
Bray Arts Journal

Issue 9

May 2007

Volume 12



EDITORIAL

Only two more Arts Evenings and one more Journal before Bray Arts takes its two months Summer break. We would like to take this early opportunity to thank our chairperson Zan O'Loughlin and her committee for a very successful and enjoyable 2006/2007 season. Of course we just cannot forget the generosity of the musicians, writers, singers and artists who are at the core of Bray Arts. We are inordinately proud of the remarkable talent that has graced the performance platform of Bray Arts. We are also proud of the fact that everyone who has performed at Bray Arts has remarked on how enjoyable an experience it was to perform before such an appreciative and supportive audience. With your help and support, long may it continue.

We would also like to remind everyone of the following:-
At the June Arts Evening the chairperson for 2007/2008 will be elected. We would encourage everyone to consider whether they could help Bray Arts by joining the committee which meets once a month or undertaking one of the many tasks involved in running Arts Evenings. For example, this season, we had a number of volunteers to do MC at the Arts Evenings; various people helped out taking admission fees and greeting people attending. We also had groups and individuals who volunteered to decorate the function room on different months.

Front Cover : **Magician** by **Clodhna Quinlan**. See Page 6 for details of upcoming Signal Arts Exhibition/

Wicklow Arts Festival 07



*Carol Boland
Chairperson*

It gives us great pleasure to welcome you to Wicklow Arts Festival - a celebratory mix of music, theatre and literary events held in and around Wicklow town. Our five-day celebration of the arts has over 30 events, including art trails, lunchtime recitals, a classical concert, stand-up comedy, one-act theatre and, thanks to sponsors and patrons, a host of free family events. This May, apart from the customary events, our programme includes a jazz

session, an African drum & dance workshop, a walk & talk in Sculpture in Woodland, Ancient Sounds, a Teen Comedy show and a Wild In Wicklow Street Parade, with wild and colourful costumes and music. Each year, we introduce a high profile act to Wicklow Town and this year we are delighted to welcome The Three Tenors In Concert to our festivities. We wish all our participants an enjoyable and memorable festival.

Contact Details
Festival Office, Abbey St. Wicklow Town
Tel: 085 1138367
Email: wicklowartsfestival@hotmail.com
Website : www.wicklowartsfestival.ie

Ideas wanted! Help to create a new Musical Composition, based on/inspired by Wicklow County (musicians and non-musicians wanted!!) - Cheryl Frances-Hoad

I am a composer who has applied to Wicklow County Council for a grant to write a 25 minute piano concerto, which (if the application is successful!) will be premiered in Greystones and Bray by the pianist Bobby Chen and the Greystones Orchestra in 2009.

I want to create a new musical work that is uniquely and specifically connected to the county of Wicklow and the surrounding area, and would like to receive any ideas that people have as to what the concerto should contain or be based on/inspired by. Perhaps you are a musician, and love a particular tune that is associated with the area? Or an artist who thinks one of your paintings (or a picture that you have seen) particularly sums up the atmosphere of Bray or Greystones? Or a writer/poet who would like to put some of your work forward to be used as inspiration for the new work? I am open to everyone's ideas as to what the piece should contain, and these ideas need not be musical! I am open to absolutely every idea, no matter how big or small! Bobby Chen and I hope the creation of this work will give many people a unique chance to be involved in the conception and creation of a new piece of music.

If you have any ideas that you would like to put to me, or simply want to find out more about the project, please email me at Cheryl@cherylfranceshoad.co.uk. You can find out more about me on my website: www.cherylfranceshoad.co.uk, and about the pianist Bobby Chen at www.bobbychen.org.

I would love to hear anybody's ideas, and of course would credit every one of them. Please do get in contact and help make our project a success!!

Cheryl Frances-Hoad



Cheryl Frances-Hoad graduated from Cambridge University with a triple 1st in 2001 and an Mphil (with Distinction) in Composition, also at Cambridge. She has just been awarded her PhD in Musical Composition from Kings College London, having studied with Silvina Milstein and George Benjamin. She began composing at the age of eight while studying 'cello and piano at the Yehudi Menuhin School, and since then has won several

prizes, including the Purcell Composition Prize, The Bach Choir Carol Competition, the BBC Young Composers Workshop 1996, the Cambridge Composer's Competition, the Robert Helps Prize and the International String Orchestra Festival Prize. She has had two ballets choreographed by Lynn Seymour and Geoffrey

Cauley; the second was performed by Scottish Ballet in the Britten Theatre, London. Her commissions include works for the BBC, the Surrey Philharmonic, the Manchester International 'Cello Festival, the Chard Festival of Women in Music, the Bass Club, Bass Fest, the Almeida Festival, the Schubert Ensemble, the Fujita Piano trio, and the Kreisler Ensemble, and her music has been featured on BBC2, ITV, Radio 3 and Classic FM.

REVIEW OF APRIL ARTS EVENING

It was a pleasure to have Doug Ross a founding member and first chairman of Bray Arts give us a preview of his upcoming exhibition at Signal Arts (see Page 6). In the absence of a suitable description, Doug's current work is often describes as photo-montage. I would prefer to call it digital art in which Doug uses photographic material which he transforms and manipulates to express ideas and concepts which have emerged from discussions and participation with others in the creative process. The final artwork however is very distinct and uniquely Doug Ross. In Doug's own words *"With each piece of work I am hoping to contribute something to a new iconography of the human condition in the 21st century. The visual idioms I use are symbolism, metaphor and dramatic narrative"*

A really appreciative audience was given a taste of Dougs striking and sometimes etherial imagery. Doug showed how one of his images was constructed from the constituent photographic element. It all sounded so simple but when you see the final result it is very clear that Doug Ross is a master of his current medium. Don't miss his upcoming exhibition.

Great to hear young performers like **Eoin Dixon-Murphy** the local guitarist and singer/songwriter. Eoin gave a lively and polished musical performance. He is confident, has very good presence, is a good instrumentalist and has a fine voice. Combine these talents with his ability to compose his own material and you have all the ingredients for success. Bravo Eoin!

Angela Cook read her own short story 'Jacob's Party.' I would be prepared to bet that anyone who heard Angela's performance will not forget the experience for a very long time. When Angela finished reading, there was complete silence as if every single person was holding his/her breath not wishing to break the spell. The story starts with a fairly innocuous family activity ; Jacob's plan to have a party for friends and neighbours to show off their new television set. All very ordinary but the party, including the particular military programme on the television, has a devastating impact on Jacob's wife whose horrific experience in her past life surfaces and begins to overwhelm her. We would hope to publish this exceptional story, with Angela's permission, in a future edition of this journal.

Martin Dunlea: having heard this man play with Robie Overson in September of last year we were determined to bring him back to Bray Arts and what a good decision that was. It is always a joy to hear such excellent musicianship. During the evening Martin played on the low tinwhistle, played instrumental guitar and sang. His music covers all genres. He is a class act and it was a privilege to be entertained by such a

professional. Mind you, Martin is not a full time musician anymore; he is an Advanced Clinical Hypnotherapist living and working in Bray. His website is www.mdunleahypnosis.com. Hope he doesn't give up the music though; we'd love to have him back again.

PREVIEW OF ARTS EVENING

14th May, 8:00 pm at the Heather House Hotel, Seafront, Bray. Admission E5 /E4 Concession.

Our visual artist for the night is **Clíodhna Quinlan**. For more information on Clíodhna and her upcoming exhibition (22nd May) in Signal Arts see Page 6. Her work is truly distinctive, very beautiful and vibrant.



All my life I have thought upsidedown (Clíodhna Quinlan)



Mary Rose Callaghan the author of eight novels, will read from her latest novel *Billy, Come Home*. A compelling, dramatic story of schizophrenia, murder and the rush to judgement; a story of prejudice and consequent tragedy. A teenage girl is brutally murdered, and Billy, a schizophrenic, is accused.



Dermot Byrne is simply the very best in his class and we are simply delighted that he has agreed to tailor his workshop on the origin of the Blues for the Bray Arts audience. Even if you know nothing about the Blues, never heard the Blues or think you are not really into the Blues, we guarantee that you will be bowled over by the sheer energy and passion this man puts into his music. This is definitely one of those Arts Evenings you don't want to miss. What a bonus to have an artist of the calibre

of Dermot Byrne living in Bray. Just don't miss this one; don't say you haven't been warned.

POETRY FROM ABRAXAS WRITERS

Equinox Post Mortem

by Anne Fitzgerald
(from *The Map of Everything*)

Honestly there is no doubt, you get
away with blue-bloody murder.
With each intake of breath you run

circles around all in sundry
as if making a Havana work
alcoves of a room.

I would have kept heaven open
after hours, prodded the sun
for extra shine, let dawn stay out

to skinny dip with an apricot moon
till the first train pulls out. You see
whistles blow at level crossings:

stations flit by, children wave from beaches,
marram grass holds sand and the sea at bay.
To be honest, I would have pulled in the tide.

The Island

by Anne Fitzgerald
(from *The Map of Everthing*)

And what of the day we went to the island
when the sun was out of its mind, sky-high
with rain dried clouds hung out to whiten
like the White Sands of New Mexico.

There you are Laurence of Arabia, on top
of dunes, at sea in the desert of gypsum:
(add rain to create a plaster of Paris ocean).
I am an extra in an old black and white,
staring into its glare for *The Lone Ranger*
to take me into the distance with its credits.

A breeze brings me back to our circle of land
moored in front of The Vico, yet miles to Sorrento.
Cayenne heat and the bee hived huts of the Pueblo
face us, in the harbour, *Santa Fe* bobs with other hulls
Sea once covered State said a Los Almos Times head
-line, before Columbus, before Hiroshima or Chernobyl.

Our tumble (sea) weed, catches outboard motors
between waves and goose pimples on sea spray.
The Sun leans in to evening, kissing ripples,
lipstick smears lapis lazuli: a set blush on blue.

Sweet Nothings

for sylvia Plath
by Alma Brayden

How many tried to sooth your
cry in the night that
clouded the face of the moon?

For you, I would have
baked buns full of honey
from the bees in
your square coffin box,
but they would have
dripped, dripped through
the endless pit of your loneliness.

You were loved to death
to the very last breath.
As the clock of the yellow flower
disperses in the wind
seeds falling here and there
your words fall in a dusty world.

Old Warrior

by Alma Brayden

All those years
yet in two minds
about your going.
You lie in statly silence
enclosed in folds of white.

A learned man
who saw great wars
but kept the peace;
the sword-
always ceremonial.

Now full of new knowledge
beyond your grasp.
Your stillness
makes stone of you.
Medals gone,
chain of office
a worn rosary.
You leave us with questions,
the answers?
carried with you
in a battered attache
labelled Calcutta, Bombay,
Elsewhere.

HAMELIN AGAIN

By Stanley Regal



It was a bright sunny day. After the torrential rains of the past few weeks it was quite a welcome change. In the heat of the noonday sun, Ben was sitting on the Wyvern statue outside MacDonal’s enjoying a chocolate shake in the sun’s warmth.

He watched the rat come out from the construction site next to what was Lenihan’s pub. It seemed street smart because it walked up to the light and waited till it beeped before he crossed.

Several people joined Ben and watched as the rat crossed the street, walked up to them, stood up on its hind legs and begged for food. One of the watchers broke off a piece of bun from his burger and tossed to the rat. It sniffed at it then nibbled a bit before turning away and re-crossing the street.

Several other rats emerged from the site and ran across the road. One ran up to the piece of bread grabbed it and ran away to eat it in peace.

Before anyone realised it Bray became plagued with rats. They were everywhere. Residents were horrified and businesses were angry at the infestation. All turned to the council to solve the problem. They tried poison but the rats knew which foods were baited and avoided them. Traps didn’t work either. The rat population got larger and more aggressive.

Someone got the idea that a cat might solve the problem and got the biggest, meanest looking moggie they could find from the cat’s home. It was scarred from many fights and even took on several of the town’s dogs and won.

The rats were not phased. Several surrounded the cat and savaged it, sending it running for its life.

The council searched everywhere for an answer to the problem. Advice poured in from all over the world, some of it was even credible and was followed. But nothing worked. All kinds of so-called nutters came to Bray to try to help. They tried crystals, wicca, black magic and new age remedies but nothing ever worked. The rat population got bigger and more aggressive and the town became a social black spot. The government tried to quarantine the town to curtail the problem but it spread out everywhere with Bray as the epicentre.

One day a scrubby looking stranger stepped off the 84 bus and entered the council offices. He related the fairy tale of the Pied Piper of Hamelin.

“As hard as it may seem,” he said, “there is some truth in that story, and I can help you solve your problem.

The council was sceptical about the man so he pulled out a tin whistle and struck up a tune. Several rats came running into the room and danced along to the tune and as he walked out of the room they followed.

He wanted an obscene amount of money to rid the town of the rats. The council were very careful about the agreement they made with the stranger. They wanted to get rid of the problem for the smallest cost possible and the stranger, aware of the story of Hamelin, tried to make sure that he got paid for the service.

They both thought they had locked the other party in an unbreakable deal. The stranger started at the edge of town and played his tune and the rats followed. He went up and down the streets playing his tune and gathering rats as he played. He led them down towards the harbour. As he passed the Dart station he noticed the fleet of busses parked outside all loading up with the town’s children. He led the rats to the harbour and out onto the harbour walls. The rats stopped and milled around neither jumping into the sea or heading back towards town.

He returned to the council offices and demanded payment.

“But how do we know the rats are truly gone.” One councillor said. “What if they come back tomorrow, or next week or next month or whenever. So, I think we should give it some time to make sure that the rats are truly gone.”

The stranger smiled. “Have you not heard of the story of Hamelin?”

The councilman smiled. “The children are all gone, we made sure of that, what damage could you do?”

He shrugged. “None, I suppose, that the town’s population would regret.” Then he left the building.

The councilman smiled, pleased that he had put one over on this scruffy stranger.

Outside the stranger took out his tin whistle and struck up another tune. The entire council exited the building and followed the stranger down to the harbour. The townspeople stared as the parade passed them all. They followed the procession. As the politicians walked out on the harbour wall the rats parted to make way for them. At first the townspeople just stared then cheered as one by one the council members jumped off the wall into the sea, never to be seen again.

The rats turned and rushed to the council offices and never bothered the town of Bray again.

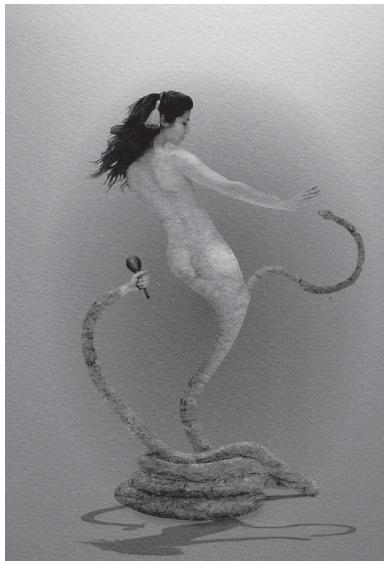
Stan is treasurer of Abraxas Writers, Bray.

SIGNAL ARTS
presents

COLLABORATORS II

from Tuesday 8th May to Sunday 20th May - An exciting new visual art exhibition from artist **Douglas Ross** in collaboration with ten other artists.

Born in New York Douglas has been living in Ireland for the last 40 years. After working in printing and publishing Douglas began painting in 1984, taking it up full time in 1986. Since then he has had many exhibitions in both group and solo shows as well as various residencies. Douglas is a founder member and chairman of Bray Film Society and Bray Arts Club and a board member of Signal Arts Centre and the Mermaid Arts Centre in Bray.



Collaborators II has come together over the last two years. Douglas has collaborated with ten other people from all walks of life to create two and three-dimensional work. The themes and inspirations have been developed through long discussions and explorations between the artist and the various participants, who include a dancer, novelist, chemist, television presenter and make-up artist.

Much of the work in this exhibition takes the form of photo-montage but it also contains sculptures. Many of the pieces use a mythological framework to express areas of shared life experiences.

Opening Reception: Thursday 10th May 7PM-9PM

Stories from beyond the dream

From Tuesday 22nd May to Sunday 3rd June - "Stories from beyond the dream", an exhibition of embroidery and oils by artist **Clíodhna Quinlan**.

Wicklow based artist Clíodhna has just returned from Mexico,

where she had been living and working for the last 18 months. During her time there she exhibited in San Miguel Allende and Guanajuato. Clíodhna has also previously exhibited her work in Ireland as well as working on numerous commissions for private clients. Her illustration work can be seen on the covers of various publications for Mercier press and Coisceim.

Colours, pattern and infinite inventiveness are how Clíodhna chooses to illustrate her own personal world. Women have birds flying free from spirals of hair, casting jewelled notes out to anyone who listens; a red horse comes calling, asking for recognition, but the person is shy and reluctant and hides her face. Characters with wings or bodies of serpents inhabit strange landscapes where anything is possible and time is fluid. Clíodhna cites influences such as the Huicole Indians in Mexico who take peyote and paint their communal visions in bright thread or beads. The Aboriginals who paint their stories of creation of the world also inspire her. This same sensibility can be seen in the work of Clíodhna Quinlan; a wish to illus-



trate or draw forth into forms the magic of the world around her.

Clíodhna uses oils and free hand machine embroidery in her work. Her style is constantly changing. Her subject matter is now more fluid and her use of colour more intuitive than ever. Clíodhna Quinlan is coming into her own as an artist telling her own stories, and is definitely one to watch in the future.

"The best of new and innovative Irish Art" Image Magazine.

"Gloriously expressive and filled with hidden meanings" San Miguel Art Review.

"A true storyteller, beautiful personal myths told through wonderful characters that speak from the paintings directly to your soul" El Sol (magazine for the arts, Guanajuato)

Clíodhna's work may be viewed at: www.clíodhnaquinlan.com

Opening Reception: Thursday 24th May 7p.m. - 9p.m.

Gallery Opening Hours:

Tue-Fri 10a.m. -5p.m. Closed for lunch 1pm.-2pm.

Sat/Sun 12p.m. - 5p.m. Closed all day Monday.

CLAUDE GLASS

A **Claude glass** (or **Black Mirror**) is a small mirror, slightly convex in shape, with its surface tinted a dark colour. Bound up like a pocket-book or in a carrying case, black mirrors were used by artists, travellers and connoisseurs of landscape and landscape painting. Artists would turn their back to the natural landscape, contemplating its darkened and distorted reflection in the mirror.



Black Mirrors have the effect of abstracting the subject reflected in it from its surroundings, reducing and simplifying the colour and tonal range of scenes and scenery to give them a painterly quality.

Reverend **William Gilpin** (1724 - 1804) an amateur artist and the

inventor of the picturesque ideal, advocated the use of a Claude glass saying, “they give the object of nature a soft, mellow tinge like the colouring of that Master”. The master he referred to was Claude Lorraine.



Claude Lorrain (1602-1682) is usually identified as the origi-



nator of the poetic landscape. He was a French artist who spent most of his life painting the countryside around Rome incorporating these paintings into his pictures. Claude’s landscapes dominated his mythological and historical paintings. In fact his genius for landscape did not extend to figure painting which he often assigned to other painters working for him.

William Gilpin in the 17th century referenced Claude’s work as the pinnacle of pastoral or idyllic landscape painting. He said “both texture and composition were important in a cor-

rectly picturesque scene. The texture should be rough, intricate, varied, or broken, without obvious straight lines. The



William Gilpin

composition should work as a unified whole, incorporating several elements: a dark foreground with a front screen or side screens, a brighter middle distance, and at least one further, less distinctly depicted, distance. A ruined abbey or castle would add consequence. A low viewpoint, which tended to emphasise the sublime, was always preferable to a prospect from on high. While Gilpin allowed that nature was good at producing texture and colours, it was rarely capable of creating the perfect composition. Some extra help from the artist, perhaps in the form of a carefully placed tree, was usually required.”



Landscape with Appollo and Mercury (Claude Lorrain)

An image of Tintern Abbey in Monmouthshire is currently displayed on a 40-inch Claude Mirror on the front lawn of the Abbey Hotel. A high-resolution IQeye webcam is focussed on the mirror’s image. You can view this on the internet at URL <http://www.bbc.co.uk/wales/southeast/fun/webcams/pages/tintern.shtml>
by Tom Conroy

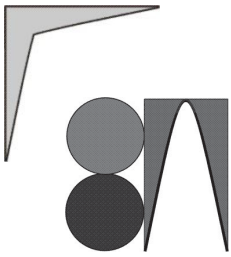
P.S.

The **Betlenut Cafe**, Mermaid Arts Centre, will be opening from 10:00 am to 6:00pm every Sunday starting on the 6th May.

Submission Guidelines

Editor : Dermot McCabe : bacj@eircom.net
Creative Writing Prose/Fiction Editor : Anne Fitzgerald : afitzgerald3@ireland.com
Poetry Editor : Eugene Hearne : poetrybray@yahoo.ie

Email submissions to any of the above or post typed submissions to
The Editor BAJ 'Casino',
Killarney Rd. Bray,
Co. Wicklow
Visual material: Photographs by Post. Digital Images by Email or CD in JPEG format.
Deadline 15th of each month.



*Arts Evening Monday 14th May
at the Heather House Hotel Strand Road 8:00 pm
5 Euro / 4 Euro Conc. Everyone is welcome.*

Clíodhna Quinlan: Beautiful art, expressive and vibrant -
"The best of new and innovative Irish Art" Image Magazine.

Mary Rose Callaghan : Reading from her outstanding new novel
Billy Come Home

Dermot Byrne : The brilliant Dermot Byrne will perform and talk about the the Origins of the Blues. Not to be missed.

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