



# SIGNAL ARTS NEWSLETTER

Volume 22

January - March 2023

Issue 1



Claire Buckley  
'Looking Up II' Charcoal



## THE BENEFITS

- Invitation to participate in the annual Signal Arts Society exhibition.
- A printed copy of the quarterly newsletter posted directly to each member.
- **10%** discount on the purchase of artwork in the Signal Arts Centre.
- Reduced commission on sales of your work in the Signal Arts Centre from 25% to 15%.
- **10%** discount on the price of classes run by the Signal Arts Centre.
- Opportunity to have a piece published in the newsletter relating to your work or area of artistic interest.
- Invitations to exhibition openings and other events staged by the Signal Arts Centre.
- **10%** discount when hiring facilities in the Signal Arts Centre including the kiln and the darkroom.
- Opportunity to promote your work through the online members page on the Signal Arts Centre's website.
- **12%** discount on purchases made in Michael Doherty's School Supplies, Bray.
- **10%** discount on purchases made in Craft Framing, Bray.

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### BOARD OF DIRECTORS

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### OFFICE HOURS

Mon to Fri 9.00 - 1.00 and 2.00 - 5.00

### GALLERY HOURS

Monday to Friday 10 - 1 and 2 - 5  
Sat and Sun 10 - 5

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Signal Arts Centre is represented on the  
following: Wicklow Public Participation Network  
Bray Chamber of Commerce.  
Contact Signal Arts Society: [society@signalartscentre.ie](mailto:society@signalartscentre.ie)

Opinions expressed in this magazine will not always be those of Signal Arts Centre and of course we reserve the right to edit all submissions where necessary.

Signal Arts Centre, 1a Albert Avenue  
Bray, Co. Wicklow

Please address all Newsletter  
correspondence  
to Editor  
at Signal Arts Centre

## S.A.S. Member's News

Since the Summer there's been a lot happening at Signal. Our Sunday Sketchers have been meeting regularly and spending enjoyable afternoons visiting good sketch spots.

They meet at Signal at 2pm on Sundays, so do join in or contact the Signal Arts Centre to get on the WhatsApp group. They are not put off by rain, there's always a nice cosy pub to retreat to!  
See their lovely work on Instagram @signalsketchers.

Culture Night was a great success, the artists pulled out all the stops to make an excellent event based around Art Movements. See some great photos here:  
<https://signalartscentre.ie/community/culture-night-2022/>

The fortnightly exhibitions have been really successful, with sell outs and great attendances. Thank you to the members who had recent shows and to all the members who came to support the artists. If you couldn't make it to some of these check out the Signal web site where you can see videos and images from all our shows.

Next up is the Christmas Fair beginning on the 5th of December. As usual it will feature beautiful locally made gifts, so be sure to support the artists this year.

Looking forward to 2023 we have lots of excellent exhibitions lined up and propose to have Show and Tell and Artist in Conversation events connected to the exhibitions. Come along any time and keep in touch.

The web site is full of inspiring snippets of news, artist interviews, so have a browse, but best of all, come to the openings and join us for a glass of wine!

*Ganny Petters*

## WE ARE NOW ACCEPTING SUBMISSIONS FOR EXHIBITIONS IN 2024

**Closing date is 5pm,  
Friday 28th March 2023**

### Submissions must include:

1. A maximum of six digital images (ie. jpg), clearly marked with your name and the dimensions of the piece. All images must be suitable for print reproduction.
2. Submission proposal covering what you hope to exhibit if you are successful (no longer than one sheet of A4 paper).
3. Artist's CV (art-related only), which must include your name, postal address, phone number and email address.



Send submissions to  
[exhibitions@signalartscentre.ie](mailto:exhibitions@signalartscentre.ie)  
For more details visit:  
[signalartscentre.ie/exhibition-information](http://signalartscentre.ie/exhibition-information)  
There is a €250 Venue Hire payable if successful.  
  
Please note: submissions that do not include all the requirements listed above will be disqualified automatically.

## Editorial

Usually, this column is from our CE Supervisor, Claire Flood, but, as many of you will know, Claire has been unwell for quite some time now. Everyone in the centre misses her and wishes her well.

Meantime we have been filling in the gaps with Board members, staff and volunteers all taking on extra tasks, all of whom deserve high praise for the way they have stepped up to the task.

2022 was a year of recovery, reflection, and research. We have been working with mentor Duncan Walker on a Strategic Plan and thanks to a Capacity Building Grant from the Arts Council have been working with architect Amanda Bone on a feasibility study of our site. We started a Signal Sunday Sketchers group which meets every Sunday – email us if you want to get involved. For 2023 we are looking to **YOU**, our members, to help make some small incremental changes.

The first of these is a call to members to make a submission of interest to the Newsletter Editorial Team. This is a volunteer position. The Newsletter is produced four times a year and there are approximately 3 team meetings before each issue. We are looking to have a bit of fun with the Newsletter for 2023, including changing formats, document size, types of paper etc. So, if you have ideas and want to be a part of the team **submit your expression of interest (no more than one page) along with a one page CV/bio to [director@signalartscentre.ie](mailto:director@signalartscentre.ie) by January 9th.**

We are also looking for volunteers for this year's **St Patrick's Day Parade** – see the call out on page 8.

And finally – if you have ideas, want to talk about your work, are interested in starting a reading group, or want to deliver a master-class (or attend one) then please do get in touch and let us know.

Looking forward to hearing from you all

*Eleanor Phillips*

## Signal Arts Society Members Exhibition 2023

**Monday 3rd  
to Sunday 16th  
April 2023**

**Deadline for Submissions:  
Friday 10th March 2023 at 5pm**

Submit digital entry to: [exhibitions@signalartscentre.ie](mailto:exhibitions@signalartscentre.ie)  
Phone: 01 276 2039



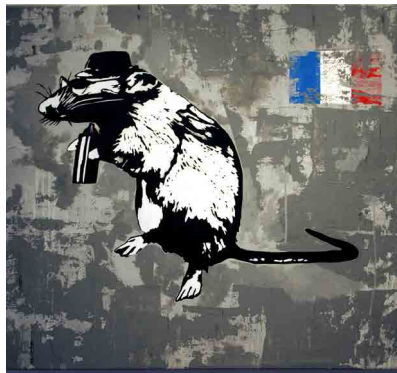


From its modern-day rebirthing with graffiti, to its roots in ancient civilizations, as a means to capture information, Street Art has been a strange topic for artists in the academic sense and most tend to push it into the box of novelty. Here I would like to offer a different viewpoint of the movement as a whole.

In the modern world street art has grown into an art movement which encompasses the usage of walls and a variety of mediums to communicate the artist's message to the public. Be it spray paint, chalk drawings, stickers and even projections.

Street art is a type of art that is very broad in its nature. It does not limit the artist in subject matter and instead is open and welcoming to the plethora of clashing ideas that seem to draw people into this art movement.

You could come across an artist who focuses solely on the stencilling of rats and all the wonderful and grotesque things involved with such or you could find yourself wrapped in the typography of a teenage troublemaker who is trying to make heads or tails of the world they exist in. For me personally, street art is perhaps the most free of all art forms and one that requires extensive bravery to participate in.



Blek-le-rat

To have your work critiqued by every Tom, Dick, and Harry that tosses a lowly glance towards it, is very daunting. But ultimately that is the part of street art that makes it so liberating and free. You are essentially saying, here it is! Take it or leave it! Coupling the judgment of strangers on a daily basis with the fact that your art is never truly permanent leaves the artists who participate in street art in quite a unique position.

What is it that they want to present of themselves? Is it just a cry for attention or perhaps they want to try and become immortalized in some way through their work? Is it politically motivated and screaming a harsh message? Or is it simply just a creative whim that trekked out at the right moment?

Street art asks questions of its viewers that I don't think other art gets the opportunity to do. It's brazen and true. It can be forceful in the way the viewer participates in the exchange. Most art is however, viewed under a more reciprocal lens. We've all been there before, minding our own business, walking to work or to school or even perhaps to pick up the kids and BOOM. The most



Smoë

disgusting looking chicken scratch handwriting of someone called Zonk. Generally, in an electric blue or vivid red.

Juxtaposed with the dreary brickwork of the local Irish town. That's when it festers in your head. What in god's Name am I staring at? The answer however differs from person to person. For some this is an insult to their senses. A Disgrace to society. For others it's the fledgling feathers of a baby bird in its artist form attempting to flap its wings. Will it continue its journey and eventually take flight? Or will it fall from the tree and become one of those eggheads who draw Nazi swastikas on the walls with one too many or too few lines in it.

You know the ones I'm talking about!

The relationship with street art that an artist must endure is one of harsh truths and very little reward. It's like that one teacher in school that you wanted to impress with your homework but were only ever responded to with a sort of awkward head nod and a grunt. From a technical view. Street art is just as complicated or just as simple as the artist wants it to be. It's just as intimate or just as loud as the artist commands. It can draw an audience or perhaps it's geared towards an individual. If an artist engages with the concept of art being done in the streets in a healthy manner well then, the world simply becomes their canvas. Anatomically correct paintings of humans or animals? Yep, got those. Abstract colours and wacky Compositions? Those too. Hyperrealism? Yes. Beautiful gradients and technical application? Of course All things strange and wonderful? 100% That's the beauty of street art.



Best murals 2021

It is essentially an open invitation to an artist to engage with it and to add their own flavour to the metaphorical soup of street art. I implore any artist or creative who reads this to perhaps begin to think of street art a bit more kindly when viewing it. Even the bad stuff because we all have to start somewhere. The difference being that the entire general public doesn't get to see the terrible stick man drawings you did in primary school.

So perhaps consider the next ugly, bland wall you see as a canvas and think to yourself what would I want the world to see here? Again, maybe offer Zonk a little more charitability as although his chicken scratch handwriting sucks now, he may or may not end up writing an article you read in an art gallery's newsletter!





The Department of Education is announcing the launch of the 2022 Arts-in-Education BLAST Residency Programme, which will enable up to 425 new Arts-in-Education residencies in schools each year.

This initiative aims to support the integration of the principles and key skills outlined in the Arts-in-Education Charter and the Creative Ireland Programme (2017-2022).

The aim of this scheme is to give students in schools all over the country the opportunity to work with a professional artist on unique projects to be planned and developed between the artist, the teacher, and the school.

Artists from any artistic discipline who have been trained in partnership working with schools will be registered with each of the 21 full-time ESCI centres. Artistic disciplines include visual arts, crafts, music, dance, drama, literature, and film.

This initiative supports children and young people for the future, where skills like the ability to connect and collaborate with others, engage in creative and critical thinking and practice inclusivity at every level will be paramount to peace, stability, sustainable economic growth, and equality.

I am delighted to be on the Register of Approved Artists for the new BLAST Arts in Education Residency. As a visual artist working from both Goosebank Art Studio and a Staff Artist in Signal Arts Centre. I am going to partake in three residencies in the new year: St Columbanus N.S., St MacDaras Community College, and Ennle Ireland Sandymount.

My work is about facilitating an art process and an art experience. On many occasions the project idea itself, or the participants, suggest a particular art form and or media. We shall be exploring visual arts through the lens of sculpture, printmaking, photography, and installation art. I will facilitate that experience in relevant material or media. Exploring creativity is crucial to self-development and realising individual potential. I will encourage and hold that space for the magic to happen!

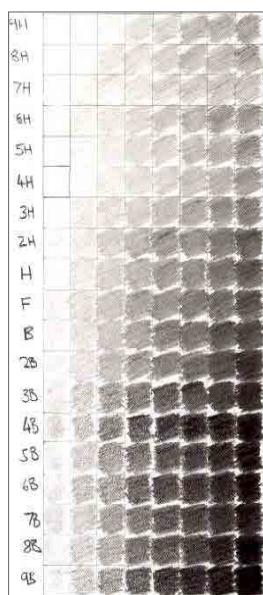
*Definition of Having a Blast - Someone engaging in a happy, fun-loving, laughable time at a function or an event. Collins Dictionary*



## The Short History of Graphite Pencil

by Santa Sillina

A graphite pencil, also called a lead pencil, is a thin graphite core embedded in a shell of other material like wood but can be made of plastic or recycled paper. Despite the commonly used term lead pencil, pencils have never contained lead but a form of carbon – graphite. So pencils are cousins of diamonds, made from the same element.



It is lovely to play with an idea we are drawing with diamonds. A large deposit of graphite was discovered in England in the middle of the 16th century. It was mistaken for lead, and despite its composition being identified later, the name lead pencil stuck. Early pencils were graphite sticks wrapped in string or sheepskin. The next step in production was to mix the graphite into a paste and fill it into grooves cut in wood. Another piece of grooved wood was then glued on. England had a monopoly on producing pencils until the method of reconstituting the graphite powder was found in the 17th century in Italy. The process of mixing lower-quality graphite with powdered clay gave a possibility to control the hardness of the graphite and led to the modern graphite scale of 9H to 9B and today's process of

manufacture. In the middle of the 18th century, mass-producing of pencils started. With new production methods, a base for pencil manufacturing worldwide was provided and still boasts brands such as Faber Castell, Staedtler, Eberhard etc...

The production technology of graphite has changed a little over

the years. The hardest pencil contains about 20%, and the softest – up to 90% of graphite. A 1:1 ratio roughly corresponds to the 3H hardness. The letter "H" indicates a hard pencil, and the "B" designates the blackness of the pencil, showing a softer lead. Graphite pencils range from 9H to H, then move into HB and after – to B towards 9B. 9B is the softest and darkest. 9H is the lightest and hardest graphite pencil.

There is no need to have all these types of graphite pencils. Many artists work with three or so pencils of varying darkness and hardness. Usually, these three are close together in the range. It makes sense that if you want to create a light drawing, you will not need a deep soft and dark 9B pencil in a high and bright key. In a light drawing, your darkest shade will probably still be HB. If you want to draw a very dark piece of art, you will not use a light pencil, such as an H. So choose your pencils only one or two steps apart: an HB, 2B and 6B, for example. Or a 4H, 2H and an HB.

**Next time: Pencil and Paper. How to choose the right ones.**







Gallery Opening Hours  
Monday / Friday - 10 - 1 / 2-5  
Saturday / Sunday - 10 - 5

# EXHIBITION PROGRAMME January 2023

For more information go to [www.signalartscentre.ie](http://www.signalartscentre.ie)

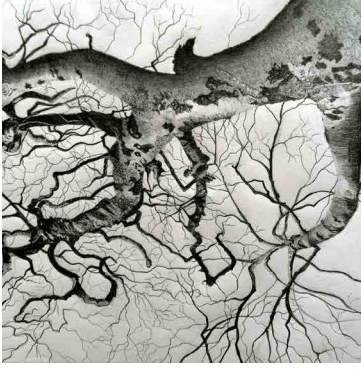


## Claire Buckley

### 'As Above so Below'

Monday, January 9th  
Sunday, January 22nd

Opening Reception  
Sunday, January 15th 3pm-5pm



## Jaro Waldeck

### 'Swedish Landscapes'

Monday, January 23rd  
Tuesday, February 5th

Opening Reception  
Sunday, January 29th 3pm-5pm

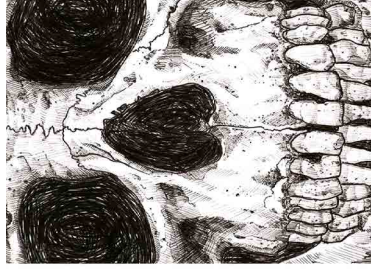


## Bray Artists Circle

### 'Different Strokes'

Monday, February 6th  
Sunday, February 19th

Opening Reception  
Thursday, February 9th 7pm - 9pm





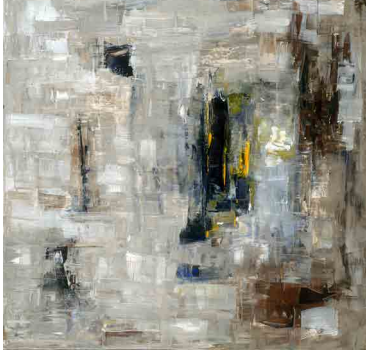
## Liz Levey

### 'Between Worlds'

Monday, February 20th  
Sunday, March 5th

Opening Reception

Thursday, February 23rd 7pm - 9pm

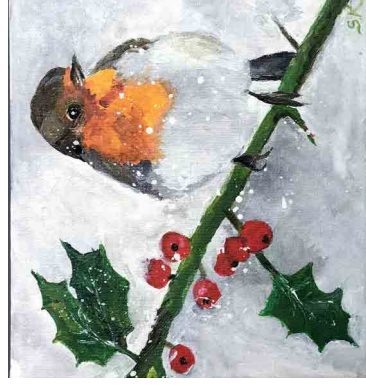


## Bray Active Retirement 'Bray Active Retirement Exhibition'

Monday, March 6th  
Sunday, March 19th

Opening Reception

Sunday, March 12th 3pm - 5pm



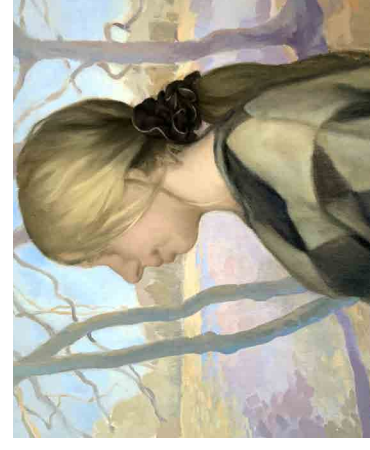
## Nina Ruminska

### 'Outside of Now'

Monday, March 20th  
Sunday, April 2nd

Opening Reception

Thursday, March 23rd 7pm - 9pm



## ST. PATRICKS DAY 2023 We're sneaking in the wife for this!



Did you know that there used to be a Sheila's Day, celebrated after St. Patrick's Day, and it was a 3-day festival? Folklorist, historian, and archaeologist Shane Lehane has found references to her in the Freeman's Journal of 1785, 1811 and 1841 as well as in other publications.

Folklore of the time had her as Patrick's wife and according to Lehane "The fact that we have Patrick and Sheila together should be no surprise.

Because that duality, that union of the male and female together, is one of the strongest images that we have in our mythology." "Sheila is one folk manifestation of what we call female cosmic agency". We're making this cosmic agency and dance of duality the theme for St. Patrick's Day this year.

### WANT TO VOLUNTEER AND BECOME PART OF THE CREATIVE FUN

Get in touch with [director@signalartscentre.ie](mailto:director@signalartscentre.ie) with 'Sheila's Day' in the subject line.

## Views and Reviews 'Arts and Health' by Lorraine Whelan

Emma Finucane arrived after one of our weekly team meetings in mid-September to give a presentation to the group on the topic of Arts and Health, one of her practice areas.

I think many of us were quite surprised that the topic was far more wide-ranging than we had expected. From start to finish, the presentation was enthralling, and we all understood that Emma was only skimming the surface with a brief introduction.



Emma Finucane 'Illuminating Childbirth' Mermaid 2017/18

The presentation began with a general history of the development of Arts and Health in Ireland, a model that was modelled on the NHS programme in the UK. Waterford Healing Arts Trust (WHAT) spearheaded this movement by highlighting the importance of art within the hospital setting where it contributed to peace of mind and therefore healing. WHAT established a model where an important factor in developing any art programme should involve all the stakeholders of a hospital/healthcare setting, i.e., staff, patients, and visitors, as well as the artist. From its early days, WHAT specified that "a range of arts experiences, presented in healthcare settings" should be provided for the benefit of all stakeholders.

Although everyone agreed that creating art in any form was a therapeutic practice, Emma explained that there was a very clear distinction between Arts and Health and Art Therapy, and an Art Therapist needs specific qualifications because it is a clinical practice. In order to clarify the distinction, aside from the accreditation, Emma went through a whole list of what Arts and Health is NOT and this is clearly outlined in a WHAT document written by Mary Grehan,

### An Introduction to Arts & Health: 10 Things to Consider.

Emma stressed the importance of developing a relationship with a specific health service provider so that there could be a collaborative effort in fundraising possibilities. In addition, this working partnership allows for collaboration, and it is important to understand from the beginning that the outcome may not be known. Within arts and health practice, the experience and development of a project can be seen as the primary goal with participation and process being fundamental.

Emma suggested that there would be more opportunities as an awareness of the benefits of this field expands. There was some excitement within the staff response as suddenly it seemed that art practice in general was part of a greater approach to health and well-being – something we seem to know instinctively as artists but may often lack the words to justify!

[www.artsandhealth.ie](http://www.artsandhealth.ie)  
[www.waterfordhealingarts.com](http://www.waterfordhealingarts.com)  
<http://emmafinucane.weebly.com/panchea.html>



Emma Finucane 'Illuminating Childbirth' Mermaid 2017/18



Now that we are living through the depths of winter let's brighten our lives by looking at some of the magnificent art works that have been created using these dark months as a subject. Winter takes us all in a different way, some of us like to hibernate as much as possible and wait for it to be over while others like to wrap up well, get out and about and enjoy the crisp evenings, snowy scenes and winter sports. Artists also have diverse ways of capturing winter.



"Four Seasons: Winter" (1755) by Francois Boucher

The Rococo style of the 18th century was famous for its artistic excesses and the painting "Four Seasons: Winter" (1755) by François Boucher is the perfect example of this. From the extravagant golden sleigh to the warm tones of the couple's clothes we see a celebration of the fun winter has to offer. He is looking at her and she is looking at us, inviting us into the merry trip through the snow-covered landscape. No dreary winter for them!

"Four Seasons: Winter" was painted for Madame de Pompadour who was King Louis XV's mistress and we can easily imagine this image adorning one of her lavish lounges.



"Sea of Ice" (1824) by Caspar David Friedrich

By contrast, "Sea of Ice" (1824) by Caspar David Friedrich is all about bleak mid-winter. Sharp planes of broken pack ice rise above the landscape reminding us of bitter winter cold. In the background on the right hand side we can see the remains of HMS Griper, a UK ship which was wrecked on an expedition to the North Pole. Friedrich uses masterly control of whites, greys and light browns to create this chilling painting.



"Winter Landscape" (1909) by Wassily Kandinsky

The classically trained Russian artist Wassily Kandinsky is usually associated with completely abstract images but in his earlier career his paintings were characterised by vibrant colours.

"Winter Landscape" (1909) is one of his early works which uses yellows, greens and blues to depict a snow-carpeted landscape. We often think of snow as being completely white yet "Winter Landscape" encourages us to look again and re-examine our preconceptions. A snow field often carries reflections of the colours around it and the sky above it. Kandinsky's painting manages to make a chilly day bright and cheerful and gives us a new perspective.

Japanese woodblock prints were particularly popular in the 17th to 19th centuries. They were known as "ukiyo-e" which means "pictures of the floating world". Hiroshige was a noted artist in this style and his "The Drum Bridge and Yuhi Hill at Meguro" (1857) was one of his most popular prints. In this delicately executed image the bridge and people are overshadowed by the winter landscape



"The Drum Bridge and Yuhi Hill at Meguro" (1857) by Hiroshige

which rises above them and by the dark skies heavy with snowflakes. The winter season dominates human and buildings alike making the snow the star of the painting. These four works from different countries and times give us a varied look at how artists have interpreted the timelessness of winter, when the world holds its breath waiting for spring. A quote from John Steinbeck nicely encapsulates the value of the coldest season: "What good is the warmth of summer, without the cold of winter to give it sweetness?"



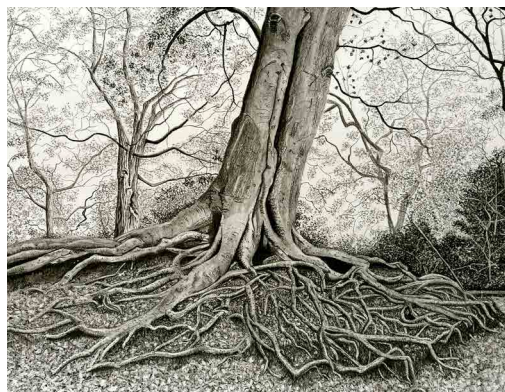
# Exhibiting Artists about their Work

## Claire Buckley

## 'As Above so Below'

Monday, January 9th  
Sunday, January 22nd

Trees exist in two worlds at once. They are deeply rooted in the earth and never stop reaching to the heavens. This duality is key to Claire Buckley's work, where she explores the relationship between what is and what might be, between the physical and the spiritual, and between past and present.



"As Above So Below" refers to a verse from a Hermetic text. Just like the trees' branches are being influenced and supported by the roots hidden below, this image represents how generations past continue to be present and guide us even as we reach outward into the future. The idea for this exhibition formed itself naturally after the artist lost her father. She found herself fascinated with roots and what they represent, and they found their way into her work. It became clear that she felt a strong connection with the trees she was drawing. The tangle of their branches came to represent her own journey leaving her home country years ago, and like their strong roots buried deep beneath us, she felt grounded by what came before her. May this exhibition help viewers to discover their own relationship with trees and with their roots below.



## Jaro Waldeck

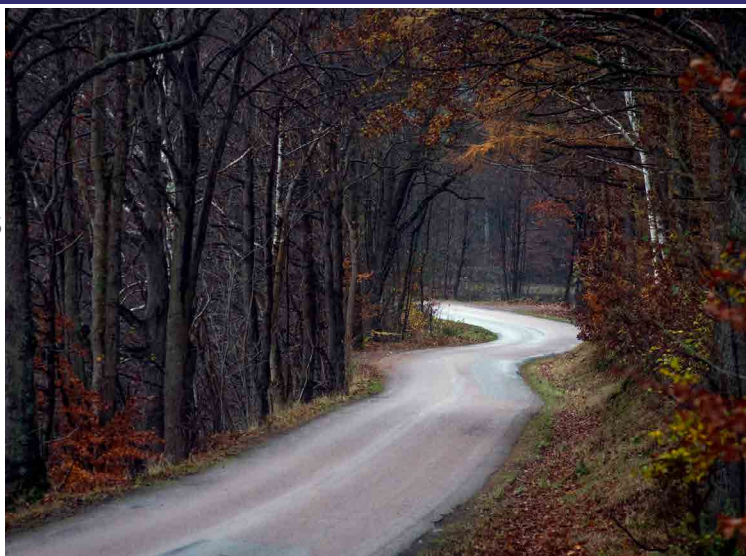
## 'Swedish Landscapes'

Monday, January 23rd  
Sunday, February 5th

During the lockdown of 2020, as human activity came to a standstill, nature has had a chance to catch its breath, to heal and regenerate itself.

The photographer Jaro Waldeck had spent several months isolating in the Swedish midlands, and on most days for several hours she would explore the landscapes at different times of day and night. What she came across was nature reclaiming its space and showing us its power. This collection of photographs represents the stillness the world came to, and the beauty we had quieted our minds enough to

pay attention, contemplate and appreciate. The meditative properties of these compositions restore one's inner balance. Jaro Waldeck is a cinematographer and photographer working in Ireland and abroad for over 15 years. She trained with world renowned artists at Columbia College Chicago and FAMU Prague. As an explorer of the human condition through her lens and camera, she is also a keen observer of natural and artificial light, and seeks to imprint its properties into the viewers' memories.



## Bray Artists' Circle

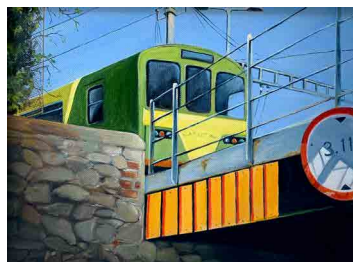
## 'Different Strokes'

Monday, February 6th  
Sunday, February 19th

Our painting group has been operating since 2003 and provides an opportunity for local artists to meet once a week where they can share and develop their artistic talent.

A good cross section of styles and media preferences from oils to watercolour, acrylics to pastels is displayed within the group. While there is no formal teaching, more experienced artists are willing to give a helping hand as members work on their own subject preferences in a relaxed atmosphere. Some members of the group have travelled to workshops in Italy, France, Spain, and of course at home. Plein air painting, which is challenging, is encouraged from spring throughout the summer, as long as weather permits. It is so rewarding to paint outdoors, as you cannot capture in a photograph what you see in front of you.

This exhibition includes a selection of work in oils, watercolour, acrylics, pen/ink and pastel by our artists, all of whom have their very individual styles - different strokes!





# Exhibiting Artists about their Work

Liz Levey

'Between Worlds'

Monday, February 20th  
Sunday, March 5th



This is an exhibition of paintings where Liz Levey explores and hopes to raise awareness around the distress 'Acquired Brain Injury/ Stroke and Non-verbal Autism' can cause to families and homelife.

The working of the brain is so complicated and so intricate we take all it manages for granted when everything is working right. Brain responses are connected to the heart and soul of the body. When one part gets damaged it affects every other part: movement, speech, emotions.



These are just words. You cannot see any of them or notice but if one does not work properly, it has so many implications to fitting into society. This work is informed by parts of Liz's own life highlighting the isolation, loneliness and sometimes overwhelming fear that accompanies medical expertise.

Working through trauma is an uncharted part of life. No one gets through it without support. We are all caretakers of each other. 'Walk gently in the lives of others .... Not all Worlds are visible'



Bray Active Retirement 'Bray Active Retirement Exhibition'

Monday, March 6th  
Sunday, March 19th

The Bray Active Retirement Art Group meets weekly to share, stay connected and inspire one another with art. It is a relaxing group where the interchange of ideas and creativity are combined, and this diversity is reflected in the resulting art. The group works in different media including oils, watercolour, acrylic, and pencil. The joy of painting is reflected in the art on display and we look forward to sharing this with others.



Nina Ruminska

'Outside of Now'

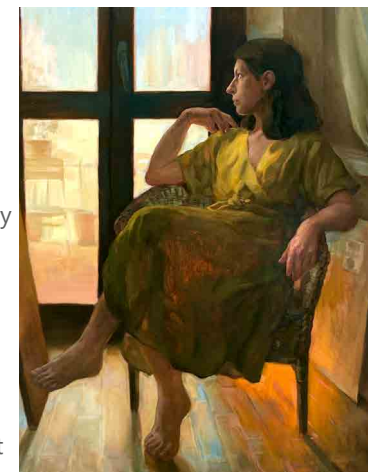
Monday, March 20th  
Sunday, April 2nd



"Outside of Now" is a showcase of portraits by Polish painter Nina Ruminska. In her work the artist is aiming to capture sitters in a moment of a quiet reflection, when they enter the realm of the infinity of their mind. It seems almost unthinkable in today's reality, to pause for a few hours to just be.

"Focus on the present" can be a remedy to all the uncertainty and anxiety we encounter every day. However, instead of being here and now, we often end up either replaying past events or making checklists for the future. Nina's portraits are a representation of a mind in a deep-thinking state, drifting away from the presence, brushed upon canvas in an

expressive and painterly way. Her models often look to the side or away, as if they were not aware of being painted. Nina's goal is not to idealise but to capture sitters at their truest, often with a touch of melancholy. "Outside of Now" is a map of self-exploration, a tangible proof of Nina's quest of seeking her own painting language often manifesting itself as an internal, quiet conflict, yet a rewarding one. The work was completed over 3 years since she returned to Ireland from Florence, where she received her academic training. Nina's work is inspired by Polish 19th and 20th century paintings, and portraiture remains in the centre of her artistic interests.





## Show and Tell at Signal

Keep an eye on all our [Social Media](#) for updates on further talks or contact us for more information through:  
[info@signalartscentre.ie](mailto:info@signalartscentre.ie)

## Meet & Greet 2023

Signal Arts Society are delighted to be hosting a wonderful evening where we get together and chat and discover new things about Signal Society and ourselves.

It will take place at Signal Arts Centre On Friday  
24th February  
From 6:30pm – 8:30pm  
Albert Avenue, Bray A98Y229

Member and Non-Members Welcome



WINTER BLOCK of  
CLASSICAL DRAWING. STILL LIFE  
classes  
will commence  
in January 2023.

More information via our social media pages,  
phone: 01-276-2039  
e-mail: [info@signalartscentre.ie](mailto:info@signalartscentre.ie)



darkroom and b/w printing in the  
New Year

Keep in touch with our [Social Media](#) to find  
out more about

[info@signalartscentre.ie](mailto:info@signalartscentre.ie)



**CLOSING DATE FOR SUBMISSIONS FOR  
THE NEXT NEWSLETTER  
23RD FEBRUARY 2023**

## SIGNAL SKETCHERS

Every Sunday For Winter Season

Meet at 2pm

Places listed on DAY BEFORE

Follow on [Instagram](#)

@signalssketchers

For more information

Direct Message on

[Instagram](#)



## Useful Web Addresses for Artists:

<https://artnetdlr.ie/>  
<https://visualartists.ie/tax-and-self-employment/>  
<https://signalartscentre.ie/artists/>  
<https://www.artscouncil.ie> Then search for the FAQ's under funding heading  
<https://www.taxback.com/blog/irelands-artist-exemption-scheme---what-you-need-to-know/>  
<https://www.gov.ie> Then search artists

<https://www.gov.ie/en/publication/bd818-interaction-of-the-basic-income-for-the-arts-pilot-scheme-with-dsp-payments/>  
<https://www.artscouncil.ie> Then search  
<https://www.gov.ie/en/publication/98190-teacher-artist-partnership-2023/>

## POETRY IN THE PARK

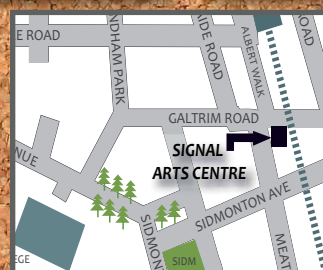
1st Sunday of the Month 12pm  
People's Park  
Bray Co. Wicklow  
All Welcome

## The Bray Arts Show

First monday of the Month  
at 8pm

Check website for  
details

[www.brayarts.com](http://www.brayarts.com)



## Signal Arts Centre

Albert Avenue, Bray,  
Co. Wicklow. Tel: 01 2762039  
[www.signalartscentre.ie](http://www.signalartscentre.ie)  
[info@signalartscentre.ie](mailto:info@signalartscentre.ie)



## Gallery Hours

Monday to Friday 10 - 1 and 2 - 5  
Saturday and Sunday 10 - 5

## Office Hours

Monday to Friday 9 - 1 and 2 - 5

This Magazine is Funded through Membership Fees