



SIGNAL ARTS NEWSLETTER

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Issue 2



Susan Montgomery

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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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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.

CONTENTS

Signal Arts Society News	1
Sculpture in Context	2
Raising the Profile of Irish Arts	2
Sculpture in the Botanic Gardens	3
'Cellscape' exhibition by Kate Minnock & Damien Flood	3
Exhibitions Programme	4 & 5
Winter Memories	6
Poem 'Self'	6
Artist in the Community 2007	7
Submissions for Exhibition 2009	7
Paintings from Poland	7
A Profile of Denis Dunne	8
Signal Staff Profiles	9
Signal's Location	10

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.

Signal Arts Society News by Colum O'Neill

Welcome to the first newsletter of 2008. In this issue we have news of the Annual Members' Exhibition, the next members meeting and we also look at the discount scheme.

We have another interesting article from Dave Flynn and a poem from Lebam Macaw. It is great to see input from members as we are always on the lookout for your news.

The Signal Arts Centre is currently updating its website (www.signalarts-centre.ie) and they have given the members of the Signal Arts Society the opportunity to be included. The website will host images of members' work plus any information supplied. If you have your own website you can add a link. This is a great opportunity to get yourself on the Internet, so send in your applications. This is an ongoing project so the website will be updated on a regular basis. If you miss this upload you will be included in the next one, so don't panic if you're a little late.

This newsletter is an excellent opportunity to tell everyone else about your news. We would also love to see any other writing that will make an interesting read.

As always you can contact the news team with any information or articles through the arts centre – by letter, phone message or email – signalarts@gmail.com or text/phone Colum at 086-8319592.

8th Annual Exhibition

This year we celebrate the eighth anniversary of the Signal Arts Society Members' Exhibition and I feel that this year will be the biggest and best yet.

The committee will be negotiating with more retailers than ever before to give up some of their valuable window space to make this year's art trail the best there has ever been in Bray. We are very grateful to the retailers of Bray who support the exhibition with enthusiasm and are very helpful with the set-up and co-ordination of what is a logistical problem considering parking problems and transport in Bray. As we can all see every day the town can be very hectic during the summer.

The Signal Arts Centre gallery will again host the Exhibition and the Arts Trail which will run from Tuesday 8th until Sunday 20th July.

Application forms will be sent out with this newsletter. They should be filled out and returned by April 30th 2008.

Dates to be noted:

Closing date for applications: 30th April 2008

Selection Committee meeting: May 2008

Handing in date: 6th July 2008

Collection Date: 21st July 2008

Opening Date: 11th July 2008

We expect that there will be a lot of entries as usual so I would advise that you send in your application sooner rather than later as last minute rushing can be very stressful.

I wish good luck to all members with the selection.

Members Meeting

The next informal meeting of the members of the Signal Arts Society will be held in the Signal Arts Centre on Tuesday 22nd April at 8pm. This will be a great opportunity for members to meet each other and also the committee. Members' opinions and ideas are very valuable to the Signal Arts Centre and the Society so come along and join in the discussion.

This is also a very good opportunity to discuss the Annual members' exhibition, which is coming up soon. The committee will be available to answer questions and accept ideas on improving this event, which has really started to become noticed by the people of Bray.

It is also an opportunity to discuss the website which is currently in progress. Any ideas from members would be appreciated.

As there will be a lot to discuss there will, unfortunately, not be enough time for a presentation by one of our members but we hope to return to this format in the future.

There is no formal invite to this meeting so just turn up and feel free to bring a friend if you wish.



Discount Scheme

As members are aware the Signal Arts Society has a discount scheme in operation. As well as the discounts available in the Signal Arts Centre, discounted sales and purchases commission, use of facilities (darkroom, kiln, etc) and free inclusion on the web site, we have arranged for discounts with a range of local providers and artists suppliers.

In the recent past I have become aware that most of these suppliers have now started discount schemes of their own, which supersede our discount scheme. What I would like to know is – is our discount scheme still being used and is it a viable option for our members or is it easier to sign up to the discounts offered by the retailers themselves?

I know in the past I myself used the Society card a lot but recently I haven't had the need. So I would ask any members still using this scheme to get in touch with me and let me know if they use their cards and particularly if they have experienced any problems with it.

The committee of the Signal Arts Society will continue to work very hard on behalf of the members and improve facilities wherever available.

The discounts available to members within the Signal Arts Centre are:

Exhibition commission	-	10% discount
Purchases	-	10% discount
Facilities(dark room etc)	-	10% discount
Web site inclusion	-	Free
Arts events and openings	-	Free
Annual Exhibition	-	Free
Members meetings	-	Free



Sculpture in Context by Beatrice Stewart

In 1986, Cliona Cussen, Colm Brennan and Gerard Cox got together to find an open venue in which sculptors could display their work outside the confines of the established galleries, who because of space limitations have to concentrate mainly on wall art. That year Sculpture in Context was launched in Fernhill Gardens, Sandford and since then it has become an important annual event for any artist from established sculptors to first year art students, who works in 3d.

Sculpture in Context is an Open Submission Show and all are welcome to submit work for consideration.



The show opens in early September, runs until nearly the end of October and is a great way to get your work out there in front of the public for quite a considerable length of time. There are a host of

awards including one for the most popular piece which is voted on by the general public. Another is an award of €1000 worth of bronze casting courtesy of Cast Ireland Ltd. and a further one that gives the opportunity for a Solo Show in the Hallward Gallery, presented by the gallery owner John Goode. The exhibition draws artists from all parts of the world including Canada, Norway, Estonia, Hungary, Holland, United Kingdom and Northern Ireland. The number of pieces submitted has risen yearly to over 250 and there has also been an increase in sales.

The show was opened last year by Adi Roche of the Chernobyl Children's Project. Every year this Irish run organisation brings 1000 children from the Belarus area to Ireland for respite care and recuperation. Inspired by their work sculptor Beatrice Stewart organised an installation piece called Blooms for which the art work was done by children living in the Belarus area and their friends in Ireland. The Blooms were suspended underneath the contorted and bare branches of the Wisteria Walkway in the Botanic Gardens, using the uniqueness of the site to it's fullest extent. This piece was a reminder to us all that children are still suffering from exposure to the radioactive discharge from the Chernobyl Nuclear Reactor Meltdown which occurred in 1986.

The Organising Committee of Sculpture in Context consists of artists with a wide experience in

different mediums, Beatrice Stewart (mixed media, bronze, concrete), Ana Duncan (bronze, concrete), Ken Drew (metal, wood) and Jim Gannon (stone). One of the original founder member of Sculpture in Context, Cliona Cussen, now adds her expertise to the group.

The site visit for the 2008 event is on Saturday 8 March and last day for submissions is Friday 18 April. All submissions are viewed by a different selection panel each year which brings an exciting variation in the style of the show. The selected pieces go to the Director and Staff of the Botanic Gardens to be finally assessed for suitability and public safety.

All dates and details can be seen on the Sculpture in Context web site which includes loads of pictures and information about past shows.

Get going and do not miss out this year. Check it out at www.sculptureincontext.com



Raising the Profile of Irish Arts by Paul O'Mahony

The arts are an essential ingredient in Ireland's creative sector, worth a possible 8% to Irish productivity. Yet they are a neglected area when it comes to taking up our national assets and a low profile activity on the fast growing social network scene to date.

A new scheme to use blogging and social networking to help Irish artists and crafts artisans was launched by me last Summer. The scheme allows artists free blogging facilities, support and the power of community to get their message across to a wider range of buyers and art enthusiasts.

This month sees the official launch of IrishArtsBlog.com, which is written by a select group of 12 artists and artisans from all over Ireland, who responded to my free group blog. I have also helped launch the very popular Irish Craft Update blog (<http://irishcraftupdate.com/blog/>) for Karen Harper and hope that this will further kickstart the artisan blogging revolution in Ireland.

Apart from the free group blog, I offered a free solo blog to Irish Artist Clíodhna Quinlan (<http://cliodhnaswave.com/>). Clíodhna is a multi-talented and unique artist, who works in many media and has the ability to tell a story, so I thought she would make an excellent blogger. Surprisingly, she never even considered blogging before. Most artists do not know how blogging works and have yet to experience the social aspect of blogging.

Blogging is fast becoming the medium of choice for presenting and selling art online across the world. It is technically easy to master, inexpensive and very effective. Blogging

fosters a culture of sharing and networking. This can lead to greater exposure for artists and ultimately to online sales. Blogging is interactive. It encourages comment and feedback and creates a more personal experience for artist and public alike. Unlike a website, which acts simply as a showcase for art, a blog is like a living account of the artist and his/her work. This more personal engagement can lead to greater trust on the part of the public and make them confident to buy art from the artist.

I am planning to add more artists to the group blog in the coming months, so email me if you are interested. I am looking for people who do unique work and who enjoy writing. You don't need to be technically minded. Include some photos of your work and a paragraph or two of writing that you might use on the blog. The text would usually relate to an image of your art. I will only accept five new contributors so places are limited and subject to selection. Read more about the benefits of blogging on my blog:

<http://artblogdesigns.com/blog-design-service/>

Here's an article from USATODAY.com on the rising trend in art blogging:

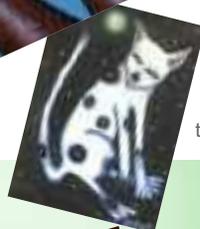
www.usatoday.com/tech/webguide/internetlife/2006-08-22-blogger-artists

For more information contact:

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pomahoney@gmail.com

<http://artblogdesigns.com> www.siopaeile.com



Sculpture in the Botanic Gardens by Maura Ryan

Women's Equality in Bray Ceramics Class students and myself, Maura Ryan (teacher) in Signal Arts Centre, visited the Sculpture in Context Exhibition in the National Botanic Gardens in Glasnevin recently. We took the Dart into town and took the bus from O'Connell Street to get there which didn't actually take up as much time as we had expected.

The Botanic Gardens offers a magnificent setting for such a major exhibition of sculpture with its recently restored Great Palm House, other Victorian Glass Houses and the gardens themselves. We feel it is one of the highlights of our year to visit this exhibition and experience the truly exciting, diverse and beautiful sculptures and natural environment, which has to be seen to be really appreciated.

Sculptors from Ireland, US, UK, Netherlands, Hungary, France, Canada, Finland, and Estonia presented 122 works of art in ceramics, steel, wood, resin, glass, bronze, fabrics and concrete. We started off our day from the indoor gallery in the



Ingredients for a Sacred Grove
Fidelma Massey

Visitors Centre. A great deal of the sculptures represented organic forms in the natural world; bronze shining seed pods with intricate patterns were standing upright catching the sunlight; a mother earth figure sat under a tree where tiny silver and gold birds adorned its branches, and underneath her a storehouse of seeds and grains lay on

small shelves in a dark wooden cabinet. Most of the sculptures indoors had very harmonious forms and were smaller than the outdoor ones. Apart from the scary giant fly being ridden by a smaller insect hanging from the ceiling which stood out.

After a delicious freshly cooked lunch, home baked breads and cakes with coffee in the café we ventured out into the brilliant autumn sunshine.

Such was our enthusiasm that we were tempted to go racing off in all directions. However we decided to follow the map, which lists all the sculptures in the garden and glass houses so that we wouldn't miss out on anything.

There is also a great element of surprise because some of the exhibits are a bit hidden from view. We had to slow down to develop an eye for seeing the sculptures amongst the plants and landscape and explore the in-between spaces. Also we saw shapes and colours in the distance dangling from trees or standing alone that looked 'out of the ordinary' and they drew us towards them. They brought out our 'childlike' sense of wonder, magic and the enthusiasm of discovering something new amongst the landscape.

The most exciting sculpture, was the 'Mother and Child' made from Ash by Adam May (pictured right). This is large (80x80x200cm) and is a beauty to behold. We first discovered it from a distance. This is where the sculpture and landscape work perfectly together. It was placed in a clear green space near a winding river with water lilies and



Pod Form, Jane Jermyn

grasses growing in it. To the left is a little green 'Monet' style bridge and to the right two huge trees spreading wide and high and showing off their colourful autumn leaves in splendid oranges, reds, yellows and rust.

As we had not referred to our catalogues yet, we approached the abstract shape with an open mind. Looking at it from different angles we began to see many possibilities and interpretations. Up close, far away, and moving around it one is met with new shapes and forms, each equally wonderful and interesting to contemplate and feel. We spent a long time there and I found I had to tear myself away from it and was sorry to leave. There were many more delights as we walked through the gardens; shimmering fabric fishes hanging in a tree; a white ram, sheep and lamb together; bugs among the plants; white porcelain flowers draping on black iron branches over a black archway and so much more.

A couple of us became very engrossed in the plants, flowers and trees as well and we stayed there wandering around the gardens till closing time at 5.30pm. By this time we were blissfully relaxed and fulfilled as we made our way back home.

It was an experience that will be 'planted' in my memory for a long time to come.



Mother and Child, Adam May

'Cellscape' an exhibition by Kate Minnock & Damien Flood

8th - 28th March 2008
Wicklow County Buildings
Wicklow Town
Monday - Friday 9 am - 5 pm

For this exhibition **Kate Minnock** attempts to make visual her response to the possible impacts of low-level radiation on a microscopic level. By interpreting scientific imagery into individual works, Kate has created a series of drawings, etchings, mono-prints & digital prints, which form the basis of the artists' installation piece. These process-led works employ various printing techniques such as sugar-lift, collograph, deep steel emboss, spit-bit-

ing & shellac on perspex. The plates resulting from the latter of these techniques were photographed through a microscope and digitally printed. Through her experimentative nature, the artist aims, in part, to reflect the working methods within a laboratory environment.

Damien Flood's current work deals with notions of reality, the real and the un-real. The artist has always been fascinated with the unknown, from science fiction to the uncharted depths of our oceans. For the artist painting lends itself to these ideas well; as a form of escapism and fantasy. By dealing with representations of reality the artist has become increasingly focussed on the actual paint-

ing plane, the two-dimensional space that many painters try to turn three-dimensional. Much of Flood's research lies in 19th century drawing, most notably that of the H.M.S Challenger, a ship which explored the oceans gathering information on new animals and creatures. These drawings, although of real creatures, possess an otherworldly feel. It is this notion of the undiscovered, the other, the foreign landscape that the artist attempts to capture in his paintings.

For further information or images contact Ann Nolan, Assistant Arts Officer, Wicklow Arts Office, Tel: 0404 20155 E-mail: ANolan@wicklowcoco.ie



EXHIBITIONS PROGRAMME

Gallery Hours: Tuesday to Friday 10-1 pm and 2-5 pm / Saturday and Sunday 12-5 pm

SÉAMUS McCORMACK 'I'm Crying and Everything'



Tuesday 1st April - Sunday 13th April. Opening reception: Friday 4th April

CATHY DOYLE 'Ancient Dreams'



Tuesday 15th April - Sunday 27th April. Opening reception: Friday 18th April

SARAH MORSHEAD 'Between Line and Form'



Tuesday 29th April - Sunday 11th May. Opening reception: Friday 2nd May

APRIL - JUNE 2008



Openings from 7 pm to 9 pm. All are welcome
Check www.signalartscentre.ie/exhibition.htm for more info

SUSAN MONTGOMERY 'Prasad'



Tuesday 13th May - Sunday 25th May. Opening reception: Tuesday 13th May

KEN BROWNE 'Palimpsest 2'



Tuesday 27th May - Sunday 8th June. Opening reception: Thursday 29th May

YVONNE ROBINSON CAHILL 'Spirit 2'



Tuesday 10th June - Sunday 22nd June. Opening reception: Friday 13th June

Winter Memories by David C. Flynn



Norman Rockwell, Freedom from Want

The particular boyhood winter memories from Essex Junction, Vermont seem to merge into very happy days. It's difficult to really remember what happened when. First, you'd get through Thanksgiving and that was the watershed; when the holidays really began. A real testament to unity and the melting pot; the symbolic meeting between indigenous people and the Pilgrim Fathers.

Turkey with all the trimmings (in those days, I preferred drumsticks), peas with those little onions, cranberry sauce and the big finish; a piece of pumpkin pie with whipped cream and if I behaved, I might even get a little egg nog. In those days it was delivered by the milkman. I can't remember whether my parents added the brandy.

We always had four proper seasons and winter was COLD and snowy. Sometimes there'd be snow from late October to May, although that was exceptional. Some mornings there would be perhaps two or more feet of snow and amazing drifts by the house, sometimes right to the roof. We'd make snowmen, snow tunnels and as we got bigger, snowballs. The big boys would suck the water out of the snow and that would transform them into ice balls, painful as hell!

No matter how much snow there was, you'd go to school. As Vermont was geared up for it, dads had to change to snow tyres and public services would be out gritting and salting the roads quickly. As I got a bit older, I'd take our snow shovel and go with friends and we'd make a little extra money shovelling people's paths and driveways. Always easier than having to do your own!

As we were so far north, we had snowshoes; shaped and bent wood threaded with catgut and varnished. You'd put your feet through leather straps and get walking. It was always easy on a fresh snow, but when there was a layer of icy snow on top, your feet always went through with a crunch and taking them out was difficult.

We also had one or two impressive hills where you could go with your sleds; after a few trips down there would be ice tracks and a combination of dirt, freezing rain and snow ensured that eventually some paths would be fast and dangerous. Parents preferred more gentle slopes...

As Christmas drew nearer, Santa would read letters from his local TV show. I remember one particular advent; I was in the third grade, about nine years old and it was St Nicholas day. My mother, being Austrian, left sweets and oranges in my stocking at the end of my bed.

That day, our teacher asked us the significance of the day and I was proudly the first to raise my hand. When I answered the question by blurting out 'St Nicholas day', my classmates laughed uproariously and our teacher derisively reminded me that it was the anniversary of the bombing of Pearl Harbour. Ah well, the price of infamy... My faith and Mass didn't have much significance for me until I got older, but we'd sing beautiful Christmas carols together as a family and with friends at Christmas time. Mom was a professional pianist and a good singer, I was ok until my voice broke and Dad tried his best!

We always had lights outside on our shrubs, as did most of the neighbours and a beautiful Christmas tree, as well as lots of continental decorations, chocolate coins in gold foil and chocolate bells and angels for the tree as well as the same set of lights, tinsel and baubles for years, always lovingly kept in the attic in labelled shoe boxes. The other sweets were candied ribbon; very shiny and crunchy in a range of electric and pastel colours, but probably not the dentists weapon of choice. Grandma always sent us one of her fruitcakes; always tasty but with a little too much booze, especially for children.

One of the best Christmas mornings for me must have been in 1962 or '63. I was six or seven and Santa left me (among other things) what seemed to me a full-scale cardboard space capsule, complete with closing hatch, instrument panel, toggle switches and flashing lights. I got months of flights out of it, I'm telling you.

SELF.

Aromas of yesterday
Flit like butterflies in Time....
Shedding golden and silver dust
of treasured memories...
In a single drop of Eternity.
Amongst entwined paraphernalia...
of living experiences.
of passionate journeys..
and tender feelings.....
Is the diamond thread of Love
Simply embracing All
In a unique composite of Self

Lebam Macaw

09/07

Artist in the Community 2007 by Linda O'Neill

Artist Julie Merriman was the successful candidate of the Signal Arts Centre 2007 Artist in the Community. Julie's practice is in the medium of drawing. The group she chose to work with was Bray Youthreach. The group consisted of eight participants.

According to Julie "One of the initial aims of the project was to interact with a local space, familiar to the group. The grounds of the building where the young people already worked, were selected for this purpose, together with the seafront in Bray.

We brought all the materials out to these sites and the young people chose what they wanted to draw using a variety of materials. We started from the premise that the drawing was a way of gathering information. We also brought out pieces of acetate, onto which drawings were etched using a nail. These



would later be printed up as dry points.

We also worked inside exploring different ways of mark making, using materials such as pencils, graphite pencils, charcoal and compressed charcoal, wax crayons, ink, coloured and black and grey chalks. We tried working

on different sized pieces of paper, we made drawings sitting and standing so the young people could see what it felt like to draw using their whole arm. We also explored different methods of drawing, sometimes encouraging the young people to let go of control of the image, just to see what might happen.

Half way into the project we began printing. Another important aim of the project was to encourage the young people to transfer some of their ideas from the medium of drawing to print."

The evening of the opening saw a large crowd of viewers and budding new artists. All in all I think everyone would agree it was a great show. Well done to all.



Submissions for Exhibition 2009

Signal Arts Centre is now accepting submissions for exhibition in the year 2009.

When submitting your application please include the following:

- A minimum of six slides (clearly marked with your name), photographs or images on CD (preferably tiff or jpeg)
- A submission proposal – covering what you would hope to exhibit if you are successful. Include proposed sizes of work where possible.
- Artist's CV (art related only)
- Artist Statement (for PR purposes)
- Please enclose a stamped addressed envelope if you require your photos etc. returned to you.

Please feel free to call into the gallery at any time to assess size, dimensions etc. We usually hold openings every two weeks on a Thursday or Friday evening. You would be more than welcome to attend, no invitation necessary. Just ring and ask any of our staff if we have an opening that week.

There is an exhibition fee of €150.

**Closing date for applications:
Friday 28th March 2008.**

Contact: Signal Arts Centre
1A Albert Ave
Bray
Co. Wicklow
Phone: 01 2762039
email: info@signalartscentre.ie

Paintings from Poland

a review by Christine Mannion

The National Gallery's 'Painting from Poland' is an exhibition which takes a unique look at the symbolism representative of independence in the Polish psyche. The collection spans the late 18th century up to the early 1900's and depicts the artistic waves of impressionism, expressionism, cubism and abstractionism interpreted by the Polish painters. The results are impressive. With the Polish symbolic themes fixed, it is the colours, brush strokes and treatment of the subjects which point to the obvious and identifiable external influences.

Already the public's noted favourite, Kazimierz Stabrowski's (1908) 'Against the Backdrop of a stained Glass Window (Peacock)', is a giant canvas depicting a woman in fancy dress costume in front of the stained glass window in the National Philharmonic in Warsaw. Immediately, the painting's national origins are grounded and the realistic treatment of face and exposed shoulders, together with the independent stance of the figure is symbolic of Polish individualism. The use of bold colour is expressionistic, re-



lected in the regal violet blue of her dress and the vibrant pinks and reds in the detail of the stained glass window. The broad brush strokes and generous application of paint is impressionistic, and elements of 'Art Nouveau' are evident in the shapes and styling of the stained glass and peacock theme. The overall essence of the painting is mesmerising, from the realistic detail of the facial expression to the overwhelming volume of the dress and the vivid colours, which contrast the aged glass, and staid dustiness of the room.

Another painting which has prominently featured in this collection is Tamara de Lempicka's 'Lassitude'. Painted before 1927, this oil on panel work is filled with an oversized woman sitting on a chair surrounded by a lit evergreen backdrop. The figure's proportions are exaggerated with her head dwarfed by the volume of her torso. She has been likened to Picasso's 'giant women'. The treatment of the face and hair is structural, almost cubistic in style, while the hands are realistic in detail. The artist's use of shadow intensifies the sheer mass of the body, while the contemplative glance, the restful green surround and the use of oil beautifies the painting. The exhibition ran in the National Gallery of Ireland until 27th January 2008.

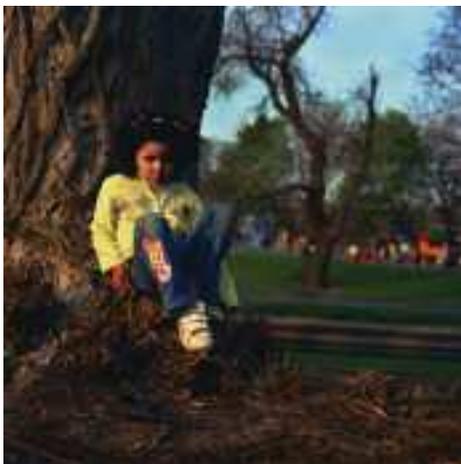
Denis Dunne

a Profile by Linde Fidorra

When Denis was 10 years old, he heard that Aborigines believed the camera could capture your soul. "I gathered all the pictures of me that I could find, made a little bonfire in my bedroom and burned them, believing that if I burned them, my soul would be free. Only one picture survived. Little did I know that photographs and photography would become so important to me."

Denis still runs from a camera today and avoids having his picture taken, except on New Year's Day, when he spends time taking self-portraits every year. "Using the camera like a mirror, I come face to face with myself and take ownership of my image."

He always loved taking photographs of others and has made portraits of family and friends since



he was a child. But it wasn't till 6 years ago that he decided to give up his job as a printer and go back to college as a mature student. He got a BA in photography from D.I.T.

Denis loves to photograph children. He had to realize that representing children has become a challenging subject for a photographer. Sexual abuse of children is reported in the media on a daily basis and there is much concern over their safety.

"The knowledge that we possess about abuse and photography has corrupted our perception of images. It seems that we are now unable to view pictures of children without categorising these as acceptable or questionable. It is very easy for my photographs to be misinterpreted or rejected before I have the chance to explain. Even if I know there is nothing inappropriate happening in my images, the implication can be there in the eye of the viewer and I have to be aware of the risks involved."

"How can we, as photographers working with children, reconcile the dilemma between artistic freedom and consideration for society's perceptions and judgments? Images of children are constructed by artists and then deconstructed by the media and the public through their interpretations. Does increasing awareness of the vulnerability of children to abuse or exploitation by adults have an effect on children's concepts of right and wrong? Can it even contribute to their violence towards each other?"

One of Denis' recent projects is concerned with childhood, innocence and violence. He is looking at the representation of children in photography and contrasts the idea of children as 'the picture of in-

nocence' with the violence that is increasingly becoming part of children's lives.

How innocent are children in today's world? What is the origin of the violence that they experience – as witnesses, as victims and even as perpetrators? How do television and computer games impact on children? Are we as a society taking responsibility for exposing children to this environment?

The portraits are based on elements of case studies of children who have murdered other children. The children who are restaging some of the narrative have been placed in outdoor locations, which is where the bodies of the children killed were located. Each child has an object from the case studies, human hair, a gun, sticks and stones and blood.

"A newspaper labelled one of the children as a 'soul-less freak', but the reality may be that these are confused children who have experienced something terrible in their lives. My research suggests that they come from poor working class backgrounds, and three out of the five children claim to have suffered some sort of abuse, physical or sexual."

Some of the questions that arise from the project are: do children understand the finality of death, and the idea of right or wrong? At what age do they acquire an understanding of these concepts? They are fed on a diet of cartoons, movies and TV shows where someone who is killed in one episode can show up in another.

Who is responsible for children who kill?





SIGNAL STAFF

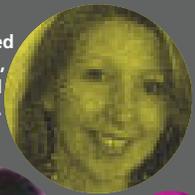
Claire Flood: Claire is Signal's epicentre. She is the supervisor of the CE (community employment) project, administrator of everything else and knowledge base of all that happens. If there is anything you need to know she's the person to ask. She has been with Signal since 2002 and as well as working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



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



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



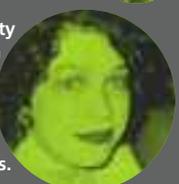
Helen Doyle: Helen joined Signal in January 2008 and is responsible for the exhibitions. She comes from an administration background having studied at Bray Institute of Further Education.



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



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



Denis Dunne: Denis 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.



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



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



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



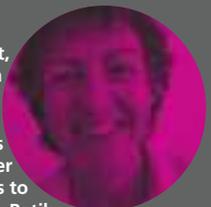
Linde Fidorra: Linde has a Diploma in Fine Art and joined Signal in September 2007. She uses digital image-making, drawing and artist's books to explore patterns in nature as expressions of the dynamics of life. Linde is currently facilitating an artists support group and is working on the Newsletter.



Oonagh Donnelly: Qualified in Design Visual Communications, her occupation as a senior graphic/web designer has put her working in a diverse range of sectors with sparkling clientele testimonial. At Signal she has been working tirelessly to develop good visual communications for Signal. See her work in www.graphiccommunicationservices.com



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



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



Johannes DeGroot: Jan studied print in NCAD and was a reggae DJ in many of Dublin's nightclubs. He joined Signal in May of 2005 and is currently working on a large mural project with the Bray Addiction team.



Joanne Boyle: Joanne 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.



SIGNAL'S WEBSITE



www.signalartscentre.ie

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

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

CLOSING DATE FOR SUBMISSIONS
for the next Newsletter:
1 MAY 2008

BRAY ARTS CLUB

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

Dates
to put
in your
diary

2008

April 7th

May 12th

June 9th AGM

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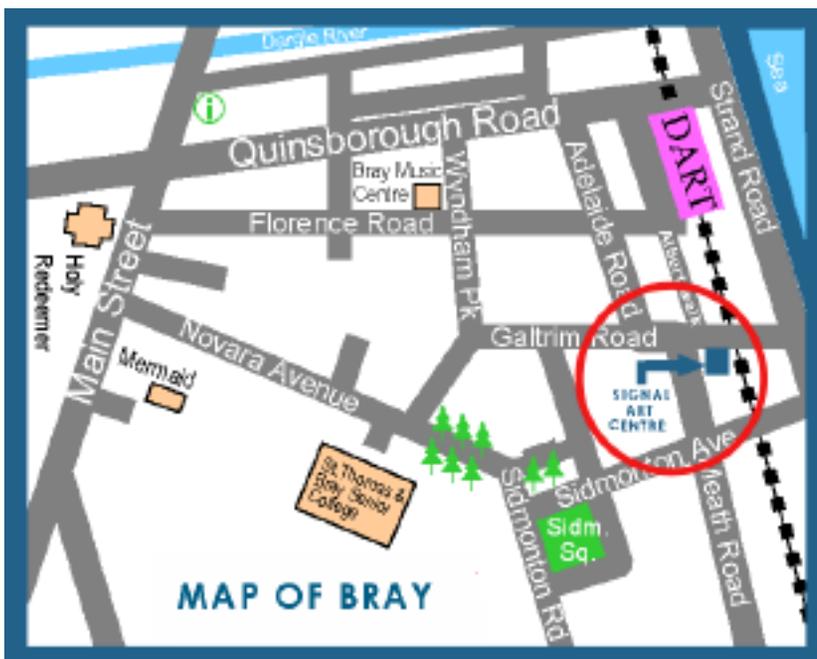
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www.graphiccommunicationservices.com



SIGNAL'S LOCATION



SIGNAL ARTS CENTRE

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Bray, Co. Wicklow.

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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

