



SIGNAL ARTS NEWSLETTER

Volume 10

October - December 2013

Issue 4



Ceramic by Michelle Fullam



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, and at **Mama Mia Café**, Parnell Rd, off Bray Main Street. Please bring your Membership Card.

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BOARD OF DIRECTORS

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Jenny Dann
Linde Fidorra
Aoife FitzGerald
Sara Fry
John McCann
Declan McMahon
June Molloy
Andrea Paul

OFFICE HOURS

Mon to Fri 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

Tuesday to Friday 10 - 1 and 2 - 5
Sat and Sun 12 - 5

Signal Arts Centre, 1 Albert Avenue,
Bray, Co. Wicklow

Tel: 01 2762039 - Fax: 01 2869982

Email: info@signalartscentre.ie

Web: www.signalartscentre.ie

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

Contact Signal Arts Society: signalsociety@gmail.com

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.

Please address all
Newsletter correspondence
to Claire Flood
at Signal Arts Centre

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New Staff

Thabi Madide

Thabi hails from picturesque Delgany. She is trained and qualified in different aspects of Business and Organisational Management, and has worked in Local Government and Not For Profit sectors in the twelve years she has lived in Ireland. Thabi, an artist at heart, also writes children's stories and doodles around with textile art. She understands, first hand, the importance of adequate and relevant support to artists, particularly to ensure that their 'artistic arteries' don't get clogged up unnecessarily. Through her role as Administration and Book-Keeping Assistant, Thabi plans to be of great support to artists and the entire Signal Arts family.



John McCann

John has a deep passion for music and videography. He is highly qualified in Adobe products such as Photoshop, Premiere Pro and After Effects. He is looking to gain some valuable experience with Adobe In Design and will eventually take over the Newsletter from Linde.



News from Claire

Hi all,

I can't believe that we are working on the last quarter Newsletter already and that we have to think about Christmas! Since our last Newsletter I am the proud granny of a beautiful bouncing boy and enjoying the whole granny process very well.

First off let me welcome our new staff; John McCann, who is now responsible for the layout and design of the Newsletter and Thabi Madide, who is responsible for administration etc. They are both settling in nicely and hopefully it will be a good experience for us all.

As to what is going on here at the moment – well it is all gung ho for Culture Night which is held this year on 20th September – grand plans are afoot, hopefully we will have a full account for you before we go to print. Hang & Share is up and running and looking like a winner, and the first Signal Open has been a huge success. More information and images can be seen below. Obviously our minds have to go to the Meitheal which will be on in Signal from 2nd December to 24th December and we are looking forward to the same quality and variety of work on sale by current staff members and ex-staff.

Claire Flood



Winner of the Signal Open Prize: Olivia Bartlett by Claire Flood



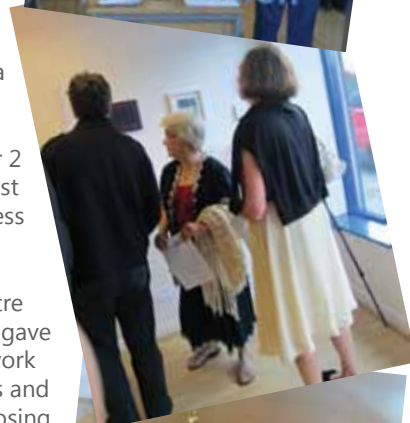
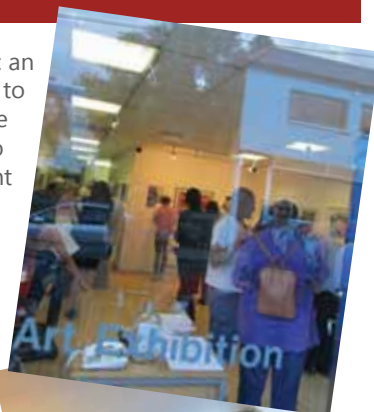
It has long been the intention of Signal Arts Centre to establish an Open Submission Exhibition and to include it in our annual calendar. We are delighted by the response from artists and by the quality of work that was submitted to us in its inaugural year. The Signal Open took place in the centre from 29th July to August 11th, we had a huge amount of submissions and it was decided that we would establish a panel of 6 people to whittle

the entries down to 39 pieces. The process worked like this, it was an anonymous vote. Each panellist was given the option of marking YES, NO or MAYBE on a form for each

piece. The calculation formula is: an artist has to get 50% + a maybe to be accepted, i.e. if ten people are voting artist has to receive 5.5 to get an acceptance. Maybes count as half vote.

To decide the winning piece, which was announced on the opening night, another panel of different people was selected, and they had to pick their 6 favourites from the 39 pieces on display in the gallery. Each panellist used their own criteria on how they chose the top six pieces, giving 6 points to their number one, 5 to their number 2 etc., and the piece with the most points won. It was a long process but we feel a very fair one.

On the night, Jim Morrison, chairperson of Signal Arts Centre and the organiser of the event gave a lovely speech admiring the work and the diversity of the themes and explaining the difficulty in choosing the winning piece. I am happy to say the 1st prize of €1000 went to Olivia Bartlett for her piece entitled "Old woman with two pearl earrings". It was a very successful show for us and for all the entrants and we are happy to say that it will happen again next year for the first two weeks in August. Watch the website for further information.



Mary Brady, Artist by Biddy Scott



Mary Brady (1930 - 2013) was an artist and a member of The Signal Arts Society. She made art in paint, print, stitch, form and word and in her living self. She lived with intensity, in joy and sorrow, in love with her husband Dermot and with her close-knit family. She expended

love in her far-reaching search for a mindful fulfilment.

I was privileged to walk with her along many lovely roads, late in her long and complex journey. We kicked stones along dusty pathways, passing hedgerows and history together until our heads spun with the weight of years.....

Mary now has passed, but hearts hold time and Mary will be held in many hearts. She will be remembered in the lasting appreciation of her very individual achievements - her life in art and in her art of living.....



Artwork by Mary Brady

New "Schoolhouse for Art" in Enniskerry by Aoife FitzGerald



Within the artist community surrounding the village of Enniskerry there is a buzz of excitement. Word has filtered out that a new venue, an arts centre which focuses on both the working artist as well as people interested in Art, is about to open.

The space, Powerscourt National School's former schoolhouse (built in 1818) has great potential, with amongst others two long

rooms with good light and atmosphere. The 'Schoolhouse for Art' is the concept of local artist and entrepreneur Neil Condrón www.condron.ie, who is particularly interested in fostering strong artistic development in the community.

Neil is currently at the early stage of investigation and research and is looking into a myriad of possibilities for such an iconic building in such a beautiful location including an exhibition space for large pieces of sculpture in the old schoolyard in front of the building. Discussions are underway with a number of art and craft tutors in a variety of disciplines. A pilot curriculum is expected shortly and the website www.schoolhouseforart.com will be launched by the end of August.

Testing the 'Schoolhouse for Art' facility has been underway for the past month with a three day clay head session as well as a series of day-long life drawing sessions. The standard has been high but the workshops will be varied to cater for artists from amateur to professional standard. This approach creates an open and engaging energy within the building and I for one am looking forward to the luxury of weeklong drawing and sculpture sessions. Contact Neil at schoolhouseforart@gmail.com or telephone him at 087 234 2026.

Easi-Cab: 01 276 5488

Easi-Cab provides an accessible door to door service for people with disabilities and mobility challenges. Our aim is to enable you to participate in sport, education, training, recreation and many other activities.

"Getting you where you want to go, when you want to go" Come visit us at www.easycab.net and get the low-down on what we do. SEE YOU THERE



NEW MEMBERS
ALWAYS WELCOME

SIGNAL
BOOK
CLUB

Meets first Tuesday
of every month
at 5pm at the
Signal Arts Centre



SHINE ON: The Jewish Museum in Berlin

by Aoife FitzGerald

"The official name of the project is 'Jewish Museum' but I have named it 'Between the Lines' because for me it is about two lines of thinking, organization and relationship. One is a straight line, but broken into many fragments, the other is a tortuous line, but continuing indefinitely." (Daniel Libeskind, 1998)



The Jewish Museum in Berlin incorporates two buildings, one of which was specifically built for the museum designed by American architect Daniel Libeskind. It is an expression of the disjointed history of Germany with

the Jewish people, with its odd angles, wound-like zigzagging windows and internal voids (empty towers).

The Museum's twisted zigzag corridors are accessible only via an underground passage. The shape is reminiscent of a warped Star of David. Slicing linearly through the entire building are the voids, empty spaces which are about 20 m tall. An

irregular matrix of windows



cuts in all orientations across the building's façade and a thin layer of zinc coats the building's exterior, which will eventually oxidize

and turn bluish as it weathers.

This was the first conceptual building I had ever visited and I am going to talk about the parts of the building which affected me strongly.

Garden of Exile



You arrive at the 'Garden of Exile' through a corridor called the 'axis of emigration'. The corridor walls are slightly slanted, the floor is uneven and rises to a door into the 'Garden of Exile'. The Garden has 49 concrete pillars which stand in a square plan. The spatial alignment of the entire garden is inclined to twelve degrees and this in effect confuses the sensual perception of the visitor, creating a lack of orientation and a feeling of instability; this represents the thoughts

of the emigrants who were expelled from Germany. On the top of the pillars grow oleaster bushes symbolizing hope.

The Holocaust Tower

Another area which affected me strongly was the Holocaust Tower. You reach this on the third corridor which gets progressively narrower and darker. At the end of the corridor is a dead end where there is a large metal swing door which closes behind you with a heavy clunk. Inside you are surrounded by darkness with a slit of natural light which enters the room from high above. Sounds are muffled. The room is a long triangle space created by high concrete walls. If you sit down on the cold floor and look up high at the only source of light you get a sense of oppression, exposure and vulnerability - a faint echo of the feeling that those persecuted by the Nazi's might have felt as they waited to be taken away to one of the camps. I was only able to stay in the room for a few minutes before I had to leave. Libeskind's use of space, light and darkness, gave me insight and food for thought, I would visit the museum again just to see his work.

Signal's Annual Meitheal

It is that time of the year again – Meitheal – where the talents of current staff and ex staff members are on show for sale. In the past couple of years we have tried to gear the Meitheal around gifts for Christmas plus, of course, art work from said artists.

It has become an annual event for the more discerning shoppers and they look forward to the diversity of the show. It is possible to purchase genuine hand crafted articles from €5 to €500 (well maybe not €500 but you know what I mean). We always try to keep the prices as competitive as possible. This year we are also hoping to have some up-cycled articles beautifully painted in Annie Sloan paint.

Michelle Fullam is working away on her beautiful ceramic animals, Jenny Dann is producing more of her wonderful ceramic birds and buttons. Hand made Christmas Stockings and hand embroidered cushions are just some of the stuff that is being created as we speak. Kristin O'Donovan's beautifully covered diaries and notebooks as well as her pouches will also be available. Greg Murray's wonderful hand drawn prints of starlets from the 40's and 50's are being created in the bowels of the Signal Arts Centre building and will be available to buy.

The Signal Short Film Fest 2014

Signal Arts Centre Film Fest is an annual event, now in its third year, showcasing independent short films from around the world.

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 2014 and judged by an outside panel including film critics and reps from FilmBase and TV3 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.

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 and deadline see our website.

Terms and conditions will apply

EXHIBITIONS PROGRAMME

OCTOBER - DECEMBER 2013



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

For more information please check: www.signalartscentre.ie

Everyone is welcome!

IRINA KUKSOVA

'A Portrait of a Car'

Tuesday 8th - Sunday 20th October

Opening Reception:

Sunday October 13th 2-4pm



NOEL CLEARY &

MICHELLE FULLAM

'Exhibition of Paintings and Ceramics'

Tuesday 22ND October - Sunday 3rd Nov

Opening Reception:

Friday 25th October 7-9pm



ST. FERGAL'S

'When Classes Meet'

Tuesday 4th - Sunday 17th November

Opening Reception:

Friday 8th November 7-9pm



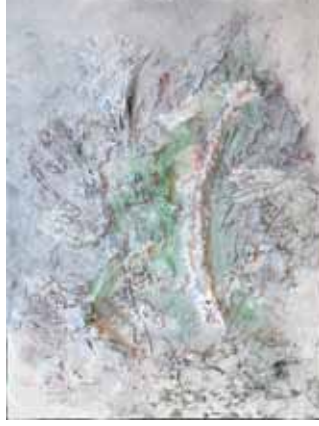
ANDREA PAUL

'Scratched, Scraped, Furrowed, Dugout
and Gouged'

Tuesday 19th Nov - Sunday 1st December

Opening Reception:

Thursday 21st November 7-9pm



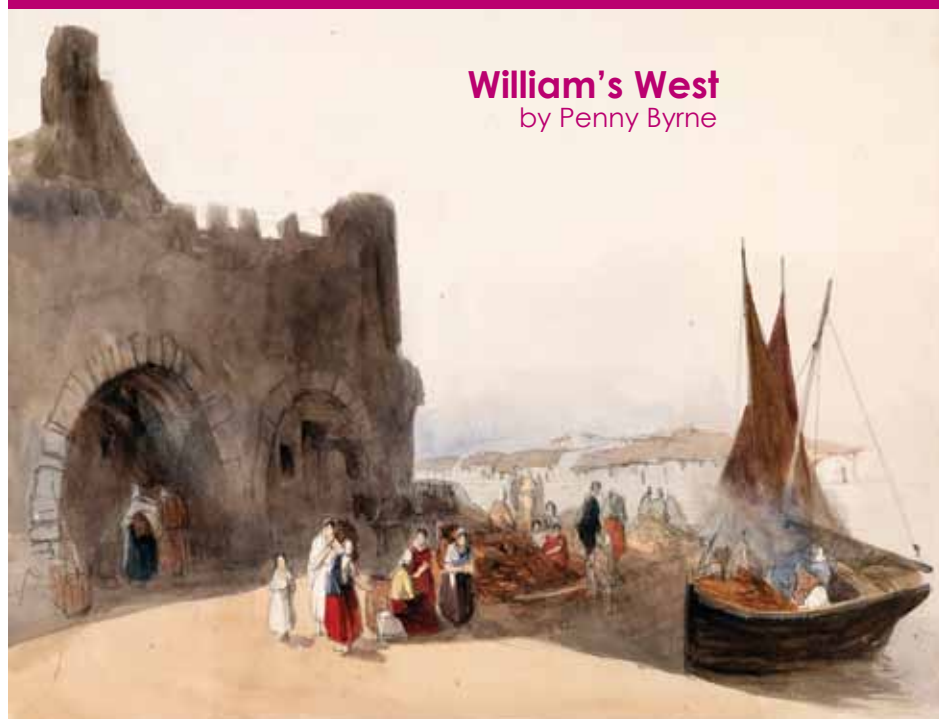
MEITHEAL

'Art and Craft from Signal Staff'

Tuesday 3rd - Tuesday 24th December



Views and Reviews



William's West
by Penny Byrne

If a picture paints a thousand words then William Evans of Eton is the lyrical writer of a mighty tome. His exhibition 'From Galway to Leenane: Perceptions of Landscape', which ran throughout the summer months in the National Gallery, spoke volumes about the lifestyle enjoyed or endured (depending on your opinion) in the west of Ireland in 1838.

The forty-one sheets of which the exhibition comprises are gentle watercolours and graphite sketches believed to be initial visual notes for later works by the artist. Some even include a reminder in the corners or a figure quickly sketched to the side.

On his travels between Galway, Connemara and Mayo, Evans portrays a simple country lifestyle that appears almost romantic at times. Simple houses half buried in the hillside seem cosy and well suited to their surroundings. A wisp of smoke rises from a

hole in the thatch and ropes weighted with stones keep the structure in place despite harsh winter winds.

People stroll leisurely through scenes or tend vegetable plots with magnificent mountainous views beyond, sometimes with turbulent skies and the impression of a rain shower enriching the atmosphere. While this might sound bleak, the overall impression is certainly not.

'Delphi to Connemara', a simple graphite sketch, uses white gouache for emphasis highlighting beautiful boats on the Bunabracha River and there's a couple to the right boiling up something good on an outdoor fire while on the left a quick note reminds the artist of 'heather and fern'.

'Fisherman's Cottage at Keem Bay, Achill, Co. Mayo', shows how homes are developing defences against the Atlantic winds. The gable wall of this house is built higher than the thatch and possibly

belongs to someone wealthier as there is a chimney – something not seen until this sketch, while boats arriving in the background speak of trade and fish suppers.

And then, luckily, we are invited inside to find a woman spinning; a three-legged pot over an open fire, a dog and a hen are part of the family and a simple dresser and bed complete the interior. These are homely scenes, comfortable and engaging, there's almost a smell in the air.

But that's country life, and city life seems harder and less forgiving. In Galway, a child begs on a cobbled street, a woman in a red shawl struggles beneath her loaded basket and overhead the buildings appear dilapidated and dangerous. But there is personality here and in 'Figures at the Fishmarket', amongst the buzz of



trade, there's fun to be had sitting on the weighing scales and catching up on gossip. Galway Hookers feature often in the collection, fishing and transporting turf, kelp, people and animals in their pitch hulls and proudly flaunting their distinctive red-brown sails.

Most of the collection is coloured with muddy greens and browns with a flash of blue or red defining the people, and it's a gentle exhibition, timid almost, but one which will leave you quiet and reflective for a long time after. It's a refuge from the busy world outside and definitely one to return to time and again.

COLM TÓIBÍN *The* TESTAMENT of MARY

review by Karen Luby

The Testament of Mary is a monologue written through the eyes of Mary (mother of Jesus) about her account of what happened during Jesus' ministry and subsequent death. Interestingly, Jesus' name is never mentioned in the book. The story opens up with Mary being coerced by two 'guardians' into giving information about what she claims she saw and heard during her time spent with her son. Mary calls these

two characters 'misfits', two of the many her son gathered as he travelled from town to town, and is reluctant to tell them any of her memories as she fears they will twist them to suit their own needs. The Mary of this book does not believe in her son's miracles or resurrection.

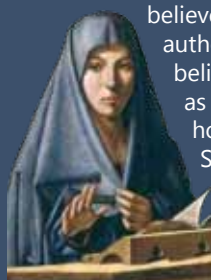
She tells the reader of her concern for her son and how she tried to warn him of the danger he is in by those in authority who believe him to be an upstart. A mother doing a mother's job

as best she can, but not being persuasive enough to change his mind. At the point of the crucifixion Mary is aware she is being watched and finally decides not to hang around until the end, and this is where the author loses his thread of thinking.

Throughout the book we are led to believe Mary is acting out of love for her son both by warning him of impending danger and by not giving fodder to her guardians, and then we see her leaving her son out of fear for herself. This bit just didn't ring true given the earlier character of Mary painted by the author. The other side of this book is that the character of Mary is nothing like the Mary we read of in the bible (whether one

believes or not) and I think that by doing this, the author did the book a great disservice for both believers and non-believers. Mary comes across as being quite cynical and paranoid and to be honest, not a character I could warm to easily.

She seems to accept her son is charismatic and yet has no faith at all in what he is trying to achieve. Seems then - like a huge percentage of the world - this Mary thought her son a great character but a tad bit barmy!



Views and Reviews

"Collective"

reviewed by Denis Dunne

Collective, a group exhibition by members of Sunbeam House Services was shown at Signal in July.

They say a Picture is worth a thousand words, well in this exhibition we have a million. The Artists involved in this project very willingly gave us a glimpse into their world and revealed a part of themselves with trust, enthusiasm and honesty. The photos only tell a part of the story that was going on at each shoot. The excitement and pride that each person felt as they expressed themselves is another layer of the process of the project, which is what I see and feel when I look at the

photographs.

Over the six weeks each artist learned about their cameras and how other artists have represented themselves in self portraits. They identified aspects of themselves and how to best represent these unique identities using photography to achieve their ideal portrait. Myles is an enthusiastic train spotter, Patrick writes poetry about subjects such as love and the importance of home. Donna is a proud Olympian medal holder, Ray achieved a life long ambition to photograph the moon. John is an articulate and enthusiastic artist who created his own book, Timmy is a creative character who loves the outdoors and Maureen is a big



music lover and Westlife's biggest fan.

The opening night was a fun filled evening, with a good turn out of friends, family, big smiles and excitement, as each artist proudly showed off their portraits.



Album Art by John McCann

There was nothing like a good root through a stack of albums to while away a couple of hours. What really got my attention was the art work or graphic design on the front of the album cover. Being curious I found myself wondering how the artist or photographer came up with the idea in the first place, thanks to the www I found a lot of answers.



"Freezing rain, bad food and turpentine – a nightmare." That's a male model recalling his experience as one of the naked innocents on the cover of Led

Zeppelin's fifth album. At 4 a.m., every morning for a week, three adults and two children were sprayed silver from head to toe, then driven to The Giant's Causeway in Northern Ireland to crawl on the rocks towards a sunrise that never rose. Faced with deadlines and a dwindling budget, design company Hipgnosis took the weather into their own hands, painting a honey-peach dawn and hand-tinting bare bottoms to a rosy glow. Worried that those bare bottoms might cause controversy, Atlantic Records wrapped the finished album with a Japanese-style band of paper called an "obi." Printed with the title in Celtic style letters, it was the world's first rock 'n' roll Huggie.

Pink Floyd were bored with the photos from their earlier LP covers and wanted something smarter. The prism represented both the diversity and cleanliness of the



sound of the music," designer Storm Thorgerson said. "In a more conscious way, it worked for a band with a reputation for their light show. The triangle is a symbol of ambition, one of the themes Roger was concerned with. So you had several ideas coming together."

Of the finished result, Thorgerson said, "It's either a brilliant piece of art direction or perhaps just a jammy idea... but it worked really well in its context."

Not-for-Profit Business Committed to Local Community



Rather than try to generate profit, the aim of this local church supported community project is to invest in social action and the community, from the proceeds of the Café Bar activity. The Bridge Café is a registered charity operating with a Christian ethos and committed to serving the local community. Through relationship, the goal is to link people with relevant local service providers in the areas of addiction, homelessness, poverty, eating disorders, mental health issues and services for the elderly and/or retired, along with other church services such as prayer, counselling or fellowship. Open seven days a week and offering Carvery every Sunday, people can enjoy

the great food, home-baking and unique artisan Badger & Dodo coffee! And with loyalty cards, you get every 7th cup of coffee free! They also cater for a wide variety of private and corporate events. Formerly Kavanagh's pub, The Bridge Café was donated to Crinken Church by someone who saw the potential for engaging with the community. The original character of the pub has been retained so that they can offer an alternative for people who enjoy the social and food attributes of a pub in an alcohol-free environment.

Community, Social Action and Outreach The Bridge Café provides work experience opportunities for local employment services including the National Learning Network, FAS Employability and Sunbeam Connect Employment, and would like to support local charities by encouraging the use of our venue to host fundraising events.

Promoting social action and practically helping people is important to them. They have successfully advocated for some local people in Bray and have hosted a Christmas Day Dinner in 2012 for the homeless in Bray and those on their own. It is hoped that 2013 will be an even bigger success! The Bridge also has a community

notice board in place promoting local services and other community events.

We regularly provide sandwiches for the "No Bucks Café" (Tiglin Teen Challenge) service in Bray every Wednesday evening, which encourages local people experiencing addiction, homelessness or other life controlling issues to chat and have a cup of tea or coffee and some food. Often, the volunteers will provide help accessing services such as emergency accommodation, securing a place in a residential rehabilitation programme and/or making other arrangements as required.

The Bridge Café is also delighted to be a part of a growing trend of 'Paying It Forward' called 'Pending Coffee' or 'Suspended Coffee', where individuals can pay for their own coffee and a 'suspended' coffee and/or meal for someone in need in the community.



Culture Night Friday 20th September 2013, 4 - 9pm

Signal Outdoors

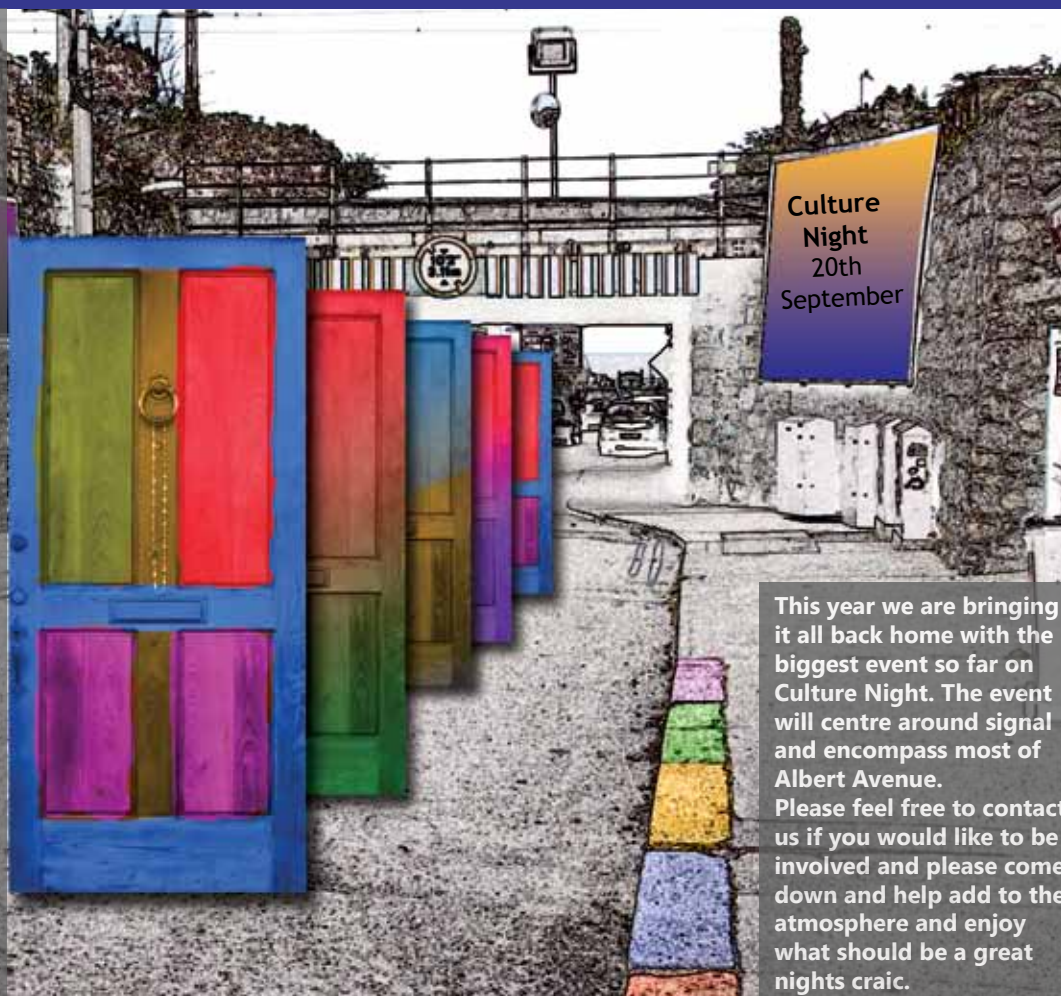
Individual artists, schools and local groups have been asked to paint or cover doors with their own images and designs. The doors will be assembled to create the centrepiece of the evening's events.

Site Specific Work

Artists have engaged with the area outside Signal and have created site specific work which will be installed on the evening. Expect something quirky and engaging.

Artists Workshops

There will be a variety of workshops happening on the night including printing, plaster casting, painting etc. These are all free of charge and are open to all ages. 6-9pm



This year we are bringing it all back home with the biggest event so far on Culture Night. The event will centre around signal and encompass most of Albert Avenue. Please feel free to contact us if you would like to be involved and please come down and help add to the atmosphere and enjoy what should be a great nights craic.

Exhibition Frenzy

by Tony Clarke



The St Fergal's and Little Bray Family Resource Centre operates out of a building in the Oldcourt area of Bray. The Centre offers various courses and workshops which include art. There is a large demand for these activities and the centre has grown from strength to strength despite funding cutbacks over the past few years, and they are

always inclusive and proactive. The Thursday Painting Class aka 'the 10 Ladies' was originally formed 20 years ago, I took over the class in January 2012. The class includes people of various ages who are mostly painting in oils. Such was the demand for places in this class that a new class was formed in October 2012 on Wednesday nights. This proved so successful that a third class was formed in March of this year on Monday nights.

The original Thursday group ranges from 40 to 70 in age (male & female) while Wednesday and Monday classes have also attracted younger people from 20 onwards. The Wednesday class is a mixed media workshop which includes painting in all mediums and drawing. The Monday class started out as a painting workshop but has evolved into sculpture and experimenting with ink washes and textural architectural compositions.

The subject matter for all classes is project based, e.g. the Van Gogh style or the current ongoing project, Recipe Book, hopefully available later this year. The classes will suggest a subject matter which may include portraits, still life, landscape, whatever appeals to them at a given time. They will have their own personality and approach which is evident in the art they produce.

Throughout my time facilitating at the centre all the artists involved have grown in confidence. This will showcase at a group exhibition to be held at the Signal Arts Centre this November 2013. A special thanks to Olwen Dixon, the course co-ordinator and all the staff at the centre, and a special mention to Loraine Lynch for her input from the start.



For the Love of Story Telling

by Irina Kuksova

I have been drawing and painting since the time I remember myself as 'I'. At age four my favourite pastime was painting 'adventures of a red cat', a watercolour comic story. My parents' cat Moorka was my first ever model. In the drawing pad it was put through any sort of ordeal a superhero cat can handle.

As a teenager, I upgraded to drawing stories about people – my friends. This time around, my main characters had a say in their imaginary destiny. We spent months coming up with ambitious ideas on what we'd like to be as adults, then capturing it in comic stories. A production chain was organised: I penciled and inked, my friends were in charge of texts and colouring. Lots of what we drew came true.

Despite obvious arty inclination, I was allotted the future of an International Economist. Yet, two years into the degree program and zero creative work done, I left my native Moscow to become a self-supported Fine Art student in Milan, Italy. Come the graduation, I made Ireland my home.

Having experimented with all sorts of mediums and subjects – from buon fresco to arty videos on lucid dreaming – I now find myself returning to where I started: visual storytelling.

In 'real world' it translates into working in the film industry: I debuted in 'Vikings' Art Department and have done concept design and illustrations for various films since then.

In my own practice I choose to work with truly unique subjects that have an exciting story behind them, such as classic cars. They do not belong to 'today' but still – there they are, being appreciated and bringing the taste of adventure to everyday lives. The idea of belonging and being out of place at the same time fascinates me. So does the artist's superpower to put the characters into most unlikely scenarios. You will see some samples of it in the upcoming exhibition.





Signal Book Club

First Tuesday of every month
at 5 pm in the gallery

Tuesday 1st October 2013

Gone Girl by Gillian Flynn

Tuesday 5th November 2013

Beautiful Ruins by Jess Walter

Tuesday 3rd December 2013

The Immortal Life of Henrietta Lacks
by Rebecca Skloot

Life Drawing

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



Sessions start 7pm on the dot, finishing at 10pm

5 Tuesday Sessions: € 62.50
24th September - 22nd October

5 Tuesday Sessions: € 62.50
29th October - 26th November

Bray Arts Club

Performance Nights

Mondays 8 pm at the Martello

Monday 7th October

Monday 4th November

Monday 2nd December



Evening Print Classes

with Jonathan Curran



5 Monday evenings, 6 to 9.30pm
4th, 11th, 18th, 25th November
& 2nd December

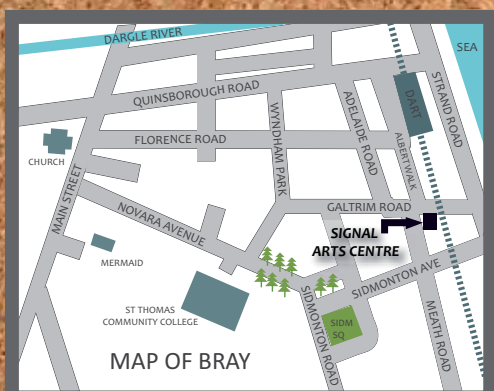
+ Saturday 8th December 10 to 5pm
cost: €160, max 5 people per class

Christmas Gift making Print Weekend
December 14th & 15th from 10am to 5pm
€69, maximum of 5 people

Contact

Jonathan Curran 0879816851
curranjonathanp@gmail.com

Closing date for submissions for the next
Newsletter: 31st October 2013



Signal Arts Centre

1 Albert Avenue,
Bray, Co. Wicklow.

Tel: 01 2762039

Fax: 01 2869982

www.signalartscentre.ie
info@signalartscentre.ie

Gallery Hours

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

Office Hours

Monday to Friday 9 - 1 and 2 - 5



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by the Department
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