklow.

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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

