



SIGNAL ARTS NEWSLETTER

Volume 9

October - December 2012

Issue 4

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3rd - 24th December



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OFFICE HOURS

Monday to Friday 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

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

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

A 10% reduction on **all purchases** at **Sapori**, the Italian Cafe-Winebar-Deli in Albert Ave, beside the bus depot, close to Signal and the seafront.

Editorial by Colum O'Neill

Well it has finally happened - just after 3pm on Monday 3rd of September I received a message from Jim Morrison to say that the deal on purchasing the Signal Arts Centre had been finalised.

We are now the proud owners of our building.

I would like to take this opportunity to thank each and every one of you for the help we have received over the years getting to this moment.

So phase one is over - now we move on to the next progression in creating a centre of excellence to support the creation and enjoyment of art for the entire community.

We continue in our effort to improve the building and we will continue to fundraise to facilitate this.

Owning the building brings on new challenges and new opportunities. We look forward to the challenge and hope for your continued support and goodwill.

Here's to the future - we walk together into a brave new era.

Colum O'Neill



New Staff at Signal



Andrea Paul

Andrea is an artist who lives and works in Bray. She graduated from Bray Institute of Further Education in 2012 with a Higher National Diploma in Fine Art, and specialised in Ceramics and Print.

Prior to her studies in Fine Art, she pursued a career in healthcare for 24 years. Her practice as an artist encompasses Ceramics, Print, Photography and Sculpture. Her research interests include

an exploration of the materiality of the media in which she works. In her artwork to date she has sought to express the feelings and atmospheres associated with a post-industrial world.



Caroline O'Rourke

Caroline joined Signal in July 2012. She studied Graphic Design in Limerick College of Art and has worked in publishing both in England and Ireland for many years.

She has recently concentrated on her Fine Art abilities and now living in Greystones she is concentrating on painting and teaching Art in her local community.

News from Claire

Well, here we are again children are getting ready to return to school, mothers are breathing a sigh of relief and we are looking at Christmas without having had a brilliant summer! As usual we have been very busy in the last few months working on fundraising – the biggest event was the Vintage Photography – see page 5 for more information and pictures.

We are very happy to welcome the new artists Andrea and Caroline to the community arts project and Hazel to admin staff – photos and info on this page. Sadly we have to say goodbye to both Christine and Fran. Both have been very instrumental in the smooth running of classes etc. Christine has been responsible for facilitating a lot of classes such as Festina Lente, Sunbeam House, Carmona and the children's classes for the past three years. We will miss her forthrightness and humour and wish her all the best for her future endeavours.

Fran also has worked with a lot of groups such as WEB women's group, Carmona and Sunbeam House. Fran's career seems to be evolving in leaps and bounds and she has managed to secure many awards for her work. I have no doubt that this will continue for her and wish her all the best. I hope that we will see both of them on a regular basis in Signal.

As usual we are always very happy to hear from you with suggestions of what you would like Signal to do for you. Hopefully we will see you at some of our free events such as the monthly Film Nights or Book Club.

Talk to you soon

Claire Flood

Hands Across Bray

Sept
21
2012

Culture Night 2012

Signal's participatory arts event at this year's Culture Night will take place on Friday 21st September, 4pm to 9pm, at 74, Main Street, in the former Central Garage / Garden Centre., Bray.

Hands Across Bray is an interactive Community Arts Project. In the weeks prior to Culture Night, Signal artists will work with a wide range of Schools and Community Groups, to prepare pieces for installation on the night. Castings of each individual's hands will be produced and this process will continue in-situ on Culture Night itself as the Installation is "grown" throughout the evening.

The event will be open to all on the night. Everyone will be encouraged to contribute to the installation throughout Culture Night.



Hazel Greene

I am delighted to take up the position of admin assistant with Signal. I will be looking after sales and any other ad hoc day to day items. Previously I have worked in administration and have studied Human Resources. I've been at home for the past two and a half years with my first child and am now looking forward to meeting everyone at Signal.

The Great Wall of China by Denis Dunne

It has become a space based myth that the Great Wall of China is the only man made object visible from space. It generally isn't, at least not to the unaided eye and it certainly isn't visible from the moon. As a very impressionable 10 year old I read and believed differently and wanted to go stand on The Great Wall and then travel to the Moon and look down to see it, so now some 30 years later I got to visit China and climb a section of the wall. There are many different challenges when entering China, amongst them all the cultural shocks, language barriers, food and heat waves. Nothing could have prepared me for what was to come when coming face to face with the Great Wall of China. Travelling from Beijing by chauffeur driven car which only cost just 50 Euros a day took me to this historic, world famous landmark amidst the wilderness of Juyongguan Pass, situated in a valley surrounded by mountains, located 37 miles from Beijing.



As you climb up to the wall you witness some of the never-ending scenery that surrounds the wall. As you ascend higher the mountains and hills begin to reveal the glory of the great wall. The moment is breathtaking. The granite wall stands amongst the greenery of the surrounding trees. The magic of the wall is enchanting and its beauty sends you into a marvel of appreciation. Being a

more touristic part of the great wall there is a nice ambience around this part of the Great Wall. Surrounded by people from all around the world, you realize how big this must-see attraction is. There are a range of routes that you can take to explore many areas of the wall. Each route allows you to experience something new, different and exciting. While climbing the very steep steps of the Wall I came along a woman who was 82 and she told me that she climbed this wall every year since she was a child. I am ashamed to say she always managed to stay ahead of me, on what is a tough climb especially with a 35 degree sun burning down on you.

The Great Wall is a powerful symbol. It represents the powerful ability of the Chinese to work together for the good of the country. While it represents unity on the China side the Great Wall represents separation from the rest of the world on the other, along with the lengths a nation will go to preserve their culture and keep invaders out. Ironically, as a tourist attraction, the Great Wall is now helping to draw millions of outsiders into China to experience Chinese culture. Overall the Great Wall is a must-see, an opportunity that should be grasped with both hands, something that will last a lifetime in your memory. Next stop *The Forbidden City* in Beijing.



The Signal Short Film Fest 2013

Signal Arts Centre *Film Fest* is an annual event, now in its second year, showcasing independent short films from around the world and is a platform for the independent filmmakers from any nation.

We are currently accepting submissions for the festival. All films will be judged by our in-house panel and the films short listed will be screened early in 2013 and the winning short film will be shown on 3e, see application details below:

- Films should be no longer than 12 minutes
- All submissions to be formatted for DVD, PC and PAL
- A submission fee of €5 should accompany each entry
- Deadline 5 p.m. on Friday 29th March 2013
- All submissions for the attention of Claire Flood
- If you would like your DVD to be returned to you please enclose a stamped self-addressed envelope
- Application form available on www.signalartscentre.ie
- For more details see our website
- Terms and conditions will apply

Art through French



Konec your little ones to *Art through French* this September in the Signal Art Centre - Art and Craft Junior with Sandy

This class will take place at the Signal Arts Centre in Bray from September 2012, and can take up to 10 children for two hours every Saturday morning, the classes will run from 10 am to 12 pm for junior infants, senior infants and first class each week.

The children will get their hands dirty and let their imagination run wild by taking part in a wide range of artistic activities and crafts.

They will be experimenting with colours, paint, papers, scissors, glue ... and French! French words will be introduced through the creative process naming materials, mediums and colours used etc..

The aim of this class is to give young children an introduction to Art and Languages, to develop their imagination and artistic skills while giving them a valuable base in French.

Sandy Beard has studied Montessori teaching and Art and has years of experience in teaching both Art and French at primary level and is currently working in local primary schools and Montessori schools through *Konec to Languages*, her own school of Languages based in Bray Co Wicklow Let us deal with the messy business of their little creative developing mind every Saturday morning this year.

Get a head start with art and give your child the gift of language.

Salut les artistes, petite classe d'Art et de Français

A bientôt, Sandy Beard

Ring Sandy on 083 1236237 for details and availability.

Email: info@konec.ie, Website: www.konec.ie

Signal Fundraiser 'Step Back in Time'

We had a fairly successful two weeks of fundraising by turning the gallery into a photographer's studio and producing amazing sepia coloured images. Denis Dunne was the genius behind this idea and also the photographer. We had a wonderful selection of costumes to dress the clients in – men, women, children and babies and we even suggested to someone that they could bring in their pet dog! We were delighted that two of the town councillors, David Grant and Cathaoirleach Mick Glynn allowed us to dress



Naoise McLoughlin

them up and take their photographs, as you will see here it was well worth the effort! Thanks to both of them for their continued support.

As you will see from the images it was an amazing transformation for people. We noticed that the fact of putting on the clothes changed the way people talked, walked and sat. A lot of energy and time was put in by everyone involved but especially Denis who was here

every day, including bank holiday, and worked on the images in the evening time. The results were stunning and I think they were well worth the effort, I hope he thinks so too.

I would like to take the opportunity to thank

everyone who supplied us with costumes and a very special thanks to my friend, Jean Pouch, who gave a phenomenal amount of stuff that was used on nearly every shoot. Enable Ireland gave us a huge amount of help also, so thanks again to you all.

We are proposing to run the Vintage Photo again during the Meitheal, which will be from 3rd December to 24th December this year, so if you like what you see I would advise you to book early as they would make a lovely family portrait to give to Mothers, Mother in Law etc. as a Christmas gift!



Penny Byrne



Mick Glynn



David Grant



Noel Cleary & Michelle Fullam

Interview with Benjamin Barry by Claire Flood

Benjamin Barry lives in Bray and is going into his second year of a Film Course in Bray Institute of Further Education. His short film Muddy Feet Mountain High received third prize in Signal Arts Centre Film Fest 2012.

If you are interested in seeing the three winning films and a Q. & A. session with the winning film makers, we will be showing them in the Gallery on Thursday 22nd November at 7.30 p.m.

Where did your passion for film come from and when did it start?

I've been watching movies for as long as I can remember, there used to be a video store where China Kitchen is now and that was renting the old Betamax tapes, I must have been about 2. A couple of years later, maybe when I was around 8 or 9, I remember getting my hands on an old video camcorder, a huge big thing, that was handed down by relatives. I used to make little films out the back garden and in my bedroom starring my little toys and figures. I must dig them out sometime. From then on I would always be carrying around some sort of camera with me.

What was your inspiration for Muddy Feet Mountain High?

Basically I found a great location first and then built a story around it, not exactly the conventional way.

I was up Bray Head last year taking photos, I had gone up passed the Cross to its other summit and when I reached the top I was met by the spectacular view of the Wicklow Mountains. I thought to myself that I could just as well be back in the days of the Celts up here with this stunning scenery. That's when I got the first rough idea for Muddy Feet but it was when I took a trip up to the Little Sugar Loaf and saw The Big Sugar Loaf across the way that I knew this was the perfect location to shoot.

Is funding available for a young film maker like yourself?

My film cost next to nothing to make but the Irish Film Board/Bord Scannan na hEireann have funding programmes for all sorts of productions and Fund It is a great platform to get funding too.

What other Film Festivals has your film been shown in?

It was selected for this year's Galway Film Fleadh and was screened at the Town Hall Theatre on Friday 13th July. It has just been selected for the Underground Cinema Film Festival being held in Dun Laoghaire this September. I'm still waiting to hear back from The Kerry Film Festival and The Waterford Film Festival too.

What are the ramifications of having a film shown in a few different festivals?

It gets your name out there, you never know who could be in the audience watching your work.

Was the Galway Film Fleadh a good networking opportunity for you?

Ah yeah, I met a good few interesting people in the industry there. It was my first time there so I wasn't too sure what to be doing but you go around and have a little waffle with someone and exchange business cards and whatnot and move around the room mingling.

I noticed that you played an acting role in one of the other short films - which role do you feel more comfortable in?

Well both really, I enjoy it all. I used to be in Dry Rain years ago so enjoy the acting side too, fwunny roles and little comedy sketches y'know nothing too serious.

Are you currently working on a new film?

Nothing at the moment, I'm back to college next month so it'll be good to get back in the swing of things.

Do you see your future in Ireland or do you feel there would be more opportunities elsewhere?

There is plenty going on here at the moment, a lot of TV productions being shot here for BBC, ITV and the History Channel's new series The Vikings currently in production down in the new Ashford Studios and also HBO's fantastic Game Of Thrones up in Belfast. The work is there, you just have to get your foot in the door somehow. Sure I have two years left in college and my qualifications would be recognised internationally so that option is always open.

EXHIBITIONS PROGRAMME OCTOBER - DECEMBER 2012

Gallery Opening Hours: Tuesday to Friday 10 - 1 and 2 - 5 | Saturday and Sunday 12 - 5 | For more information please check: www.signalartcentre.ie



REHAB CARE GROUP

'Medley'

Tuesday 25th Sept- Sunday 7th October

Opening Reception:

Friday 28th September 7-9pm



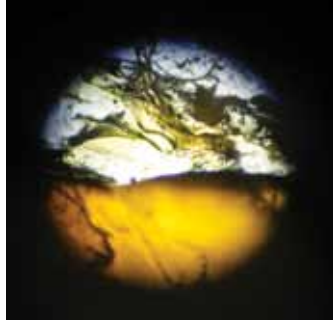
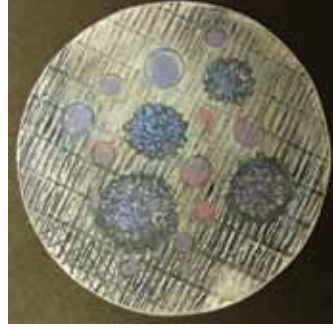
FRANCES BROSINAN

'Hidden Beauty'

Tuesday 9th Oct - Sunday 21st October

Opening Reception:

Friday 12th October 7- 9pm



TONY CLARKE

'Confessions of a Process Hound'

Tuesday 23th Oct - Sunday 4th November

Opening Reception:

Sunday 28th October 3-5pm

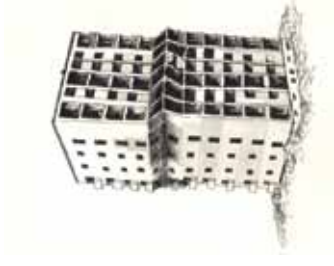
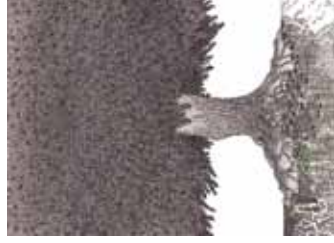


OPEN SUBMISSION

'Between Lines'

Tuesday 6th - Sunday 18th November

Opening Reception:
Thursday 8th November 7-9pm



CHRISTINE DE PAOR

'Sacred Landscapes'

Tuesday 20th Nov - Sunday 2nd December

Opening Reception:
Friday 23rd November 7-9pm



MEITHEAL 2012

'Signal's Art & Craft Fair'

Tuesday 4th - Monday 24th December



Views and Reviews

Raising the Titanic by Penny Byrne

If I had one cent for every time the Titanic has been referred to over the last one hundred years I would be a multi millionaire. What is it about this ship, out of all the others that faced a similar fate that makes us want to know more? One thing is sure and that is that we will still be fascinated by it for many more years to come thanks to the high spec visitor experience that is Titanic Belfast. This fusion of the early 1900s with today's technology will leave you itching for more.

Divided into nine galleries, the first takes you through the throng of Belfast in the early 1900s where the city is experiencing its own version of the Celtic tiger. Busy streets, noisy factories and hot and hazardous working conditions bombard your senses from every direction.

This is Boom-time Belfast where thousands flocked to find jobs. Interactive images projected onto walls and floors tell the story of how the planning of the Titanic began.

On to Gallery 2 and work is well under way on the ship. Rise the height of the ship's hull and take a cable car ride which dips and turns through the construction of the monstrous metal structure. Feel the heat of the furnace while hammers beat the metal girders into shape and experience the cramped work spaces faced by the engineers who risked losing their hearing to put this ship together.

The Titanic is launched in Gallery 3 where images on the glass windows flick suddenly to reveal the grounds outside the museum. Moving on to Gallery 4 we find the fit out of the ship. Centre stage is a luxurious first class cabin complete with four poster bed, oak panelling and sumptuous fabrics. But

what steals the show is the three sided room where you are transported from the ocean up through all the ships floors with clever imagery that moves around you leaving you a little off balance.

Passengers are introduced in Gallery 5, some of whom you will meet again recalling their ordeal, others who, filled with hope of a brighter future in America, sadly don't survive.

A sombre hush falls over the crowd in Gallery 6 when the Mayday calls of the Titanic and its correspondence with the nearest ship, the Carpathia, are recorded. But the pace picks up again quickly in Gallery 7 where the Press go into a feeding frenzy and fingers are pointed at guilty parties.

Gallery 8 comprises of all the myths and legends that surround the Titanic. Movies

inspired by the disaster are recalled with touch screen exhibits.

Gallery 9 is a cinema space where Oceanographer Professor Ballard tells of his discovery of the Titanic in 1985 and shows footage of the ship as it lies today. Interactive screens show items belonging to passengers scattered on the seabed and you can stand on a glass floor with the rusted wreckage floating beneath your feet.

Titanic Belfast is one to put on top of your to-do list. It has clever use of space, well paced information and the imaginative, interactive projections will keep the kids happy for most of the two to three hours it will take to see everything. Be sure to book your admission time well in advance as the museum is proving extremely popular as word gets around. Be warned though, you can easily get 'Titanic-ed out' with all the hype around Belfast as every boat, bus and taxi has assumed some Titanic connection!

Lost in Translation?

by Róisín Verdon

One of the greatest of all my loves is reading - imagining the characters in my mind's eye, knowing them, the intimacy that the writer builds up with words, allowing me to almost believe in their very existence. This is what I love. For me it's an insight into a whole different world.

So when someone decides they're going to make a film about a particular book, it's very important that they have the right idea about what it all means. The best possible way of achieving this (in

my opinion) is through working with the writer.

When Jodi Picoult was asked how she feels about the adaptation of *My Sisters Keeper* and the dramatic change at the end of the film, she says she tried to stop this from happening (she even tried to storm the set) having been promised that the ending would stay the same. But in the end she had no say on the matter.

I read Joanne Harris' *Chocolate* some weeks ago and was really looking forward to watching the film again, only to turn it off after 20 mins in disgust....

I really enjoyed the film *The Hunger Games*, so much so that I couldn't wait for them to make the other two films and got the books to carry on with

the story myself. I was apprehensive reading the first book after seeing the film. I didn't want the story to be ruined for me by character changes or missing key issues. But I was pleasantly surprised. The fact that author Suzanne Collins worked on the screenplay had a lot to do with this. It's understandable that not all of the book can be translated to screen, but happily the integrity of the story remained intact. They have even managed to add a three-dimensional feel to it - in the book Katniss is surmising what is happening on the game show, in the film we are shown what is actually happening on the other side of the cameras. It has really worked out well for this book/movie.

Fifty Shades of Grey Review by Róisín Verdon

Do you remember the Kit Kat add from years ago where the producer is sitting in front of a band and he tells them: "You can't sing! You can't play! You look awful! You'll go a long way!"? Well that very philosophy applies to the *Fifty Shades of Grey* Trilogy. I don't think I've ever read a book let alone a series of book's so badly written in all the time I have been reading. They are repetitive, (annoyingly so), tactless, cheesy and obviously filthy. And yet

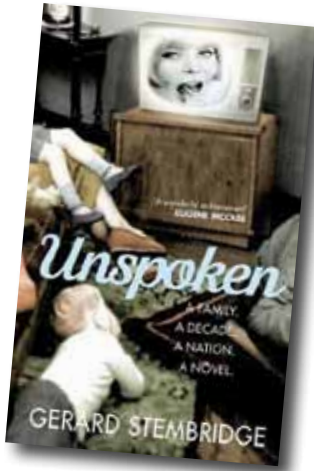
I couldn't put them down until I had read them all, all three of them in 4 days!!!! I was so engrossed. They are like a beefed up version of a Mills & Boon book, all hot

and bothered under the collar. I have to laugh - I borrowed the first book from my daughter to find out what all the hype was about so I could write this article and the next day I had to slink down to Tesco's to buy the other two, ending up in a conversation in the book section with two women and a man ... everybody is talking about them. It's not like these are the first erotic books ever penned but it is obviously the right time for them. And timing is everything. Some are calling it a sexual revolution. Whatever it is, everybody is talking and as we have been told 'It's good to talk!!' It's like a name on the wind wherever I go, "Fifty shades, Fifty Shades, Fifty Shades. Women of all ages are laughing, joking and whispering, the mere mention of the book and a conversation strikes up, even between strangers, it's great fun. With rumours that the author E. L. James is going to re-write the books from Christian's point of view, it could be very interesting indeed. But of course beyond the hype about sex and so called debauchery, there is a love story about two people trying to make a relationship work using compromise and trust. And this is what is so addictive, 'cause in the end we're all suckers for love!!! Everybody wants the girl to get the guy (or vice versa) and live happily ever after, bad cheesy writing aside. End of story!!

Views and Reviews

Unspoken by Gerry Stembridge reviewed by Rita Canavan

The world depicted by Gerry Stembridge in his book 'Unspoken' is one very familiar to those of us who grew up in Ireland in the sixties. It tells the story, over a period of ten years, of the lives of five babies born on Election Day, 17th June 1959. Fianna Fail was returned to power.



It was a time of change, when we discovered colour, television, fridges, the possibility of not having to emigrate and God forbid, maybe even dream of a better life. It was a time of Lemas and economic regeneration, when the seeds of the building boom of the 1990's were sown with the easing of re-zoning and urban planning restrictions. It was a time when the social, moral and religious taboos began to be challenged and when foreign industry arrived and the urban sprawl began.

Dev, who has 'moved on' to the Park, represents the old order. Removed from the centre stage of Irish political life, ironically he is imprisoned by a role he designed himself. His fading eyesight is excellently described. He has an idolised notion of what constitutes the Irish nation, a notion that never

existed in reality. He fears the arrival of television and the effect it will inevitably have on the state. He is right to fear it. With it comes the outside world, new ideas, and a mirror that the country can hold up to itself, influences good and bad.

For the children of the Strong family, living with the economic constraints of the times, the arrival of television in 1962 is exciting. In a pre multichannel land, the whole family watches it together, events, such as, Ireland's first Eurovision entry and the golden jubilee of the Easter Rising.

The story is based in Limerick where the five families, although from different social strata, unknowingly cross paths. It is Francis Strong, one of the five, whose life and that of his family we become absorbed with. We fear for him, urge him on and hope life deals him some decent cards.

His mother is a woman who puts everything into caring for her family on a very tight budget. Having a clean house, order and food on the table is extremely important to her. She would fight to the death anyone or anything that threatens her brood. She does not

purposefully neglect their psychological, emotional or spiritual welfare, she is completely unaware of these aspects of life. Too

busy surviving to have a vision for her family other than they will be economically stable. This stability is marginally better than her own. The effort that she puts into this nearly kills her.

His hard working father, a coalman, is more sensitive. Francis is one of those children who asks questions and then asks another of the answer, enough to drive a stressed and overworked mother to distraction. Then he discovers the library, such joy, and even better it's free. There is the torment of

having to wait a whole week before being able to get another book out. It was a time when any kind of fun or pleasure was rationed and an unspoken sense of guilt went with it. Maybe we were always a nation of begrudgers, but certainly being denied the small pleasures of life fuelled our resentment of those who broke out of the self imposed restrictions of the time.

There is a political element to the book and we get to see Dev, Lemass, Donogh O'Malley and the lizard son-in-law. As a child of the sixties I would have had a simplistic view of these characters along the lines of 'old man that we should respect,' 'great man that set the economic foundation of the country,' 'Visionary who died before his time,' and as for the lizard son-in-law, we all know how that one played out. After reading the book I now have a completely different view of these characters and their lives be it true or false. There are now new images fixed in my head that will not leave. The insights into the politicians of the time are fascinating. However, irrespective of Donogh O'Malley's character flaws and motivation

Maybe we were always a nation of begrudgers, but certainly being denied the small pleasures of life fuelled our resentment of those who broke out of the self imposed restrictions of the time.

when he introduced free education, I for one am very glad he did it.

In the book you can see that the foundations of the

excesses of the Celtic Tiger were already in place in the character of the people. As a nation we don't think deeply about things, we are survivors, ready to take advantage of whatever comes our way.

There are a lot of characters in this book, some are well developed, while others with great potential make an appearance and then disappear.

Unspoken, is a book that contains a number of books crammed into one. There is certainly potential for a sequel or two.

Celebrating George Earl Dever

Signal hosted a Wine & Cheese reception for the viewing of the art works of George Earl Dever on the 10th of August. George was born in New York on New Year's Day 1932. After a successful career in theatre

management, he suffered a cerebral aneurism. During his recovery a doctor suggested painting as a therapeutic occupation and George took to it with vigour.

His partner Martin encouraged him by buying lots of large frames. George filled these fantastic ornate gilt frames with paintings to match their beauty. They focus mainly on portraiture and convey his love of the masters. This was an intimate gathering where his friends and relations were able to express their fondness for George and celebrate his art work.



"There is a vitality, a life force, an energy, a quickening which is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist."

Martha Graham, 1894 - 1991, dancer & choreographer
Photograph: Barbara Morgan

Exhibiting Artists

Frances Brosnan

When I first viewed an image of a plant cell taken through a microscope I was astonished by its beauty and complexity.

I realised how restricted we are by the limitations of our eyesight. We are denied the opportunity to explore the hidden beauty and mystery of plant cells which are invisible to the naked eye. In the research department of the Botanical Gardens I was able to study, with the aid of a microscope, the minute structures of plant cells which revealed a world of great beauty and complexity.

'Hidden Beauty' is an exhibition based on a visual response to a series of photographs taken through a microscope. I placed slides of plant cells under the microscope and then photographed them, and used ceramics and mixed media to interpret the resulting images.

From a scientific perspective the cell is the basic building block of living organisms. From an aesthetic point of view the amazing variety and beauty of the cells viewed under microscope revealed a stunning beauty, especially in onion, palm, oak, lily and iris root cells.

It was not my intention to 'reproduce' what I viewed under the microscope as I believe that the beauty and complexity of nature cannot be replicated. My interpretation of these images was greatly influenced by my love of texture and colour.

I have used clay as my main medium of expression as its versatility and tactile qualities appeal to me immensely. I employ mainly hand building methods in my ceramic practice as it gives me greater flexibility in producing my work.

I work a lot with Porcelain clay which presents its own specific challenges including a tendency to warp. However, its qualities of translucency and purity more than make up for any difficulties encountered.

Both clay and plants originate from the earth. This exhibition is a recognition and appreciation of this element that sustains all life.

Christine De Paor

"The Irish Landscape is full of memory, it holds the ruins and traces of ancient civilization..... it has a secret and silent memory, a narrative of presence where nothing is ever lost or forgotten"

.John O' Donahue, Anam Cara

This body of work is inspired by "presence" in the landscape. There has always been a deep spiritual connection between man and land. In Ireland it was the Celts who had a great sense of the sacredness of place and in ancient times the land of Ireland was seen as the body of the goddess. Certain landscapes possess a sacred presence, they have been created by the play of nature over millions of years. These places retain energy and traces from the past and are a storehouse of private and collective memories. Landscape is not merely a piece of land, it is one of the greatest historical records we possess. It is a living link between what we were and what we have become.

These "Sacred landscapes" arouse something deep inside of us, they awaken ancient memories embedded in our collective psyche and strike us at our true core. When we arrive at such a place we resonate with its energy and its physical presence, and feel the depth of experience that the landscape has carried for millions of years.

In this series of paintings I have tried to create a visual language that evokes a sense of mystery and ancient presence. Mark making and layering is at the heart of my work. Layers of paint and other mediums are added then scrapped to reveal a complex surface of marks and patterns. I explore the interplay of light and dark, above and below, heaven and earth, the seen and unseen throughout my work.

Tony Clarke

As an inter-disciplinary artist my work has something to offer any age group. My method is simple - I just 'go with the flow' in regard to the source material.

Whether I am working in print, painting, sculpture, ceramics or mixed media, the challenge is to find or adapt the medium that suits the idea. The idea may come and visit when I least expect it. Some call it working to a process, I call it working towards a 'surprise'. This surprise can sometimes inspire, sometimes frustrate or sometimes simply put me in my place. I choose not to be involved with any organization or collective, apart from my work at the Signal Arts Centre.

My methods of producing art keep me thinking, in a search for a new challenge, and lately my source material has featured ex or current Irish politicians, using text with the image in a form of 'word play' which I hope will show some of these 'public servants' in a not too complimentary light.

I have been involved in producing art since childhood, mostly self-taught through practice, but I have also had good lessons from good teachers.

My first good lesson came from Yann Renard Goulet, my art teacher at the Boys Technical College in Bray in the late 1970s.

I was on the first life drawing course at the new St Thomas College in 1979 which I enjoyed, and I still have a couple of these drawings knocking around somewhere.

In more recent years I have attended courses from Fetac / Btec and third level. During that time I have worked with some excellent teachers.

As an inter-disciplinary artist I have tried to understand and have taken inspiration from great artists past and present such as 'my mate' Vincent van Gogh, Tracey Emin and Käthe Kollwitz. All of these artists have inspired me to move forward and not settle for what some groups term as having a commercial style.

Between Lines by Aoife FitzGerald

My idea for running an open submission drawing exhibition was conceived a year ago. I wanted people with a passion for drawing to exhibit their work as a mainstream art form, rather than as a peripheral form of visual note taking. While the Exhibition was initially just to include drawings, I extended the criteria to include both prints and multimedia whose emphasis relied on drawing, in the case of print as a primary source, and in the multimedia oeuvre, that drawing would be a large part of the work.

The previous year the participants had hailed from Europe, Britain and Ireland, in all there were 28 Artists. This year I hope that people from Eastern Europe and further afield will submit work. I feel that there is much to learn from people with a different cultural basis and I find that the art work from Eastern Europe and countries such as Portugal, have a darker edge than what is produced in Ireland and Great Britain, we have much to exchange and learn from each other. It would be great if some Asian artists submitted, again their different vision and perspective would enhance and challenge our own perspective.

This year the theme is based on 'The gap between reality and what our perception of reality is' and as such, lends itself to a wide and diverse interpretation.

There is a size limit of A2, including frame (if the work is framed). The deadline for submissions is on Monday the 1st of October 2012.

Up to three pieces can be submitted as jpegs on a CD or to the email below, at a one off charge of 12 euros for the three. The Exhibition will be shown in Signal Arts Centre, Bray, from 5/11/12-18/11/12, in conjunction with Artist's talks and discussions.

Contact Aoife FitzGerald at signallifedrawing@gmail.com

Roasted Carrot Soup

(serves 4)

6 to 8 large carrots
1/4 cup olive oil
6 cups vegetable stock
1 piece ginger, an inch long, peeled
1 sprig thyme, plus more for garnish
1/2 large sweet onion
2 large garlic cloves, chopped
Freshly ground black pepper & salt

1. Peel and cut the carrots into 1/2-inch rounds. On a rimmed baking sheet, toss the carrots with 2 tablespoons of the olive oil and sprinkle with salt. Set an oven rack 6 to 8 inches from the heat source and turn on

the grill. Grill the carrots until they brown and soften, turning them over with a spatula every 5 minutes or so; this should take 15 to 20 minutes.
2. Meanwhile, bring the stock to a boil, add the ginger and the sprig of thyme and simmer gently for 15 minutes.
3. Put the onion in a medium stock pot with the remaining olive oil. Brown the onion over medium heat, stirring frequently. Add the garlic, and then add the carrots.
4. Remove the ginger and thyme from the stock and add the stock to the pot with the onions and carrots. Bring to boil and simmer for 5 to 10 minutes, until the carrots are soft enough to puree.
5. Use an immersion or a standard blender to puree the mixture until smooth. If the soup seems too thick, add more stock or water and reheat gently. Add salt and pepper to taste. To serve, garnish with a tiny bit of sour cream and chopped fresh thyme.

Postmodern Art Academy by Donna Kiernan

A teacher of mine implied that Frieze might be setting up it's own art degree programme. He wondered how it might fail as apparently the general consensus was that it couldn't. It has the reputation and the funding to succeed and if current society shows us anything, it's that corporate branding is priceless in our essentially capitalist driven society. The real question is whether it should succeed, is the commodification of art education not completely at odds with the principles of art itself? Or does it matter at all? Perhaps some might argue that this is a new development in the evolution of art that reflects our ongoing preoccupation with consumerism and our endgame objective of buying happiness.

This may seem to be an overly cynical reading of culture, especially when one casually throws the art community in with the masses and refers to them all as essentially mindless shopping automatons but the art aware are as susceptible to packaging as anyone else. It just has to be the right packaging.

If we assume that Frieze pursue their unconfirmed aim and open an art college, it's success is undeniably tangible. They have a long history of engaging with cutting edge and traditional art as well as creating dialogues and establishing spaces for exploration both literally and figuratively. Their slightly aloof or rather academically confident tone creates an aura of superiority that is alluring. They're established, they're profitable and they have a lot to offer but is it time

to start churning out graduates? Unquestionably the students will have the best available. The staff room will inevitably be a roster of the who's who in contemporary art practices and thinking. We can safely assume one or two of the 'greats' will be dropping by with insight every few minutes but who are the students? Where does their money come from? Is it the elite teaching the elite? Or the established training the affluent?

Even if they do inevitably succeed in turning out grade A grad students what of it? Imagine there are twenty a group and five disciplines so that's one hundred graduates, surely there aren't enough of them to occupy every strategic position in the museum and galleries across the world, at least, not at first. Inexplicably, they begin to sound like art terrorists in the drollest way but would it essentially create a bizarre tier in art society? It's hard to tell. Wouldn't one of the other big name colleges have succeeded already? Maybe the individual success of individual people is the measure of success

for a college built upon its reputation but would the same criteria apply for an academy built upon branding?

Artists and associated art careers are generally resistant to change that brings them closer to broad forms of thinking, just look at the recent situation in LA MOCA. Maybe now that populist agendas in art are being challenged all round we will recognise the influence of corporations in our educational centres.

Is the commodification of art education not completely at odds with the principles of art itself? Or does it matter at all? Perhaps some might argue that this is a new development in the evolution of art that reflects our ongoing preoccupation with consumerism and our endgame objective of buying happiness.

Meitheal 2012 by Claire Flood

This year the annual Meitheal will run from 3rd – 24th December, we are hoping to have a great array of craft goods and art work. The work will be produced by current and past staff of Signal Arts Centre. Last year we had some beautiful work that suited every pocket and taste. These are just a few of what we expect to be selling during the 3 weeks:

- Paintings
- Textile covered journals/diaries
- Ceramics
- Embroidered crafts
- Cushions
- Hand made Christmas Stockings
- Selection of designer scarves etc. from Bev Flood
- Culinary delights such as Jam, mincemeat, Christmas Puds
- Christmas cards & calendars
- Vintage photography

Don't forget to book your vintage photograph beforehand by ringing the gallery and giving your details to one of the staff.



Bray Arts Club Performance Nights

Mondays 8 pm at the Martello
1st October 2012
5th November 2012
3rd December 2012



Signal Films

The 3 winning films from
Signal Film Fest 2012



Thursday 22nd November 7.30 pm
in the gallery

Hearing Silence by Hilary Fennell

Nothing Nowhere by Ian Campbell

Muddy Feet, Mountain High by Benjamin Barry

Life Drawing

Facilitated by Aoife FitzGerald
Please book your place in advance
through the Signal office Tel 2762039



6 Tuesday Sessions: € 75

28th August - 2nd October, 7 pm - 10 pm

6 Saturday Sessions: € 75

1st September - 6th October, 9 am - 12 am

4 Tuesday Sessions: € 50

6th - 27th November, 7 pm - 10 pm

4 Saturday Sessions: € 50

10th November - 1st December, 9 am - 12 am

Signal Book Club

First Tuesday of every month
at 5 pm in the gallery



Tuesday 2nd October

The Light Between Oceans by LM Steadman

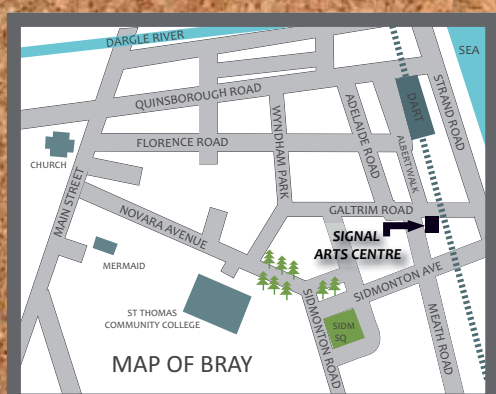
Tuesday 6th November

The Reluctant Prince by Dermot McCabe

Tuesday 4th December

The Scent of Lemon Leaves by Clara Sanchez

Closing date for submissions for the next newsletter: 1st November 2012



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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



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