
Bray Arts Journal

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Volume 18



FREE

Review of Bray Arts Night

Monday January 4, 2013

In our first show after Christmas, we were delighted to find a large crowd in attendance. The atmosphere was buzzing with expectation as new supporters arrived in great numbers to create one of the largest audiences in recent years.

Darren Nesbitt opened the show as MC and introduced the Shed Poets to show their new DVD with live readings from Carol Boland, Judy Russell and Rosie Wilson. The DVD gave a rich presentation



Carol Boland

of the work of the six poets. Each poem is supported by a visual scene that enhances its imagery. With views of the sea, waterfall and lotus flower blooms - you get the idea! Carol Boland opened on "Crossing the bog of Allen, writhing like an unseen storm with images of the actual Bog of Allen in the background. Judy Russell read "Summer's End in Barley Cove" with Surf boarding images. Her imagery of "Skirt buffeting in the wind "as she traversed the cliff with "child on hip, gives the image of movement in the winds and the headlong movement of the young surfers. Then, the aftermath of the Summer, where "Tiredness outruns concentration" with the "Vacant chalets and Bleached grass where tents were once pitched. In other images we have "skies crowded with stars" taken from the poem "Siberia". On rescuing a creature trapped inside the window trying to get out to the open air, Judy wrote, "Butterfly batters faded wings" and upon being released, is then "snatched in a blur by a showy crow". Strong piano music accompanied the wonderful "Winter Solstice Walk" from Rosy Wilson who has graced Bray Arts on so many memorable occasions. The DVD proved to be a very valuable piece of artwork and was welcomed by all present.

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Judy Russell



Rosy Wilson

Next, Darren introduced "Kill the monster", a longform improvisation group of five actors from Dublin featuring: Patrick O'Callaghan, Shane Robinson, Maria Dillon, Declan Ryan and Ruairi de Burca. Starting off, Ruairi called upon the audience to give one word and picked "broken leg" to work with. Nothing daunted the five proceeded to portray a fantastic story featuring a broken back, a wooden hand and the death of a rat called Mickey- beloved of his grieving mistress whose declaration "Nicky's dead!" provoked the

exclamation "I was always jealous of that rat". In desperation, the



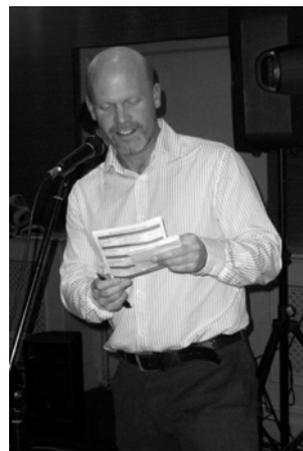
Kill the Monster in action

friends broke into a pet shop in search of a replacement on the principle that "Any rodent will do". The outcome was a "Hip-hop hamster called Harry". The whole show became hilarious with much laughter from the audience as the team joined forces in the Operating theatre to address the "broken leg". This was an adventure of rollicking, flowing comedy of improvisation that evoked peals of laughter and too much anaesthetic. This Mad, quirky, gyrating bombshell did really "Kill the Monster"



Kill the Monster performing some ghastly operation

After the break, Darren introduced Appellation Pending a ten-piece band playing and singing traditional and contemporary American Bluegrass/ Appalachian music. The sound was impressive rich and stimulating. Played by John Ivory (piano), Killian Ivory (6 string acoustic lead guitar), Shay Hiney (Bass), Paul Blunnie (6 string / 12 string guitars / Cajun/ vocals), Eddie Ryan (5-string bluegrass banjo/ vocals), Stephen Byrne (acoustic rhythm guitar), Theresa Bradley (Female vocals), Maria O'Reilly (Female vocals/tambourine), Jackson MacArtain (Harps/ mandolin/ vocals) and Roisin Duddy (Fiddle).



Our genial host and MC for the night, Darren Nesbitt

Opening with the familiar "Will the circle be unbroken" Paul got everyone to join in while the band made use of

great harmonies finishing without the instruments in a moving a capella ending. Maintaining a Mississippi sound for the first few numbers, Eddie led with "Like a fox on the run" with the added sound of the mouth organ. Paul followed with "Freight train going so fast" which drew the audience into clapping along. Soon the music moved to the Appalachian song "Walking Down The Road" which



Front Cover

I am the Expert on my Family
by Joe Ryan. See page x for more information

brought out the typical train sound of this well-known musical form. Steven led “Tennessee Waltz” which moved some of the audience to start dancing and really getting into the mood as the piano and guitars rose to the occasion. Maria took the lead with “Foolish You” supported



Appellation Pending

Top Row L to R: John Ivory, Roisin Duddy, Jackson McArtain, Eddie Ryan, Shay Hiney
Bottom Row L to R: Theresa Bradley, Paul Blunnie, Killian Ivory, Maria O'Reilly, Stephen Byrne

by Teresa and the sound of the Harmonica. “Eddie led out with "Rolling In My Sweet Baby's Arms” in a lively setting with strong banjo accompaniment that drew the audience to join in with the singing and clap the beat. Finishing the set with “Lay Me My Money Down” featuring the box drum brought the session to a rousing finish. The band displayed such skill throughout the performance that they were able to change the sound from swelling guitar with rich leading riffs to a piano lead with gentle light background instrumental work. Singers were enhanced by careful accompaniment that reinforced the voice. Naturally, such a tremendous performance could not be allowed to stop and the band happily yielded to enthusiastic calls for an encore, rounding off with “Will the circle be Unbroken” with everyone singing, dancing and clapping along.

Darren close the proceedings with thanks to all the artists and those who helped to arrange another brilliant night in Bray Arts.

Cearbhall E. O'Meadhra

The Dance

In Brueghel’s great picture, The Kermess, the dancers go round, they go round and around, the squeal and the blare and the tweedle of bagpipes, a bugle and fiddles tipping their bellies (round as the thick-sided glasses whose wash they impound) their hips and their bellies off balance to turn them. Kicking aand rolling about the Fair Grounds, swinging their butts, those shanks must be sound to bear up under such rollicking measures, prance as they dance in Breughel’s great picture, The kermess.

William Carlos Williams



The Kermess by Pieter Breugal the Elder 1567

Leaves of Grass

by Paul Allen

The condiment at dinner many evenings, the encyclopedia.
Did you plan those conversations, Dad?
Not the ones where I said something
and you, Mother, Sister railed at me
for the stupidity: Black people are like us.
I don't see anything wrong with Vickie getting pregnant.
But most often it was something of yours
I'd have to leave the table for:
What do they call a baby fox?
Who wrote...? What's the size
of Delaware? And I'd be chosen to abandon
the peas (thank you) to fetch the right volume.
You'd read the entry to us.

You would have liked this:
2011, not your precious cardinal
you liked so much, the jays you hated—
they bullied the other birds—
but hummingbirds. Toward the end, even the meds
couldn't make you hate the hummingbirds.
You watched them even when you
were calling me Pete, which only
starts with the same letter as my name.
That slight sound of your hummingbirds:
A study just came out that the chirrup / hum
comes from the fast air in a dive
through their manipulated tail feathers.
It's like a leaf of grass,
when you'd pluck a blade,
place it just so between your thumbs
and blow into your cupped hands,
and the blade and hand and air made a sound.
You showed me how to do it.
Then me at 60: How fascinated you were
on our walk when I did it
thinking you might remember teaching me,
back when I had the other name.
You were so delighted with the sound
coming from a piece of grass.
I showed you how to do it.
O Captain, my captain, how startled I was
at how startled you were.
How proud you were of me.
How (boyishly) proud I was of me.



Paul on the road

check out his website for his music and poetry www.poems-songs.com

St Petersburg

By Shane Harrison

St Petersburg grew out of the mind of that harbinger of enlightened despotism, Peter the Great. Built on the marshy delta of the Neva River where it meets the gulf of Finland, the city was fashioned as a northern Venice. It was envisioned its citizens would commute by an extensive grid of canals but this plan didn't come to fruition, freezing winters making canals impassable for half the year. Yet the city established itself as a trading port, its merchants ensconced in fabulous palaces, retaining enough rivers and canals to make the comparison valid.

Centuries later, Communism has left a legacy of rudimentary living conditions with rows of shabby tower blocks ringing the city. Soviet



Shane in St. Petersburg

Russia may be gone but it's not yet buried. Commerce remains a delicate flower; restaurants, bars and stores are popping up amongst the crumbling fabric of its streets. There should certainly be demand, main street Nevsky Prospect throbs with streetlife, cars and pedestrians hurrying along in a constant torrent.

Citizens pour in from the suburbs through the impressive metro system. Stalin made the stations as palaces for the workers, adorned with chandeliers and artistic mosaics. An eerie sense of calm prevails, consumerism or panhandling don't intrude, nor are we advised to take photographs. Petersburgers are not fond of strangers, and westerners setting off cameras in their faces is far too invasive.

It's all very futuristic, in an old-fashioned way, like Fritz Laing's Metropolis or Orwell's Nineteen Eighty Four. Yet the fabric is real enough, some facades decay where others are gilded, golden spires punctuate the skyline speaking of great wealth in bygone days. St Petersburg is a peculiarity in Europe; it's new, rather like an American city, yet there are ancient echos in its Byzantine churches, while arcane elements of empire and sovietism persist.

In the 18th century St Petersburg achieved its golden age under Catherine the Great. Enlightened, initially, she believed rulers were called to serve, founding hospitals and schools for the betterment of her people. Her most enduring legacy is housed in the sprawling Hermitage, an array of palaces on the Neva River. She initiated the acquisitions that make the Hermitage one of the world's greatest art museums. The range of work is astonishing, spanning the history of visual art from ancient Egypt to the twentieth century. The roll call of old masters includes Leonardo, Michelangelo, Botticelli, El Greco, Durer and Renoir. Most captivating is a selection of Rembrandt's, exhibiting a majestic range of skill and emotion from the erotic Danae to the deeply moving Return of the Prodigal Son.

Wonderful as the collections are, they are almost upstaged by the opulence of the interiors. The baroque Jordan Staircase at the entrance is worth the admission, yet still to come are the State Rooms, the Malachite Hall and the Hall of Twenty Columns, amongst other delights.

The Hermitage hosts three million visitors a year, the crush resembling the Metro stations at rush hour. Our guide, Irina, holding a delphinium aloft, marshals us well. She exhorts us not to be shy. Later, visiting the Cathedral on Spilled Blood she makes us push through other groups to ensure we see everything - it's a jungle out there in tourist land.

What a name that is, the Cathedral on Spilled Blood. A quintessentially eastern building in a neoclassical city, it was built as a shrine to the reforming Tsar, Alexander II, assassinated on this spot by a terrorist bomb. Alexander III was, not surprisingly, less keen on reform. The Russian style of the church was a reassertion of traditional values, its swirling golden domes rising above an exuberant confection clad in mosaics. The interior is no less impressive, covered in mosaics on religious and historic themes, pervasively blue, almost a calming influence on the hordes of visitors.



The Cathedral on Spilled Blood

Spilled blood has been a constant theme in this city. Pushkin, following a duel to uphold the honour of his wife, died in a house nearby that is now a museum. A monument to the 'Russian Shakespeare' stands in the Square of the Arts.

Rasputin's baleful influence on the doomed Romanovs caused Royalists to plot his demise. The monk was plied with enough poison to kill a horse yet

remained unaffected. A bullet to the head was no more lethal. Several shots and stabbings later the assassins dumped a trussed Rasputin in the icebound river.

Russia lurched towards revolution. Trotsky plotted to occupy strategic buildings in the capital, now called Petrograd, effecting a coup d'état with minimal fuss. With the empire disintegrating he was pushing an open door and the Bolsheviks came to power. Civil war followed as the capital shifted back to Moscow. Renamed Leningrad the city again rose from the ashes. World War Two brought more horror and Leningrad withstood an epic nine hundred day siege where over half a million perished.

Reverting to its original name with the fall of the Communism, these days it struggles to again wear the mantle of sophisticated European city. New shoots of culture are blooming, yet those shabby clothes of paranoia and conservatism are hard to shed. Buskers, street artists, even graffiti are invading the streets and alleys. Canal boats ferry tourists about the waterways while sidewalk cafes are sprouting, Europe is coming back.

A dangerous energy seeps through the streets and canals. Sordid, sacred history is never far from the surface. The spilling of blood, the swelling of symphonies, poetry and polemic are in the spit of the

citizens. Always central to the conveyance of ideas, the creation of art, music and literature; Dostoevsky called St Petersburg "the most abstract and imaginary city." So it was in Peter's conception that raised it from a swamp, so it remained through its achievements and intrigues. After leaving, long after passing through the sea locks at Kotlin Island, it lingers in that special place in the mind where cities form, attaching themselves to endless convoluted dreams.

The Prodger

(a play based on a true story)

by Tina Noonan

Tickets €12 and can be bought from The New Theatre
www.thenewtheatre.com, Booking Office: 01 670 3361 or
www.entertainment.ie

FORGOTTEN – For a long time, Irish veterans of World War I were simply forgotten. But they didn't forget the war. Nor did others let them. For some at least, it never went away.

Set in a pub in Lismore, Waterford, in 1964, Tina Noonan's powerful new one-act play, *The Prodger*, is a poignant re-imagining of the life of one such veteran, her great-uncle Johnny, who lost a leg in battle. Like many in his situation, Johnny met with prejudice when finally he returned home. He never married and suffered flashbacks all his life.

The Prodger sees Johnny and a friend head to the pub one wild winter's night. Rumours of a local murder are circulating. As events unfold and the play moves rapidly towards its dramatic conclusion, stories are told and old secrets and wounds exposed.

Touching on themes of love, loss, friendship and regret, yet full of biting humour, *The Prodger* is a moving portrait of one veteran's struggle to fit into his local community, decades after the war is over. For Johnny at least, the devastation of war still lingers.

The Prodger features a stellar cast of Irish acting talent: Seamus Moran, Brendan Conroy, Joe Moylan, Frank Melia



Frank Melia and Seamus Moran

About the Playwright

Tina Noonan was shortlisted for a P J O'Connor Radio Award in 2007, for her radio play *Leonie Summers Night*.



Tina Noonan

She is a participant in Solar Theatre's writers'/actors' workshops and in Listowel Writers' Week, and is a member of Abraxas writing group, Bray. She has a BSc in Communications & Cultural Studies from North London University. She lives in Wicklow and *The Prodger* is her first stage play.

Great Entertainment for February at Mermaid

Mermaid Arts Centre are delighted to announce that the extension of their film programme to include some Sunday and Tuesday afternoon screenings this year. Films for February are as follows:

Untouchable (15A) Mon 4 Feb @ 8pm €8/€6.50

A box office smash in France, Untouchable is a charming film about friendship across the racial and economic divide. Paralyzed millionaire Philippe (François Cluzet) finds little in life worth living for, until the arrival of his new assistant, Driss (Omar Sy), a Senegalese rowdy from the wrong side of town.

Roman Holiday (Gen) Tue 5 Feb @ 2.30pm / Sun 24 Feb @4.30pm €5

This 1953 romantic comedy, starring Audrey Hepburn and Gregory Peck is one of the most enduring classics of the genre.

5 Broken Cameras (Club) Mon 11 Feb @ 8pm €8.50/€7

Emad Burnat purchases his first camera at the birth of his son and initially uses it to make home movies for his family and neighbours. He develops a sense of empowerment and a duty to serve his community. His camera becomes a way of uniting his fellow citizens, and publicising their struggle as the Israeli troops arrive to create a defensive barrier within their community.

What Richard Did (15A) Mon 18 Feb @ 8pm €8/€6.50

A tense, gripping and beautifully crafted drama, What Richard Did is another astounding cinematic achievement from Lenny Abrahamson, the director responsible for Adam and Paul, Garage and Prosperity.

Elena (Club) Mon 25 Feb @ 8pm €8.50/€7

Elena is a bitterly comic story about the moral and spiritual corruption of present-day Russia.

Some other programme highlights for February include:

Gay Byrne – Live on Stage Thu 21 Feb @ 8pm €20

“Superb...exhilarating...ingenious...a thoroughly enjoyable



evening.” The Irish Times

Ladies and gentlemen, to whom it concerns, it's Gay Byrne - Live on Stage.

Brendan Grace Sat 23 & Sun 24 Feb @ 8pm €30/€28

The greatest family comedian of our generation proudly presents 40

years in the Comedy business and most of this time at the very top of his profession.

An Evening with Phil Coulter Fri 1 & Sat 2 Mar @ 8pm €25

Join Phil and his special guest Geraldine Baraga for an evening of song to help celebrate his 45 years in music.

Visual Arts:

Mermaid to showcase IADT model-making skills

From 17 January until 28 February Mermaid Arts Centre will be show-casing the model-making craftsmanship of second year IADT students. Entitled Bray, Night and Day - the exhibition comprises twenty crafted automaton donation boxes.

This year Mermaid is on a fundraising drive and thankfully the talented students of IADT are here to help. Bray, Night and Day is an exhibition of 20 interactive automaton donation boxes inspired by all the various facets of Bray and designed especially for Mermaid. Themes include the aquarium, Bray Head, seaside amusements and of course...Mermaid! . The exhibition runs in Mermaid's gallery from 17 January until 28 February from 10am – 6pm (later on show nights). Admission is free. www.mermaidartscentre.ie

Competition Time:

Mermaid Arts Centre would like to offer three Bray Arts members the chance to win 2 film tickets to see a film of their choice plus a Mermaid 10 CD album. To enter, simply e-mail the answer to the following question to: pr@mermaidartscentre.ie **Who plays the role of the princess in the film Roman Holiday?**

The first three correct entries win the prize!

Message to Mermaid from Bray Arts

We really like the new look Mermaid brochures. Beautifully designed and very easy to follow. Well done to your designer/design team.

Bray Arts Night

Mon February 4th 2013 8:00pm

Martello Hotel, Seafront, Bray

Everyone Welcome Adm. €5 / €4 conc.

Megan and Lucy

Megan Ward and Lucey Cooney, winners of the Roundwood talent show 2013, are both 14 years old and attend Avondale Community College, in Rathdrum. Although Lucy lives in Glenealy and Megan lives in Moneystown Roundwood, they have been best friends for many years. They study with Toni Walshe in Ashford under whose guidance they have learned the art of solo and duet singing. Megan and Lucy have taken part in many shows and competitions in recent years with great success.



Andrew Kelly



Andrew Kelly teaches how to make handmade books; some conventional, others more exotic. He has worked with such styles as the Japanese Stab Bound book and a seven-section Hindu courtship book. He runs a small press and has an MA in Book Arts from Camberwell and some of his work is held in the Yale and Tate collections. Andrew believes that Ireland can be at the forefront of Book Arts and he particularly welcomes the chance to share

his art with the curious, other artists and book lovers generally.

Gregory O'Connor

Gregory, teacher and author, found his natural bent in comedy. Upon retiring at age sixty, he took a stand-up show!"The Rant of Ringo" to the Edinburgh Fringe on five occasions. Last year, he performed the show "Old Age is a Bugger" at Portumna's Shorelines Festival. He is looking forward to making new friends and greeting old friends on the night.



Percy French

Ann O'Dea, Siobhan Doyle & Jimmy Dixon will share the charm and wit of Percy French, inviting all to step into his world and enjoy his music, poetry, parodies, & Song. The show has been

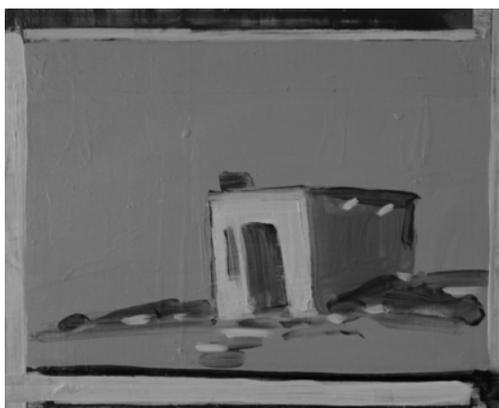


performed at a number of great houses around the country, including the Percy French Summer School in Castlecoote House, Castlehoward House in Avoca where Percy French spent his honeymoon and, more recently, in Avondale House, Avoca. All are welcome to join in and sing along with the many irresistible old favourites.

Exhibitions at Signal Arts

A Longing

An Exhibition of Paintings by **Carol O'Connor**
From Monday 28th January to Sunday 10th February 2013



Cabin by Carol O'Connor

Carol has a B.A honours degree from the National College of Art and Design in Dublin, Ireland.

The work in the exhibition "A Longing" stems from two years of work and is the first major body of work since my degree show at NCAD. The paintings represent all that has happened to me in that time and also reflect my view of the broad and accelerating changes in the world around us. Colour plays a pivotal role in reflecting desires, fantasies and the hope for an optimistic future. Images are collected from magazines, papers etc and are often inspired by literature, news stories and personal experiences. Opening Reception: Sunday 3rd February 3pm – 5pm

Herostratus

An Exhibition by Sarah Jayne Booth

From Tuesday 12th February to Sunday 24th February 2013

In this, her third solo show, Booth's work examines notoriety, which is depicted in part by the story of 'The Rabbit Woman of Godlaming'. The travesties that are often pursued in the search for



recognition and illustriousness are sometimes crude and implausible. Through sound, scent and a semblance of fragile naissances, this tale is imparted and ultimately turns to disenchantment.

Sarah Jayne's work frequently deals with emotions and connections to the human condition. There are recurrently sinister undertones juxtaposed with the delicacy of the settings. These installations use the rich history of objects to engage the viewer in a psychological narrative. Found items merge with castings and textiles to form assemblages communicating tales of intrinsic circumstances. Wine Reception: Friday 15th February 7pm – 9pm

Unspoken

An Exhibition of Drawings by Joe Ryan
from Tuesday 26th February to Sunday 10th March 2013

Joe graduated with distinction in MA Fine Art in printmaking from the University of East London and is currently undertaking a Doctoral Research in Fine Art there. He has had several solo exhibitions both in Ireland and the UK.

In this exhibition Joe Ryan produces a body of work which draws on the theoretical approaches of Michael Foucault and Jeremy Bentham. In Discipline and Punish: The Birth of the Prison (1975) Foucault introduces the concept of power as 'discipline' and maps the growth of a disciplinary society. He uses the model of Jeremy Bentham's Panopticon to show the structure of power through an architectural design, which allows an observer to observe inmates of any institution without their knowledge of being watched. Contd —>

—> contd from pg 7

Through these formidable prints Ryan has taken Erving Goffman's concept of the 'Total Institution' where entire groups of people are



Plight of the Neogods by Joe Ryan

under bureaucratic control and stripped of their identity. Ryan's work is also influenced by the complex draughtsmanship of Piranesi (1720 - 1778), famous for his etchings of ancient ruins and imaginary reconstructions of Roman architecture. Opening Reception: Sunday 3rd March 3pm – 5pm

Bray circa 1900 from Bray Town Council Collection



Bray Arts Night Mon Feb 4th 2013

Martello, Seafront, Bray Doors Open 8:00pm Adm: €5 /€4 conc. Everyone welcome.

Megan Wad and Lucy Cooney: Solo and Duet singing. Winners of the Roundwood Talent Competition

Andrew Kelly - A maker of Books, conventional and exotic, will share his passion for this unique craft.

Gregory Connors - Comedian. Fresh from his success at the Edinburgh Fringe and festivals in Ireland, Gregory will charm and delight the Bray Arts audience with his wit and humour.

Percy French - Ann O'Dea, Siobhan Doyle and Jimmy Dixon open up the world of Percy French and invite us all to join in and share his poetry, parodies and song.

More on Bray Arts on facebook and www.brayarts.net. Information 2864623

Submission Guidelines

Editor : Dermot McCabe : editor@brayarts.net

Creative Writing Editor : Anne Fitzgerald :
annefitz3@gmail.com

Email submissions to the above or post to :

Editor Bray Arts Journal
'Casino', Killarney Rd., Bray,
Co. Wicklow

Text in Microsoft Word
Pictures/Logos etc Jpeg preferably 300 dpi

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