
Bray Arts Journal

Issue 10

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FREE

JUNE

by Francis Ledwidge 1887-1917

Broom out the floor now, lay the fender by,
And plant this bee-sucked bough of woodbine there,
And let the window down. The butterfly
Floats in upon the sunbeam, and the fair
Tanned face of June, the nomad gipsy, laughs
Above her widespread wares, the while she tells
The farmers' fortunes in the fields, and quaffs
The water from the spider-peopled wells.

The hedges are all drowned in green grass seas,
And bobbing poppies flare like Elmo's light,
While siren-like the pollen-stained bees
Drone in the clover depths. And up the height
The cuckoo's voice is hoarse and broke with joy.
And on the lowland crops the crows make raid,
Nor fear the clappers of the farmer's boy,
Who sleeps, like drunken Noah, in the shade.

And loop this red rose in that hazel ring
That snares your little ear, for June is short
And we must joy in it and dance and sing,
And from her bounty draw her rosy worth.
Ay! soon the swallows will be flying south,
The wind wheel north to gather in the snow,
Even the roses spilt on youth's red mouth
Will soon blow down the road all roses go.

Francis Ledwidge knew poverty from his childhood years when his father died, leaving his mother to bring up nine children. Despite the initial hardship the literary talents of Francis flourished from an early age. His schoolmaster, Mr Thomas Madden described him as an "erratic genius". Lord Dunsany was captivated by Ledwidge's poetry and arranged for his work to be published. Dunsany commented:



Francis Ledwidge

"[I was] astonished by the brilliance of that eye and that had looked at the fields of Meath and seen there all the simple birds and flowers, with a vividness which made those pages like a magnifying glass, through which one looked at familiar things for the first time."

Francis joined the British army – perhaps because of rejection by his love, Ellie Vaughney. He fought in Gallipoli, Serbia and Ypres where he was killed in July 1917. After his tragic death, the loss of this young poet – only 30 years of age – provoked a contemporary poet, John Drinkwater to observe:

"His poetry exults me, while not so his death.....to those who know what poetry is, the untimely death of a man like Ledwidge is nothing but calamity."



Front Cover

Miss Pearce (Oil painting)
by Kit French

upcoming exhibition at Signal Arts see pg 6

Review of Bray Arts Show

Monday 13, May 2013

On a cool May evening as supporters drifted in, Darren Nesbitt, MC for the night, prepared his line-up. Tables were set out and the room arranged for the show.

Darren Nesbitt



George Burke, actor, producer and director from Square One theatre group, opened the Show with a wonderful rendition of three poems.



George Burke

Delivering his words in a rich baritone voice, George began with his own classic poem "Waiting for You". The theme describes an inexperienced youth seeking the attentions of his first love. George brought the poem to life with a beautiful rendition displaying the skill of this experienced actor. He followed with "The Sheep" – a humorous and satirical take on politics in general. The jolly humour and style of delivery provided plenty of laughs whilst clearly conveying the reality beneath. The poem is by

Donie Dempsey, star of RTE's "Nighthawks" and recently Artist in Residence at St. Killian's School, Bray. The richness of Donie's poetry makes his forthcoming publication something to look forward to.

The next event was a new composition from two rising young artists: musician and sound engineer, **Michael Monaghan** together with photographer and graphic artist, **Aoife Hester**. Under the title of *Exponential*, they collaborated to bring a live electronic performance of digital music and stunning photographic visuals to weave a harmonious relationship between nature and technology.

Michael's aim is to get rid of limits to music production. He used a special keyboard to control his music. The keypad featured an array



Michael Monaghan

of lights that were triggered by movement of the keys. In the visual presentation, Aoife revealed a fascination with the creative possibilities of time-lapse photography. Her opening sequence of waves slowly crashing on Bray beach accompanied by the sound of water set the scene for a skilful use of Imagery synchronised with sound. Her time lapse of a rose and a lily opening to full bloom and then wilting and dying was outstanding. There was a remarkable sequence depicting the build-up of falling snow on the flower heads which was particularly inspiring. Michael reflected these trends in his choice of sounds. A steady walking rhythm set the scene and moved through a busy interaction of tonal events. The harmonic interplay of a pulsing

base, a continuo cycling through a repeating pattern in the middle octaves with a treble melody interspersed with vocal dialog created an intriguing effect that reflected the scenes of uncompleted industrial buildings that Aoife had compiled with Footage of traffic moving with lights along roadways. Michael employed percussive dance patterns, a touch of guitar, electronic tonal effects moving into an occasional melodic pattern amplified by intervening sounds as he explored his theme.

Aoife moved her visual theme to a quieter point where movement plays an important part. In response, Michael's third and closing movement became more meditative and somewhat reflective as we absorbed the powerful sounds and the dramatic images that had just completed. Aoife devised some very clever techniques to unravel all the previous frenetic activity. People, cars and nature began to move in reverse as if rewinding the whole presentation to the end. Her clever images of an aircraft flying forward and then flying backwards as if to allow a restart was remarkable and shows a fascinating degree of graphic skill in its creator. Aoife spent six months taking thousands of images to achieve effects that were beautifully shot and produced. Michael provided a sensitive, skilled soundscape that integrated successfully with the images and yet maintained its own integrity. This was a novel performance and a tremendous credit to both Aoife and Michael.



Aoife Hester

After the break, the **Zoryanna** made a welcome return to Bray Arts



Zoryanna

bringing the mystery and beauty of American Tribal belly dance from the ancient traditions of the East, North Africa, Spain and India. Once again, we were enthralled by Zoryanna's eclectic belly dancing fused with a modern twist in their own original style to upbeat pop rock music. The costumes were completely new and contemporary with a Latin feel Enhanced by exotic headdresses and make-up. They whirled around the floor, luring the audience in as they wove there spell upon us. At the end, the sword which has come to be the trade mark of the Zoryanna's tribal dancing, appeared and graced the whirling finish.

Body and Soul brought the show to a close with Jazz and Blues and a touch of classical music. **Donie Deveney** played Sax and Vocals while singer, **Joan Broly** sang both Jazz and Classical numbers. Their performance was supported by an excellent stereo system playing an extensive backing track that could hardly be distinguished from a live performance. Donie made a great play of selecting each track which he had recorded from famous



Body and Soul

players to ensure the most authentic sound possible. Starting off with "Amazing Grace" on saxophone Donie delivered a smooth jazz interpretation of this familiar theme. Joan sang "All My Love" in her beautiful mezzo soprano voice. The sax joined in the upward cadences and blended perfectly with the voice. Moving easily through "Quando? Quando? Quando?", "All of Me", "Hallelujah", "Mac the Nife" Donie's Warm expressive voice blended richly with the orchestral backing and provided a rich counterpoint to Joan's wonderful singing. Donie's masterful handling of the sax dipped in and out, enriching the sound as he went. Joan's solo rendering of the well-loved "O Mio Caro Babbino" by Puccini was greeted with loud applause. Used to performing for four hours on the trot, our guests would have been happy to play on but the allotted time inevitably broke in and Darren, reluctantly, brought the proceedings to a close.

Cearbhal E. O'Meadhra

Bray Arts AGM 2013

We continued to build up our committee and I am glad to say that we retained most of the team from last year and drew in some new members as the year went on. Our general Secretary was Ger Thomas, our treasurer was Carmen Cullen and Zan O'Loughlin served as ambassador for Bray Arts in the wider community. Ann Fitzgerald, literary editor for the Bray Arts Journal also continued her stalwart work on the door welcoming all our members. Darren Nesbitt, Niall Cloak, Aoife Hester and Michael Monaghan provided solid support throughout the year as did Julie-Rose McCormack, Harriett Ledwidge and Eithne Griffin. Without the enthusiasm and drive of the members of the committee, it would be impossible to achieve the high standards of performance that we now enjoy. The preparation of the room was supervised alternately by Zan O'Loughlin, Eithne Griffin and Julie-Rose McCormack with help from Fiona O'Farrell, Maureen O'Donoghue, Olwyn Dixon, and Brigid O'Brien. Peter Growney has done Trojan work all year in the background: taking photographs together with Aoife Hester at every show, setting up the Bray Arts Face book page and together with Aoife, maintaining an active page an managing our new blog on www.brayarts.com. A big thanks also to Shane Harrison for his excellent reviews.

Our brilliant editor and anchorman Dermot McCabe continues to ensure that the journal keeps to its highly honoured literary standard. Dermot is retiring from the role of editor after June and our new editor will be Paula Hayes who will take over the role from September. We wish Dermot all the best for the future and we owe him a great debt for all his hard work over the past years. We wish Paula good fortune in her new role and assure her of the fullest support from all in Bray Arts.

The Martello Hotel continues to host our shows every month free of charge, for which we are most grateful. Our loyal supporters turn up month after month and make the whole effort really worthwhile by their enthusiastic response. We have enjoyed the contribution of some sixty performers over the year all of whom give their services free to support the aims of Bray arts.

It has been my great pleasure to act as your Chairman for the past three years and this is my last opportunity to thank you all for your support in this demanding role. We can look forward with optimism to a great future with the new chairperson to be elected on the 10th of June.

Cearbhal O'Meadhra

DELETE, DELETE

by Anne Whitehouse

I log on to email every day.
My inbox is full of offers, appeals,
advice, updates, reminders—
I go through the list, reading
and deleting, or deleting
without reading.

My brain has reached capacity
and is starting to shrink.
I try to delete more than I add
to the heavy baggage of self.

Delete the urge to suffer
that twisted me in knots,
delete the need to be right,
to have the last word,
to have my own way.
Knowing I cannot choose
the way my life will end.

A GIRL WHO FELL IN LOVE WITH AN ISLAND

by Anne Whitehouse

I thought I saw the ghost of myself
as I was at the age of 27,
standing up on a bicycle, peddling uphill,
long hair streaming behind her.
She smiled as she passed me in the twilight
and wished me a good evening.

On the back of her bike was
a milk crate for hauling things,
the same as I once had.
She was wearing flip-flops
and a loose wrapped skirt.
I had seen her on the beach,
making salutations to the setting sun
over the sea in a reflected fire
of blazing gold and rose embers.
I hadn't wanted to interrupt her,
or show her to herself thirty years older.

I was a girl who fell in love with an island.
Each time I've left here,
something of that quiet, introspective girl
has lingered behind and never left.
On visits when I come across her
she has never gotten any older.

In August I return in search of her,
wearing my oldest clothes, ones she wore,
worn and faded, softened by use.
Once again she and I are one
when I swim in the cove's cold waters,
gazing up at the sea and sky
or diving underwater to watch
the dark kelps waving over the rocks.

A FEW THINGS I LEARNED FROM MY MOTHER-IN-LAW

In loving memory, Martha Jane Linton Whitehouse
by Anne Whitehouse

Every day for a little while, it's fun to sit and do nothing.
The more you know about the natural world,
the more delight it gives you.
To hide a feeling is not dishonest,
it can be a way to protect and honor it.

I had not grown up in a family that respected boundaries,
and it was a relief to have a mother-in-law
who set such store by them.
In her I found a kindred spirit
who understood the pleasures of solitude,
altering her mind with the flow of the world.

Life is here one day and gone the next.
Enjoy what life offers you, but don't make too much of it.
If you live in a nice house, you can have a nice life.
Eating and drinking are two of the great joys of life.
Smoking is another, but you can do without it.

History is an anchor, and family history is a key.
Try not to be needy, but have compassion for those who are.
Value education, and honor those who provide it.
Do your work quietly, don't make a fuss.

If you love a complicated man, you will learn to adapt.
You can afford to let him be more serious than you are.
There is nothing more important than family,
even if your family sometimes drives you crazy.

Martha, mother-in-law, gin-drinker, I lift
my glass to you, bare-footed, braving the humidity
on the porch, armed with your frosty martini,
watching the surface of the canal stained pink
by a pastel sunset through dark palms,
blurred by the passage of underwater life.

Your voice quavers slightly as you relate
a tale of your husband's mother's father—
an orphaned twelve-year-old farmed out to relatives
who beat him, he ran away and apprenticed himself
to a blacksmith and, by the end of the summer,
he'd learned to lift the heavy sledgehammer standing on his toes.

So that long-vanished ancestors will come to enlighten us,
you tell us the family stories you have taken to heart.

FIRES OF YOUTH

by Anne Whitehouse

First we are children, experiencing life
unfolding from within,
events superseding one another,
blotting out much of what went before,
save for those eternal moments
that remain in the adult mind years later,
suspended like insects in amber,
fixed outside the flow of time.

When we have our own children,
we are given a chance to live childhood over
achingly aware of how transient it is—

mysterious life with its pangs and pleasures
coming from us, flowing out of us.

And when the raising of our children is over,
and they set out on their own lives,
we are aware of life passed as if in a dream—
our mortality, our lost vitality.

Then how much more beautiful
to see from the aspect of age
the fires of youth brightly glowing
in the five teenaged violinists
in glittering gowns the colors of roses,
their dark, silken hair pulled back in ponytails,
playing out their hearts like virtuosos—

Debussy, like the siren's piercing song,
winding its tentacles through the hearts
of the old people in the audience,
who then listen intently, with fading senses,
to Mozart's crystalline joys,
and Bach's bracing sonorities
breaking into Amazing Grace.



Anne Whitehouse is the author of *The Surveyor's Hand, Blessings and Curses, Bear in Mind, One Sunday Morning, The Refrain*. Born and raised in Birmingham, Alabama, she graduated from Harvard College and Columbia University, and live in NYC.

ASHES TO ASHES

by Helen Harrison

I hurry to the ash-pit to lay them but -
The ashes fly back in my face

My eyes rest on laurels – that
Wave their leaves – snow falls
In its finest form – holding
back spring; the in between
Seasons of words; even the birds
Sing on through cold March.

Thoughts flit and feet
Shift with care-worn tread ...
Through gaps which left –
Our lives in cinders ...

Helen Harrison
Aughnashvey
Scotstown
Monaghan
helkc@hotmail.co.uk

Bray Victorian Development

by Tom Loftus

Bray in the middle of the 18th century was no more than a small market town and a long shingle beach with a few fisherman's huts.

Due to its location it was ideal to develop as a tourist resort with its proximity to the Wicklow Mountains and Dublin city. Bray in 1850 stood on the brink of a massive expansion.

The opening of the railway from Dublin on the 10th of July 1854 was a momentous event. William Dargan became one of the chief architects



of the new town. Quinsboro road was opened in 1854, a major artery between the old and the new Bray. The road comprised of Quinn's Hotel and a selection of retail shops blending into the unique amenity of the Turkish baths built by Dargan and demolished in 1980! There are three fine terraces leading down to the railway, Goldsmith terrace built in 1860, the opulent Prince of Wales terrace (1861) and, across the road, Duncairn terrace (1859) Dargan also laid out the Carlisle grounds in 1862 . Across the road from it was then Ireland's biggest hotel The International hotel built by John Brennan. It was opened in 1862 and had 212 bedrooms.



International Hotel

Now we arrive on the promenade and to the left have the Royal Marine terrace, built in 1860: five of the grandest houses built facing the sea. The northern end of the esplanade, in 1860, was given a prominent end stop when Joseph Kelly built the 8 houses of Martello terrace. The most famous was number one where James Joyce lived as a child from 1887-1892. The dining room was the setting of the famous Christmas dinner scene in *Portrait of an Artist*.

Another connection with Joyce is the Martello tower which the sandy cove tower featured in *Ulysses*: a day in a life of Leopold Bloom on the 16th June 1904. Bray is mentioned in *Ulysses*: "they halted looking

towards the blunt cape of Bray head that lay on the water like the snout of a sleeping whale “



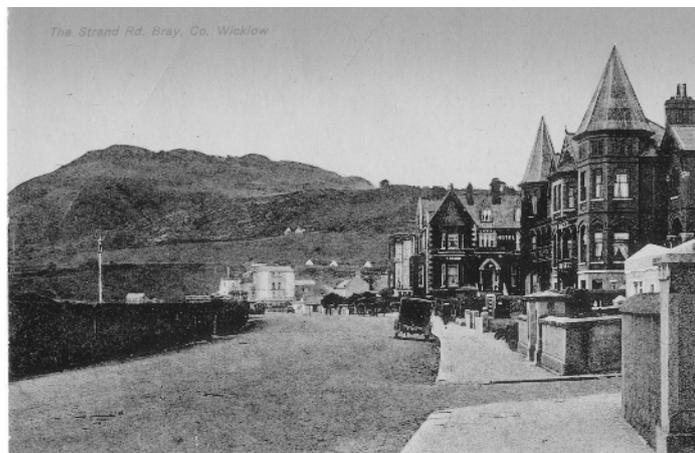
James Joyce

There was once three Martello towers in Bray and only one survives now which had one famous owner: Bono in the 1980's. The martello towers were built between Bray and Balbriggan in 1804/05 at a cost of £1,800 each and their purpose was to protect the coast from attack during the Napoleonic wars.

Bray was promoted as the Brighton of Ireland. The fishermen's huts, with their nets, were replaced by elegant houses and hotels for the prosperous Victorian visitor

and new residents of Bray.

The first esplanade was laid out in 1859 when Dargan purchased land off the Putland estate, but because of continuous flooding in 1885, a retaining sea wall was built it stretched for a mile to Bray Head . In 1885 the opening ceremony was conducted by the Lord lieutenant Lord Caernarvon who owned the house where Downton Abbey is filmed! The promenade was book ended by two fine Hotels: the Royal Marine Hotel which opened in 1855 (upper floors were destroyed in a fire in 1916) and The Bray Head hotel opened in 1860 by John Lacy. The other major hotel on the seafront was the Esplanade hotel



Esplanade Hotel, Strand Hotel and Bray Head in background

built in 1897 with its turrets and seaward facing timber balconies. It was an impressive addition to the vista along the strand road.

There are two contrasting terraces on the strand road: Brennan's terrace built by 1862 and mostly used by boarded holiday makers; and the four elaborate houses of Esplanade terrace which were built by Sir William Wilde the distinguished doctor and father of Oscar Wilde. The terrace was later the property of Oscar Wilde for a brief period before they were sold in 1878.

The esplanade originally had three bandstands: a bandstand near the Esplanade hotel; another near the current bandstand and the third opposite the Royal Marine hotel. The current bandstand was purchased from the Irish International Exhibition and moved from Herbert Park in 1907 and placed on the seafront in 1908. It was formally opened with bands and singers on July 15th before an audience of 4,000 people.

Comment on Preservation of Pictorial Past

Tom Loftus, the author of the preceding article “Bray Victorian Development” spent last year digitising and archiving photographs and other pictorial items in the Bray Council collection of historical pictures and artefacts. This project was appropriately started in the Bray Design Centre. The purpose of the project was to safeguard the pictorial records of Bray and surrounding districts for the future and to make this material accessible worldwide on the Internet. (see <http://www.flickr.com/photos/brayphotoarchive/sets/>)

I was involved in the project on a voluntary basis, the digitisation, preservation and archiving of audio visual material being an area of special interest and expertise gained over many years work on the RTE Audio/Visual Archives.

Unfortunately the project has ended very abruptly without exploring the possibility of sustaining it, even on a voluntary basis. The subsuming of Bray Town Council into a new Wicklow Council, I presume, is impacting on the priorities of all involved.

Protecting our visual history is extremely important and future generations will look back and ask why, when we have the technology and know-how, we did not do enough to protect that part of our heritage.

I contacted Wicklow County Archives to discuss the matter and the possibility of building on the work that Tom had already done. The response was that I should ring back on Jan 14th 2014.

The person responsible for archives is on maternity leave and the Council has made no provision for someone to even “hold the fort” in the interim. It would be funny if it wasn't so sad.

If anyone has any ideas or observations please contact me at dmccabe@turoe.ie Dermot McCabe

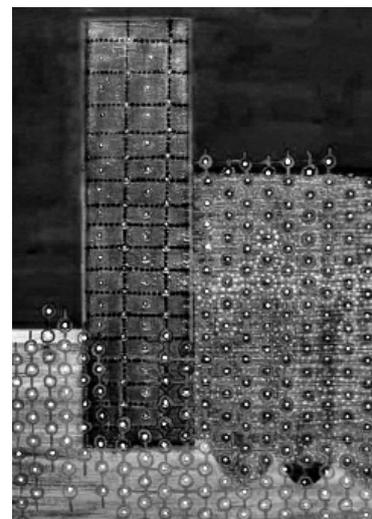
SIGNAL ARTS CENTRE

ESSENCE & EXISTENCE

Catherina Hearne

Tuesday 4th June to Sunday 16th June 2013

A native of Co. Waterford but long based in Cork city, Catherina Hearnes' artistic practice encompasses sculpture, installation and



painting. This exhibition of new paintings, executed over the past 2 years present a rich and intricate body of work demonstrating the characteristics that are hallmarks of this artists oeuvre - attention to detail, complex layering of information, intricate building of surfaces and rich colour relationships are all vital aspects of her work.

The paintings present a visual feast of colour, surface and form. They reward careful investigation due to the complexity of layered information drawn from sources as diverse as religious iconography, contemporary fashion and architecture. The resultant experience is sumptuous, engaging and ultimately enriching; rewarding both the eye and the mind.

Opening Reception: Saturday 8th June 4-6pm

“KIT FRENCH - ASSORTED WORK”

An Exhibition of Paintings by Kit French

From Tuesday 18th June to Sunday 30th June 2013

Kit French is an Irish born classical painter who trained in Italy at Charles H. Cecil Atelier. This studio educates its students in the sight-size technique, which has been used throughout art history by such painters as Velasquez, Rembrandt, Van Dyck, Lawrence and many others. The canvas is placed alongside the model, the artist stands back at a fixed point and makes all his decisions from that point, then advances which gives work breadth and impact.



French says of his work, “I am interested in breadth, the way that light lifts to create form and repose.

The work tries to reflect those fleeting moments, when nature shows those small passages of extreme beauty and wonder. I find the act of working from life a deeply profound one. To witness those mercurial happenings of emotion and light, an affirmation of why one does anything and a curious response to the decision to paint. The work on show is a collection of ideas and thoughts that I have had over the last year and a half, a time that I spent working with models and nature, seeing what we could come up with, and enjoying the trials and tribulations that working in this method brings.”

Since returning to Ireland, Kit has been working as a professional painter, taking commissions, showing in galleries and selling his work to private collectors here and abroad. He was selected on two separate occasions by the RHA and was also in the final exhibition of the Davy Portrait. In 2008 he was awarded the Niccolo Caracciolo Drawing Award by the RHA.

Opening Reception: Tuesday 18th June 2013

PREVIEW

Bray Arts Night

Monday 10th June 2013

Martello Hotel, Bray

Everyone Welcome Adm. €5 / €4 conc.

David Jokhadze

Georgian Opera singer and actor will return to Bray Arts with a selection of popular classical and operatic favourites from Ivor Novello through Mozart to the great Russian opera. David comes from Georgia where he commenced his musical studies and continued his studies in DIT and the RIAM when he came to Ireland in 1999. He has sung in Opera Ireland in 1999, Katy Taylor concert in Bray last year and at several venues around Ireland since.



David Jokhadze

Carmen Cullen

writer dramatist and poet will give a dramatic reading from her new novel *Two Sisters Singing*, (Liberties Press.) Surrounded by the beauty of her native Mayo, eighteen year old Lily dreams of being a famous singer on a London stage. Enjoy a story of love and intrigue with a background of Ireland during the Emergency and Europe at war. We meet American Theo, visiting Ireland to write a book and watch a love triangle develop between himself, Lily and her sister Moyra.



Carmen Cullen

The Wake

- a one-act play written and directed by the cast of eight actors from the An Tochar Drama Group, Roundwood. *The Wake* is a one-act play set in rural Ireland. When a land owner finally passes away there is more interest in his will than in his passing and it is then that the comedy begins.



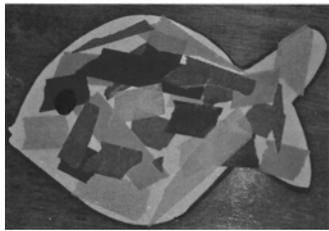
**Art & Craft
Children's
Summer Camp (age 5 – 9)
at
Signal Arts Centre**

1 Albert Avenue, Bray, Co. Wicklow
1 or 2 weeks

July 1st - 5th 2013

July 8th - 12th 2013

10 – 12 am



€30 per week

Contact Signal to book:

01 276 2039

email: info@signalartscentre.ie

bloom

brought to you by Bord Bia

Bord Bia invite you to attend the official opening of
Botanical Art in Bloom

an exhibition of paintings by Ireland's foremost
botanical artists

Sunday the 26th of May at 3.00pm

Exhibition open daily from Sunday 26th May to Sunday 9th June 2013

Visitor's Centre, Phoenix Park, Dublin

www.bloominthepark.com

www.phoenixpark.ie/visitorcentre

With thanks to the Office of Public Works



Creative Writing Workshop

8th June 2013

10:00am – 3:30pm (Lunch included)

Cost: €40

This one day workshop will be facilitated by acclaimed novelist **Catherine Dunne**. Her novel *The Things We Know* when published in Italy in Nov. 2012, went straight into the bestseller list. In march, this year, 'The Bookseller' chose this "poignant and timely" novel as one of its lead fiction titles.

For further information/booking please contact **Liz Mcmanus** 087 2357369

Bray Arts Night Mon June 10th 2013

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

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

Carmen Cullen (writer, dramatist, poet):

Carmen will give a dramatic reading from her new novel *Two Sisters Singing*: a story of love and intrigue set in a background of Ireland during the War.

An Tochar Drama Group:

The group will perform a hilarious one-act play *The Wake*. It is set in rural Ireland where there is more interest in the will than the deceased.

David Jokhadze (Georgian Opera Singer and Actor):

This is a very welcome return of one of the most exciting singers to perform in Bray Arts. David will perform classical and operatic favourites from Ivor Novello through Mozart to the great Russian Operas.

*As this is the end of the Bray Arts season there will be a short (very short) AGM before the entertainment starts. Please come early and show your support for the volunteers who do so much for the arts in Bray.