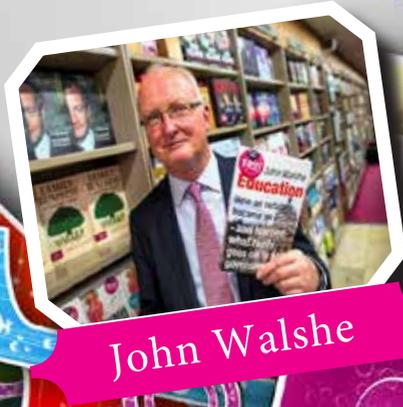


BRAV

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SHOW!

Mon Feb 2nd
2015
8pm



John Walshe



Daragh Muldowney



Denis McArdle

JANUARY REVIEW 2015

It was a bitter cold night. High winds, sleet and maybe snow were forecast. Despite all that, a warm glow and the chatter and bustle of another entertaining evening in the Martello dispelled the chill and gloomy forecasts when I arrived for the first Bray Arts Night of 2015.

After wishing everyone a happy new year, Julie-Rose McCormick got proceedings under way and introduced us to the first artist of the night:

ALISON KAY

Alison gave us a brief synopsis of her career: studied at DLIADT 1971 – 1974; taught there from 1990 – 2000; took a break from her art but then in 2004 set up her workshop in her garden. She showed us a beautiful view of her garden – gardening is one of her passions – which, along with her love of car design, quite obviously influences her work. The love of car design she said was a childhood interest stimulated by all the motoring magazines belonging to her father who was a very keen racing fan. I wonder did her father ever realise the impact his interest in cars had on his daughter's artistic life.

Alison gave us a view of her workshop and the techniques she uses to produce her ceramic art objects. She explained how she constructed her objects – lets call them vessels for now – from extruded strips of clay, covered them with a final layer of liquid clay and painted them with Terra Sigilata. She described the firing of the vessels including smoke firing, masking and polishing with bees wax. It was fascinating and I was impressed by the obvious passion she showed for the craft element of her art. The best art, in my view, is where great craftsmanship informs artistic expression. This applies to all art forms. It would be a futile effort to attempt to impart the beauty of the unique ceramic works of Alison Kaye. You have to see them, touch them. There is one very significant aspect of her work which I will try to describe, at least as far as its impact on me.

The ceramic pieces, of all different shapes, have openings into them. Despite this, they are not functional in the normal sense of being vessels for water or anything else. But the openings are essential in that they suggest a shadowy interior space in these strange elegant pieces. Perhaps it is coincidence or maybe synchronicity but I have just come upon a comment by C.S. Lewis in *The Lion, the Witch and the Wardrobe* that describes a place that “was far larger than it seemed from the outside.” It is this very idea that struck me about Alison's “vessel”. I can imagine the dark secret interiors and they conjure up a childhood fascination with hidden places where you can peep out at the world that cannot see you. There is something elemental, one might even say magical, associated with this idea of hidden places and unseen worlds.

LISA HYNES

Lisa having raised four children single-handed is now embarking on a career of writing and singing. Her planned accompanist let her down at the last moment but Lisa managed to recruit the services of Sean Whelan. What a lucky break. Despite the very short notice Sean delivered a virtuoso performance on the guitar to songs he had heard for the first time just hours before appearing at a Bray Arts. The first song immediately categorised the type and style of music that Lisa likes (at present anyway). It was her own song called You Stole My Heart. It was swing music. I could well imagine a Glen Miller type orchestra in the background. Sean's playing was great. Lisa followed with Vie En Rose. She did a nice version but I'm inclined to think that when you sing such a well-known song you are immediately pitting yourself against the inimitable Edith Piaf whose version will never be bettered. Again, lovely guitar playing from Sean but this song begs for an accordion. Just Another Man Ah the cruelty of it. This was the first song Lisa wrote. It was great. Deserved to be set in a smoky bar, low lights and cool customers. Not that the Bray Arts crowd aren't cool but, you know what I mean, don't you. She continued with another great song - her own composition - called What Ya Do That For. That was her last song and I thought she was really beginning to warm to her task at that stage. Sean was also letting it all hang out or kicking ass on the guitar, a cool dude might say, which I'm not. I wish Lisa all the best for the future and nice one, Sean.

THE GALLERY DRUMMERS

These lads and lasses practice most Tuesdays at Prelude Arts on Albert Walk and I believe this was their first outing as a group. I never knew there were so many different types of bodhráns but all seven player's instruments were different to a greater or lesser degree. The drummers were led by Ronan O'Snodaigh, the well-known frontman for Kila. They played three sets in all. Each individual played solo and after each solo the whole group joined in. I'm not an aficionado of drumming or bodhrán playing but there is a hypnotic effect when a whole group play together. The final set was accompanied by a song called Tóg Go Bog É. I say the bodhráns were accompanied by the song because the rhythms dominated and the song melded in with the driving beat. The sound convinces me that there is a north African or Arabian influence on Celtic culture buried in the mists of history that still percolates through our music. Well done to the Gallery Drummers agus tóg go bog é.

Dermot McCabe



JOHN WALSH

AN EDUCATION

Power game - John Walshe in the corridors of government

It's another world the hushed corridors in Government Buildings where ministers and their top advisers have their offices and access is severely restricted. In this extract from his new book, John Walshe, former Special adviser to Education Minister Ruairi Quinn, reports from the inside

JOHN WALSH - EXCEPT FROM HIS BOOK - AN EDUCATION

The door from the Ministerial Corridor in Leinster House to the Department of the Taoiseach is the most important door in Government Buildings, and entry can only be gained through it with a special white key card. Issuing of the cards is carefully controlled. Ministers have them, obviously; staff working on the far side of the door also. As Education Correspondent of the Irish Independent for many years, John Walshe was one of the most respected journalists in the country. His exclusive stories frequently raised issues that were uncomfortable for teachers and ministers, sometimes for parents and students too.

As a reporter and commentator over several decades, he thought he had seen and heard it all. That was until he got a once-in-a-lifetime opportunity to work in government and see how

decisions are really made - to switch from being an outsider to an insider. Walshe did not have to think twice about accepting incoming Education Minister Ruairi Quinn's invitation to become his special adviser. So in a matter of weeks, he found himself in the seat of power in Government Buildings and up close and personal with some of the country's most powerful decision-makers.

In his new book, *An Education*, Walshe gives an insider's account of what it's like to be part of government. Quinn knew this would be his last cabinet post and he was determined to leave a legacy. Walshe documents the triumphs and disasters of Quinn's mission to reshape Irish education. In doing so, he gets to the heart of the mix of idealism, egotism and pragmatism that ultimately drives those who govern.

Taoiseach is the most important door in Government Buildings, and entry can only be gained through it with a special white key card. Issuing of the cards is carefully controlled. Ministers have them, obviously; staff working on the far side of the door also. The others are shared between senior advisers and private secretaries. The late Fianna Fail minister and my old school friend Seamus Brennan famously told the Greens when they entered coalition with Fianna Fail: “You’re playing senior hurling now, lads.”

Indeed through that door is where the senior hurling and many of the All Irelands are played. Not only is it the home of the Taoiseach, but on the far side of that door are flights of corridors holding the offices of some of the most influential and unknown — and unelected — movers and shakers at the top of Irish Government. It is where the Cabinet committees meet, it’s where the advisers meet, and it’s where the secretive EMC holds its sessions in camera, mainly about budgetary issues.

When I was attending meetings there, I usually went in through the main gate of Leinster House on Kildare Street, through the foyer, down the corridor on the right, up the main

stairs, along a passageway at the side of the Dail Chamber and over a bridge to the Ministerial Corridor, which has that door leading into the Department of the Taoiseach. If I wasn’t going to see Ruairi, I would usually ask his private secretary, Ronnie Ryan, for his swipe card, which would allow me to go through the magic door.

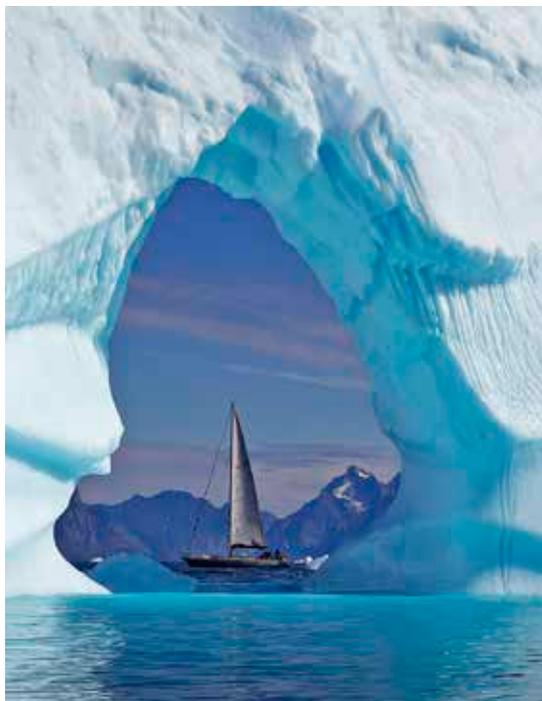
On the right on the way in was the office of Martin Fraser, secretary general to the Taoiseach and also secretary general to the Government. He always seemed to be in the right place at the right time. It is a hugely important post. In the relatively early days of the Coalition, in July 2011, Fraser replaced the somewhat socially conservative Dermot McCarthy, who had held the post for a turbulent decade. Towards the end of his time in office, McCarthy had assumed an almost God-like stature of authority and gravitas.

Further down the second-floor corridor is the Sycamore Room, which has a fine oblong table made of sycamore. Apart from the Cabinet meeting room, it’s probably the most significant venue in the corridors of power and is used for a variety of meetings, including those with ambassadors and official delegations.

An Education - How An Outsider Became an Insider and Learned What Really Goes on in Irish Government, by John Walshe, is published by Penguin Ireland priced at €14.99

Daragh Muldowney

A short slideshow presentation about 'Out of Thin Air' by Daragh Muldowney. In June 2013, the crew aboard the Killary Flyer set sail for Greenland ready to explore the world's largest island in a variety of ways. Daragh Muldowney was the photographer on board and once there set about photographing the surreal nature of the glacier to exquisite ice sculptures. Join him for this short presentation to learn more about sailing across the Atlantic and the process involved in making some of the images.



Denis McArdle



Silver haired and silken voiced, we are delighted to welcome Denis McArdle back to provide a light & varied repertoire of Irish and folk tunes. Denis last performed here with a classical Shakespearean song-cycle. This month, Denis promises a more contemporary series. When he was young and beautiful, Denis was classically trained at the RIAM, and won the John McCormack Cup at the Feis Ceoil and has since been performing musicals and solo recitals for many years. In 2001, Denis recorded his own album of folk songs called UNTOLD.

He produced the Gregorian plainchant album CANTICLE OF THE SUN. He then formed The Daedalus Project with David Stalling. He contributed a variety of character voices on the Dublin City FM radio adaptation of Ulysses. He has performed solo recitals for Bloomsday in Strasbourg 2013, the Galway Fringe Festival and Gerard Manley Hopkins Summer School 2014. Currently, he is preparing Schubert's song-cycle Winterreise for later in 2015. This month Denis is accompanied by Rachel Hynes on piano and Ray McGee on guitar.

BRAY ARTS SHOW

layout by John McCann c/o Signal Arts Centre

THE
MARTELLO
HOTEL
BRAY
MON FEB 2ND
2015
DOORS OPEN 8PM
ADMISSION
€5 - €3 CONC.



John Walsh - Journalist will introduce his recently published book "An Education" telling the story of how an outsider became an insider in the Irish government as special adviser to Ruairi Quinn.

Daragh Muldowney - Photographer Will show the surreal images of the amazing Greenland glacier and exquisite ice sculptures captured after sailing across the Atlantic aboard the Killary Flyer.



Denis McArdle - Baritone performing musicals and solo recitals for many years will bring a light and varied repertoire of contemporary Irish and folk tunes accompanied by Rachel Hynes on piano and Ray McGee on guitar .

IF YOU WOULD LIKE TO PERFORM OR PRESENT YOUR WORK AT THE BRAY ARTS PLEASE CONTACT JULIE ROSE McCORMICK AT 0872486751: ALL ART FORMS WELCOME, FILM, DANCE, ART, LITERARY, MIXED MEDIA, MUSIC, SONG, PUPPETRY, EXPERIMENTAL, SHOWCASE NEW WORK.



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