



SIGNAL ARTS NEWSLETTER

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Issue 4



Pat Burnes, Red Striation No 78, 2008

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

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OFFICE HOURS

Monday to Friday
9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

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

NEWSLETTER TEAM

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Kieran Dalton (Signal Society Member): Co-editor
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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 the Signal Arts Centre.
- All members are entitled to reduced rates when using the facilities at the Signal Arts Centre, including the use of the kiln, pottery room and darkroom facilities.
- All members are invited to the opening of every exhibition and any other special events organised at the centre.
- All members are invited to the Christmas Party.
- All members are invited to participate in the Annual Members Exhibition.
- All members will receive a copy of the Quarterly Newsletter.
- All members are entitled to partake in the Discount Scheme.
- All members will be invited to the periodic members meetings.

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

Editorial by Colum O'Neill

Welcome to the Autumn edition of your newsletter. Thank you to all the contributors who have sent in submissions for inclusion. We are always looking for content and you, the members of Signal Arts Society are our best source. Don't forget that this is your direct line to over five hundred like-minded people, the exact people that you want to communicate with if you have an exhibition or event coming up. Or if you have a short piece of prose, poetry or an article you would like to see printed and read by our readers, please feel free to send it in.

The society has had another very successful year, with membership now approaching one hundred and fifty. We also had our best exhibition ever with some fabulous pieces and several sales.

I would like to take the opportunity to express my personal thanks to those who have made this exhibition possible – the staff at Signal Arts Centre who hung, invigilated and tended the opening with the usual professionalism – the office staff for their support with press releases, catalogues and all the stuff that goes on in the background that we often overlook – the selection committee for sifting through the submission and selecting the works for the exhibition – the curating team who did a fabulous job putting the selected works into an order that displayed each artwork to it's best advantage – to the businesses in Bray who give freely of their precious space for the Art Trail and finally to the members of the Signal Arts Society committee Kieran, Pat and Linda who give up so much of their precious time to make the Society work. I don't have any details of the Signal Arts Centre's Christmas party at the time of writing but will know by the time of publication. As you all know Signal Arts Society doesn't send unsolicited emails so if you want information on the party please register your interest by emailing signalarts@gmail.com or texting 086-8319592.

Profile of Francis McHugh

by Claire Flood

Francis is one of the newest members to the Signal Arts Society. He has been attending art classes in the Centre for a number of years with the Rehab Care group. The Centre facilitates classes twice a week and Francis is part of our Friday group which is facilitated by Sarah Morshead and most recently Maura Ryan.

Francis recently sold one of his works to St. Catherine's School, Newcastle which encouraged him to join the SAS.

Francis is also involved with Bray Lakers Social club, where he enjoys playing bowls every Tuesday. He has been chairperson for Action for Mobility club for a couple of years and has only recently stepped down as chair but is still a member. Whilst being the chairperson he had to take issue with Dublin Bus as to the lack of accessible buses for wheelchair users. He was interviewed by RTE and the Irish Times for O2 Ability Awards which he says is one of the highlights of his life so far. Along with this he took part in the Belfast Special Olympics in three events where he brought home 2 silver medals and a plaque. We are very happy to welcome Francis as part of the society.



Francis at work in the Friday art group

8th Annual Signal Arts Society Members' Exhibition

by Colum O'Neill

I popped into the Signal Arts Centre on the 6th of July just as the curating of this year's exhibition was beginning. As I walked around the gallery marvelling at the wonderful artworks I was struck by the sheer enormity of the task of putting so many different types of art together in a format that would best display each work's unique quality without overpowering its neighbouring artworks. The curating team patiently explained to me that there are certain ways of curating an exhibition and as long as you stick to certain guidelines most art will find it's own individual place within the gallery.

Over four hours later, after watching the painstaking process, I was in awe as I walked around again with the artworks in their final place and realised that an exhibition had been created from an enormously eclectic selection of artworks, from etchings, oils, watercolours, photography, acrylics and several other types of media. I knew then that when this exhibition was hung it was going to be the best Annual Exhibition this Society has ever had.

With thirty nine works by thirty four artists being exhibited it would make this article too long to be an enjoyable read and probably little more than a list if I were to review each artwork individually so I decided to review the overall presentation of the exhibition.

The visual impact of the exhibition was very strong with such a variety of dif-



At the opening reception for the SAS exhibition

ferent types of work ranging from portraits by Henry Sharpe and Myles J. Roche to delicate landscapes by Simonetta Rezzani and Aideen Griffin. There was an interesting array of artforms on display including etchings by David Fitzgerald, sculpture from Paul Flynn, installation from Linda O' Neill and photography by Douglas Ross and Denis Dunne.

These are just some examples of the work being produced by the members of the Signal Arts Society this year, so I really look forward to next year's exhibition.

As part of the Annual exhibition in conjunction with Bray Summerfest we also held the Art Trail in which works by members of the Society were shown in shopfronts around Bray. The feedback from the shop owners was excellent with many commenting on the quality of work and also the positive feedback from their own customers. Every year that we have had art around the town, this element of the annual exhibition has grown. The shops involved are giving more of their valuable display space towards the exhibition.

I would like to take the opportunity to thank the businesses involved – Town Hall Books and Hayes Butchers on Florence road and The Larder, Totterdells, Marlowe Cleaners, Monica Peters, Richard Kelly Curtains, Lace, Myrtle, Central Garage and Hollands on the Main St.



The SAS exhibition opening

A Magical Night spent in the Presence of Mr L Cohen

by Claire Flood



OH MY GOD!!!! That is all I can say about the night! Well, no actually I don't think you are going to get away that lightly, I could wax lyrically for hours about this magical night.

Let me just tell you that I was so eager to go to this gig that I went on line a day too early to get tickets! I did get online first thing the next day but was unsuccessful as tickets sold out in 25 minutes. I consoled myself by saying that the tickets were very expensive and I couldn't really afford them anyway! So imagine my surprise when a week before the gig a friend, now my bestest friend in the world, rang to say she had a ticket for me as a birthday present. (We won't talk about the age; suffice it to say it was a significant one!)

Do you know what, if Leonard Cohen can have such an effect on an audience at 73, the idea of age is insignificant, it is only a concept! Enough about me let me tell you about this wonderful evening.

We arrived in Kilmainham at 5ish as was advertised as the opening time, where to my horror I realised it was going to be an outdoor gig. The weather looked ok but a little overcast. The gates opened a bit late but everyone just walked through, no hassles with trying to skip queues etc. – the beauty of a more mature audience.

It was a good venue, lots of food and drink which we availed of while Damien Rice warmed us up for the big event, just as Mr Cohen was about to come on stage the heavens opened up. From the moment he walked on stage I forgot about everything

else except how honoured I felt to be in the presence of this iconic figure. "Good evening friends, shall we start it?" Tears are welling up in my eyes, he hasn't even sung yet! Emotions are running high for me, years are slowly edging away, I am sitting in the front room of my family home, candles burning. I can relate to him so well!

The audience seems to be of the same sentiment we cheer and clap and hoot.

"I'm seventy-three now," he says. "The last time I played in Dublin, I was sixty. Just a kid with a crazy dream."

He looks amazing wearing a snappy fedora that he removes in thanks after each song, and holds to his breast as he bows. He is very self effacing and says he is grateful for the warm welcome, and do you know what, I believe he means it.

I am standing there looking at this man, with an idiotic smile on my face, and the rain is pelting down. No bother, the man is so genuine in his joy of being here and so gracious and refers to the audience as "my friends", and you feel like you are his friend. Many women in the crowd are now daubing their eyes; I assume women/men are experiencing the same intimacy that I feel with him. We are mostly a mature audience and his music has an uplifting and funny quality rather than the depressing, razor blade image that has been perpetuated in the past about this brilliant man (what, you think I am biased, yes, I fell in love with him again momentarily, actually it lasted for at least two months, thanks Frieda)



He opens up the set with *Dance Me* and you know this is going to be a delight, the Webb Sisters are in fine voice as is Lenny himself, his voice sounds great, his voice is deeper, softer and somehow there is a depth and quality to it. I think his voice is better now than it ever has been. When I started listening to Leonard Cohen as a teenager it was for the poetry and sentiment of his work, he was so intense then and now, that I wondered if I would ever find someone that would love me the way he loved! The foolishness of youth! Anyway his voice has developed into a rich, smooth bass-baritone, easy to listen to and very sexy – 73 or not, he does it for me!



The set continues with a good balance of old favourites, such as "Suzanne", and his more recent work. The band are excellent, I can't remember

how the set played out but suffice it to say I sang along to everything, not like me, but I think everyone was doing it unknowingly. It was just that sort of gig. Midway he does "A Thousand Kisses Deep" as a spoken poem, it has stopped raining, you can hear a pin drop, the Webb sisters finish it off. The crowd erupts. Brilliant. He finished by saying "It's a great privilege to say a poem to you in this city of poets and singers." We love it! It is time for him to go, it is like he does not want to leave us, we don't want him to go, he does lots of encores, going off and coming back to delight us, finally the band stands up, they treat us to an a capella version of "I Tried to Leave You", everyone is standing by now, not believing that he is going to leave us. He does. The audience are bereft. An absolute triumph for him.

Good Night, my friend, Good Night, hope to see you again soon Mr. C.

Fun in the Ceramics Room by June Molloy

Congratulations to Stephen, Liza, Georgina, David, Matthew and Thomas from Sunbeam House who have just successfully completed a six week ceramics workshop at the Signal Arts Centre!



While working with the group I felt inspired, uplifted and excited by the freedom with which they expressed themselves and by the individual nature of their creativity. I felt deep satisfaction and enjoyment while facilitating this enthusiastic group. They were focused on the tasks given, facing challenges, making creative choices and experimenting using different techniques. They all took off in their own individual way, constructing wonderful pieces, choosing and applying the glazes. The result showed in the quality of the work that they produced.

I look forward to working with the group in September when they can develop their skills further at another ceramics workshop.



What is Topophilia ? by Pat Burnes

Topophilia means love of place and I picked this title for my exhibition of new work because it is descriptive not only of my new work but of my art practice. The exhibition is a sincere and serious inquiry into my obsession about a particular place, Bray, Co. Wicklow. For some years now I have visually expressed that obsession through the media of photography, sculpture, painting and printmaking.

The memories of my childhood, of Bray in the late fifties, are alive and immediate. They have been relived over and over again and brought into my present. For me, the present and the past coexist in time and space. When I look at Naylor's Cove today, in its neglect and dereliction, I also visualise the diving contests, the water polo competitions, the children's pool, the rock pools and the caves accessible at low tide. My memory layers and interfolds the past with the present.

My images are not obviously of Bray. The process of producing them involves a great deal of research through photography and drawing and meticulous and monotonous repetition with the focus on layering, at varying degrees of scale and enlargement.

The local newspaper, The Bray People, is a material resource. I consider that The Bray People is an embodiment of the life of Bray, past present and future. At first, I worked with the newspaper, paint-

ing on it, drawing on it, tearing it up, making collages etc. Eventually, as the result of endless experimentations, I was satisfied with the creation of paper cubes made from layers of torn newspaper pieces which had been glued and moulded in a distinct manner.

Contemplating the sedimentary layers of the cliffs of Bray Head, the shale, the granite, the mica schist, and all the geology of this ancient hill, the 'cubes' emulate the impact of years, centuries, the coming and going of glaciers and seas on the Bray landscape. Hence the name "Striations" has been given to the 60 cubes. Striation is a geological term describing grooves or scratch lines on an exposed rockface caused by a moving glacier.

Each cube expresses a period of time, layers of events, information relating to the past present and

even the future. Over time, the cube dries out, compresses, and becomes darker in colour. Think of how time affects the layers of rock on Bray Head. Over time, it is worn down, each layer impacting on the rest. Think how this applies to peo-

ple's lives, experience upon experience, the years pile on, the body is worn down.

The creative process does not stop with the paper cubes. I draw out images that I perceive on each side of the cube and I see mystical landscapes emerge that call to mind the hidden rhythms of the landscape, the sedimentary layers of Bray Head and the flow of the sea. Seeing these drawings I felt that I could push the images further through etching and relief.

I use a printing press for some images and hand

pulling for others. I print out one set of images in black and then I repeat that set of images in red. The black harks back to the original newsprint, and the red is for passion and life. I am thrilled with the resulting primordial landscapes that mirror the ever changing flow of the landscape and seas. The process involved here is a circular motion in empathy with that flow; starting with newsprint, translating that to newsprint sculptures, using drawing, carving and etching and then finally producing prints on paper.



Art Work at Giltspur Community Centre by Liz Tierney



Katie and I have been working with the children in Giltspur estate since the autumn of 2007, after it came to the attention of Claire that the community centre had been lying idle since it was built six years previous. We started off teaching mosaic art to the children that autumn. We had only intended to teach one class per week but such was the demand that we found ourselves teaching two classes a week with thirty children between

them! It was a steep learning curve for both of us but one that we thoroughly enjoyed and we know the children did too. We decided this year to work on a wall mural with the children which was to be painted onto the main wall of the centre. We wanted the children to be fully involved in the process, from conception to design and the final implementation onto the wall. We hoped that this would give the children a sense of ownership of both their work and their community centre and they would learn the process of Art making.

We signed up the children and asked them to come back to us the following week with ideas of what they wanted to see on the wall. The children

have very vivid imaginations, some more so than others! In the end we agreed we could not allow Kenny (from south park) dying in various gruesome ways onto the wall on the basis that it might scare the younger children! They had so many ideas that we decided to collaborate all of them into one mural. This was to contain a water scene, a jungle, a park, and a sunset.

We came up with a mural that was to be a magical land which lay beyond the wall of the centre. The children could then have all the things they wished to see in the mural. Katie and I then drew up a linear drawing that the children agreed on, of a landscape that contained all the different areas in it. Once we had this applied to the wall the children could then draw in their pictures and fill in the landscape.

It has been quite a long process, during which we've had many children come and add their pieces to the magical land. Without their contribution it would not have come together, so Katie and I would like to say a big thank you to them. There are many budding artists among them who might come to grace the doors of Signal someday in the future. We would also like to say thank you to Kirsty from the Giltspur residents committee, who helped us secure the funding.



EXHIBITIONS PROGRAMME

SEPTEMBER-DECEMBER 2008

Gallery Hours: Tuesday to Friday 10 - 1 pm and 2 - 5 pm | Saturday and Sunday 12 - 5 pm
Openings: 7 pm - 9 pm. All are welcome. See www.signalartscentre.ie for more information.



RAYMOND OSBORN 'A Year in Bray'



Tuesday 16th September - Sunday 28th September. Opening reception: Thursday 18th September

PAT BURNES 'Topophilia'



Tuesday 30th September - Sunday 12th October. Opening reception: Friday 3rd October

HILARY ORPEN 'Present Past'



Tuesday 14th October - Sunday 26th October. Opening Reception: Thursday 16th October

WOMEN'S ALBERT ART GROUP 'Oil Paintings'



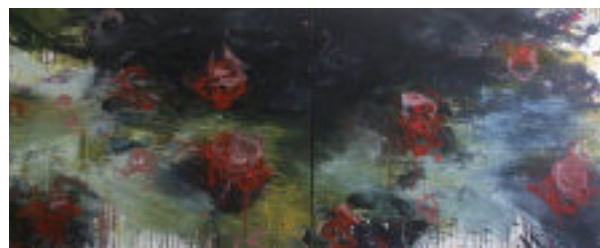
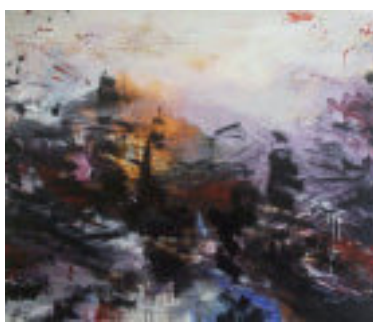
Wednesday 29th October - Sunday 9th November. Opening Reception: Friday 31st October

KARY MULLALLY 'Healing the Inner Child'



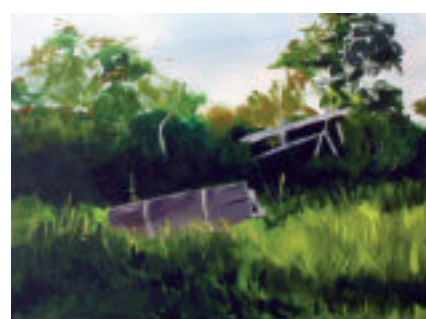
Tuesday 11th November - Sunday 23rd November. Opening Reception: Friday 14th November

DEREK FITZPATRICK 'Landscapes'



Tuesday 25th November - Sunday 7th December. Opening Reception: Thursday 27th November

MARIANNE CULLEN 'Re-Collected Impressions'



Tuesday 9th December - Sunday 21st December. Opening Reception: Friday 12th December

Aboriginal Art by Kieran Dalton



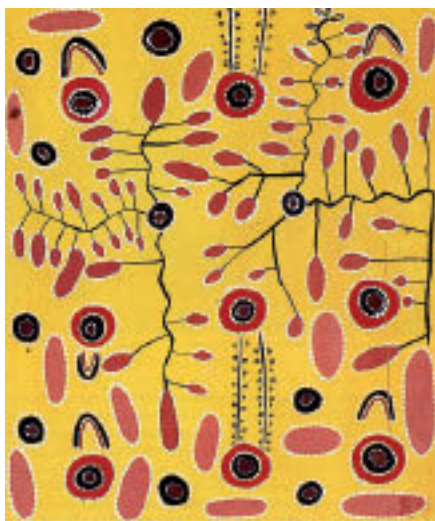
Maloney Porkalari Maruwani
The Death of Purukuparli, 1954

Before I travelled to Australia earlier this year I had seen some images of Aboriginal art. Their art and culture became a much bigger part of my journey than I expected. The indigenous art is one of the longest continuous traditions of art in the world. It dates back at least 50 Millennia. It concerns the "Dreamtime" - Narratives that encompass the creator, ancestral beings, laws and social behaviour and also the spiritual forces which sustain life. "Dreaming" is a European term used by the Aboriginal people to describe these stories. The traditional materials used, make

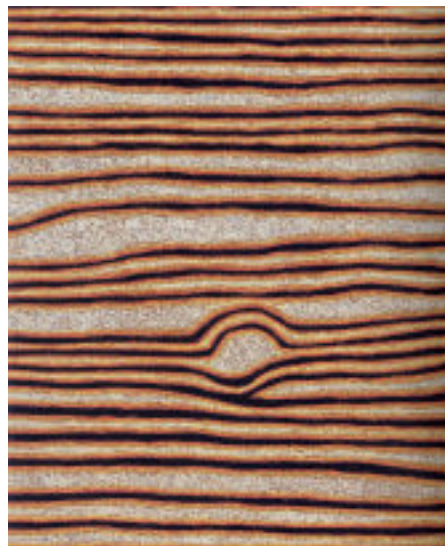
it difficult to determine the age of the majority of the art forms. Rock painting and engravings from right across Australia are the most durable. There are paintings dating back perhaps 50 thousand years in Arnhem Land, Northern Australia. The art, like the people and their traditions, has diversified

throughout the Continent. Today it incorporates all modern techniques and materials. Originally used for ceremonial purposes and traditional story telling to educate the young, a great deal of their art remains unexplained to those outside their own society. They chose which stories and how much of each story to reveal in their artworks. Even the national galleries cannot fully explain the meanings behind some of their collections.

It is a society that values knowledge over material possessions. One's authority as an artist is indicated by the use of ancestrally inherited designs. The amount of knowledge reveals your identity, rights and responsibilities. This defines your relationships as an individual within groups and re-connects you with the land and the ancestral realm. Rock shelter art was used during the long period of the wet season to tell stories to the young.



Billy Stockman Tjapaltjarri,
Yala (Wild Potato) Dreaming, 1971



Eileen Napaltjarri, Untitled, 2005

X-Ray style bark paintings depict the bone structure and internal organs of Humans, Animals and Ancestral superbeings as well as important food sources. Sculpture includes grave posts, sacred digging sticks, hollow log coffins, Pukumani poles and much more. Bark paintings have been submitted to the Australian Government as proof of legal title to their lands.

Today their art also relays their history of the last 200 years, depicting, many atrocities right across the Continent.

The ongoing fight to the right of self determination according to their values is incorporated in their work. They are also working in community groups to pass on their traditional values to the next generation. Their art is definitely one of the most vibrant and alive art forms I have encountered.



Jabarrgwa Wurrabadalumba, Dugong hunt, 1948

Welcome to the inside-out and outside-in World of Shadow box

by Claire Flood



Natasha Moloney

Bray was treated to a very special performance on the August bank holiday weekend in the form of a free performance by Shadowbox Theatre Company. Shadowbox celebrated 10 years of their work with *Cloud House*, a walkabout theatre piece. *Cloud House*, a work in progress, examined the theme of isolation through the thoughts and images created by a company of actors with intellectual disabilities.

A tent was erected at the Civic Plaza and the characters started the performance outside the tent as they searched the world for answers to their isolation. They then beckoned the crowd into the

tent where the performance continued. *Cloud House* forced the audience into a different world, a world where communication does not rely simply on words but on emotional gesture. Set both in and around a timeless tent, the piece explores what it felt like to be outside, and not allowed in; to have no home, no escape, no right to wander freely.

The performance was a huge success and elicited a very emotional response from the audience. It is very sad that such a thought provoking and professional performance may be the last for this Theatre Company due to a shortage of funding. The actors were completely focussed on the performance and did not falter regardless of what interruptions occurred, which is very hard to do. The direction by Gemma Gallagher was faultless and the accompanying music was excellent. I am happy to say that the performance ended on a high note with the actors dancing happily to a Tom Waits track.

Of course, none of this would have been possible had the performers not been

supported by an excellent crew in the shape of Gemma Gallagher, Frieda Hand, Gregory Murray and Michael Meakin. As chairperson of Shadowbox I hope that this is only the beginning of another 10 years of successful performances.

Shadowbox Contact:

Tel:086 0566852

E-mail: shadowbox-theatre@ocean-free.net

If you want to listen to a review of the performance go to www.rte.ie/radio1/podcast/podcast_drivetime.xml



Keith Harvey



Liam Ryan and Amie Richardson



Mandy Finlay

A Touch

A single touch explodes
Into a myriad light particles
Brilliant points of pure colour
of Living dazzling Light
of Dancing emotions
of Watchful feelings
Singing sensations
estatic momentum

Lebam Macaw

Self Exposed

by Róisín Verdon



I have recently joined the team at the Signal Arts Centre. I am a native of Bray and started my artistic endeavours in the Bray Institute of Further Education. I recently completed my BA (Hons) in Visual Arts Practice

(Fine Art) at Dun Laoghaire Institute of Art, Design and Technology.

At the Graduation Show I was one of five artists selected by Patricia Stewart of the Lemon Street Gallery, Dublin, to exhibit in a group show including graduates from DIT and NCAD, which ran from the 15th of July to the 15th of August. In a graduate review Aidan Dunne in the Irish Times mentioned me as a name to look out for.

My work has been varied over the years - from video installation and animation to oils and watercolour.

Over the last couple of years I have found myself moving in two different directions. My practical work has been based on female sexuality, particularly aspects of obtaining either liberation or recognition of female sexuality, including the right to female fantasy and desires. My research for this project brought me back to the Victorian age and the suppression of the female sexuality and its increasing acknowledgement in the present.

Originally this project focused on the freedom of female sexuality and the distance travelled in achieving this liberation. I looked at pornography and the implementation of the concept of reclaiming the images and transforming woman as object into woman enjoying her sexuality.

In the later part of the project I have shifted the focus from woman in general to myself as both woman and sexual being. I came to understand that I was hiding behind generalization and started to get honest with myself and my art. I read somewhere that it wasn't really porn that was the problem when it came to women and their objections, but their own insecurities when comparing themselves. This rang true for me so I decided to start a log or private diary containing the dialogue between myself and the porn and recorded what it brought up for me. This work is still in progress. As a result of the conversation so far I have come to understand that my self-esteem fluctuates. How I feel about myself both physically and mentally changes on a daily basis.

The paintings that I have produced as a result of my findings to date are images of myself arranged in several sexual positions, the concept behind this being the declaration of my sexuality and its existence regardless of self-worth. Using watercolours as a metaphor for the temporary state of my sexuality I am highlighting the fragile status of my self-image. Protection and effort is needed in order to upkeep it.

The stained affect of the application denotes a double analogy. On the one hand it can be construed that the stains represent the shame that has been linked to female sexuality and indeed my own over the years, shame and guilt handed down and

passed around. On the other hand it can be interpreted that these images are rising from the stains, gaining form, breaking free. It all depends on the identification of the individual.

My academic research has focused on the recogni-



tion of the necessity for the arts in contemporary society and more importantly within marginalized society. I believe that art represents and records for us the society that we live in, but it is not enough to only have certain aspects of society represented. If an accurate dialogue of our time is to be recorded for the future, then all aspects of society must be revealed. This is why I believe that art in the com-



munity is especially important. Art has many facets, this is what makes it so appealing. I, for example, have used the power of art to find out more about myself and how I react to certain media. Art can be used as a way of communicating. It can be used as a declaration. It can be used as a way of expressing. I am extremely excited by the prospect of bringing what I have learnt back to my community and using the power of art to change lives. Myself and June are beginning painting classes in a couple of the nursing homes in Bray this week.

Self Exposed 1, 2 and 3

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



Helen Doyle joined Signal in January 2008 and is responsible for the exhibitions. She comes from an administrative background having studied at Bray Institute of Further Education.



Lydia Verdon joined Signal in August 2008 and has one of the most important jobs in the centre. She looks after the accounts!

Róisín Verdon studied Art, Craft and Design in Bray and has recently acquired a BA (Hons) in Visual Arts Practice from Dun Laoghaire Institute of Art Design and Technology. She is very interested in bringing art out into the community and is currently facilitating art classes in several nursing homes in Bray.



June Molloy joined Signal in May 2008. She has a Diploma in Fine Art from BIFE and is interested in oil painting and ceramics. She enjoys working with children's groups and facilitating art classes in local nursing homes.

Signal Staff

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



Sarah Morshead is a practicing painter (BA Hons Fine Art) and has a teaching qualification. She exhibits in Ireland and the UK and runs painting and drawing classes for adults at Signal. She also facilitates Rehab workshops.

Maura Ryan has trained in Arts, Ceramics, Crafts & Design; Person Centred Art Therapy; Speech & Drama and Rudolf Steiner Kindergarten Teaching. She facilitates art and ceramics classes for adults with special needs and other local community groups at Signal. She is continuing her studies in Art Therapy.



Katie Dutton is a self-taught mosaic artist. She joined Signal in 2007 and enjoys running art classes for children. She also has an interest in stained glass.



Lian Callaghan is a multi-media artist with a BA in Fine Art, Sculpture. She has experience in costume and set design in film and theatre, and in special paint techniques and gilding on interior design projects. Her main work now is animal portraiture and living willow sculpture. She gives workshops in the use of living willow.



Aoife FitzGerald has a degree in Fine Art. She works in drawing, painting, printing and sculpture. All her work comes from her drawing. Her present projects stem from the energy she sees underneath the surface of land and cityscapes, where chaos meets silence. She is looking forward to running life drawing sessions and workshops.

Denis Dunne has a BA in Photography from D.I.T. His practice is multi layered - he seeks to represent innocence, light, change and the transformation of the human spirit. His subjects are collaborators in his practice. Denis joined Signal in October 2007.



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



Joanne Boyle is currently studying for a BA in Fine Art Practice and has exhibited her paintings in both Wicklow and Galway. She has a certificate in make-up for Film/TV/Theatre and special effects as well as an advanced certificate in Dancing the Rainbow.



Anne-Marie Farrell is a CIW professional site designer. She joined Signal in January 2008 and is enjoying her work expanding and updating the website.



Linde Fidorra has a Diploma in Fine Art and joined Signal in September 2007. She uses drawing, digital image-making and artist's books to explore patterns in nature as expressions of the dynamics of life. Linde is currently facilitating an artists support group and is working on the Newsletter.

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Closing date for submissions
 for the next Newsletter:
1 November 2008

BRAY ARTS CLUB

Performance Nights every first Monday in the month @ 8pm
 in the Martello



September 1
 October 6
 November 3
 December 1

2008

www.signalartscentre.ie



You can exhibit your art work or put information about your projects on the Signal website, if you are involved with Signal, as a member of Signal Arts Society, as a board member, administration staff, staff artist or an artist exhibiting at Signal.

SIGNAL'S LOCATION



SIGNAL ARTS CENTRE

1 Albert Avenue,
 Bray, Co. Wicklow.

Tel: 01 2762039
 Fax: 01 2869982
 Email: info@signalartscentre.ie
 www.signalartscentre.ie

OFFICE HOURS

Monday to Friday
 9.00 - 1.00 and 2.00 - 5.00

GALLERY HOURS

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

