



HOLT FESTIVAL ART PRIZES 2021
Shortlist Exhibitions

Sir John Hurt Art Prize

in its tenth year

&

Sworders Prizes for Young & Emerging Artists

(aged 16-18 & 19-23)

Shortlisted works in the Sworders Prizes for Young & Emerging Artists are also entered for the
Sir John Hurt Art Prize

Saturday 24th – Saturday 31 July
10am – 4pm

The exhibition is being held in two spaces in Holt around 400 yards apart and there will be many other exhibitions in town
during festival week.

Depending on Covid regulations prevailing in late July, as yet unconfirmed, it is possible there will be restrictions on the
number of viewers in the galleries at any one time.

exhibition venues

ADRIAN HILL FINE ART

Lees Yard, Holt, Norfolk, NR25 6HS, UK

Telephone 01263 713883

&

ST. ANDREW'S MEETING ROOM

Church St, Holt, Norfolk, NR25 6BB, UK

Telephone James Glennie 07799 307 437

The winners will be announced on Sunday 25th July at 6.30pm on YouTube

[\(48\) St Andrew the Apostle Holt - YouTube](#)

Follow us on Instagram  @holtfestivalartprizes

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BARBARA NATI born 1980, is an Italian artist, living and working between Britain and Italy. She took classes at Parson School of Design, New York. She has since established an international reputation for her complex compositions-hybrids. Barbara Nati's oeuvre lies beyond what is commonly intended as photography, mostly standing out for its estranging effect. Her investigation takes shape through a wise and skilful use of digital and technological tools, delivering essential social and ethical messages, with a particular focus on environmental issues. She was awarded the Victoria Place Art Project prize in Woking, The Ingram Collection Purchase Prize in London, she won the People's Choice section of The Bridgeman Studio Award, London, she was awarded the Ashurst Art Prize, London, the Andrea Mantegna Prize in Mantua and the Renaissance Art Prize by the Italian cultural Institute of London. She has exhibited at several Art Fairs including MIA Milan Image Fair, Asia Contemporary Hong Kong, ArtVerona, Peckham International Art Fair and The Other Art Fair in London. She has been a resident artist at European Artists in Olofström, Sweden in 2013 and Digital Arts Studios in Belfast in 2009



Briny Chronicles

digital collage

100 x 70cm

unframed

£1,800

The series is inspired by the acidification process in our oceans. This is caused by the considerable amount of carbon dioxide ending up in the water from the atmosphere as a further consequence of pollution. One of the effects it creates is living creatures such as shells and corals become so thin and fragile they turn transparent, almost invisible.

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SALLY ROBERTS is an emerging artist who works primarily in oils and is based in Lancashire, England. She paints portraits usually of women from the perspective of a female artist, using traditional techniques to represent the modern world. The artistic tradition comes into tension with her own womanhood and female gaze. She feels an urgency when she paints, a desire to capture the moment before it disappears. She wants her art to say: this is us, in this moment. This is who we are now. Sally holds a BA in painting from Wimbledon College of Arts with First Class Honours. Her work has been shown in the United Kingdom and China.



Quite Contrary	Oil on canvas	70 x 110cm	unframed	£1,200
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In this painting I added colour to Whistler's *Symphony in White, No.3*.

The figure on the bed offers comfort to the one that is kneeling, but as they do not touch perhaps this is not enough. The kneeling figure is dressed in orange/red. This is starkly opposed to the rest of the painting. She is different or alien, whereas the other figure is so suited to her environment that her skirt even blends into the background. But it is unknown whether or not the higher figure's acceptance of the situation is a strength or a weakness.

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RACHEL SHAW ASHTON I trained at Brighton Art College as a painter and illustrator and worked commercially for many years before becoming a paper artist.
I hand-cut the paper with a scalpel as I like the paper to take on the tiny faults and imperfections that enrich the character of the work.



Remember Now. Posidonia Seagrass VI paper and pigment 50 x 100cm acrylic box frame **£1,400**

For my *Posidonia Seagrass* project I have tried to depict the nature of the grass and its movement under the water. With this work I would like to raise awareness of the value of the grass which is the oldest living organism on earth and the threat of its destruction from human activity.

Each artwork is the result of studies, sketches and countless manipulations until the right form emerges, emulating the essence of the Posidonia grass. Lastly I paint the paper with a subtle wash made from the dried grass found on the beach.

The art work is a memorial of what has gone before and a recognition of the various challenges we are living through at the moment.

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ZHENI WARNER is originally from Bourgas, Bulgaria, she emigrated to the UK in 1975. She studied for four years at what was then Norwich University College of the Arts, where she later taught life drawing. Over the years she has exhibited extensively in the UK as well as most of Europe. Her paintings are to be found in many private and public collections in the UK, Holland, Belgium, Germany, Bulgaria, South Africa, Hong Kong and Australia.



Divine Comedy: The Shores of Purgatory Oils, illuminated wire 90 x 90cm unframed £18,000

When Dante and Virgil arrive at Purgatory they see it all laid out in circles (concentric in Dante, but the major ones divided here to balance the composition.) The illuminated wire lays over all; perhaps the view from Paradise above? One of a series of 30 (not yet complete) to complement the 'Divine Comedy'.

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GINA SODEN At the heart of Gina Soden's photography is a preoccupation with abandoned structures and locations. Based in London, she travels widely to undisclosed sites throughout Europe and explores the boundaries of beauty, decay, nostalgia and neglect. The genesis of each piece is often the unique architectural character of each location, heightened by their painfully slow transformation after years of abandonment. The work is underscored by the potential controversy of gaining unlicensed access to the out of bounds areas.

Since 2010 Gina Soden has been exhibiting predominantly in London, particularly at the Eleven Gallery and the Fine Art Society. She has taken part in several fairs such as Photo London, Art13 & The Other Art Fair in London. Her work has also been seen in Paris, Hong Kong, New York and Moscow and she has work featured in 4 Soho House collections globally.



Uniforme Rouge Photograph 88 x 123cm white matte moulded frame **£1,950**

An abandoned chateau bedroom in France

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DAY BOWMAN is an award winning artist whose work gained first prize in the Anima Mundi International Painting Prize and exhibited at the Venice Biennale 2019; first prize in the Bath Arts Open 2019 and first prize for the inaugural Wales Contemporary 2019. Most recently Day was awarded the Winsor & Newton Prize 2020 by the Royal Institute for Painters in Watercolours and her work was short-listed for the 2020 Holly Bush Woman Painting Prize. Tearing up the Rule Book, a solo international exhibition at Westminster Reference Library, London and Atelier Melusine, France was praised by critics and bloggers at its London showing in March 2019. Artlyst gave coverage in October 2019: <https://www.artlyst.com/reviews/tearing-rule-book-paintings-day-bowman-atelier-melusine> In 2012 she was commissioned to produce a series of giant hoardings for Weymouth Railway Station, host town to the Olympic Sailing and Paralympic Sailing events. Day's work is held in numerous private and museum collections worldwide.



Study 2, Fortress Series

Oil, charcoal and conté on canvas

50 x 50cm

unframed

£1,200

Growing up in a small seaside town holiday destination, it is not surprising that much of my work has referenced the sea, the beach and the littoral. In this new series of paintings I find that the canvases echo the marks, lines and shapes that we made in the wet, grey sand of my home town beach: thus the canvas becomes the beach that acted as the canvas of my child-hood.

The beach acted as our playground where, wading to the water's edge, the grey sands stretched for miles. These sands provided a canvas for mark-making, inscribing names, hop-scotch, drawing out goal posts or strange messages to the gods.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

JOHNNA SLABY My goal for the past eight years has been to highlight both the mundane and profound moments of life. Using colour, line, and words to propel my narrative, I reference themes such as relationships, perspectives, and personal histories. Having had the tendency to collect objects since my youth, I continuously find myself obsessed with preserving, or 'collecting', memories. I balance intuition and intention to piece together these memories which I work into abstract paintings.

Throughout my practice, I am attentive to words, stories, and scenes that best highlight my own background, along with elements that start conversations within our current social climate.

Being a daughter of immigrants born and raised in Japan, my interests revolve around the themes of culture and identity. While my work is autobiographical, my humorous and serendipitous stories aim to transport audiences to new and unexplored realms, inspiring progressive change in thought and society.



On My Way Home Acrylic and watercolour on raw canvas 55 x 70cm unframed **£1,200**

Work from the series, "On My Way Home". In the fall of 2020, Slaby relocated to the UK. With the experience of living abroad for the first time, she took note of the different culture shocks and humorous anecdotes that she encountered. While the title of the exhibition ironically states that she is going home, Slaby's work acknowledges the sentiment of recreating one's self and, in the process, searching for a sense of belonging.

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CLAIRE CANSICK I've been drawn to nature as a recoil to the concrete town from whence I came and approach painting instinctively using colour as a tool of expression. As a highly emotional being my objective is to convey my response to a landscape whether it is in reference to a poignant memory, wonderment or horror. Subverting and transposing colours helps me achieve that. I use photos and drawings, tv and history as source materials which I later discard letting the surface's interactions take over, getting immersed in the process rather than thinking about what the result might be. The landscapes I respond to can be diverse ranging from my back garden to outer space. After gaining a degree at NUA in printmaking 1996 I taught myself to paint. I am a member of The *Arborealists* and *ArtCan*, have exhibited throughout the UK and Europe in both group and solo shows and have been a finalist in NOA 2017 and Jacksons Open Art Prize 2019. I am an art mentor and work full time painting in my studio in the garden and have work in numerous private collections worldwide.



Caen Meadow	Oil on canvas	45 x 60cm	dark floater frame	£1,500
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Looking back into the near past, it seems like yesterday and a lifetime ago. They grow so fast, make sure you take it in and remember these times of beauty and fun. Caen Meadow a place of such times, the setting sun lighting a pink backdrop to the moon rising and a wild swim by a boy now grown.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

MIA MACK I am 17 years old and practically live and breathe art. I am currently studying Fine Art A Level at Yarm 6th Form, and am projected an A*. I love to do my own work outside of what I do for my qualification, and I am always trying to push my boundaries with what I can create and what I use to create it. Pushing boundaries for me is trying to show my skills in different and original ways, and have concepts and stories behind my work that go deeper than surface level. Working on my A Level course is really helping with this whilst also refining my technical skills in drawing, painting, and colour mixing, which I hope is shown off in my competition entry piece.



New Shoes

Oil on paper

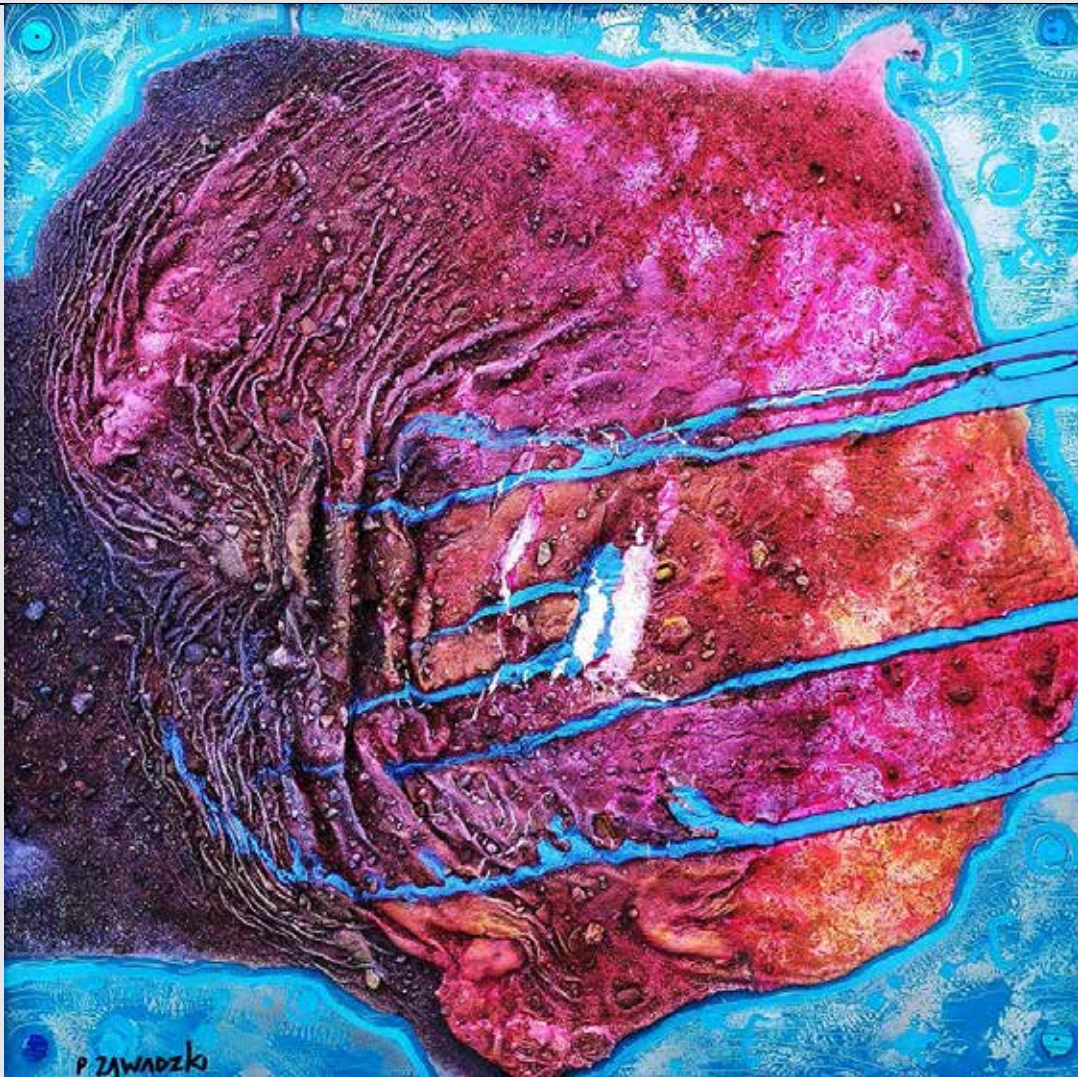
60 x 60cm

black frame with white mount



Inspired during lockdown by how much music can change how you feel, I created this piece to capture my usual reaction to hearing the song 'New Shoes' by Paolo Nutini – dancing. Given the subject of the song, I thought my favourite shoes should take centre stage and be in a musical environment, hence the drum-kit that lives in the garage where I took my reference photographs. I closely relate music with art and am fascinated by the impact that both can have on a person in a small space of time. It took approximately 50 hours to complete in oils.

PAUL ZAWADZKI Based in Bungay, I get inspiration from my love of the Waveney Valley, especially Outney Common and Bath Hills, as well as the uncompromising coastline at nearby Covehithe and Dunwich. Working under the name of 'Artbear', I mainly paint in oils on canvas, increasingly using natural materials like sand and soil to capture the spirit of the landscape. There is also a love of spontaneity, embracing the 'happy accident' incorporating dripping, blotting and splashing of paint while retaining an element of traditional landscape painting. I am currently studying for an MA Fine Art at Norwich University of the Arts and have recently opened my own art gallery and studio in Bungay in order to bring my work to the community. Over 300 of my paintings are in private collections and I regularly exhibit in local arts events, being a member of Easterly Artists and Harleston & Waveney Art Trail Collective.



Pushing the Land Oil, gloss paint and sand on metal 35 X 35cm black wood frame

This piece uses the flexible nature of old gloss paint and sand to form interesting and malleable surface textures set against the changing tones of the metal sheet forming the base. Oil paint is used to tint and provide accents and detail. The painting represents coastal erosion and the unstoppable force of nature encroaching into, and pushing back, the land on the East Anglian coastline.

FELIX PAGE I have been studying art in college for almost one year following my GCSE work and bronze art award. I have found that developing my fine art skills, finding new ways to create texture and manipulate colour, is something that I am passionate about and would like to continue with in future.



Fridge

acrylics on canvas sheet

36 x 48cm

unframed

NFS

DAVID CAINES For the last decade I have been working on a series of figurative paintings of characters, some invented, some borrowed, in carefully arranged groups. These pictures reflect my interest in awkwardness, ambiguity and the absurd, and contain references to early photography, silent film, costume, dance, performance, colonialism, western and non-western art.



Merriment (2020)

acrylic and paper on canvas

56 x 76cm

unframed

£1,900

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ANN ORAM I am a Scottish trained painter. Edinburgh College of Art. Post grad with Distinction,1981. I became an RSW in 1985.

I have painted professionally, throughout my career, and show at various galleries mostly in the UK. Thackeray Gallery London, Scottish Gallery Edinburgh, Kilmorack Gallery Highlands etc. Galerie Wolfrum, Vienna

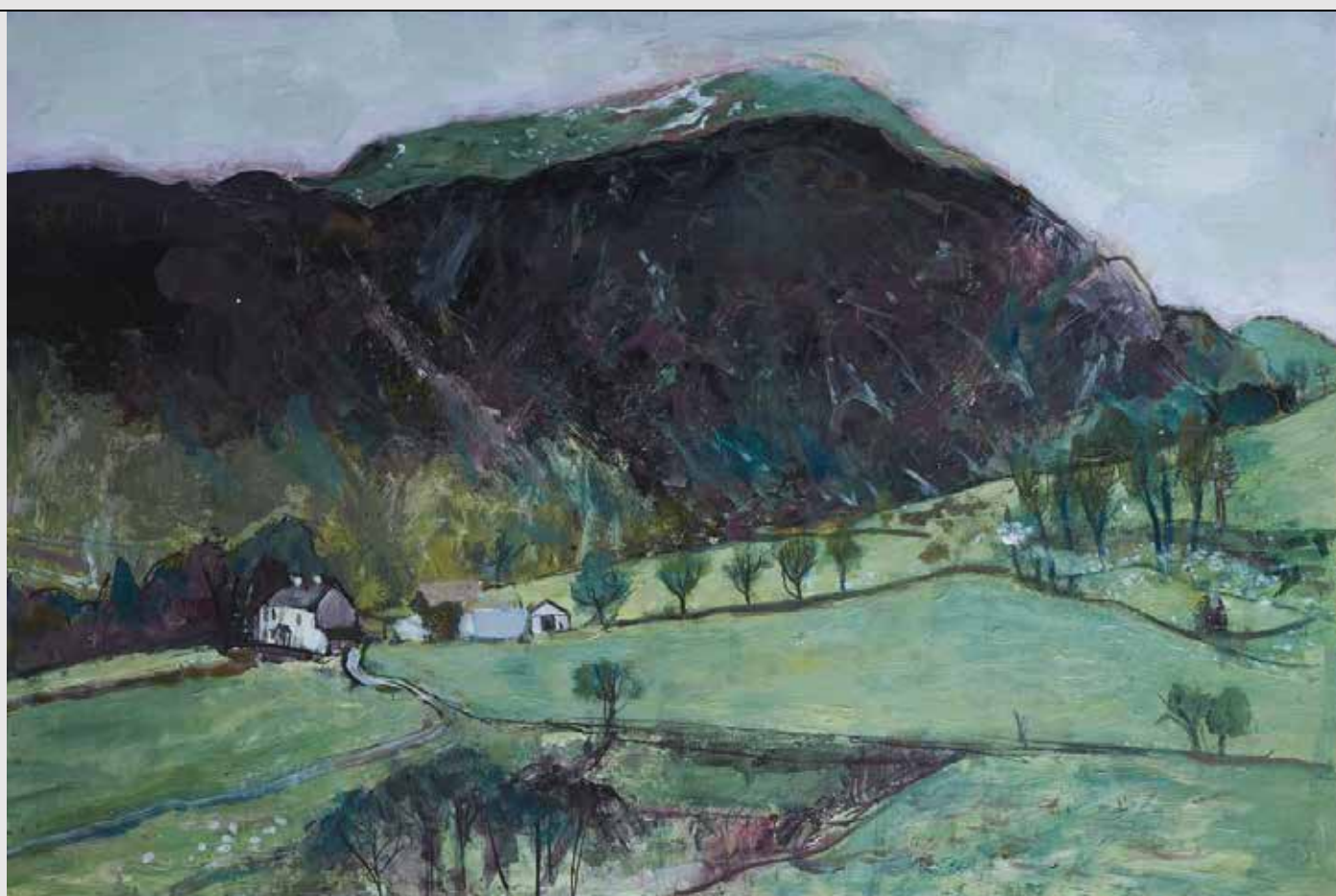
I am known for still life and flower paintings, landscape and architecture.

Commissions and Collections include: Royal Bank of Scotland; Bank of Scotland; Edinburgh Fund Managers; Britoil; Credit Lyonnais; Scottish Provident; Robert Fleming Holdings.

I have won a number of awards over the years:

Carnegie Travelling Scholarship, to New York. Royal Scottish Academy; Andrew Grant Travelling Scholarship; Largo Award, Edinburgh College of Art; Andrew Grant Major Award 1981-1982; May Marshall Brown Award RSW; William Gillies Award RSW.

Presently painting and living in the Scottish Borders.



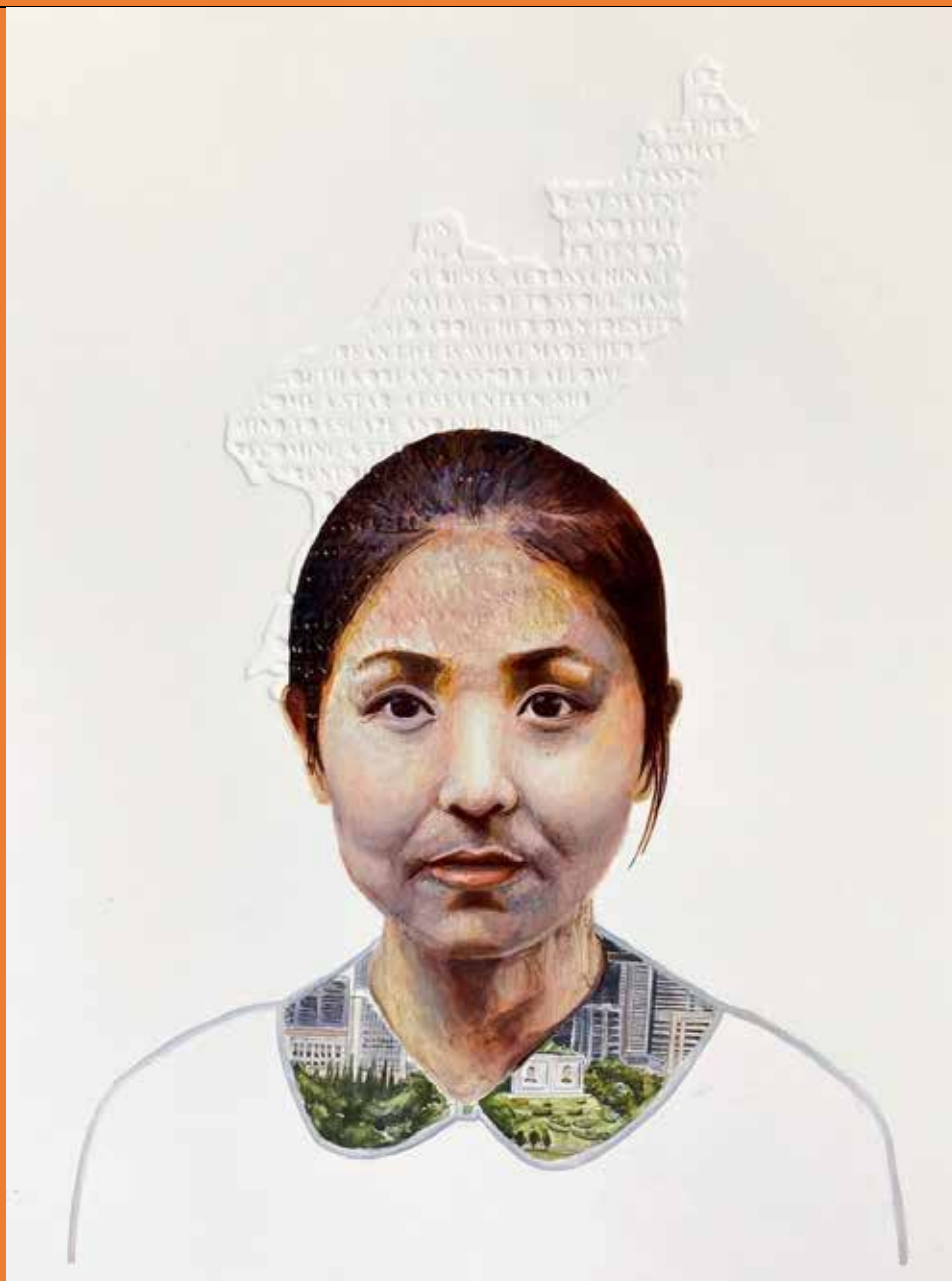
Derwent acrylic 40 x 60cm simple dark grey frame £4,200

Very much a Winter painting. It was painted during February, when the mountains had a skiff of snow on their peaks. I liked the little white farmhouse nestled in the valley and the flocks of sheep nearby. The bare trees were very pretty against the green fields.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

PHOEBE LEACH Following my A-Levels in 2020, I undertook an Art Foundation Diploma and will begin studying a degree in Fine Art Painting at the University of Edinburgh later this year. Through portraiture, predominantly using gouache and oil paints, I am exploring the integration of printmaking within a painting. Last year, I exhibited a portrait at the Royal Academy's Young Artists' Summer Show, London.

My work examines the complexities of people's relationship with socio-political themes and culture. I am keen to capture an understanding of the nuances of identity and heritage true to the individual I am portraying. Concepts underpinning recent work explore forced and chosen migration; the impact of the journey, and the destination.



Han Song-i

oil and gouache

38 x 28cm

frame tbc

NFS

Inspired by the movement and migration of people, this mixed media portrait highlights the experiences and memories of defection. The embossed map reflects Song-i's homeland, North Korea, filled with her words and memories.

Photograph and story recorded by Tim Franco in his book 'Unperson' (2021).

GABRIELLA BUCKINGHAM has always painted for as long as she can remember but it's only in the last couple of years that painting has become her primary career. Before that, she worked as a freelance illustrator and designer of her own children's gig brand. She is also an online art teacher. In 2019 her work appeared here at the Holt Festival and Gabriella was thrilled to see a sold sticker on the painting when she arrived at the private view. In 2020 her work was chosen for the Royal Academy Summer Exhibition and sold on the opening day; another piece was also selected for the ING Discerning Eye has now sold. She has had one solo exhibition at The Garden House in Cromer and will be showing at Open Studios this Autumn. Colour and light are her chief inspirations.



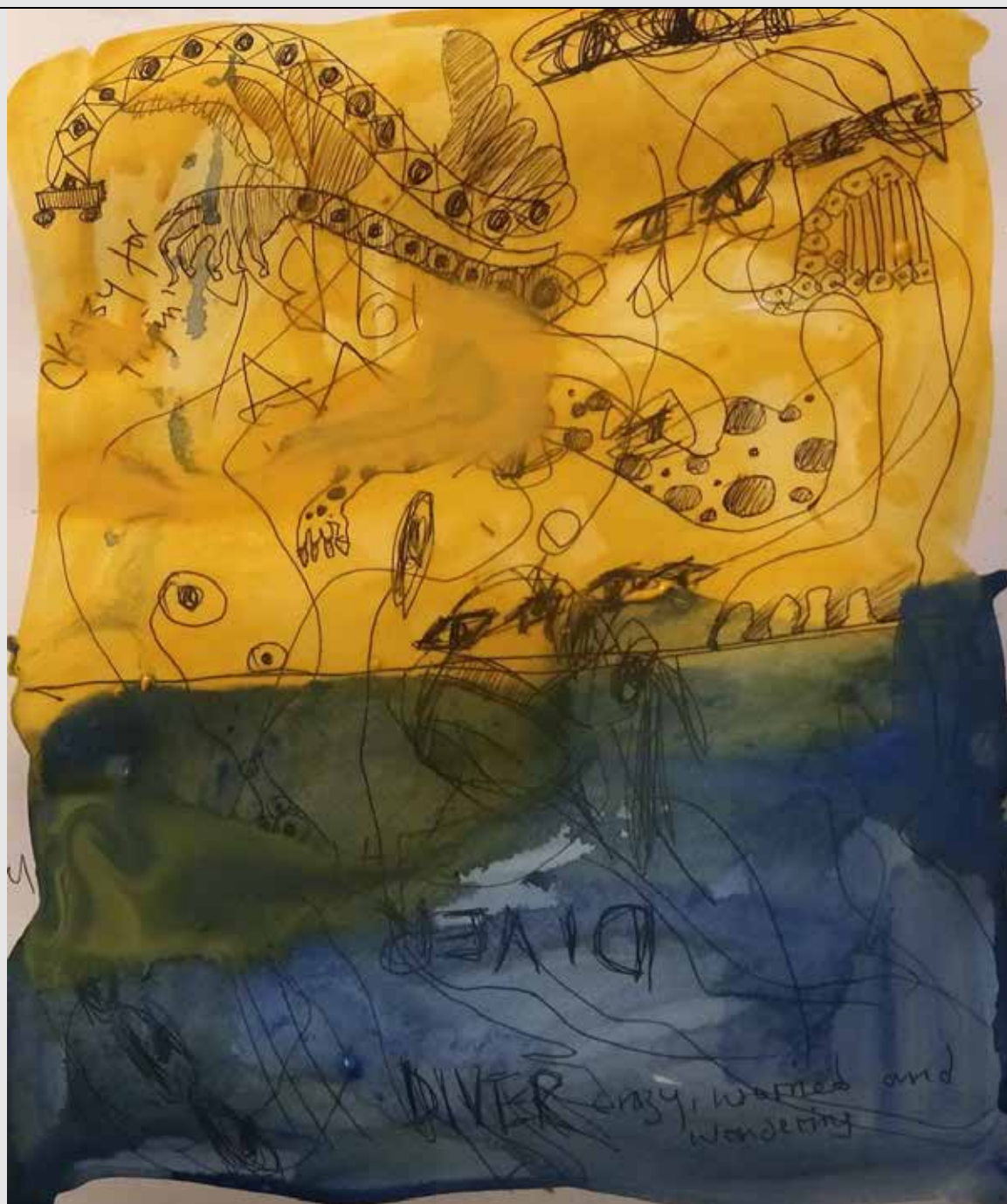
Light and Shade Acrylic on canvas board 40 x 40cm hand painted flat wood frame, pale smoke **£650**

Light and Shade is an intuitive still life painting which was an absolute joy to create; it doesn't try to be literal and is almost like a composite image with light arriving from all directions. It was an exploration of colour and form with playful brushstrokes and the freedom of being created purely from the mind.

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VIVIAN PEDLEY Over 40 years Vivian Pedley's work has moved from formal abstraction in the early 80's to current figurative/narrative imagery. He has worked in studios in both Cornwall and London as well as Montreal, Newfoundland, Australia and the US. He has exhibited both nationally and internationally. He has a degree in Fine Art from Stourbridge College of Art as well as an MFA from Concordia University, Montreal.

During the period of lockdown his drawings have related increasingly to a day by day investigation that refers to the obvious effects of Covid 19, but also the vagaries of new and mixed information coming at us from a variety of sources.



Anxieties of Mutation Acrylic & Ink on 300gsm Paper 51 x 41cm simple box frame & mount **£500**

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MICHAEL MCVEIGH His paintings and prints depict everyday life in Scotland and the Scottish people, but when infused with his own personal perceptions, take on a dreamlike quality, and are abundant with poetic imagery. Working largely from his imagination, the subject of each piece, though rooted in reality, blossoms and grows into something fantastical and full of feeling. Many of the scenes depicted in his work are set in Edinburgh closes, the historical town of St. Andrews and small Scottish fishing villages and harbours. Fishermen and Scottish folk musicians are a favourite subject as well as the Edinburgh Arts Festival, the Edinburgh Tattoo and Scotland's New Year celebrations at Hogmanay.



<i>Not A One Horse Town</i>	Oil on canvas	60 x 92cm	unframed	£3,000
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LIBBY YE is currently studying fine arts at the United World College of South East Asia. She has published a photography book titled *Standstill* and has founded *United World Art* to connect international schools across the world through the vehicle of art. Her piece *Fluidity of the Human Psyche* urges the audience to re-evaluate modern standards and the norms in which individuals are expected to adhere to.



Fluidity of the Human Psyche Oil on canvas 91 x 61cm unframed **NFS**

The predominantly skin-toned colour scheme reflects a flushed individual, whilst the sporadic streaks of cooler tones are reminiscent of lights flowing across a river. The incongruity between these two distinct spectrums of colours thus illustrates an individual whose very fluidity in identity strikes semblance with nature. The Chiaroscuro lighting from the right establishes a somewhat eerie mood, whilst the “absurd” pose reveals a figure unsatisfied with the norms in which individuals are expected to adhere to. This piece thus urges audiences to re-evaluate modern standards through illustrating the fluidity of the human psyche. After all, identities are fluid and evade generalizations.

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SARAH STRACHAN A multi-disciplinary artist based in Cambridge, I'm currently studying for an MA in Fine Art. I am interested in how our perception of being in, knowing and belonging to the world affects our ecological awareness and thinking. In my practice I approach environmental changes through research, collaboration and deep connections with the land, its people and its materials. I explore my ideas through printmaking, painting and ceramics, as a means of making sense of the world, often fusing sound and/or moving image into the final installation. Situated in the context of the *Arte Povera* and land art movements, my work seeks to question, or disrupt, habitual perspectives through the liminality of objects, materials and spaces. Returning to my art practice four years ago, I've exhibited throughout the UK and in Europe and I've recently been awarded first prize in the Open Art Contest (Athens) and the Sustainability Art Prize (UK).



<i>Conscious Crystal</i>	Photopolymer etchings	28 x 99cm	framed, plain black wood	£350
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A triptych of photopolymer etchings, printed in sepia. These hauntingly beautiful crystal formations are created through the deposition of calcium carbonate or chalk on glass. Normally invisibly, the emergence of these ancient materials is etched by the sun onto the printing plate - connecting us to deep geologic time and material memories of extinction linked to a previous rise in sea level.

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WENDY KIMBERLEY Wendy is a landscape painter inspired by nature, our relationship with it and the impact of our urban footprint we leave behind.

She works in a variety of mediums including traditional egg tempera and acrylic producing work both in the studio and en plein air.

Wendy has won awards for her work, which is in public and private collections, including HM Queen Elizabeth II.



As Above So Below acrylic 40 x 40cm painted graffiti frame depicting events from 2020/21 **£550**

Bridge in Norwich, behind, BM store by the River Wensum featuring local graffiti.

Graffiti and the locations it's created fascinate me. The art is vibrant, full of energy, and the calligraphy oddly beautiful. It's often evidence of current events, the social commentary on current issues marking the date of its creation. I chose this view to capture the word 'covid'

Graffiti has been documented throughout history. It's a unique insight in the mind of the creator at a point in time in history. As it fades and the buildings age it becomes part of the landscape to merge with nature.

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ERICA ROCH is a textile artist specialising in contemporary hand-stitched artwork. Her work takes inspiration from both urban and natural landscapes currently from the beautiful North Norfolk coastline where she lives. She uses a complex layering of fabric, texture, pattern and stitch to create intricate and unique pieces. She explores the way that fabrics and threads can be manipulated and transformed reflecting her love of the physical act of making. Erica is a qualified teacher who has many years' experience teaching in secondary, further education and private group workshops. She has created conceptual clothing which has been exhibited in Britain and America, and has worked with a number of theatre companies, making giant puppets for the Edinburgh festival and local stage productions.

**Blakeney Point**

Textiles

116 cm diameter

circular frame

NFS

By using a simple running stitch I draw with my thread to create contemporary hand stitched artwork. Our beautiful North Norfolk coastline is ever changing in a constant state of flux. In this piece 'Blakeney Point' I wanted to convey a sense of space light and colour, to portray the beauty of the beach, sand dunes and marshland washed by the tides and so often battered by the full force of the wind and the waves. This is a totally hand stitched work and took over 1,000 hours to complete.

FRANCES BLYTHE was born in London and migrated to Australia in 1994, where she studied at Curtin University in Perth and in 2004 was awarded a Master of Arts (Visual Arts). She exhibited widely in Western Australia and two of her solo exhibitions were held at Perth Galleries & Sotheby's. In 2014 she returned to the UK and now lives in Norfolk, where she has established a new studio. In 2018 her painting *Sunset* won the Holt Festival's Sir John Hurt Art Prize.

Through painting, she aims to explore her interest in memory and our relationship to time, and how our perceptions of everyday sights can lead us into different places, different times. She is particularly interested in how the language of paint can be used to lead the viewer into the open possibilities of a painting.



Thurs a.m. (red)1

Oil on canvas

40 x 46cm

unframed

£375

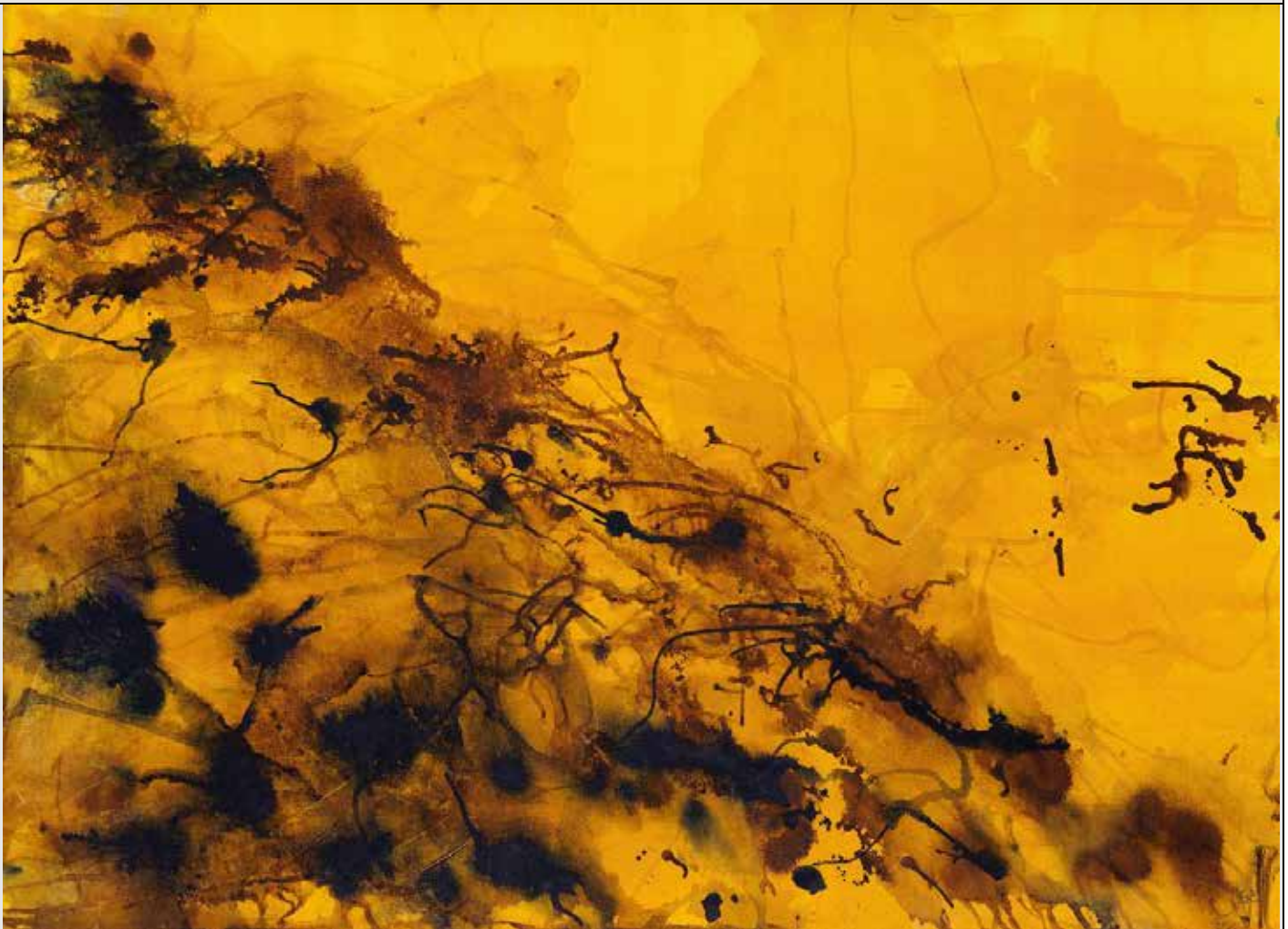
IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

CAROLINE EVANS is a former educationalist who, since retiring, has been able to focus on developing her interest in creativity.

In 2016 Caroline successfully completed an MA in Fine Art at Norwich University of Art. Her work challenges ideas of landscape. She develops her creativity and skills through sketching, experimentation and research, which always start by working outside in nature. The outcomes of which can be seen in solo and mixed exhibitions throughout East Anglia and London. A new venture in 2020 was a joint online exhibition, thus ensuring that creations could be viewed.

A recent development of Caroline's practice, and one that draws upon her past experience, is that of curation. She is currently planning to co-curate a major exhibition in 2022.

Her work is held in private collections in Europe, China and the USA.



Shifting

Mixed media

72 x 91cm

white frame

£395

"Shifting" captures the instability of the times in which we live where random threads appear with no rightful destination. Appearing almost as a mountainside slipping into an apocalypse the question arises as to where the interference to normality has occurred. Is it through the heating up of the world or the infrastructure of networks which bind us together, through the world wide web, fragmenting into the ether? As with all things that are dangerous there is subliminal beauty to be found.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

CHRISSIE RICHARDS Chrissie Richards is a Brightlingsea based artist known for her innocent narrative figure paintings. She invites the viewer to take a peek into her world, to notice a moment captured in time and use their imagination to connect with the image and the narrative. Whilst her paintings may appear naive and childlike they provide an opportunity to slow down and take stock of the simple things in life. Her work has twice appeared at the SWA exhibition at the Mall Galleries, London, she was shortlisted for the Sir John Hurt Art Prize 2020 and won Best in Show award for the Gibberd Gallery Open Exhibition 2020.

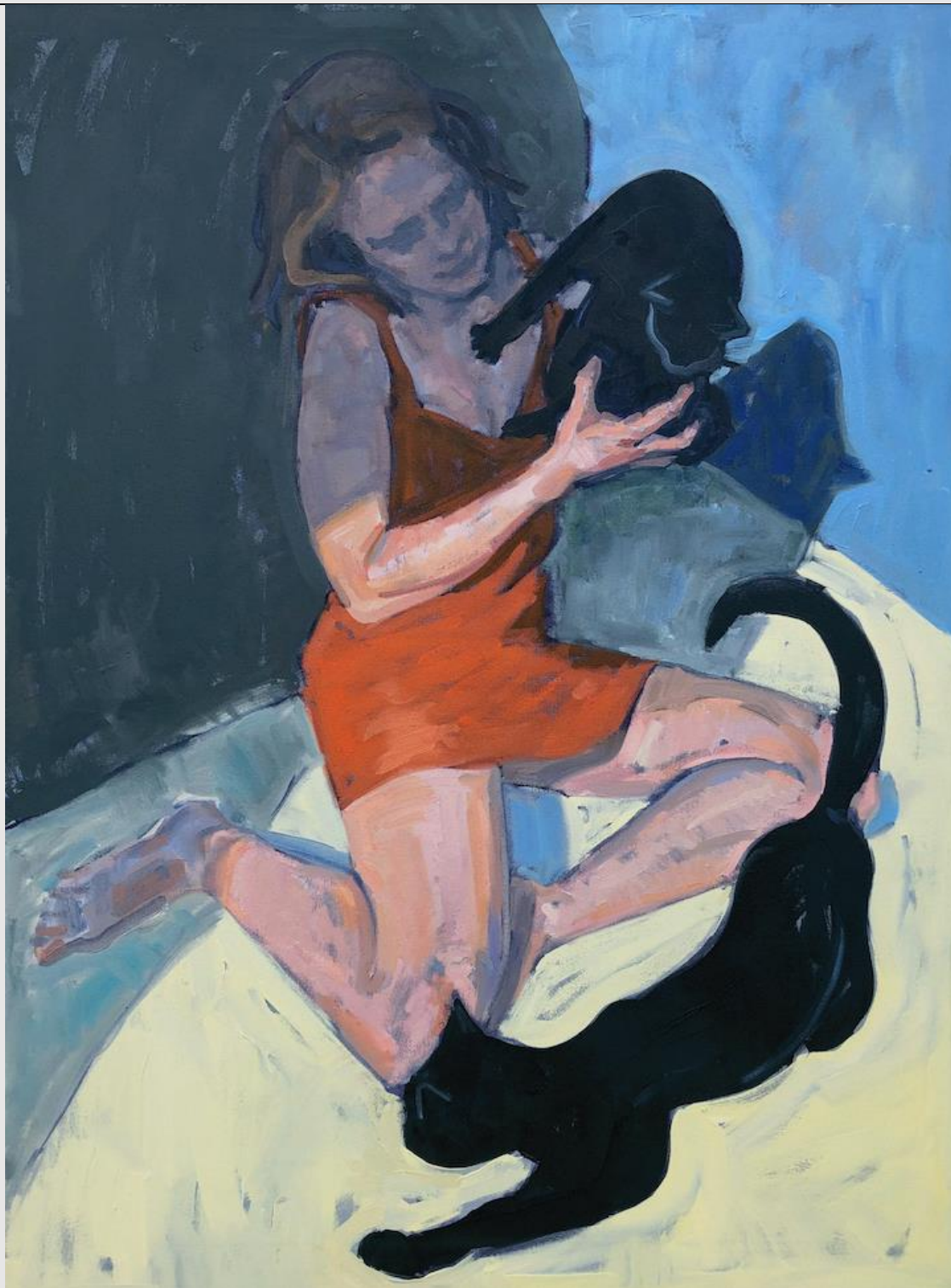


First Day of Spring mixed media 38 x 38cm 1/2" tulip tray frame with whitewash and wax **£545**

This was painted early springtime in 2021, during the winter that seemed to endlessly drag on. As I sat looking out of my window at the cold sea and wind swept beach I daydreamed about putting on my favourite stripey T-shirt and enjoying the warmer spring weather that would soon be with us. Mixed media painting on board, highly textured painting with many layers of collage, paint and mark making.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

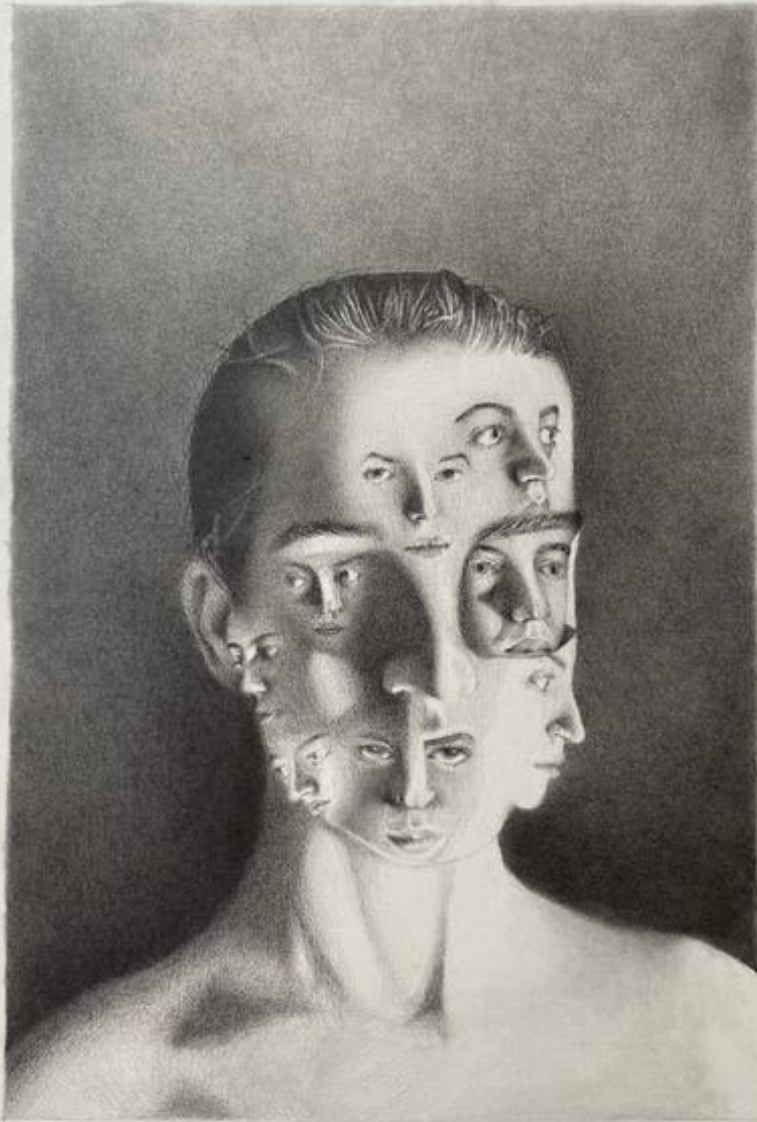
STACEY GLEDHILL My work is currently concerned with exploring the intersection of the real and the imagined, working from life and from memory. I use a combination of modelling and flat forms in my work, drawing on both my classical atelier training and my ongoing preoccupation with the visual impact of pure shape and colour.



Two Black Cats oil on canvas 100 x 75cm unframed **£3,000**

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

SOPHIE DUEZ I have just finished studying Fine Art, 3D Design and Graphic communication at A level. I have been accepted to study illustration/fine art at 5 universities in the UK as well as at the Swedish Academy of Realist Art in Southern Sweden and The Florence Academy of Art in Florence. I was shortlisted in the NUA 2020 *Into the Frame* competition as well as the Norwich Art and Design Exhibition. I have also been lucky enough to paint a GoGo dragon and dinosaur as well as a mural on Norwich Market. Growing up surrounded by artists has definitely had an impact on where I find my inspiration as well as visiting copious exhibitions in locations such as New York, San Francisco, California, Finland and London to name a few.



Face Time

Graphite on Stonehenge paper

29.7 x 21cm

plain black frame

In response to the growing pressures young people face with social media, *Face Time* is a surrealist portrait constructed using a 0.2mm mechanical HB pencil.

EVE SMITH I have recently graduated from Loughborough University with a degree in Fine Art. Since graduating I have exhibited in Loughborough, Derby and Norfolk. I have been fortunate enough to make it to the final of the ACS Studio Prize and am a finalist in the upcoming Signature Art Prize 2021 which will be announced later this year.



Blossom

oil on canvas

51 x 40cm

unframed

£450

Through the medium of paint, I have explored mankind's relationship with nature. Creating a double exposure image where nature merges with the body becoming one. I took inspiration from the romantic movement and stained-glass windows to create a piece that showcases the joy of spring.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

OPHELIA HARE I am going into my fourth year of Fine Art at Edinburgh University. I use my work as my therapy, it is my tool to processing my past traumas of control and abuse. The photographs I have submitted are two of a 5-part series in which I physically depict the stages of abuse. The first photo (where I am hunched over) is a show of being so consumed by this one other person's power over you that you are physically unable to control yourself and your body gives in. The second photograph is the opposite. It is the moment you realise what situation you are in and you can breathe again. My work is very personal, I am always the figure in the photos and I always take the photos. This, for me is a form of gaining back control – I am able to express myself without anyone there.



He says he doesn't like me friends digital phography 59.4 x 42cm unframed **£200**

This photograph is one of a 5-part series depicting the stages of emotional abuse. This, for me, is showing the moment the control someone has over you becomes so overwhelming that you are unable to hold yourself up anymore. It consumes you to the point where you feel you have lost your identity and quite honestly, you have no idea what to do next.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

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<i>Breathe</i>	digital photography	59.4 x 42cm	unframed	£200
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This piece is the opposite of the other one. It is the moment you realise what situation you are in. This doesn't necessarily mean that you can leave it, but by gaining the knowledge of what is happening you gain a small amount of control back. You can breathe again, and you start to see a future in your life.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

MARK BURRELL Born in Suffolk, Mark is an established painter, who has been making art for over forty years. He is a member of 'The North Sea Magical Realists' with work appearing on television seven times. Interestingly, he was interviewed by the popular Sister Wendy Beckett on Anglia Television's 'Moving Art' program hosted by George Melly, where Mark's work was awarded 'first prize' and highly commended by Bill Oddie. Mark's work has been shown internationally including America. In London, he won the Lucy Morrison Memorial Prize at the Royal Overseas League, and has exhibited in The House of Commons, and the Royal Academy. When you walk into a Mark Burrell painting, the viewer is held by a glow and vibrancy emanating, like a magic pulse. His magic realism is woven with imagination and direct observation, conjuring up a magical world view seen from within.



Self Portrait with Masks oil on board black frame overall size 69.5 x 65cm **£7,000**

Portraits for me are all about the character of the sitter, the inner life. I love how much a face can change in just a day, changing and shifting form with different emotions. I arranged the portrait using light sources from below, creating a slightly theatrical quality to the painting. The British flag and mask are props used in my magical realist work. I had hoped to put in the European flag, as at the time it was Brexit and this political theatre was going through my head while painting the portrait. Unfortunately it didn't work out as I hoped.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

LUCINDA MCLAREN A recent graduate from Durham University, Lucinda Beatrice McLaren is a law masters student and multidisciplinary artist. Layers are a cornerstone of her artwork. Lucinda enjoys using Indian inks and charcoal to illustrate and has a special interest in typography, collage and graphic communication. Lucinda's work has been shortlisted for a number of prizes and exhibitions in the UK.



Commerce Clause

Collage

21 x 30cm

natural wood frame, black

I created this collage when writing my dissertation on the commerce clause of the United States Constitution. I decided to focus on the Rehnquist Court and observed the deep ideological divide which continues to challenge the US Supreme Court. In turn, I used bold colours and a historically accurate typeface to visually reflect the polarised 'flip-flopping' that frequents the court on salient issues such as marijuana and gun laws.

MICHAEL HORN Since art school in the 1960's and exhibiting with the *Young Contemporaries* at the ICA '63—64, I have continued, alongside teaching, to paint. Presently regularly exhibiting at Mandells Gallery in Norwich and *Norwich 20 Group*. Work in public and private here and abroad.



In and Out

Collage & mixed media on paper

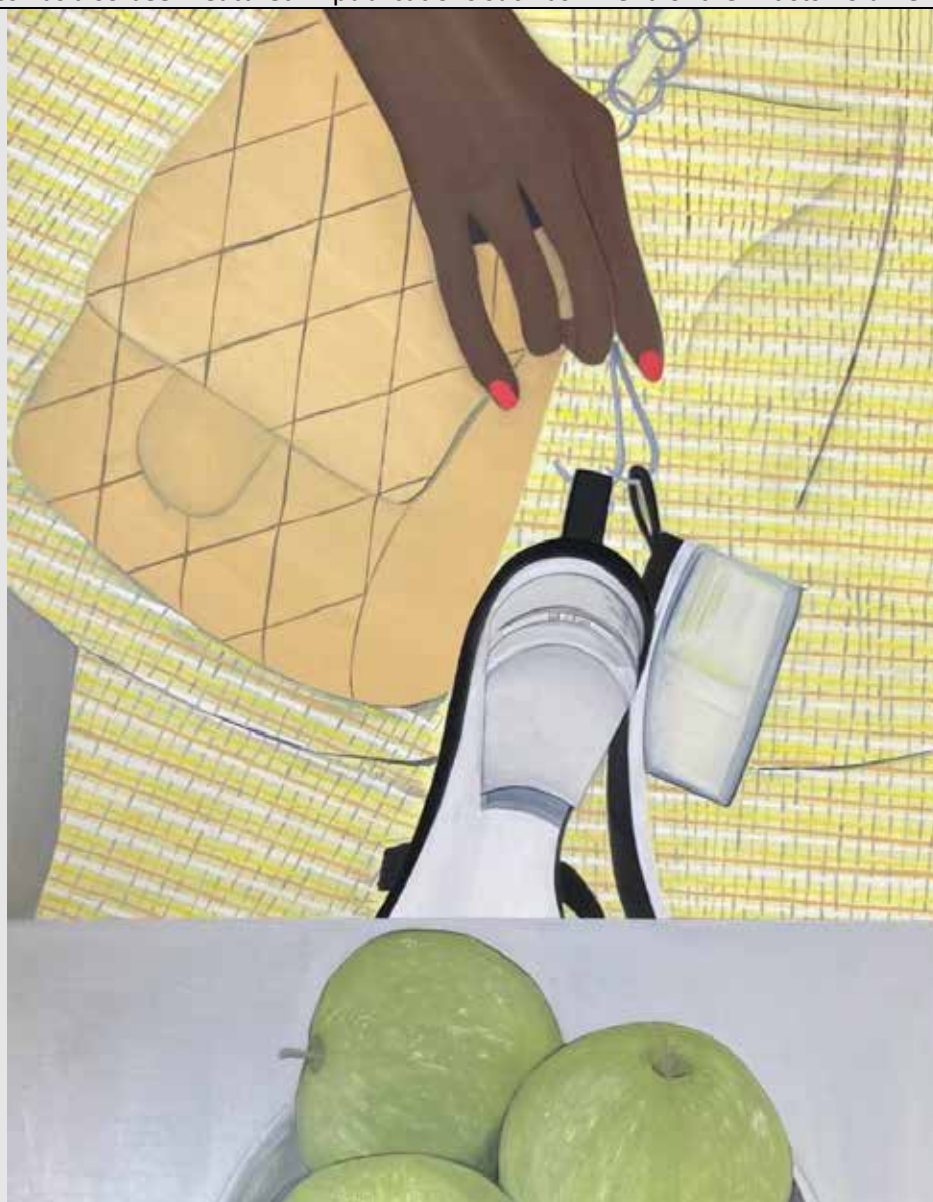
38 x 97cm including white frame

£800

One of a series of paintings and drawings in and around the studio.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

JESS BURGESS b.1993 is a British artist currently based in Norwich. She earned a BA (First) at Norwich University of the Arts (2017), graduating with an MA (Distinction) from the same institution a year later, both in Fine Art. She has been awarded the young artist award by the prestigious Lynn Painter Stainer Prize, and exhibited at the Sir John Hurt Art Prize as well as winning the first Zealous Stories UK painter prize. This year Burgess is having her first solo show at Fairhurst Gallery in Norwich, UK. As well as her involvement in an extensive selection of group exhibitions and projects, including an online exhibition *Finding Sanctuary*, *Cley 21 nowhere*, *Momentum*, *The Holy Arts*, London, *Fully Awake* Dyson Gallery, Royal College of Art, London (2018) and *Two Lives in Colour*, East Gallery, Norwich (2019). Jess Burgess has also been featured in publications such as 'Friend of the Artists Volume 11'.



NC21

Oil, acrylic on linen

49 x 39cm

unframed

£650

My painting questions how the virtual space of the digital screen affects the way we view the world, in particular the habit of simultaneously viewing many windows full of disconnected images. Questions surrounding the virtual screen inform my decisions when creating new meanings from disparate forms, and influences the way I disrupt the pictorial composition. I use the process of painting to explore how we consume and discard images with little pause for thought, and suggest that this has given painting a new agency as a slower medium.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

KATE WALKER is a contemporary British landscape painter living and working in the Waveney Valley, her work can currently be seen at 'The Maltings Gallery' at Snape Maltings, Suffolk. Kate recently gained a Fine Art Masters with distinction from Norwich University of the Arts and was a recipient of the Fred Dubery Scholarship awarded by East Anglia Art Fund. The work Kate produces is diverse and varied, but throughout her practice is an atmospheric, sensitive and emotive thread, binding the pieces together with sense of place, mood and light.



Sedimented Memories

Oil on Linen

50 x 70cm

black wooden tray frame

£750

During a snatched few days of freedom between lockdowns in Autumn 2020 I escaped to the wild open landscapes of the Peak District. Up high on a ridge headed for 'Higger Tor' I encountered a vast cut in the earth, a long abandoned quarry. The deep red iron rich gritstone appeared alive, visceral. As I looked down into the chasm at the sedimentary rock, laid down over millennia, I was reminded that time passes irrespective of us. A comfort during this unsettling period? And a welcome glimpse of larger forces at work.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

NICK DITTRITCH having been trained as a graphic designer in the traditional way on a drawing board, before computers revolutionised the world, I feel the need to step away from the screen and create unique artworks by hand – I aim to create artworks that are more than just a painted image. I want the artwork to be somewhere between painting and sculpture, to add a third dimension to the work by use of texture, objets trouvés or manipulating the canvas or frame. This is a work of passion, where I use my hand skills to create original artworks from a variety of media (acrylic and oil paint, charcoal, graphite, pastels and chalks) or anything else that comes to hand – objets trouvés, bottle tops, old books. I consider the canvas to be a part of the artwork and not just the substrate, so I then manipulate the canvas by stitching it together, cutting or ripping it, sanding the surface or adding a spot varnish, also embedding or inserting objects through the canvas surface to create an additional dimension to the artwork.



<i>Disintegration of Worth</i>	Collage	76.5 x 51cm (box canvas)	£2,000
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Created using shredded purchase receipts - based on my thumbprint, as a commentary on consumerism and technology. During lockdown I didn't use cash at all, with electronic payments into my account I was now part of a cashless society. Now I couldn't judge the worth of anything - with no physical transactions. So, why not create an artwork from the only tangible item I had of my purchases - the purchase receipts? These are thermally printed and should last 7 years, but will the artwork itself slowly fade away after this time, therefore reflecting the impermanence of their worth?

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

DAVID COTTRIDGE Grew up in Cornwall where I had a passionate interest in drawing and painting natural history.

1966 – 69 Diploma in Art and Design – painting & printmaking, Gloucester College of Art.

1970 - 86 Taught printmaking & photography in London.

1983 – Won British Birds magazine 'Bird Photograph of the Year'

1986 – Became a freelance wildlife photographer.

1986 – 2000 – Lectured throughout Britain on my photographic work and took photographs for books by Chris Packham, Bill Oddie and Nick Baker. I was field photographer and photographic editor for 'The Birds of Israel' (Academic Press 1996), 'Waders of the World' (Hamlyn 1995), 'Sylvia Warblers' (Helm 2001) and 'Birds – a Complete Guide to all British and European Species' (Collins 2005).

Since 2001 I have exhibited at the RA Summer Exhibition and Natural History Museums, and since 2010 have had a number of one man shows of past and recent work in London.



Autumn in the Forest Photographic Collage 50 x 80cm metal frame edition of 20 **£250**

A collection of photographs taken by me as a result of many visits to a woodland near to Waltham Abbey in Essex during the autumn. The idea of a sort of mosaic of them came to me when I saw them as thumbnails in a file next to each other and was inspired by the possibility of creating a grander expression of the colours of autumn and the colours of the birds that lived there.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

KIRSTEN RILEY I work freely in mixed media, am often led by the process; layering with texture, adding and subtracting in a call and respond practice, working on two or three abstract pieces, informed by each other and the themes I am reflecting on. Themes that inspire me are the changing and challenging world around me and my own inner world. My frame of reference includes mood, memory, loss, transience and it is often the ebb and flow of life and how it has affected me and my subconscious that I am reflecting on and exploring through my art. There is some alchemy involved when the work takes over and evolves. It is a constant dialogue. Largely self-taught, I have a theatrical background, acting and directing at the Maddermarket Theatre and the Playhouse in Norwich, a founder member of Playwrights East, a teacher of speech and drama. I have always been fascinated by the way ‘art’ is used as a means of expression and have spent many years encouraging and eliciting this from others. Initially I started sculpting and exhibited and sold my work and now I have a studio in the centre of Norwich where I paint.



Disentangling A Dream Mixed media on board 52x42 cm metal frame **£300**

Part of a series completed during the first lockdown reflecting on memory and potent dreams and the pervading presence of uncertainty and chaos.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

INES-HÈRMIONE MULFORD I have always been inspired by the developing of a skill within art, striving for realism in my paintings. Due to this I studied anatomy, which led into an interest in medicine and surgery. Prior to covid I had the fortunate position of shadowing surgeons in and out of the operating theatre to produce paintings on surgery. A role that came to a head with my residency at the Surgeon's Hall Museum in Edinburgh, where I viewed the body in a way I'd never seen before, on a macro level through robotic surgery. This completely changed the way I perceived it. Disembodied, decontextualized, the snapshots began to look abstract and I began to notice similarities of depth, tone, and textures between what lies within us, and the mosses and lichens I had studied as a hobby all my life.



Dwindling

oil on board

120 x 120cm

NFS

Both flesh and moss facilitate life. They both protect what lies beneath, regulate moisture and temperature, prevent toxins from entering the body or the new growing plants below. Mosses and lichens are vital for creating and maintaining ecosystems and bio-diversity but climate change puts them under threat. We are often faced with this dichotomy of nature and humanity, but we depend upon the natural world. If we started thinking about mosses like the flesh on our backs, would we not make it a priority to ensure we were healthy?

JUDE SMITH is a designer and printmaker living in rural Norfolk. My limited-edition prints are produced in a variety of mediums and combine my love of bold, eye-catching design with expressive mark making. My recent work focuses on design classics, packaging and typography. My trade name (Design Smith) combines my commonplace surname and its association with craft, skill and passion with my love of a strong design aesthetic.



35mm	screen print	30 x 30cm	simple, black frame, white mount	edition of 29
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Limited-edition screen print from an edition of 29 prints. The artwork features a collection of quirkily illustrated 35mm film rolls- including iconic brands like Ilford, Fujifilm and Kodakolor.

ANNIE HALL Following an absence for several years, I now make art every day. At first it was with trepidation but now it's with excitement! I paint and draw intuitively, finding inspiration and beauty in flowers and everyday things, colour, shape and texture, which I explore through process and materials.



Short Stems Tall Jug

acrylics & pencil on paper

28 x 38cm

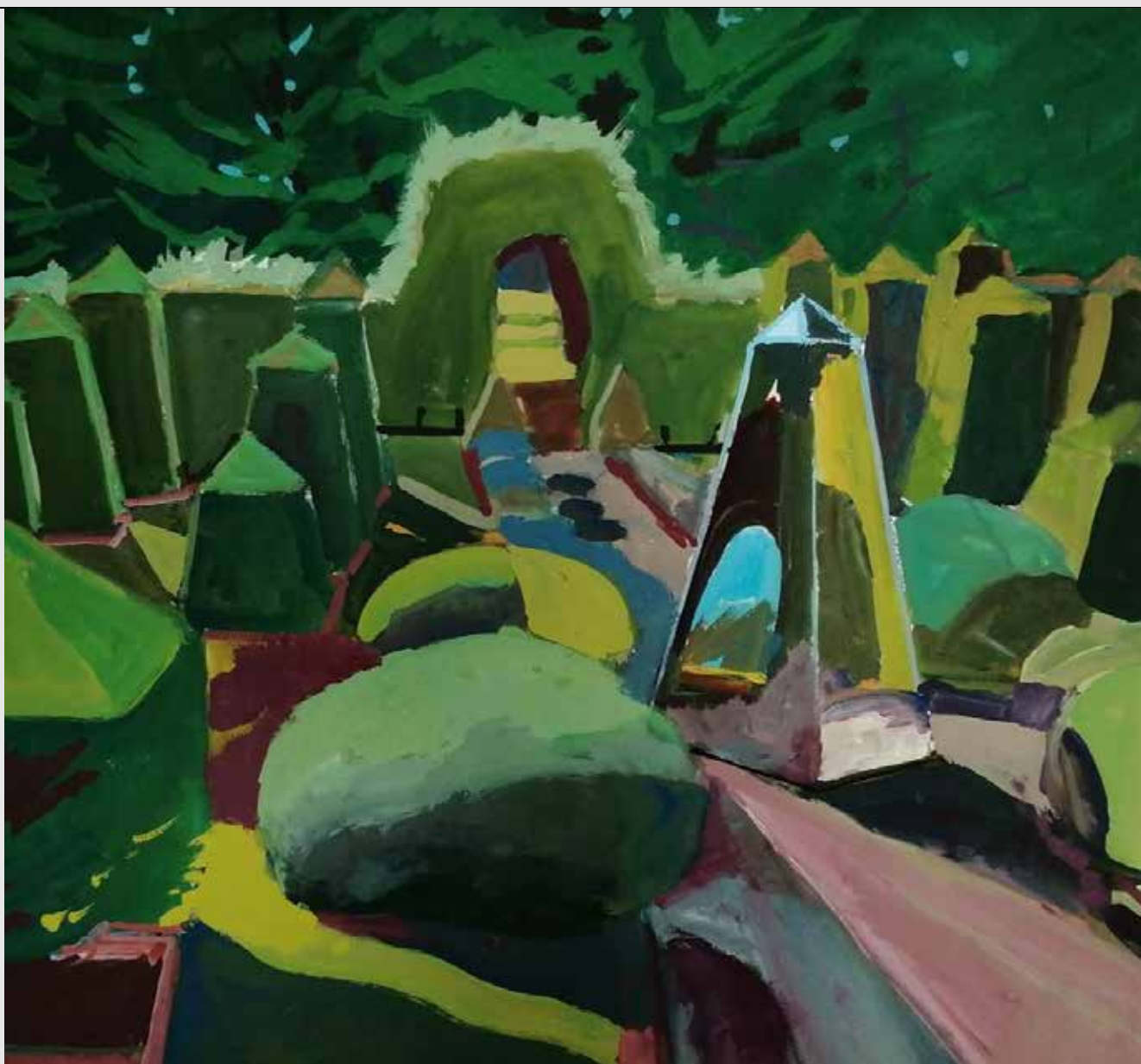
framed

£625

Contemporary still life painting on paper.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

JAMES COLMAN My all year round outdoor (plein air) practice has developed over the last few years to the stage where there is no subject matter that is not considered fair game. Finding a platform from which to take observational synthesis to a more conceptual level has meant developing a taste for the unusual within the everyday. In this work, I wanted to achieve a sense of other worldliness and ambiguity. Dwelling on the work of John Wyndham's *The Day of the Triffids*, I imagined the army of shaped yew hedges to be like an army of post-apocalyptic mutants, controlled by an alien force.



Elsing Obelisk gouache 50 x 50cm aluminium frame **£500**

This was painted in the grounds of Elsing Hall. The Obelisk surrounded by the shaped yew hedging recalled my childhood love of Dr. Who, as well as the work of HG Wells and John Wyndham, where the nightmare scenario of an alien invader, constantly mutating, has terrifying resonances in today's Covid and AI environment.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: ADRIAN HILL - 01263 713883

SHORTLISTED WORKS EXHIBITED AT ST. ANDREWS MEETING ROOM

Sir John Hurt Art Prize

Sworders Prize for Emerging Artists

Sworders Prize for Young Artists

ROSE CARVER I am an amateur textile maker and enjoy creating and sewing patchworks, quilts and tapestries.



2020 Carpe Diem

Textile wall-hanging

88 x 62cm

NFS

JANE WAREHAM I work in oil, acrylic, charcoal and pastel. I'm interested in the abstract qualities of a landscape. During lockdown much of my time has been spent sketching in the fields behind my house. These sketches have been used in my final paintings. I feel very emotionally connected to this Norfolk landscape.



Up in the Fields, September oil 25 x 30cm wooden box frame

A painting of my favourite field in September. The view from sitting on a log.

ZELDA EADY Having had a successful career as a research scientist, I decided, after maternity leave, to pursue my passion for the visual arts.

Although largely self-taught as a painter, I qualified as a printmaker in 2009 at the Curwen Print Study Centre where I taught for 10 years.

Through my mixed media paintings I explore form and colour at the boundary of abstraction and representation to create works which are not only visually stimulating but may trigger an internal music for the viewer, a form of synaesthesia. I often employ pieces of musical manuscript to emphasize the relationship between senses in my work. I have been exhibiting since 2007 in East Anglia and London and my work is held in collections in the UK, USA, Europe and Australia.



In Splendid Isolation

mixed media

48 x 94cm

plain white wood frame

Painted during lockdown, I took inspiration from my garden and used the musical stave as a starting structure to create a visual music. This acrylic painting on paper is collaged with musical manuscript and recycled linocut print.

SOPHIA KAPOOR is a still life photographer and 2021 graduate of BA Photography at Norwich University of the Arts, interested in flora and influenced by social, cultural and humanitarian issues. Her dual heritage draws her to this, inspiring her to explore issues that affect those within her culture which she has not directly experienced. She focuses her work on social and historical metaphors and finds that by using flora, she can represent different issues within one subject matter. Her work is aiming for the fine art photographic world and the advertising industry, proving how imagery can be a huge tool for education.



Fragile Regions

Photograph

42 x 29.7cm

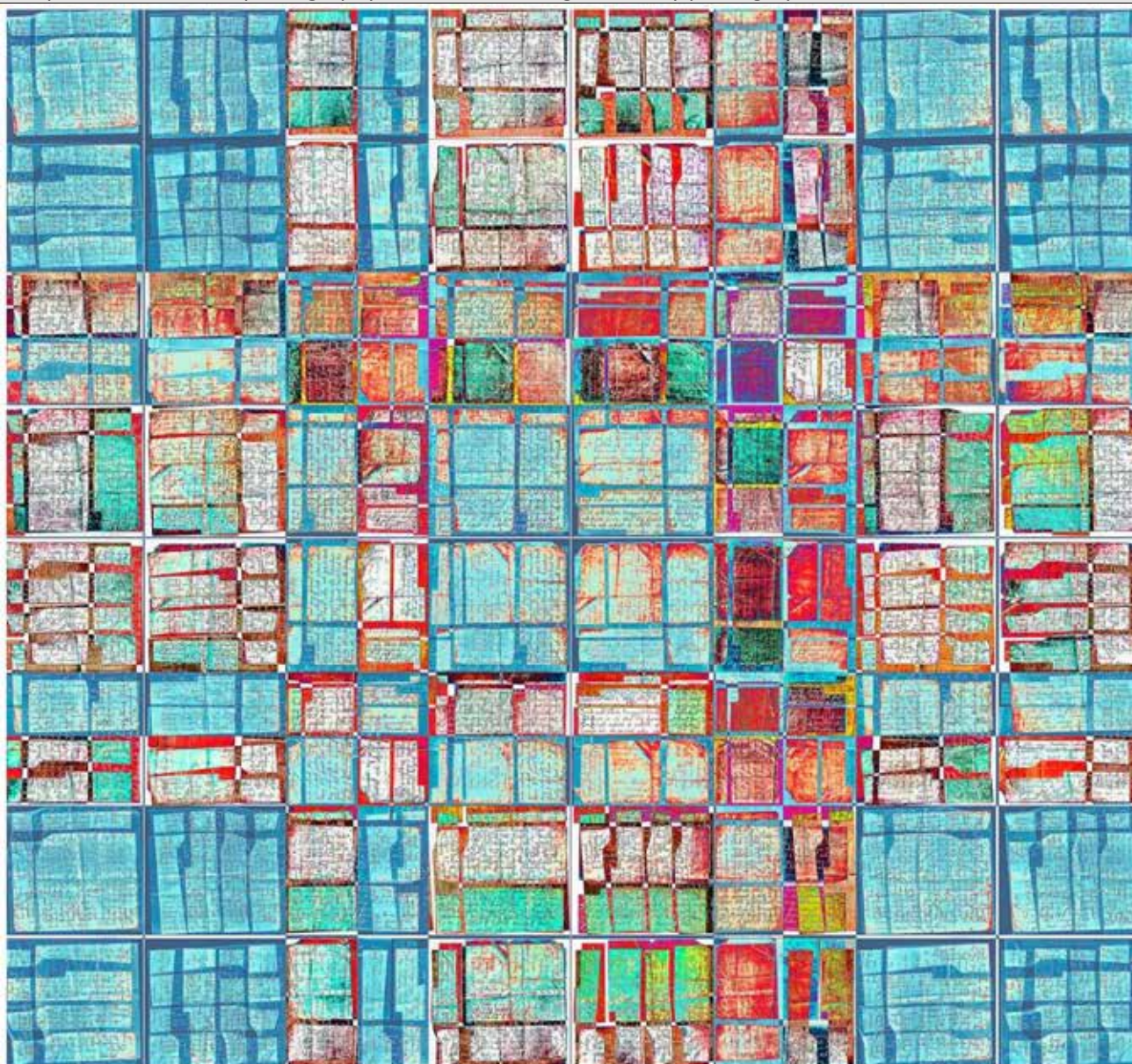
unframed

£500

Fragile Regions is a floral photographic collection acting as a visual metaphor for the humanitarian crisis that is ongoing in India and all of the contributors to the issues.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

JULIA CAMERON Julia began her artistic career in 1986 as a Lecturer in Fashion, Embroidery and later as Academic Leader for Art and Design at Nescot College, Epsom. Her stitched textiles were exhibited in the UK, notably at St Paul's Cathedral and The Commonwealth Institute, London, as well as being represented in private collections in the UK and The United States. She obtained an MA in Public Art at Chelsea in 1994. Between 2001 and 2009 she lectured in Education Studies at Norwich City College while developing a keen interest in photography. Julia now works full-time as a photographer and has exhibited in London, Bristol, Derby and Norfolk. In 2016 she was the winner of the Naked Wines Prize for "an outstanding work of art" by Norfolk Contemporary Art Society. Her current practice combines photography with textiles using old family photographs and letters.



Palimpsest II Unique Archival Inkjet Print with lamination 88 x 88cm white wooden frame **£1,500**

Created from small cuttings of family letters of 1927 between Beatrice and her mother. Each cutting tells a little story about her daughter, 3 year-old Mary. The significance of these quite personal stories has been lost over time.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

MARIA BELDERBOS I've loved all things arty since day one, and now, fresh out of school, I'm finally diving headfirst into promoting my artwork!

At the centre of my art is a love of realism because I believe that all great works begin with the practice of accurate observation. But this is a starting point, not a perimeter; I'm currently exploring a range of different media, styles and subjects. I love drawing, painting, sculpting, textiles and photography and was lucky enough to be exhibited as one of ten 'Highly Commended' photographers in the 'Lockdown: Taking a Positive View' national photography competition.

Alongside creating art, I write and speak about it. Last year I reached the Grand Final of the speaking competition *ARTiculation*, delivering a piece on Leonardo's humble but brilliant Vitruvian Man.



Welcome to Adulthood Modroc, newspaper, acrylic and oil paint, wire 83 x 59.5 x 4cm unframed **£145**

This sculptural still life recreates my birthday balloon, withered and deflating. The crumpled form caught my attention as being full of symbolic, satirical potential - 18: the expectation of shining independence versus the unnerving reality of life's uneven ups and downs and quirks and creases. Alongside this conceptual level, I was interested in the aesthetic potential when I embarked on this work, wanting to create a bright, fun, mixed media piece. Far from being intended as bleak, this creation - for me, at least - is an honest and humorous encapsulation of the bizarre experience of coming of age during a global pandemic.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

MARY BLUE my paintings reflect upon the impermanence of life and the forces of nature. I weave poetry into layers of jewel-toned colours exposing the overlooked hidden effects of time. I paint light and shadow, the far horizon and the passing of time. In the minds of man, the sea and land seemingly exist as opposites, yet around the edges everything changes every six hours; I'm attracted to the fleeting. At the crossroads of impermanence, beauty remains. I find that often things that are fleeting are very powerful. I earned my Master of Fine Arts in Painting from the University of Pennsylvania in 1989 where I studied with the renowned landscape painter Neil Welliver. I have also studied at the Vermont Studio School, the Maryland Art Institute and the American Institute in Avignon, France. My current work has been exhibited at Norfolk-by-Design, Paint Out, and Inheritance 2018, John Hurt Art Prize Holt 2020, Contemporary and Country at Houghton Hall.



Drinking in Spring acrylic, graphite, pastel on panel 60 x 60cm framed **£850**

The Iris holds a fascination for artists. Drawn to their lush blossom and vibrant colour, I wait with anticipation each Spring to paint in my friend's gardens. I first learned about Cedric Morris and his iris paintings when I attended a lecture, *Benton End Remembered*. These iris are a version of Cedric's called *Benton Caramel* as enthusiasts are reclaiming the iris heritage. Learning about his gardens and his painterly response over a lifetime has influenced my work as well as Jelly Green and, of course, Vincent. While I paint iris in my own way focusing on their powerful bloom and eternal nature, I also pay homage to those who have joyfully painted them before.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

PHOEBE LEACH Following my A-Levels in 2020, I undertook an Art Foundation Diploma and will begin studying a degree in Fine Art Painting at the University of Edinburgh later this year. Through portraiture, predominantly using gouache and oil paints, I am exploring the integration of printmaking within a painting. Last year, I exhibited a portrait at the Royal Academy's Young Artists' Summer Show, London.

My work examines the complexities of people's relationship with sociopolitical themes and culture. I am keen to capture an understanding of the nuances of identity and heritage, true to the individual I am portraying. Concepts underpinning recent work explore forced and chosen migration; the impact of the journey, and the destination.



Mercy

gouache

40 x 36cm

grey and yellow mounts, grey frame

NFS

This portrait of my friend Mercy aims to honour identity and heritage, contrasting cultural influences with contemporary youth.

NICOLA STRATTON TYLER I am predominantly a plein air artist, working in oil and oil pastel in an impressionistic manner. I aim to capture the sense of transcendence in nature and am particularly interested in those brief spell-binding moments. My work is focused on the two places I spend most of my time – the wide skies of East Anglia and the rugged beauty of North Cornwall.



End of the day, Treligga

oil on gesso panel

46 x 36cm

plain white box frame

A favourite view. I have painted this subject at sunset many times before. This is a larger work from a plein air sketch, painted one field back from the cliff, looking out to the Atlantic. I think one of the silver linings of lockdown for me has been the pause it has given me to really observe nature as never before. I loved painting the dancing light.

CANDIDE TURNER-BRIDGER

The Soil.

Over the past 20 years I have been collecting earth from ancient paths: Making it into paint. I imagine how our ancestor's footprints created these paths: From the first hunter gatherers migrating across the plains, to modern day walkers. I am interested in how these prints leave a trace of that person behind, and how the earth becomes a repository for our history and culture.

The Path

Nature, its history and its history with humankind, goes by unnoticed as we walk through the bucolic Norfolk country side. It is sometimes hard to remember that we are not the first to walk here, and that this living breathing landscape is part of us.

My work

Each image has a story, and I ask the viewer to see the earth a new.



Wood Henge	soil from Wood Henge site and oil on canvas	24 x 36cm	unframed	£550
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Wood Henge was excavated, and the wooden posts removed to Kings Lynn museum. What remains are the holes in the mud from the posts, and a mystical atmosphere. The 3 different coloured layers of earth found at the site, is evidence of the very different environments the land has lived through. I feel I can use this earth to create a kind of portal between our past, present and future.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

GUY ALLEN Artist and print maker, recently moved back to Norfolk from London and set up a print studio in North Norfolk. Animals seem to be a recurring subject matter and more recently a fascination with the Moon, which I have studied during lockdown.



Bull etching & 24 ct gold leaf 16cm x 41cm wood grain grey, box, art float mounted **£410**

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437



H J JACKSON Veteran East Anglian printmaker H. J. Jackson cut his first lino block during his last year at school in 1953. The small print earned him a place at Norwich Art School, studying linocutting as a craft.

On leaving art school he had to devise a method of printing without the services of a press. Surprisingly, the answer came in the form of his tobacco tin. He found he could use the base of this as a burnishing tool – a method he still employs to this day. The declining fishing industry features strongly in Jackson's work, and he likes his boats to look as if they have been to sea. Mainly devoid of figures, his prints rely instead on the complex and seemingly confusing tangle of fishing gear to suggest the human involvement.

Jackson is a Senior Fellow of the Royal Society of Painter-Printmakers and a member of the Society of Wood Engravers.

Safe Mooring I

linocut

75 x 49cm overall size including black wooden frame



The brightly coloured floats on the stern of this Cornish fishing boat, coupled with the variety of ropes holding the boat fast against its mooring, caught the attention of printmaker H. J. Jackson. Over the past sixty years, Jackson has chronicled the changing face of the fishing industry through his full colour hand-burnished linocuts. "I once had my work rejected by someone who claimed that they could 'smell the fish' in my prints. I took this to be a compliment!"

ROBYNE HORNER I am a year 12 student studying at Gresham's Senior School. The subjects I take are Art, Graphics and Psychology. I have studied art for over 8 years and graphics for 3 years. The work I am submitting is seen as bold, vibrant and eye catching. My entry explores different elements such as painting, screen printing, drawing and digital work. All these components connected to form a design that is abstract and compliments every element, creating an end-piece that catches the audience.



The Head

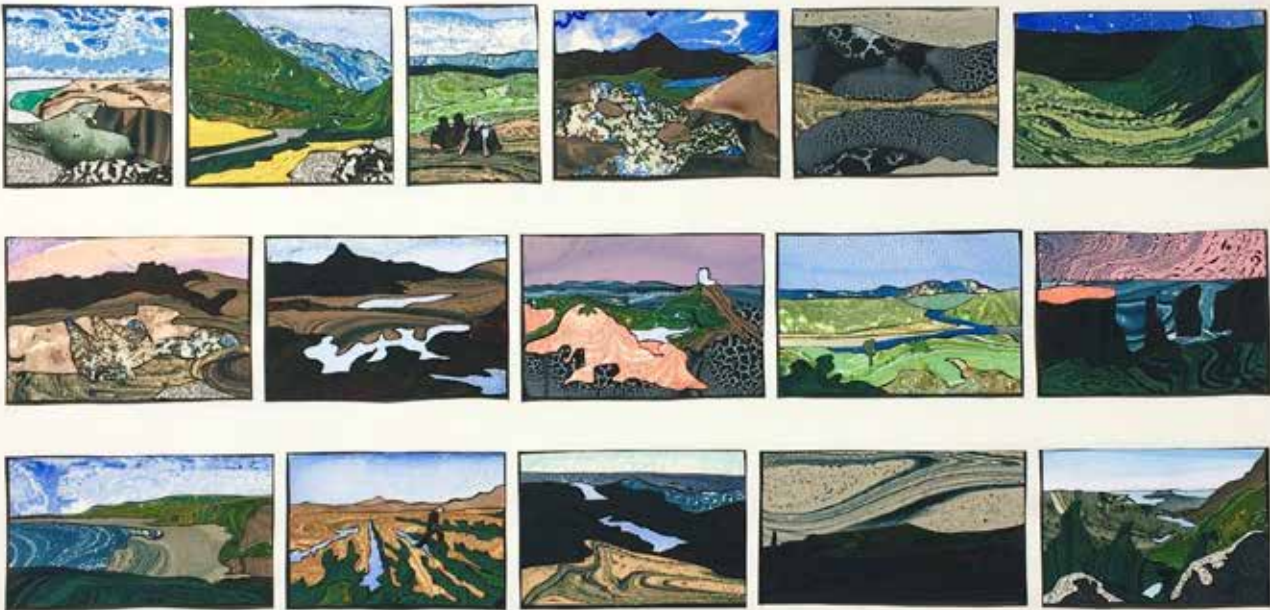
mixed media

42.0 x 29.7 cm

unframed

A mixed media A3 design that explores the use of digital and hand painted components, it's been collaged with painted images and digital editing leaving the busy background to mix with the confusing figure.

ERIN HUGHES completed her BA in Fine Art from the Ruskin School of Art, Oxford 2012 and completed her MA in Painting at the Royal College of Art, London 2018. Erin is an artist living and working in mid-Wales. She creates hundreds of her own hand-marbled papers that she uses as her palette to construct collages that emulate the traditional craft of Pietre Dure. Following her interest in craft within a contemporary art context, Erin sees the making processes as a combative approach, a way of having a direct relationship to the world around us. Recent exhibitions include: (Solo) Long Landscape search Outside, Oriel Davies Gallery, Wales 2021; (solo) Hoot Hoot, Hoot Hoot, Lady Margaret Hall Library, Oxford University, 2019; (solo) Floored, Glass Cloud Gallery, 2018; FAKERS, Thames-Side Studios Gallery, London 2018; Mud, Tokyo and Swimming, Imlabor, Tokyo, 2017. Erin is co-founder of Cypher Billboard and Curator at Contemporary Collaborations.



Wales Landscape Search
30 x 60cm

hand-cut hand-marbled paper, archival ink, archival mount board
white box frame

£1,250

Wales Landscape Search depicts a cropped screenshot of a Google image search result for the words ‘Wales Landscape’, remastered through Erin’s ersatz marble inlay process. Following her interest in craft within a contemporary art context, Erin sees the making process as a way of slowing-down and reconsidering these quickly sourced images. Erin has Welsh heritage, her family can be traced back over four century’s on a single farm in Anglesey. She would regularly visit her Nain growing-up but it was not until moving to Mid-Wales in 2018 that Erin began depicting landscape in her work, exploring the interplay between an immediate inspiration from the land, a nostalgia for her own connection through her heritage and a disconnect through an examination of image culture.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

SEAN BENNETT After graduating from art college in the late 1980's, I continued to develop my painting both exhibiting in open submission, group and solo exhibitions until 2007. I continued with my art practice but stopped exhibiting from then until 2020. Much of my past work has been large in scale using both urban and rural landscape as subject matter. The new paintings are small. I like the focus and intensity of working small and don't feel any compromise in terms of composition or treatment of subject matter. I see these small paintings as a challenge to the usual notion that to perhaps feel as though you are 'in' a painting, it has to be big.



Reed Warbler acrylic on MDF 13 x 13cm white box frame

The sound of Reed Warblers is a constant in the margins of summer rivers. This painting, small like the bird, intends to evoke its nesting habitat amongst the densely packed reeds and the reflections on the water. I wanted the small scale of the painting to draw you in as you would be if you were trying to spot one of these birds after hearing its chattering call along the river bank.

BETH STILGOE Beth's current practice explores the creative response to themes surrounding trauma and catharsis, utilizing the icon of the horse as her main source of imagery, stemming from drawing horses and unicorns as a child. The work is also influenced heavily by the process of Paracosmic immersion (a form of childhood imaginary play), often taking on whimsical and abstract undertones. Taking influence from equine artists such as Berlinde de Bruyckere, Sir Alfred Munnings, and Dame Elisabeth Frink. Normally working in print, Beth had to adapt to the lack of a print studio throughout the 2020 pandemic, focusing on developing her oil painting skills, creating atmospheric equine portraits.



Heart of Gold

oil on canvas

30 x 24cm

unframed



EMILIA SYMIS I graduated from Norwich University of the Arts in 2019, with a BA(Hons) degree in Fine Art. In the same year I was fortunate enough to win the Bishops Art Prize and I was a finalist in the John Ruskin Prize. Since graduating, I was able to exhibit across the country and started to develop my career as an artist. Covid has of course stunted exhibitions and I have found myself working full-time as an artist. Spending the majority of the past year in my studio has allowed me to focus on developing my skills, brand and online presence. I feel lucky that I have been able to spend so much time doing what I love, despite the fact that I couldn't leave the house! I am excited to see where my career goes, now that society is returning to normal.



<i>Cocktail Party</i>	acrylic on canvas	90 x 120cm	unframed
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I wanted to challenge myself with the complexities of painting glass, so I came up with the idea of staging a scene that depicts a cocktail party set in the 1970s/80s. To create the retro illusion, I added cocktail cherries, umbrellas, carnations and a zippo lighter amongst an array of colourful and kitsch beverages. The dimming cigarette balanced on a full ashtray is a nod to the grotesque amongst the beautiful, a motif that is integral to my work.

IMOGEN TYLER I am at Art Scholar at Ipswich High School. I have just finished my GCSEs and will be taking Art for A Level in September.



Elanora (Home by water)

acrylic on canvas

101.5 x 75.5cm

unframed

This painting represents the Pant Valley and the landscape around my home. Heavily influenced by the Aboriginal paintings I was looking at at the time, it shows the stream running through our garden, the river at the end of it and the hills in the immediate vicinity, the colours representing the different soil types. It was painted with a mixture of brushwork and fingertip painting. I also used the end of a stick in places, as the Aboriginals would do. The title of this work is *Elanora* which is an indigenous word meaning 'home by water'.

TRACEY ROSS My artwork explores the horizon inspired by the huge skies and ever-changing light and atmosphere of North Norfolk. Capturing the joy and beauty of Creation is central to my work.

Tracey Ross studied textile design and then completed a Visual Studies degree at Norwich University of the Arts. As a member of the Norwich 20 Group she regularly participates in the annual Norfolk Open Studios. Tracey was shortlisted for the National Open Art Competition, was a finalist for the Royal Society of Marine Artists (RSMA) and the Institute of Painters in Water Colours (RI) at the Mall Galleries. Her work is held in private collections and galleries both in the UK and in the Algarve, Portugal.



Respond acrylic, tissue paper, pencil on board 47 x 47cm white double frame

Abstract painting exploring marks, line and textures in a limited colour palette.

PHIL BARRETT Trained as a visual artist, I studied at Great Yarmouth College of Art, Kingston Polytechnic, Goldsmith's College and the Royal Academy of Arts. I spent 27 years as Head of Art at the Purcell School, during which time I was instrumental in instigating, 'the Artists Teachers Scheme' in conjunction with Tate and Wimbledon School of Art. I took early retirement to focus on writing. During the pandemic I have returned to making 3Dimensional work, with an increased sense that 'making' is what I have always done, in words, and 2 and 3 dimensions. I have won poetry prizes and commendations in national competitions and had poems published in a number of anthologies. I had a one person show at the Fovea Gallery in North Harrow in October 2005. In 2012 I founded FALCON an initiative designed to increase creative opportunities for children, which ran until 2018.



Conversations with the Sea – Wave Piece, 2021 wood 23.5 x 47.5 x 17.5cm MDF cabinet **£485**

Conversations in Wood

Part of a series of such 'Conversations', these display cabinets are 'in conversation' with one another, with the sculptures they contain, and with the work of artists, living and dead.

The sculptures are not about carving but about cutting and shaping. And often use found off-cuts and discarded remnants of wood, which then determine, not only the size but also the finished quality and choice of subject being made.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

ADRIAN ECKERSLEY I began by painting the urban and suburban wilderness, de-familiarising the familiar. More recently I've turned to paintings based on social spaces, sometimes ordered, sometimes anarchic. Once again, how do we read what is all around us? I've had several solo shows and participated in broader exhibitions mostly in London and East Anglia.



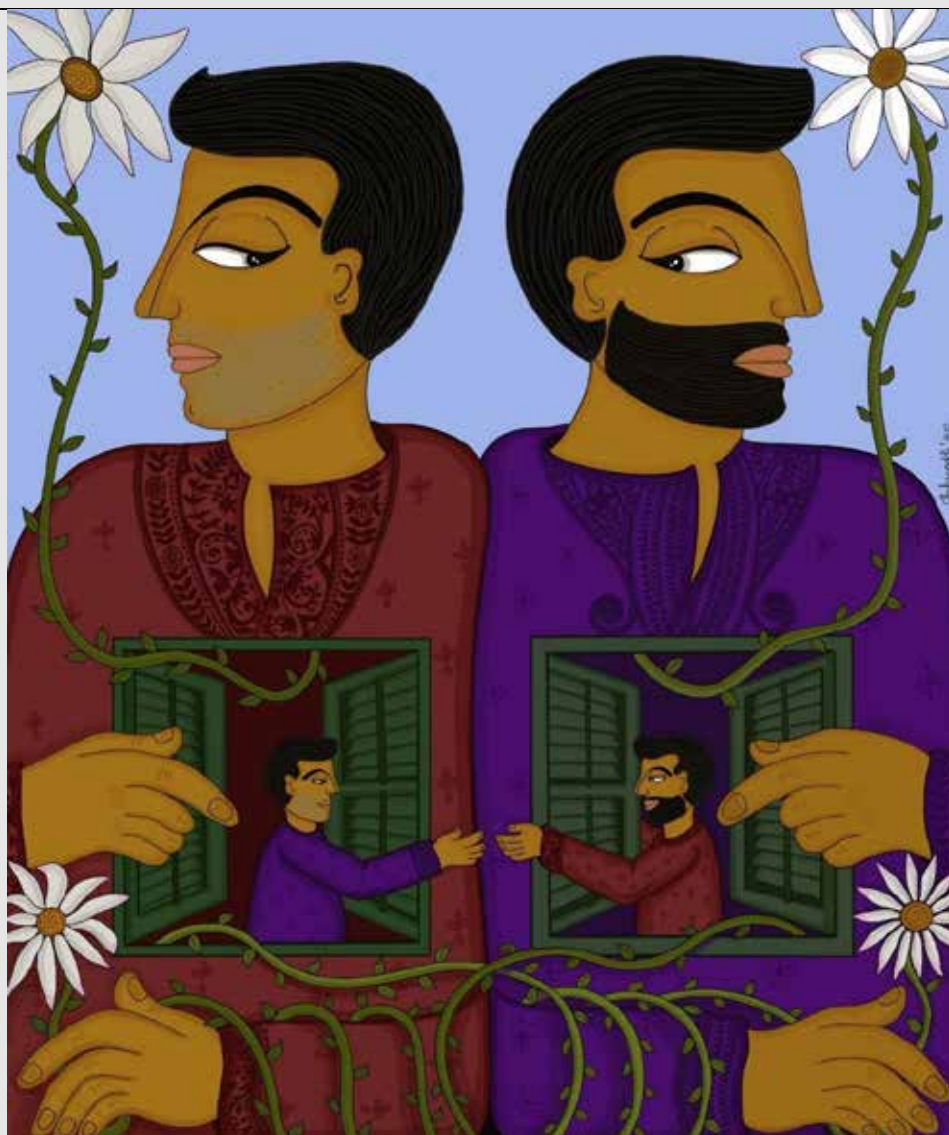
Convalescent Concourse watercolour and ink on paper 53 x 74 cm framed **£495**

A station concourse as public confidence returns....

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

IPSHITA DEBNATH WITTENKAMP MEYER Born and raised in India, I am a self-taught artist who moved to Scotland to pursue higher education in Social Sciences. It is through this academic journey coupled with my experiences of living in India that has helped to create unique styles of paintings which are quintessentially Indian, yet entirely my own. The objective of my artworks is to portray the undying beauty and cultural heritage of India, whilst questioning its preordained social norms and antiquated social values.

Working in oils, acrylics, mixed media and digital, I use bold colour palettes, patterns and designs to create visually appealing pieces that have a strong physical presence, which is further enhanced with the portrayal of stylized figures. The aim of my artworks is to transform standard notions of realism into a uniquely expressive form with a powerful social message.



Forbidden... Thus Hidden

digital artwork (iPad + iPencil)

29.6 x 24.9cm

framed

This artwork portrays the still prevalent societal taboo of homosexuality practiced within Indian families and society. The artwork depicts two Indian men having to act as complete strangers to each other, but share sly glances as their souls reach out for one another. The vine flowers depicted convey their growing love for each other, yet they have to hide their feelings in face of social and family discrimination. In essence, the present artwork aims to raise a crucial point – what of the pride and joy of not hiding forbidden love.

ANDREW CUTHBERT



Still Life of Flowers

Oil

40 x 50cm

painted moulded frame

NFS

HELEN HERBERT



No Closer Now oil on canvas 97 x 66cm white painted narrow wood frame **£1,200**

Hopefully a cheerful painting even though painted during lockdown.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

MERRIE CURTIS FULLER In 2004 Merrie was awarded a first class B.A. Hons in Fine Art from Christ Church University and went on to obtain her Master of Arts at the same university in 2005. Her work has featured in many prestigious national and international exhibitions and resulted in her winning important awards. Merrie has exhibited at :
 Royal Institute of Painters in Water Colours, The Society of Women Artists, Royal Watercolour Society, Royal Society of British Artists, Royal Institute of Oil Painters , Discerning Eye
 Awards:
 3rd Prize Winsor and Newton Young Artist, Royal Institute of Oil Painters 2002
 1st Prize Winsor and Newton Young Artist The Society of Women Artists 2007
 Work in:
 Maidstone Museum Collection and the Royal Birmingham Society of Artists Collection.



Oh To Dance Again

oils

40 x 50cm

unframed



DIANA ASHDOWN Dip AD. MA (Cantab)

I am exploring through the medium of print, our changing memories of places visited, each print tells a story and captures memories of these places using wild and garden plants, creating a series of collected memories with plants through the seasons.

I work the solar plates and lino intuitively, as once I have made my plates I then have to get the best out of them, enjoying the inherent marks, blemishes and textures that the imperfect surface of the solar plates retain. I use a mixture of printing methods including stencilling, intaglio and relief inking, which when layered and overprinted builds a patina and depth of focus to the image.



Blackbird Nest

Solar/lino print

27 x 28.5cm

natural ash frame



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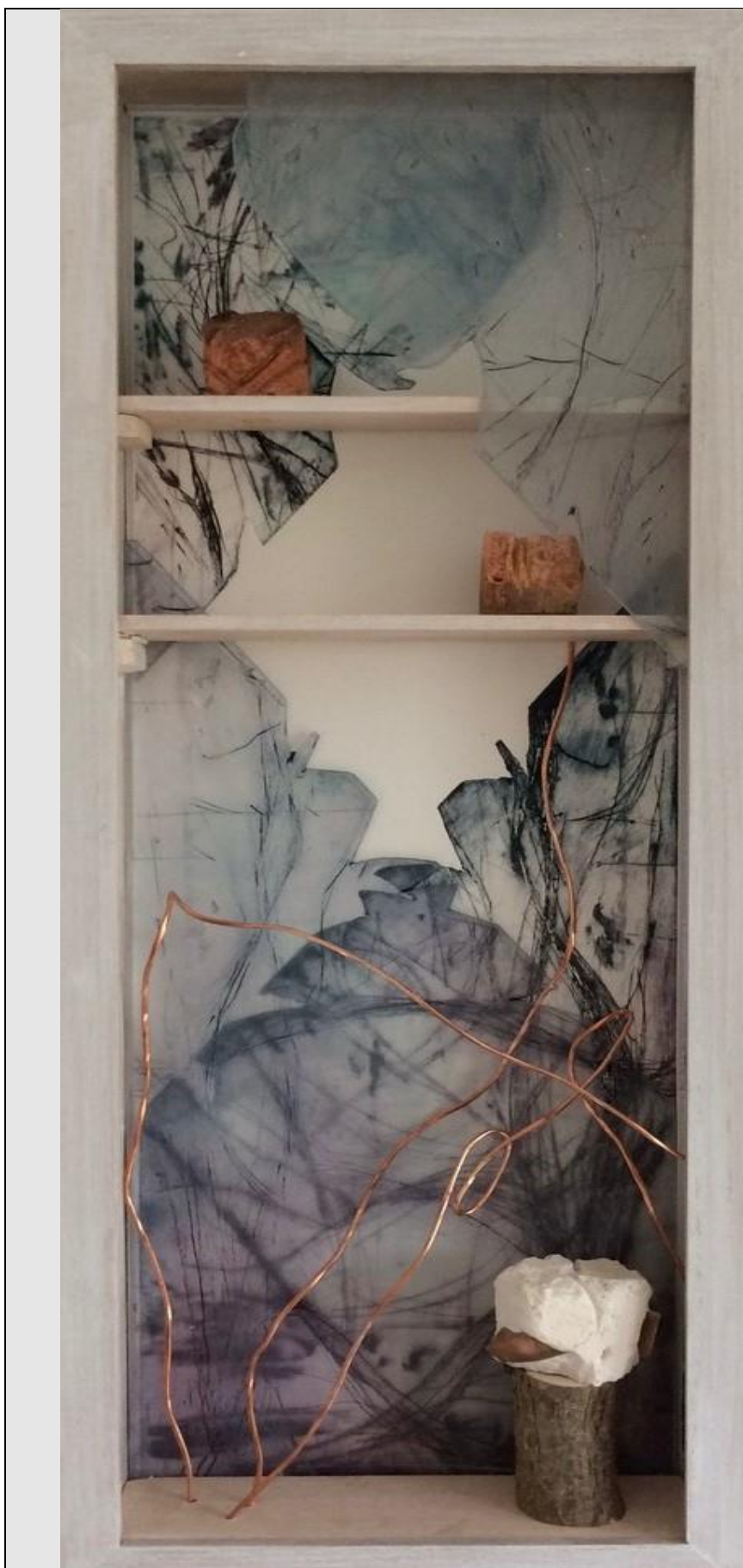
Misty May Morning

Solar print

29 x 18.5cm

natural ash frame





KAY BARKER Taking inspiration from nature and the environment enables Kay Barker to create a very strong mood while communicating a sense of atmosphere. Engaging with nature has helped her to overcome her recent surgery to remove a brain tumour. Kay also allows her work to develop and take over from her initial direct response. Most of Kay's work employs a variety of media. Enjoying the different processes and qualities of each medium she discovers texture, depth and composition producing works which are finely crafted. Lockdown enabled Kay to produce new pieces and develop her arts practice. She continues to exhibit widely. Most recently Sculpture in the Valley, Suffolk. Her work is owned by both private and public collections including The Creasey Collection of Contemporary Art. She is a prize winner in printmaking and studied art at Portsmouth polytechnic taking further courses in printmaking at Central St Martins & London College of Printing.

Memories of Landscape

Mixed media, including, plaster, copper and wood

64 x 24 x 7cm

£195

Inspired by my exploration of the landscape. I create small sand castings which I then carve. Often embedding found objects.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

TESS MEADOWS graduated from Cornwall College, in 2006, with an HND in Fine Arts. She regularly exhibited in art galleries in St. Ives, Cornwall over the next 4 years, until she moved to Cambridge, where she continued to make and sell her own work.

She relocated to Cley next the Sea, North Norfolk, with her husband in 2015, where she now has her studio and opened her own art gallery, in Holt, a year later. Tess has been selling her artwork both online and through her gallery for the last 5 years.

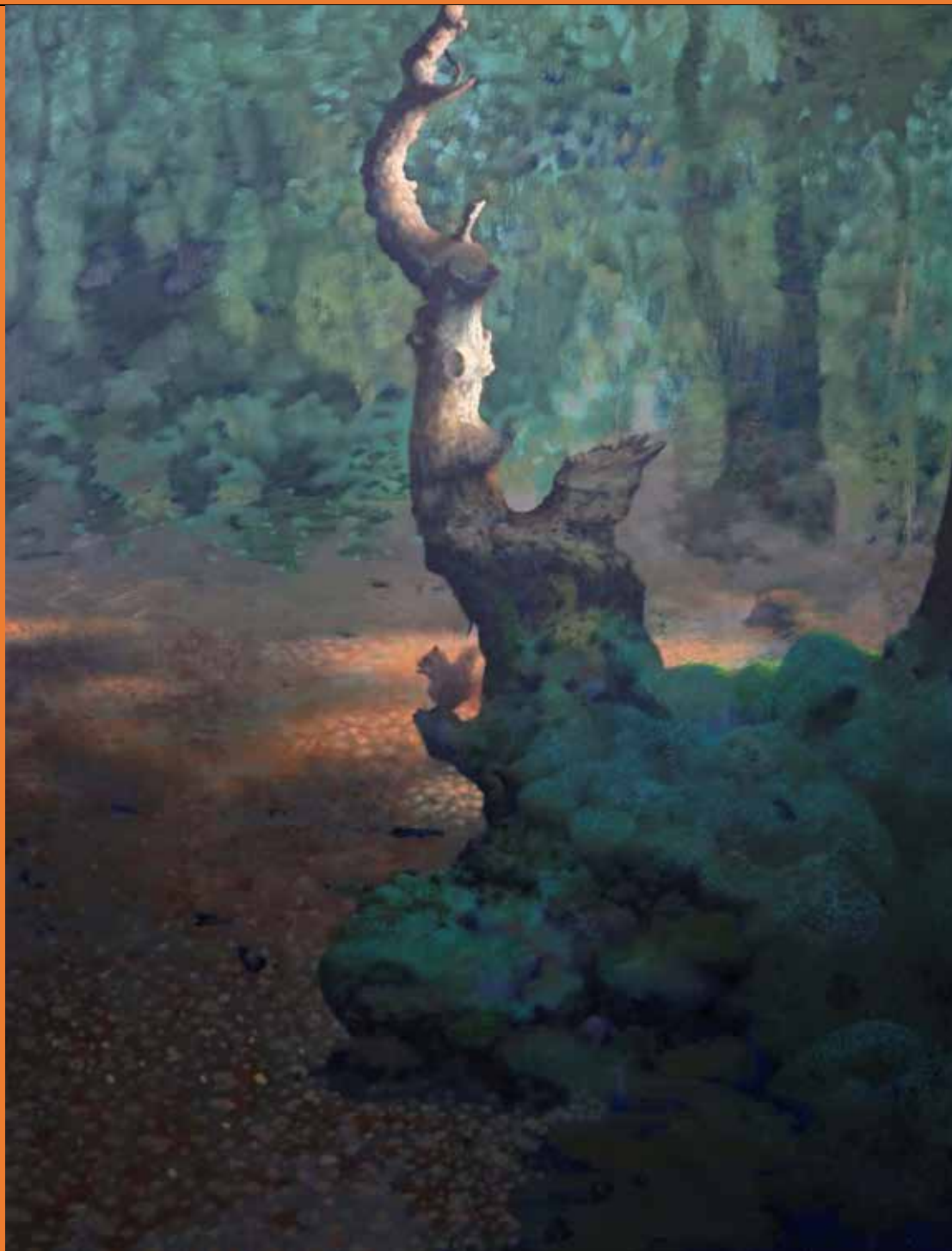


Finding A Quiet Space mixed media on wooden panel 34 x 34cm inc. white wooden box frame **£350**

Finding A Quiet Space is questioning how we find moments of peace, in a modern world, where we are continually plugged in and drowning in a sea of noise, through technology and social media.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

FELIX ALLEN I am an artist who's been working mainly in oils since a young age, I'm interested in creating fictional landscapes and characters. I try to make my paintings abstract but also relatively realistic, however I still feel as though I'm adapting my style and learning more with every new set of works.



Mossy Tree

Oil on board

80 x 63cm

unframed

Light shines through the forest canopy illuminating a ragged tree, which serves as a temporary home for a common woodland critter

EMMA BLOUNT I sit in my shed in Hunworth painting birds on glass, using the same glass painting techniques that have been used in stained glass windows since medieval times, involving fusing the paint onto the glass in a kiln. I designed and made stained glass windows to commission for twenty years for churches and Victorian front doors. Then specialized in glass painting, selling glass paintings in the form of wall-hung electrically-lit fine art. The work can be dimmed. Also the electric light can be tuned on a scale from cold blue light to warm orange light.



Quail Painted glass, electrically-lit wall hanging 42.6 x 38cm including untreated oak frame **£1,950**

The coloured streaks are formed in the glass while the glass is being made. I bought a sheet of this glass, then I painted the quail by hand onto it using glass painting techniques that have been employed in stained glass windows for centuries and involve fusing the paint onto the glass by kiln-firing. Electrically lit from behind by an LED light sheet plugged into a wall socket. The light sheet can be dimmed and brightened. Also it can be turned on a scale from cold blue light to warm orange light. Use hand sanitizer when operating the dial.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

SOPHIA KAPOOR is a still life photographer and 2021 graduate of BA Photography at Norwich University of the Arts, interested in flora and influenced by social, cultural and humanitarian issues. Her dual heritage draws her to this, inspiring her to explore issues that affect those within her culture which she has not directly experienced. She focuses her work on social and historical metaphors and finds that by using flora, she can represent different issues within one subject matter. Her work is aiming for the fine art photographic world and the advertising industry, proving how imagery can be a huge tool for education.



Fragile Regions	Photograph	42 x 29.7cm	unframed	£500
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Fragile Regions is a floral photographic collection acting as a visual metaphor for the humanitarian crisis that is ongoing in India and all of the contributors to the issues.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

KERON BEATTIE has a First Class BA (Hons) Degree in Contemporary Art and Design (2016) and a MA Fine Art with Distinction (2018).

His overarching interest is fragmentation, remaking and wholeness and the potential of materials to change or transform.

He prefers to use found and recycled objects and these are generally worked by hand using traditional tools and techniques. The slower process of hand working encourages a way of seeing and then re-seeing the materials and allows new ideas and forms to emerge in a reflective dialogue with the materials.

He is also interested in the passing of time recorded in the objects themselves, and through his interventions. He has exhibited widely and his work is held in private and corporate collections.



Time Slip Collagraph overall size 30cm x 30cm including white mount and simple black wooden frame £250

Part of a disparate series of works made for uncertain times.

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Held Galvanized wire and aluminum in a black box frame in which the work is suspended and free to swing
10 x 8cm **£200**

Part of a disparate series of works made for uncertain times.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

JAMES GILMOUR Born London 22/11/99

Studying Glasgow School of Art (currently 3rd Year)

Awards

2015 Anglian Art Prize, Cheffins, Prizewinner

2015 Maldon District Council, Selected Artist

2017 Meryl Shield Fine Arts Memorial Prize

2017 Selected Artist for Essex Showcase

2017 Brandler Gallery, Brentwood, Materials Grant



Internal World, Glasgow City

Ink on Paper

30 x 30cm

oak frame

£500

Reflection on the underbelly of the city of Glasgow, through the eyes of society and urban mapping, capturing the moment of anguish in the year of Covid -19.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

CORRIN TULK Inspired by the East Anglian coastline, I attempt to interpret the colourful landscape of cliff erosion, cliff top lifeboat house and big Norfolk skies in oil paint. The process begins with walking meditations and a sketchbook. In the studio I use a technique of slowly building up layers of oil paint creating tension and contrasts in colour. In 2019, I was delighted to be shortlisted for the Sir John Hurt Art Prize, Holt and also enjoyed being Guest Artist at Artworks in Blackthorpe Barn, Suffolk. I grew up in Australia by the sea, studied and worked in Interior Design for twenty years in Sydney, London and Perth before retraining at Westminster University in Illustration, where I increased my interest in painting. I went on to study an MA in Fine and Applied arts practice at the University of Hertfordshire in 2007.



Headland

oil

44 x 44cm

white shadow-gap deep-set frame



The dramatic coastline near Trimingham on the Eastern side of East Anglia is the inspiration for this work. Layers of vibrant coloured oil paint recreate the impression of disappearing cliffs and ancient pathways contained within.

MARK BURRELL Born in Suffolk, Mark is an established painter, who has been making art for over forty years. He is a member of 'The North Sea Magical Realists' with work appearing on television seven times. Interestingly, he was interviewed by the popular Sister Wendy Beckett on Anglia Television's 'Moving Art' program hosted by George Melly, where Mark's work was awarded 'first prize' and highly commended by Bill Oddie. Mark's work has been shown internationally including America. In London, he won the Lucy Morrison Memorial Prize at the Royal Overseas League, and has exhibited in The House of Commons, and the Royal Academy. When you walk into a Mark Burrell painting, the viewer is held by a glow and vibrancy emanating, like a magic pulse. His magic realism is woven with imagination and direct observation, conjuring up a magical world view seen from within.



The Mermaid Chippy oil on board 58 x 44cm black wood frame with insert **£7,000**

The Mermaid Chippy painted in Covid lockdown and affected by it, I based this on my local chippy with some considerable changes. I separated the people and used balloons to fill the spaces so everyone is distanced. The mist coming out of the drains represents covid and I noticed a lot of rainbow flags supporting the NHS, so they came into the painting as well.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

CHLOE MANDY



Field Shadows

oil on canvas

75 x 125cm

unframed

£1,500

A painting painted on the crest of a hill behind Salthouse church in plain air over the course of a week, beautiful evening light sheds shadows on the field, lighting up the colours, as a stormy sky reflects into the sea.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

RONALD HELLEN My paintings are essentially about place and trying to capture the atmosphere peculiar to particular buildings, scenes or locations. I like places such as follies, towers, obelisks, ornamental parks and beach architecture - any of those structures that seem at odds with their surroundings. I have always been drawn to coastal locations for my subjects to paint and I am sure this is due to both the atmosphere and the great number of unusual and often quirky buildings to be found there. The coastline of East Anglia, therefore, is a great source of inspiration for my work.

My artistic education began at Maidstone Art College, where I gained a Diploma in Art and Design, followed by a Postgraduate Certificate in Painting at the Royal Academy Schools.

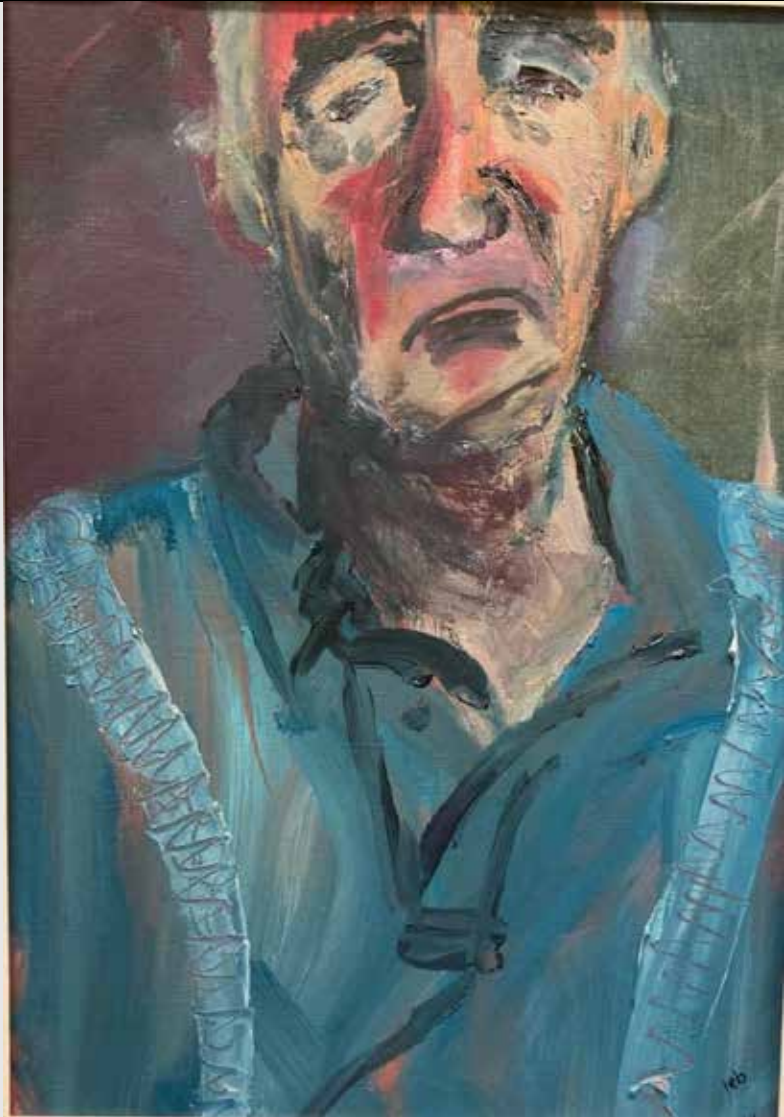


Orford Castle, Evening gouache 43 x 53cm including white wooden frame **£350**

This painting arose from a challenge to create a work inspired by Edward Bawden's artworks of Eastern England. Bawden was my visiting tutor at the Royal Academy Schools and I created this painting of Orford Castle as a tribute to him and his teaching. Bawden was never deterred by poor weather conditions in creating his artworks and I shared a similar experience when I made my preliminary drawings at Orford Castle in winter and snow started to gently fall around me.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

LYNDA BAXTER first started drawing and producing paintings in 2012 as a quiet therapy. I'm an avid learner and have completed diplomas at both Anteros, Norwich and under Martin Kinnear at Norfolk Painting School, via independent tutors and at The London Drawing School. In previous working lives I have been an Army Officer, had my own management consultancy and co-owned a well-established restaurant, The Last Bar & Brasserie, in Norwich, UK. Whilst my style is eclectic and inquisitive, I especially enjoy figurative studies and that work is informed by artists such as Cezanne, Uglow, Schiele and Keith Vaughan who depict human nature in all its restless and quirky forms. 2020 Selected for Discerning Eye online exhibition (ordinarily at The Mall Galleries, London). 2020 ARTBOX.PROJECT, Switzerland. Three pieces selected. 2020 Autumn, St Peter Mancroft, Norwich UK. One piece selected. 2020 Joint exhibition Hubbub, Norwich UK 2019 Joint exhibition Anteros Arts, Norwich UK 2018 Joint exhibition Anteros Arts, Norwich UK



Lockdown Blues oil on paper 50 x 40cm black frame **£700**

In spring 2020 I asked my husband if he would model for me how he felt about lockdown. His emotion in this picture is pure distress. (As much as any middle-class white Englishman could ever possibly, in the midst of a global pandemic, display anyway).

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

IMOGEN HAWGOOD is a painter based in County Durham. In 2020 she graduated in Illustration at Norwich University of the Arts. Her recent work has focused on American iconography, transitional urban landscapes and experimentation with light leak and colour flare effects. Imogen has exhibited at the New Light exhibition at Scarborough Art Gallery and at the Holt Festival in Norfolk. In 2020 she was shortlisted for the ING Discerning Eye, John Hurt and Sworders art prizes, and in 2021 she was 'highly commended' in the watercolour category at the Broadway Arts Festival competition.



<i>Cadillac Coupe DeVille</i>	oil on board	48.5 x 53.5cm	white float frame	£825
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Space age tailfins, coloured chrome and excessive size are some of the features which define the golden age of American automobiles. Beginning with the 1949 Cadillac tailfins, from the Chevrolet Corvette to the Ford Thunderbird, car manufacturers continually tried to out-do each other with their outlandish features. In the post-war years, owning a car became an indispensable element of the American Dream. In my painting I explore these themes by depicting these extravagant space age cars, which, along with other symbols of the American Dream, masked the reality of fragmentation and disconnection ushered in by the age of mass consumption.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

BOBBIE WILSON I am a young artist studying fine art at Manchester School of art, focusing on portrait painting. While exploring realism in my early teens, in the past few years I have moved towards abstraction, expressionism and the exploration of the medium of paint. I have maintained my interest in painting the human form and my most recent project has been centred around family photographs and my intimate connections with these images. My work was exhibited throughout sixth form in the Cloisters art gallery, The Forum and The Undercroft gallery. More recently, two of my pieces were selected for the Royal Academy Young Artists Summer online show, with my piece 'Portrait of two women, Kayanne and Faye' being picked for the physical exhibition.



Hayden Seated oil on canvas 85 x 60cm unframed £450

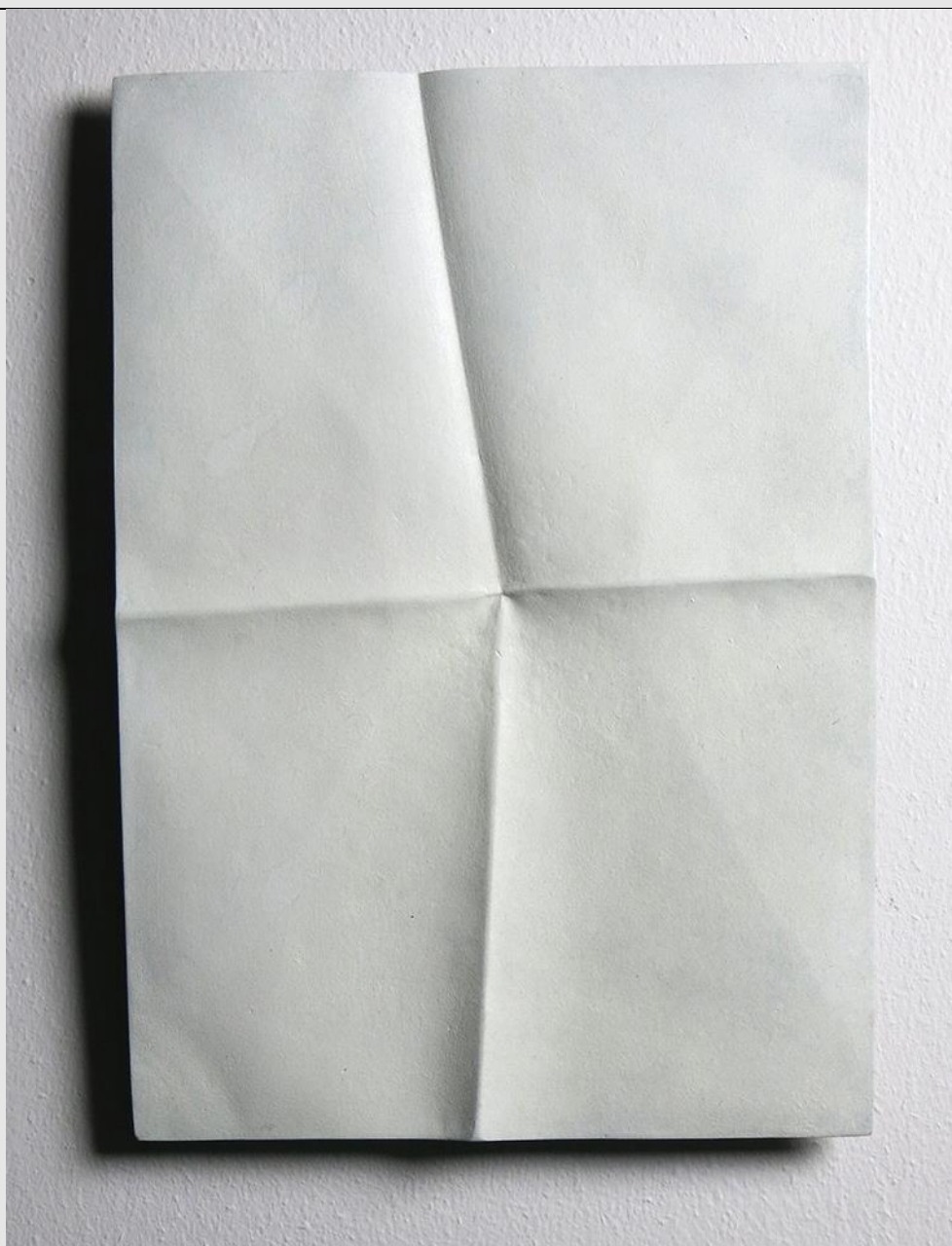
This piece comes from a project looking at my male friends, and exploring my view of masculinity. At the centre of this piece was exhaustion: to conform, to perform and to go on. I wanted him to sink into the chair, almost being absorbed into it, so that they become one entity in this unstable composition.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

MARK HOUGHTON Born in Warrington, Mark trained initially, and gained his first degree at Middlesex University (formerly the Hornsey School of Art) and subsequently at the Cardiff Metropolitan University (MA Fine Art), at the Cardiff School of Art & Design.

His work has long been concerned with our relationship to the built environment, and often incorporates objects and materials encountered there.

His practice highlights overlooked aspects of the everyday, in order to isolate and represent aspects of the urban environment. His aim is to forge a visual poetry of the commonplace, to elevate the irrelevance of the ordinary, in an attempt to decode and decipher the complexity of the environments that we inherit and inhabit.



Lost For Words bronze with white patina 29 x 21 x 2cm unframed, wall mounted **£1,950**

This is a cast of an A4 piece of paper in bronze. The empty page can be seen as metaphoric, and the change of medium asks the viewer to respond differently to an over looked everyday object. It is intended as a mini monument to thought.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

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<i>Strange Fruit</i>	bronze, steel	23 x 16 x 8cm	unframed, wall mounted	£1,950
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This piece constitutes the cast of a found lost glove. It hangs forlornly from a section of steel rebar, waiting to be claimed. The change of medium asks the viewer to respond differently to something they would have overlooked in its original setting and material.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

SUSAN ISAAC As a painter, I have developed personal themes and a methodology over many years of lived experience, from initial training in fine art sculpture, often drawing on the surrounding industrial landscapes of my birthplace in South Wales, through time working as an illustrator in landscape / buildings archaeology, as a parent and as a carer for my own aging parents.

I have worked full time as a painter for the last 15 years. My visual language combines layers of graphic techniques with the painterly, sometimes carving into thick paint, itself often applied with a palette knife to pull elements forward. My themes have been inspired frequently by the rhythms of nature, but also by the built environment and most especially where those two are intertwined. This past year of confinement has been especially fruitful for recalibrating thoughts and exploring imagery closer to home.



In Absentia oil on canvas 52 x 63cm framed **£850**

By the time fruit was dropping from the apple trees in late summer, the novel experience of living a castaway's existence was wearing a bit thin, with visits from friends a distant memory. The idea of inventing social scenarios began to take shape; although my visitors here are a poor substitute - a shadow of life. The limbless form of the Taylor's dummy on one side of the table is reduced even further on the other to the head and spine of a mop. It is a memento mori in the midst of an oddly fruitful time.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

ROSIE PHILLIPS hello! I'm a 20 year old artist based in North Norfolk. I specialise in oil painting and realism - specifically portraiture. I've always been drawing and creating, but it wasn't until I completed my A-Levels in 2019 that I began practicing art professionally, taking on commissioned work and exhibiting locally. I'm still exploring my style, but for the most part I've been engaging with my love of realism, finding ways to take an oversaturated genre of art and introduce something new to it. At this early stage, my main focus has been to improve upon my technical skill whilst finding ways to introduce creativity and personal flair into my largely figurative body of work. I'm drawn to body language and inward states in particular; most of my subjects have been people that I am close to and I think this has helped me to communicate expressions and relationships that feel universal.



<i>Chien d'amour</i>	oil on canvas	70 x 50cm	unframed	£1,120
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The title for this was inspired by one of the many nicknames my dad has invented for the dog - this painting depicts a typical night in for the two.

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CAROLINE MACKINTOSH Largely self-taught landscape artist inspired by the Suffolk countryside that surrounds me and from my travels further afield. I'm particularly drawn to the dramatic lines and strong shapes formed by shifts in light. It is the play of light that inspires me to paint. My work acts as a visual diary, particularly of walks that I have taken. Smaller works in ink, acrylic and other media are formed and they, along with memories, are developed into larger works on canvas enabling me to explore further colour, shape and abstraction. Previous exhibitions include: The Cut Open (Halesworth), The Spring Show (Forum, Norwich) and Wells Maltings Open.



Winter Marsh oil 60 x 76cm white wooden tray frame 3.5cm deep **£800**

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

HELEN CZECZENIKOW I am a Polish second-year contemporary art student at Lancaster University. My main area of interest is drawing. Through my works, I seek to explore the possibilities of graphite as a medium.



Absorption

pencil on paper

42 x 29.7cm

black frame

£150

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

LUFEIANNA As both a daughter and mother coming from an East Asian diaspora, I have my own share of emotional trauma and baggage. Guilt, pressure, selfishness, vanity, pride, selflessness, truth and authenticity. Externally my life appears aesthetic, internally it feels a mess. I try to bring out these conflicts of internal and external in my work.

I'm currently producing sculptures predominantly with metal mesh. I enjoy its many contrasts; rigid yet fluid, opaque and translucent, the way in which silhouettes from the final pieces cast upon the wall and how such a delicate material can also be so sharp and penetrating.

Since relocating to the UK at the beginning of 2020, my work has been selected for exhibitions at MK Gallery, the Milton Keynes Open and just recently shortlisted for the Lady Petchey Sculpture Prize as part of The Holly Bush Emerging Woman Painter Prize.



The Angel at the Foot of My Bed aluminium mesh 64cm x 68cm x 14cm (H x W x D) unframed **£2,800**

I grew up in a village purpose-built for refugees, and struggle to find happy memories of that time. I had a constant feeling of fear travelling the dark, damp and narrow concrete alleyways around our neighbourhood. On one occasion a school teacher gave everyone in the class a sticker of an angel that would protect us. I placed it at the foot of my bed and stared at it before sleep each night; a glimmer of hope and happiness in an otherwise bleak and bare world.

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

MOMINA ANWAR Nature is an ongoing cycle of life and death and occupies a rich history within the art world. A traditional Dutch Vanitas painting consisted of an arrangement of objects that meditated upon the fragility of life and the worthlessness of material possessions. I have employed aspects of this within my paintings; however, my focus is upon 'cut' flowers and their ability to suggest beauty and transience. In my paintings the flowers are sometimes cropped, more importantly, I have used a monochrome palette, limiting the seductive appeal of the flowers. The paintings are an attempt to capture the way I perceive and understand the world. Due to my experience with anxiety, I have become interested in depicting this through a monochromatic palette - a reflection of my own negative thoughts. This; therefore, often leaves me feeling fragile and vulnerable, resulting in the use of flowers that are wilting in a black and white world. The limited palette conveys emotions such as perfection or death but also gives emphasis on the fundamental elements.



Blossoming Daisy

acrylic on panel

59.4 x 42cm

unframed

Created during lockdown. The center of the flower is in monochrome which represents the idea of how I felt during the times we were in lockdown. It is a reflection of my own negative thoughts. The feeling of anxiousness and vulnerability became overpowering and left me fearing the unknown. On the other hand the orange colored petals represents the idea of breaking free from those negative emotions and allowing the bright side of life to become my focal point.

GRAHAM ALLEN Made to choose between the arts and sciences at secondary school - chose sciences.
After a career in science, can now dabble in oils.



Outdoor Miner

oil on board

22.2 x 40.2

unframed

Colliery terraces, once a staple of County Durham life, are disappearing fast...

GRAHAM ALLEN Made to choose between the arts and sciences at secondary school - chose sciences.
After a career in science, can now dabble in oils.



Steel River

oil on board

61 x 80cm

unframed



The view upriver, as seen from the Transporter's gondola, Middlesbrough side of the Tees.

GEORGIA SALMOND I am Fine Art Student at Oxford University. I am exploring the human form within my practice, using a variety of different media. The sketches and prints I have entered are preparatory works for my sculptures



Hands II

Ink on paper

30 x 20cm

unframed

£90

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437

SARA LAMB I studied for a B.A. in Fine Art at the Slade and later studied for an M.A. in Social Work at U.E.A. I have combined a career in painting with social work with children and families. I am interested in the therapeutic benefits of art. This year I am showing work at *Somewhere Unexpected: Norwich Castle Open Art Show* and *Cley 21 nowhere*.



Just Sitting it Out oil on paper diptych 59 x 83cm total size unframed **£300**

IF YOU ARE INTERESTED IN BUYING THIS WORK CONTACT: JAMES GLENNIE – 07799 307 437