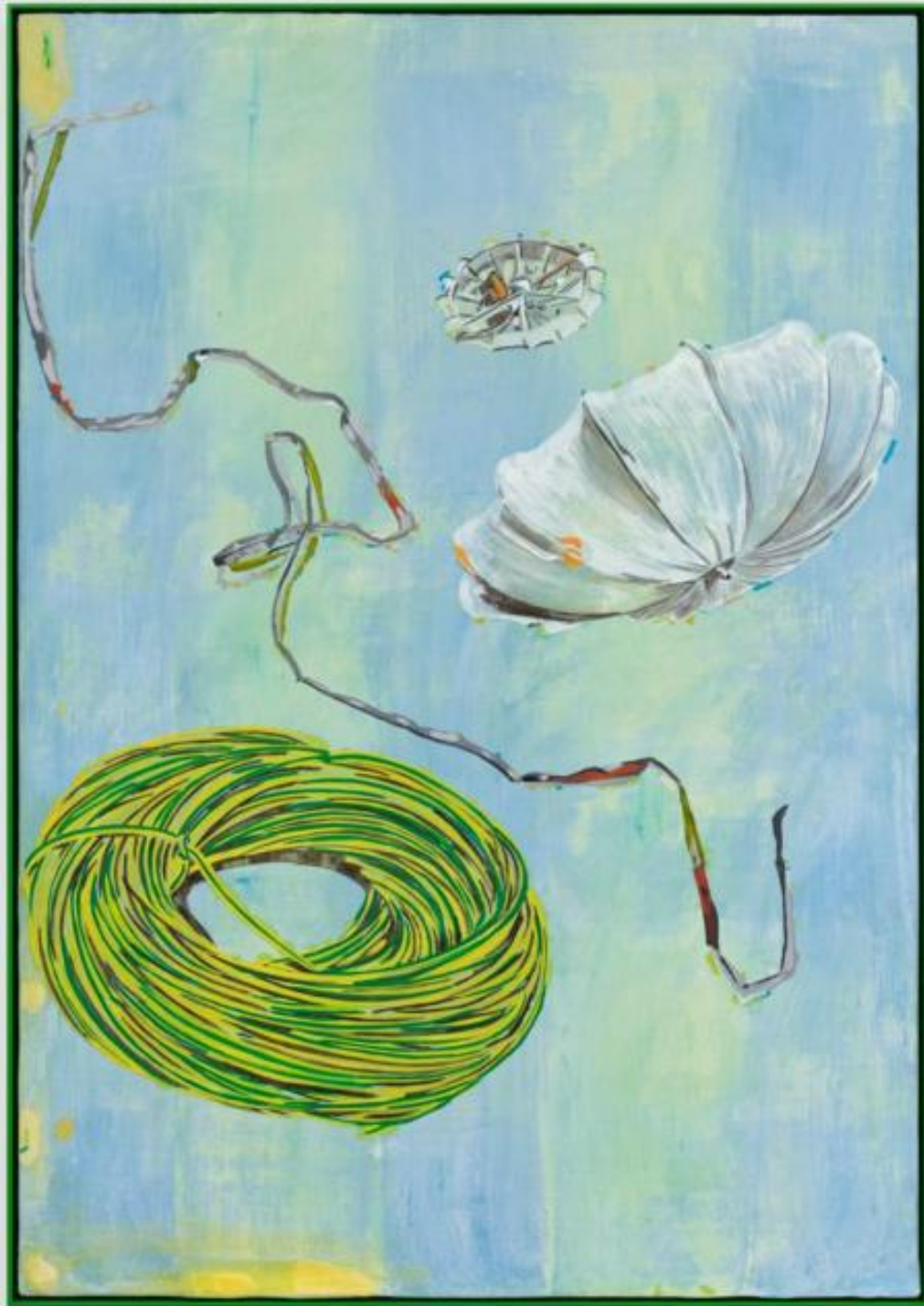


Sir
John
Hurt
Art
Award

WINNER



Sarah Longworth-West

c_u

Oil paint and oil pastel on pigmented gesso panel
86 x 61 x 4.5 cm
£2,350

An atmosphere of echoing and distilling 'things' or fragments of place, in which people occasionally hold or inhabit. I am interested in ideas surrounding archeologies, degradation, the values of material culture of objects and their lineages; together with a sense of movement.

SIR JOHN HURT AWARD

COMMENDED



Trevor Burgess

Shoe Stall

Oil on board

62 x 93cm

£1,880

Street stall selling shoes on Deptford High Street, London.

COMMENDED



Chenxi Chen

Somewhere Over the Moon

Copper photogravure etching

20 x 80 cm

£780

This series came from the ferry windows I looked through while travelling in Japan. As I stared out at the passing scenery, my mind was often pulled somewhere far away. The work begins with the image of a ship's window and combines overlapping visual perspectives with the image of the moon to create an imagined distant landscape. What appears in the prints is not a specific place, but a feeling of looking beyond what is visible, towards somewhere between memory, imagination, and longing.

SIR JOHN HURT AWARD

COMMENDED



Rebecca Danning

In the Night Garden

Etching
32 x 40 cm
£285

Made while my baby was sleeping, sleep deprived and capturing the last light of the day, the moon. 'In the night garden' refers to the BBC program my baby would watch before going to bed. A lot of my ideas since becoming a mother come to me at odd hours in the night.



Sarah Abercrombie

Wind Whispers II

Collagraph and woodcut print with chine colle and ink
53 x 5 x 3 cm
£320

I have combined and layered collagraph and relief woodblock printmaking processes using circular plywood boards to create landscapes that observe and notice the dialogue between the land and sky, the ephemeral changes of shifting light and the movement of elements throughout days and seasons. I'm looking for balance and grounding in the complexity of our ever-changing world, absorbing feelings of calmness and clarity. Using colour and mark making I like to recall quiet moments and intangible aspects of being through layers of ink.



Sarah Abercrombie

Wind Whispers V

Collagraph and woodcut print with chine colle and ink
53 x 5 x 3 cm
£320

I have combined and layered collagraph and relief woodblock printmaking processes using circular plywood boards to create landscapes that observe and notice the dialogue between the land and sky, the ephemeral changes of shifting light and the movement of elements throughout days and seasons. I'm looking for balance and grounding in the complexity of our ever-changing world, absorbing feelings of calmness and clarity. Using colour and mark making I like to recall quiet moments and intangible aspects of being through layers of ink.



Christine Allman
Dark Tree, Black Thorn

Egg tempera on panel
30 x 40 cm
£1,950

A Norfolk agricultural building and a dark tree formed the basis of *Dark Tree, Black Thorn*, the building, suggesting to me it stood on the boundary between two aspects of imagined landscapes, one in the past and the second of the future set against a climate of uncertainty for both farming and nature. What of the white crow?



Christine Allman

Walcott

Egg tempera on gessoed board

35 x 46 cm

£1,950

Walking along the beach I came to a point where the concrete sea defences finished and only wooden structures played their part in breaking the powerful sometimes stormy waves of the sea. I glanced up towards the land a few feet above the sandy beach and sighted a bungalow with its open light even curtains in the window behind which due to the time of day were dark empty inner spaces. My initial response was to feel these framed dark empty spaces as soulful eyes that had a voice. I looked down to the shallow cliff on which the bungalow stood and noticed how the sea on occasion had imprinted its characteristic movements into the substance of the cliff face. An immediate image of this small dwelling being tossed about by the sea as with a vulnerable sailing vessel during a storm. There are other thoughts that surfaced about this painting as it developed. It holds strong associations for me as a finished work.



Martin Allman

Cultivate Your Own Garden

Victorian painted and leaded glass fragments (architectural, floral, and figurative pieces; yellow, green, and blue tones)

59 x 31 cm

£1,850

Is based on a novel by Voltaire. It follows Candide, a young man whose optimism is tested by war, disaster, and the limits of what a person can change. He eventually reaches the line that gives this piece its title: "cultivate your own garden" — a call to focus on what we can shape rather than the chaos we can't. Whether that idea resonates depends on how you see the balance between accepting the world and trying to change it. In this work he is shown in the garden itself reimagined through fragments of Victorian glass. His head and hands are formed from flower pieces as he pauses to breathe in their scent. The piece reflects on how we steady ourselves when the world feels overwhelming and what it means to tend what is close when everything else feels uncertain."



Rachel Ashton

Heaven Replied - Begonia Boliviensis

Paper
67 x 87 cm
£1,800

A framed 3D study of a Begonia made by modelling, manipulating and sculpting watercolour paper.



Lyn Aylward

The Girl I Left Behind Me

Oil
50 x 60 cm
£1,250

This is a self portrait and is titled after a short story by Muriel Spark, which fitted perfectly. It is actually a self portrait made as I hit the peri-menopause. I had started to feel as if I was losing my mind a little and wanted to portray that sense of confusion and the overwhelming emotions creeping in towards me, hence the banana leaves on the rug surrounding me. I am wearing as many different items of clothing that I could find in my home. Had I walked down the street dressed in this way, I would have deserved questions on my sanity. The marbles/bubbles in the background come from that old saying 'losing my marbles' and therefore describing how I felt at the time of painting this self portrait.



Peter Baldwin
Approaching Storm

Oil
33 x 37 cm
£700

An imaginative engagement with the visible revealing implied narratives and cryptic symbolism. Innovation within the tradition of modernism is a prevailing feature.



Blinky Bellas

Petals 3

Acrylic on silk
25 x 30 cm
£1,500

A small work painted with acrylic onto silk the soft playfulness of which belies big ideas.



Sarah Birch

I Feel Tall When I'm With You

Acrylic on canvas

100 x 100 cm

£1,900

One of a series of paintings that celebrates the joy of getting dressed. I have been a personal shopper for two decades, and revealing conversations often take place through the fitting room curtain. 'I feel tall when I'm with you' is something a (quite short) client said when I had found her the perfect outfit. I think she meant it physically, and also in terms of confidence. Her words have stayed with me.



Mark Bletcher

Men at Court

Oil on panel
33 x 24 x 3 cm
£1,600

This work is an oil painting on panel that makes use of glazing, layering and some texture, including gloss matt and wax. It is mounted within an artist made and painted frame.



Mary Blue

Charms of External Beauty

Oil on canvas
65 x 100 x 3 cm
£600

Painting happens where the edges meet. I created this work from sketches I made exploring the salt marsh at low tide, a favourite walk of mine in the summers. Salty air, sea, and marsh off the harbour of Wells-next-the-sea unravel like velvet, sensing a passage of time as the tide lets go of the shoreline exposing the mussel beds that rise up from a silent kingdom. A liminal world—a swaying of emerald-green and russet borderland where the land exhales and the sea inhales, constantly rewriting itself. It is a place of profound stillness and slow unfolding movement, smells of tidal brine, rich mud, and blooming samphire. The call of the turn as it nests in the sand or bare shingle. The tide is the ocean's breath at the command of the moon, a timeless song.



Alex Boardman

Corsican Pine, Trimingham 1, 2026

Oil on board
37 x 30 cm
£500

Oil on board painted in situ, Trimingham



Christine Brownrigg

Undergrowth

Oil on canvas
61 x 46 cm
£995

Passing along a country lane I caught sight of a group of beautiful plants in a clearing under trees, this inspired me to paint this composition. Much of what is on the canvas is a representation of what I saw in reality, but some is also an abstract, a repeat design with the aid of a computer, thereby providing more colourful blossoms and adding another dimension to the work.



Gabriella Buckingham

Sucker For Stripes

Acrylic on wood panel
53.5 x 43.5 cm
£850

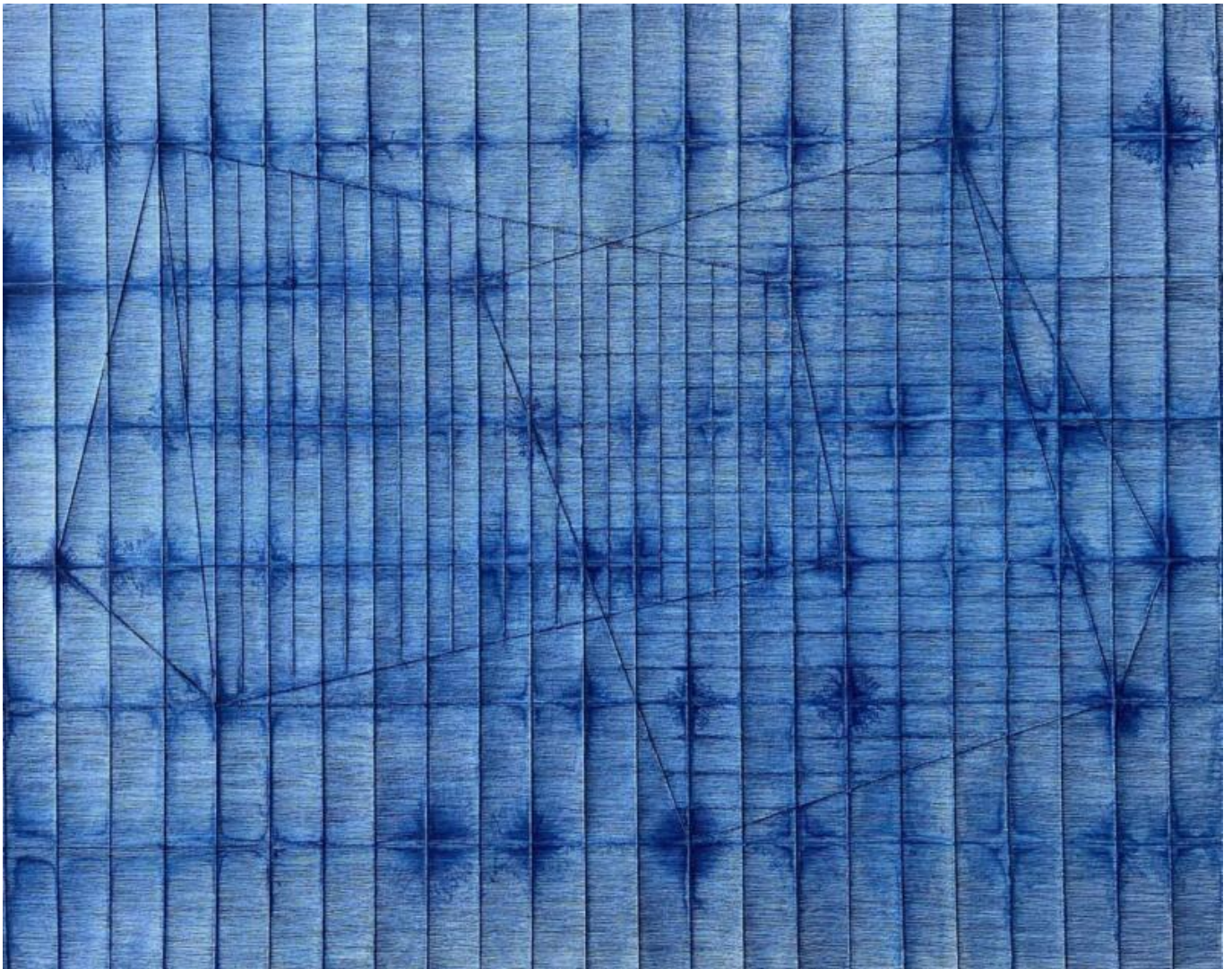
Sucker For Stripes is a joyfully exuberant still life painting, full of rich colour and pattern. It's a celebration of shapes, colour and light with a hint of interaction between the flowers in the still life and the objects around them. There's always a sense of the observed objects making their own observations in my still life paintings.



Claire Cansick
Sea In The Sky II

Oil on gesso panel
30 x 40 cm
£800

Painting of a particular view in Cromer, where the sea appears raised high above the land. I like the appearance of its domination, alongside the mature trees holding buildings in their embrace. Painted with layers of dissolved oil, allowing brush marks to swirl in the natural movement of trees in the wind, the sea and accompanying ships almost merging with the sky, as we merge with nature.



Helen Cass

Folded 24

Ink on paper
56 x 75 cm
£1,200

An ink line is drawn along the uppermost edge of the paper, traced from left to right horizontally across the page. This action is then repeated, each time trying to draw a steady, straight line across the surface. A fine mapping nib is dipped into the ink bottle and the line drawn as close to the line before as possible



Antonia Clare

Pomegranates

Acrylic and mixed media on paper

60 x 76 cm

£1,800

'Pomegranates' forms part of my most recent series of work entitled 'La Dolce Vita'. These paintings, designed to give joy at first glance, are characterised by vivid lines, vibrant colours and emotional expression. They explore themes of pleasure, passion, love and desire, embracing the timeless aesthetic of the Mediterranean. They encourage us to enjoy the pleasures of small things and carefree moments, enriching our experience of 'this sweet life' and its opposite.



Gregory Cook

Snow Bank

Oil on canvas
125 x 100 cm
£4,000

A child runs past a snow-covered bank beside a seafront promenade. The painting seeks to capture the specific characteristics and patterns created by the snow as it has fallen and thawed on the bank. This is a portrait of the snow rather than the fleeting human presence moving out of the frame.



Lorraine Cooke

Traces

Acrylic and mixed media on board
36 x 52.5 cm
£850

My work is an exploration of contemporary landscape painting. Personal imagery is an amalgamation of forms recorded through studies made directly in the landscape an intensive re-perceiving of the landscape at work - shaped by changing light conditions. Forms which are derivative of organic life are used as a metaphor for our existence; evoking both a sense of the real and the surreal. The assimilation of making processes (to include drawing painting and collage) affords a unique approach to the unfolding of visual symbolism. The painting has undergone a lengthy process of collaging mono printed imagery with tissue paper and over painting with acrylic building the image in a system of layers; engaging the aesthetic and the tactile through surface.



Rebecca Danning

Looking Out

Etching
50 x 40 cm
£280

'Looking Out' an etching made from a drawing and memory in the throws of early motherhood. Using hardground and a sugar-lift technique on Somerset paper.



Caroline Denyer

Rhubarb Among The Weeds

Oil on canvas

61 x 51 cm

£775

A painting of my back garden, the rhubarb exploding and surrounded by sweet rocket and other weeds.



Louise Dougherty

Swaying Stillness

Oil and thread on board

45 x 60 cm

£1,075

A South Norfolk path through the marshes showing the enormity of the sky and the ever moving reeds and grass. Coloured threads continue the movement beyond the stillness of the painting. This is a painting that shows the meditative movements of the landscape and the stillness it can bring within.



Eddy Dreadnought

Flint Interior

Acrylic paint on wooden panel
90 x 90 x 5 cm
£500

My initial interest in flints was generated by finding an drawing of a flint done by my late father. And an old geologist friend and I collected flints in a series of drives around Lincolnshire and Norfolk during his terminal illness. But beyond remembrance of them as I researched and collected flints I became fascinated by the mysterious forms glimpsed in their dark glassy interiors. Trapped inside are shadowy inclusions of coral fossils of shells flora sponges and urchins and also visible in these fossilised rockpools are conchoidal fractures and burrow walls. Like shadowy phone screens with after image ghosts the fading spots of offed appliances. I now have a collection of close-up photographs of knapped flints and this submitted painting is improvised from these. As I get older my work has become more abstract inorganic and wordless as I am perhaps more aware of eventual 'becoming lithic' myself identifying with geology in a more personal way."



Sara Dudman

Dynamic Equilibrium (Stone Dialogue) 04

Foraged Somerset Coast Mudstone Pigment Paint with Indian Ink and gesso on paper

125 x 96 x 4 cm

£2,500

Pigments collected during walks along the Somerset coast, each with a rich, place-specific story, have been woven into the painting. The painting echoes the ocean as 'the lungs of the planet' and layers of sedimentary rock as the graveyards of previous generations of organic life. The painting interprets the dynamic equilibrium of marine and shore ecology and the deep time compressed within the layers of rock.



Zelda Eady

A View To Salvation

Mixed media

95 x 48 cm

£495

This work was inspired by the dunes at Winterton on Sea and consists of an acrylic painting with mixed media collaged elements .



Caroline Forward

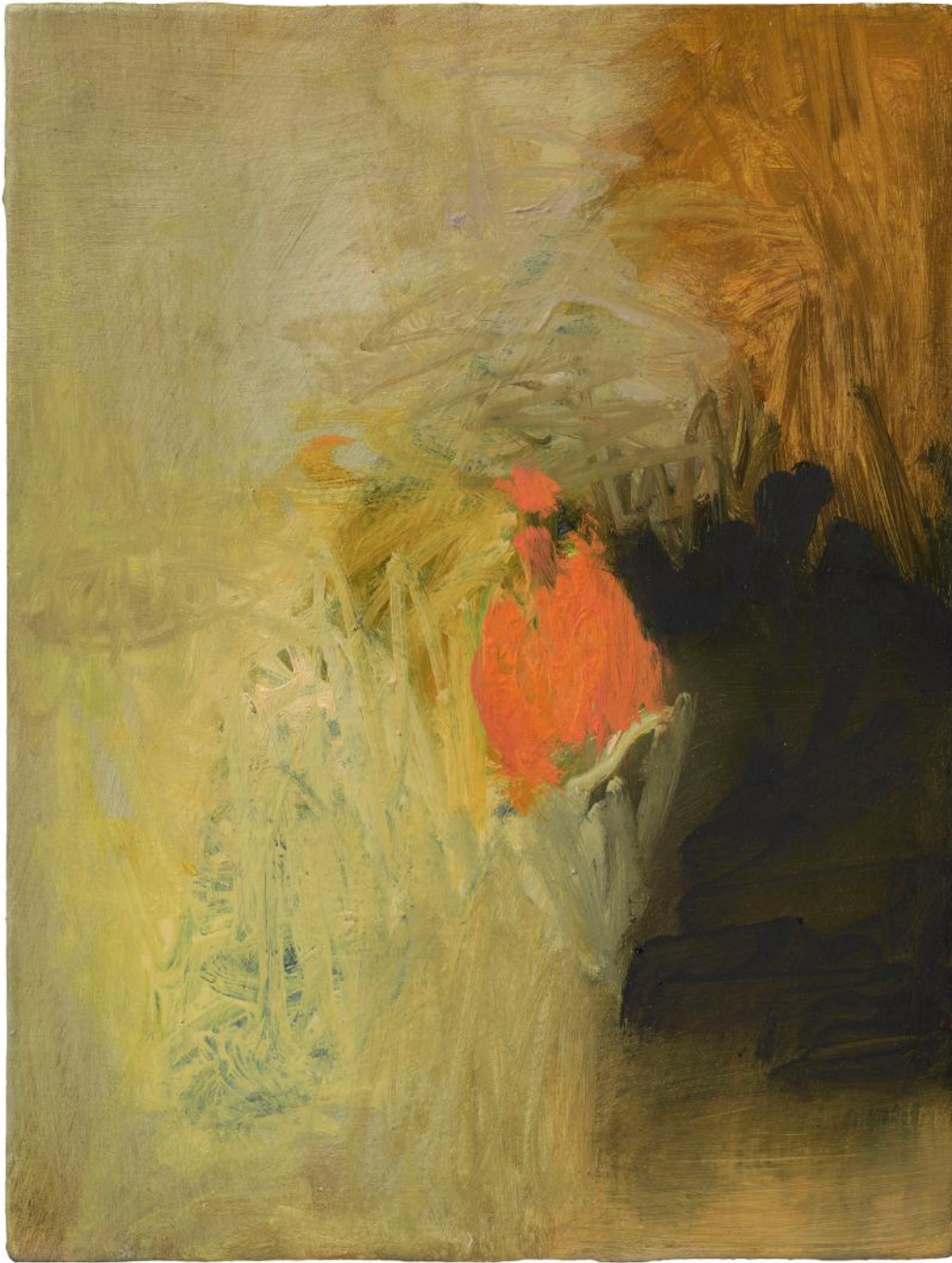
Layers of Time

Oil and cold wax on panel

54 x 54 cm

£650

Where the sea meets the land, the rock formations shift and change, fracture and settle, the surface lines holding history. Evolving over deep time, coastal geological strata undergo extreme processes of change and transformation, emerging as they are today, and their movement continues. I aim to capture the sense of fragility and resilience movement and solidity loss and transformation of these shifting landscapes through my layering of oil and cold wax medium building texture and creating surface details through my process

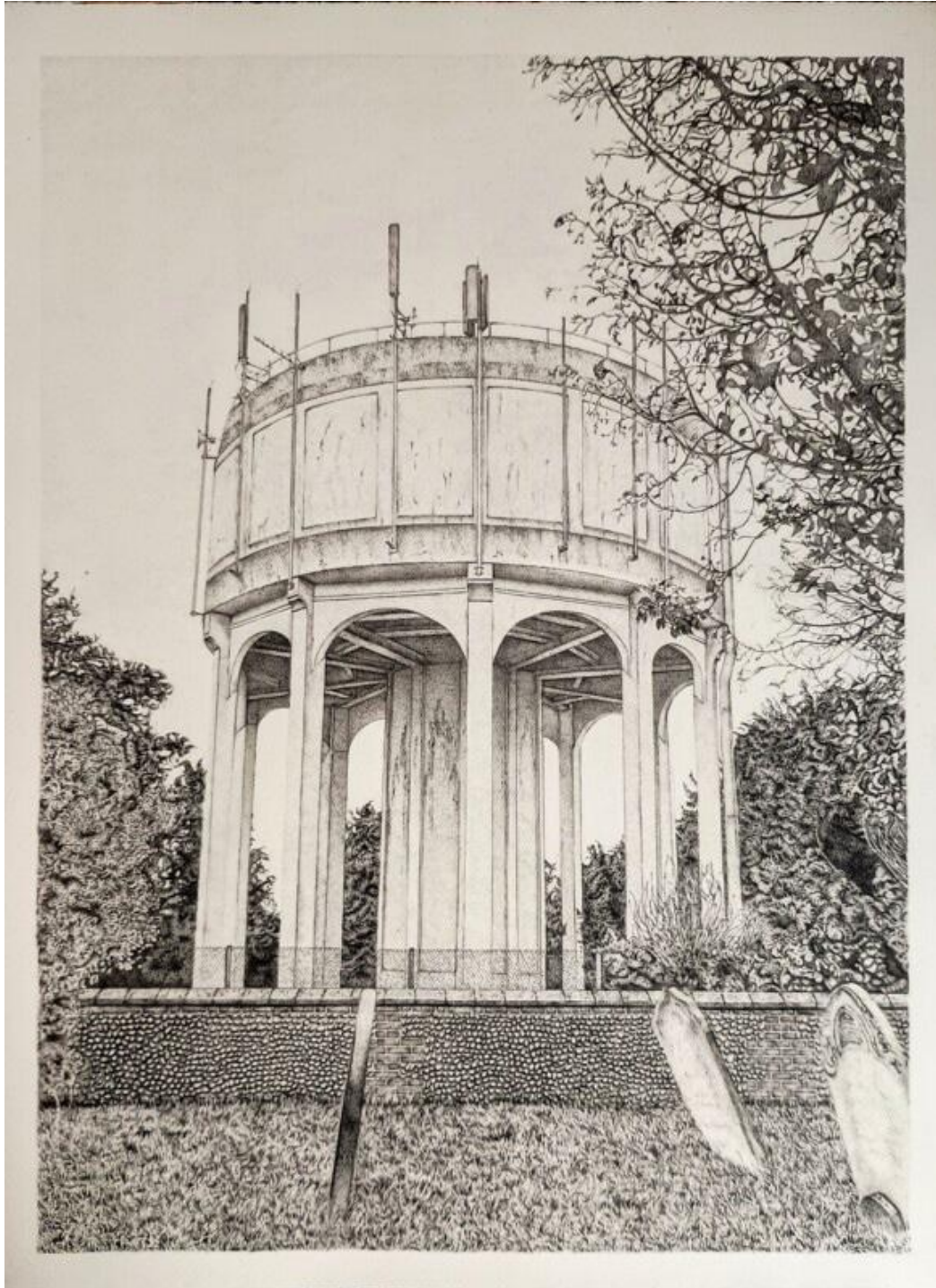


Helen Gilbert

Sudden Jewel, Midwinter

Oil on canvas
20.3 x 15.3 cm
£825

My east Suffolk studio of over 30 years, sits high up over sheds. Its' long line of windows act like a bird hide looking over my garden and beyond to the reedbeds and marshes. By day, I can scrutinise much wildlife including growing numbers of rooks, birds of prey, even ravens. On one grey, indifferent winter day the light caught a dazzle of gold & russets that shot across the garden, changing everything. A lonely pheasant in spotlight, unwittingly brightened all about him.



Alison Griffin ASGFA

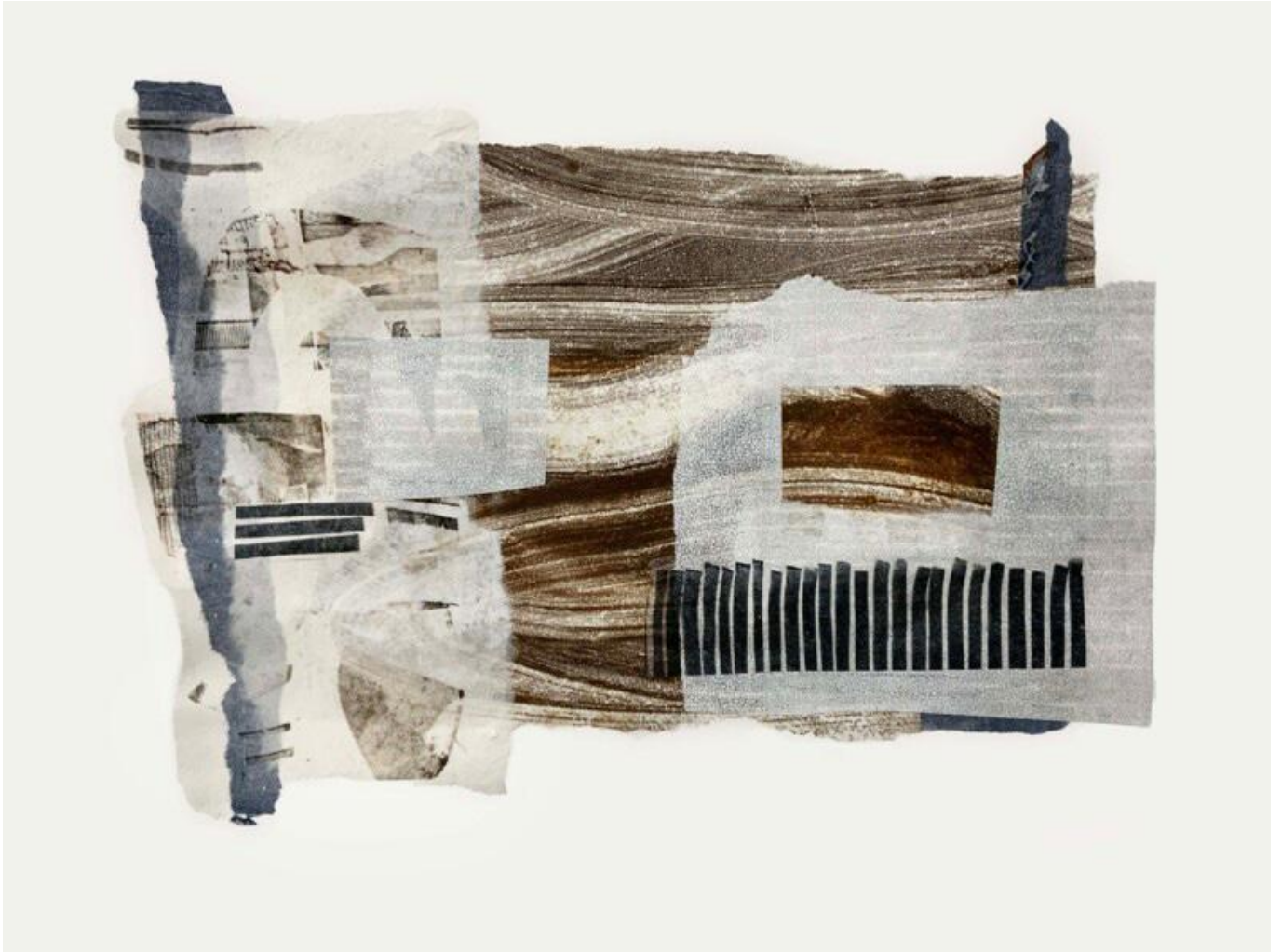
TG1926 (Norwich Road, Aylsham)

Oil carbon pencil on Fabriano artistico HP paper 300g

54 x 41 cm

£625

Drawing is a fundamental element in my practice, using the depths and tones of the pencil to create images permeated with light and shadow to capture an emotional essence of nostalgia. My current work explores my relationship with memory, landscape and place - my everyday surroundings and places of my past. The landscape resonates with echoes and memories which are delicately woven into the intricate patterns and shapes of my surroundings. Having recently moved back to Norfolk seeing these old water towers again took me instantly back to childhood memories of being driven past them and staring at their imposing presence on the landscape - evoking feelings of awe wonder and foreboding too - there was always something so alien-like and uncanny about these structures. Water towers are a common feature of the British landscape but they are especially prominent in East Anglia due to the flatness of the environment. The strong familiarity of these buildings makes us feel connected to forgotten places and landscapes of our past resulting in a profound melancholic yearning for an absent something. By stirring feelings of nostalgia ruminations on the past and invoking collective memory these images create an almost shrine-like sense of time elapsed intense longing and missingness.



Sally Hirst

INTERIM

Collage on paper using hand printed papers

38 x 27 cm

£350

This collage is one of a series that explores the relationship between architectural forms and physical matter through the lens of Heideggerian phenomenology. By treating the negative space not as empty, but as an active 'clearing,' the artwork reveals the deep, often overlooked tension between space and matter. Ultimately, it invites the viewer to reflect on what it means to 'dwell' within the spaces we inhabit.



Sally Hirst

CUADROS

Assemblage of four panels, mixed media and oil paint

37 x 37 cm

£550

One of a series of pieces exploring the grid format and the relationships between shapes, texture and colours. It can be viewed as an exploration of the tension between rigid urban planning and the organic, chaotic life that fills the gaps. The work uses a geometric structure that contrasts with the fluid textures that represent the layers of human experience within the city.



Anna-Lise Horsley

Beladonna

Acrylic on paper

112 x 76 cm

£900

This work is one of a series of paintings with the title ,Mauvaises Herbes. I collect old botany books and love the illustrations



Louis Hudson
Rubigo Flowers

Oil paint
290 x 230 cm
£350

An oil painting of wilting flowers painted with burnt sienna



Jane Human

Reaching I

Multi-layer monotype, lithographic ink on paper

49.5 x 41.5cm

£950

Reaching I was inspired by my visit to Staverton Park in Suffolk to explore the extraordinary ancient pollarded oaks in the woodland. In stark contrast to the densely planted and intertwined woodland this oak, younger and less dramatically distorted, was very much isolated and alone. I really liked the nature of this relationship and difference. I am interested in exploring the structural and compositional possibilities inherent in image-making, thinking about rhythm, tension and space - the graphic potential; woodlands and trees are frequently the subject matter and inspiration for much of my practice. The physical act of making is also very important to me. Working with a print-based layering process which is both painterly and graphic at the same time, allows me to consider the character and the material quality of the mark and its relationship to what it might imply or represent. I'm seeking energy, dynamic aliveness, a state of flux, a tension between abstract and figurative. A work feels resolved when the particular nature of the marks within seem as essential to the image as is the subject'.



Anna Hutton

Ash III

Photogravure ghost print on Awagami Kozo paper
31.9 x 33.9 cm
£750

My series of 'Ash' photogravures records notable trees within walking distance of my home that have died due to ash dieback. Photos taken with a vintage polaroid camera are made into photopolymer plates which I then ink and print. I discard the first print and print from the same inked plate a second time onto thin Japanese Kozo paper to make a ghost print. The delicacy of the ghost on the almost translucent paper speaks of the poignant pale beauty of the disappearing ash trees and of my wider concern for our increasingly fragile natural world. I was drawn to this medium through a fascination with the 19th century landscape photogravures of Norfolk and Suffolk by PH Emerson. Living and working in West Norfolk, his atmospheric views feel familiar to me.



Susan Isaac

Balance and Counterbalance

Mixed media on canvas

76 x 76 cm

£1,600

The work emerged from a visit to Blaenavon Ironworks, now a Cadw-maintained World Heritage Site, close to my late father's family home in Llanbradach. These extraordinary remnants of another era are inextricably linked to their dramatic surroundings in the South Wales Valleys. The painting depicts a tower for a water balanced lift, used to convey raw materials and pig iron between the different levels of the site. I am always mindful visiting such sites of a strong sense of the wounds inflicted on the land as well as on the iron workers and the miners who inhabited the communities here, both above and below ground and the power of the natural world to restore some kind of equilibrium.

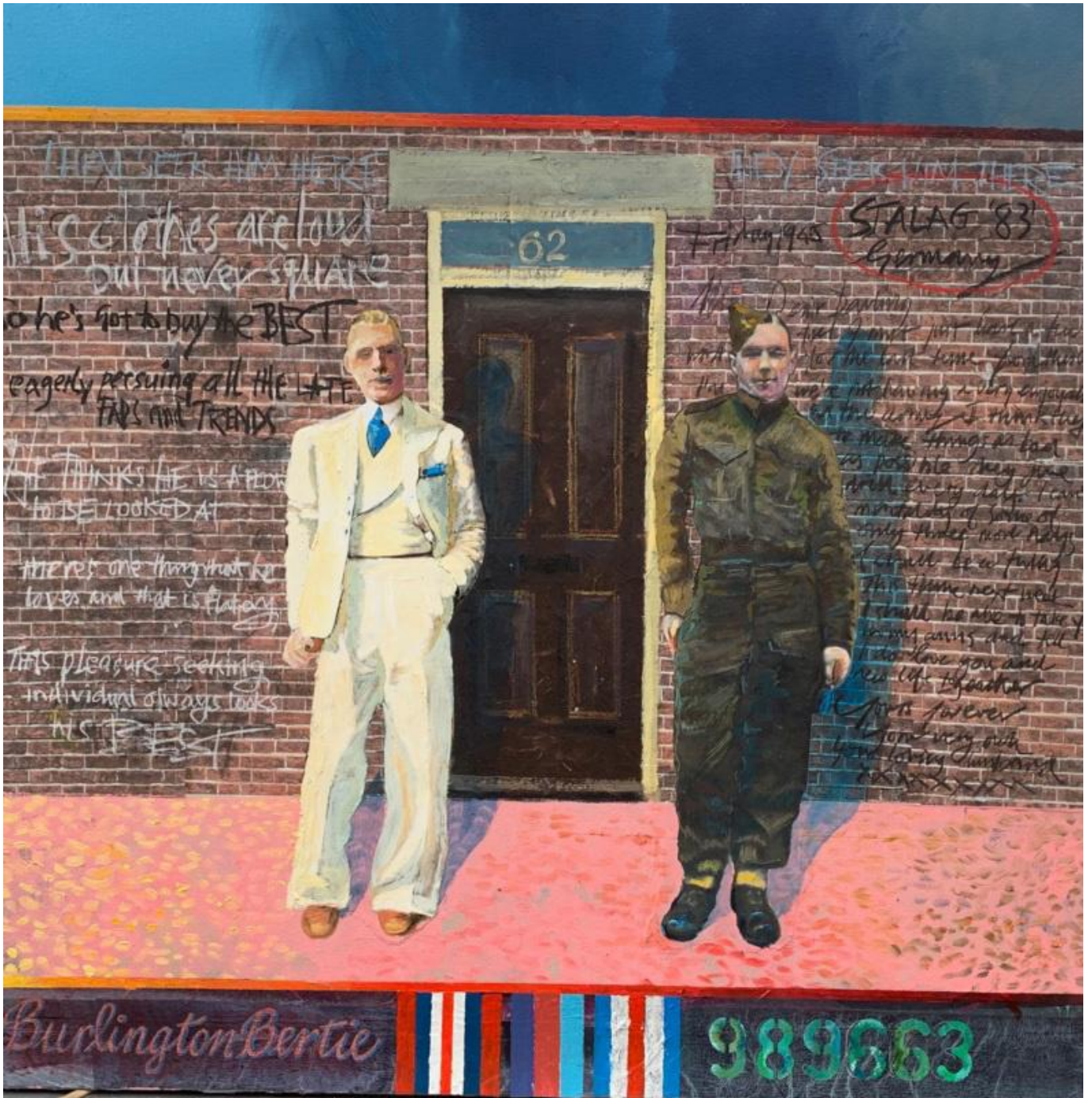


H.J. Jackson

Ready for the Catch

Linocut
93 x 55 cm
£750

It was the array of colours and lettering which first attracted veteran East Anglian printmaker H.J. Jackson to this stack of empty fish boxes on the harbour at Newlyn, Cornwall. The boxes themselves were taller than him, so he set out to create a monumental hand-burnished linocut – one of the largest prints he's produced in his 70+ year career.



Tony Keeler

A Dedicated Follower of Fashion

Oil on canvas

91 x 91 cm

£1,200

A double portrait of my father. One as a fashionable young man before the outbreak of war in 1939, standing against graffiti from the Kinks song "A Dedicated Follower of Fashion" The second image is of him in uniform just before his demob in 1946 and standing against extracts from his last letter home to his wife.



Victoria Kurrein
Pause for Thought

Oil
15 x 21 cm
£525

Still life, oil on canvas.



Stephanie Lacey

Eagle Ray

Acrylic and 24 carat gold leaf on canvas

100 x 100 cm

£1,850

Eagle Ray explores the quiet elegance of marine life. Painted in acrylic on canvas, my painting depicts an eagle ray suspended within rich turquoise waters. It invites the viewer to pause and appreciate the grace of a creature often hidden beneath the ocean's surface. The ray's distinctive markings have been rendered in 24 carat gold leaf, transforming a natural pattern into something precious. As an artist I am best known for my detailed pen and ink studies of animals using close observation to create the most intricate details. Although this piece is created in acrylic it retains the essence of my usual style through its emphasis on pattern texture and the unique characteristics that define each species. Through this work I hope to encourage a deeper connection with wildlife and a renewed appreciation for the beauty and vulnerability of our oceans. A subject I wish to explore further in future works.



Raykhan Laing

Fissure I

Ceramics
27 x 26 cm
£600

Fissure is a series of sculptural ceramic wall works exploring themes of human fragility, resilience and transformation. Each panel is deliberately fractured to explore the idea that a crack is not simply a sign of damage, but an opening through which change becomes possible. The work reflects on moments of uncertainty, suggesting that growth and renewal often begin where something has broken open.

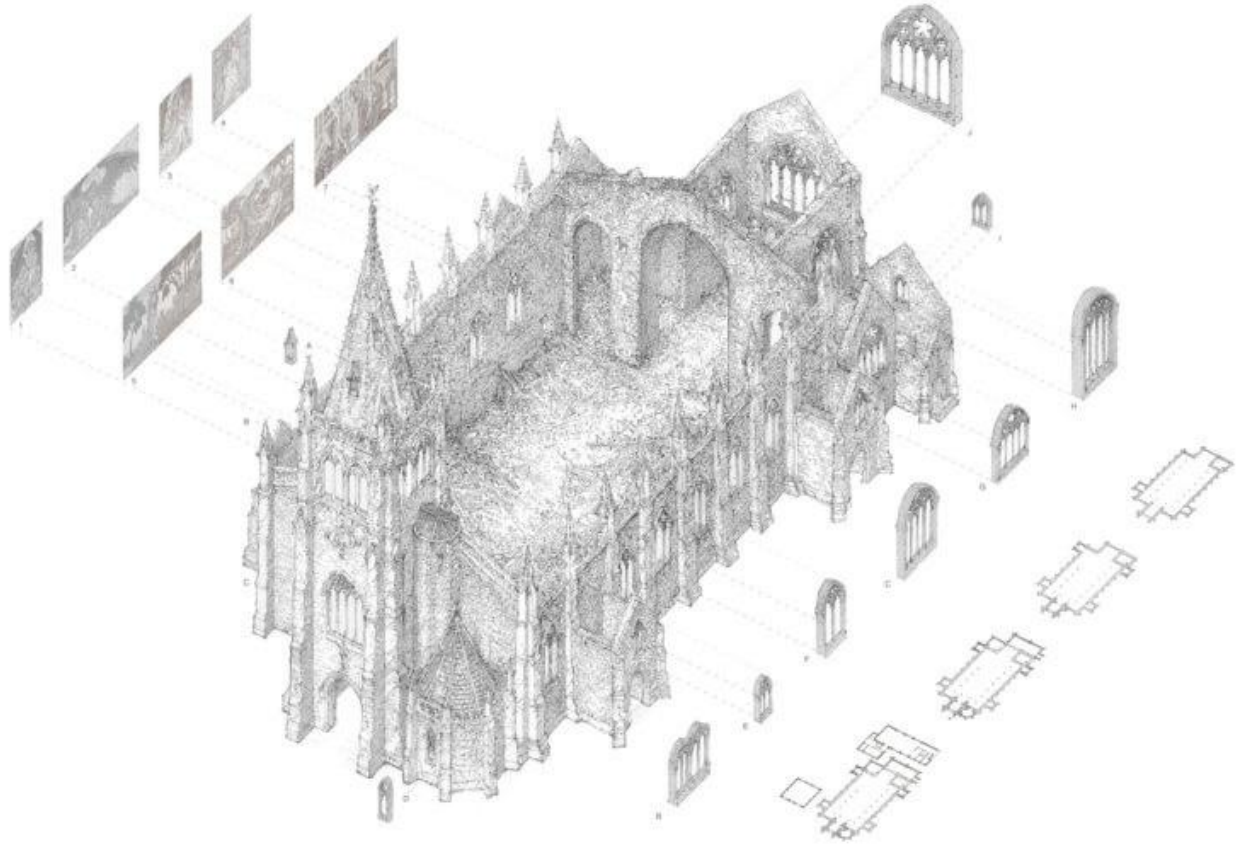


Raykhan Laing

Fissure III

Ceramics
25 x 23 cm
£500

Fissure is a series of sculptural ceramic wall works exploring themes of human fragility, resilience and transformation. The fissure becomes the central element of the work—not as a symbol of failure, but as a threshold between states of being. It reflects moments of vulnerability and transition while suggesting the possibility of growth, connection and renewal.



Benxing Liang

Analytical Drawing of St Mark's Hamilton Terrace.

Hand drawings, prints, digital collage of several sketches
59.4 x 42 cm
£75

St Mark's Hamilton Terrace, a Gothic Revival building in London, was damaged by fire in 2023. In this drawing, the "surfaces, blemishes and undulations" of the façade are recorded in detail, showing the richness of tactile, typology and history hidden in ruins. All ten types of windows, Venetian Salvati mosaic destroyed in fire, and historic plans in the 1840s, 1860s, 1910s and 1950s were shown. For the drawing, I first built a digital model in Rhinoceros based on measured details from archaeologists and the local council. Then printed with 10% transparency on an A2 sheet. 0.3mm and 0.5mm mechanical pencils and a 0.1mm fine pen were used to add details, which took 50 hours. Then it was scanned and edited using digital collage tools. This drawing is exhibiting at the Royal Scottish Academy (RSA) Annual Exhibition 2026 and the Royal Birmingham Society of Artists (RBSA) Summer Exhibition 2026. My other works were exhibited at the RSA, RWA, Trinity Buoy Wharf Gallery and Williamson Art Gallery. I was also a finalist at the John Ruskin Prize, Trinity Buoy Wharf Working Drawing Prize and Ken Roberts Competition.



Henning Lohlein
The Enlightened Mountain

Oil on board
30 x 23 cm
£395

'OM' the mantra displayed as a neon sign on a mountain top



Mary Lynch
Flower Burst

Oil on canvas
30 x 40 cm
£650

A burst of flowers and foliage on black background.



Mary MacCarthy

Quince & Flowers in Laura's pot

Oil on canvas
30 x 40 cm
£550

Quince & Flowers in Laura's pot against a bright blue background.



Caroline Mackintosh

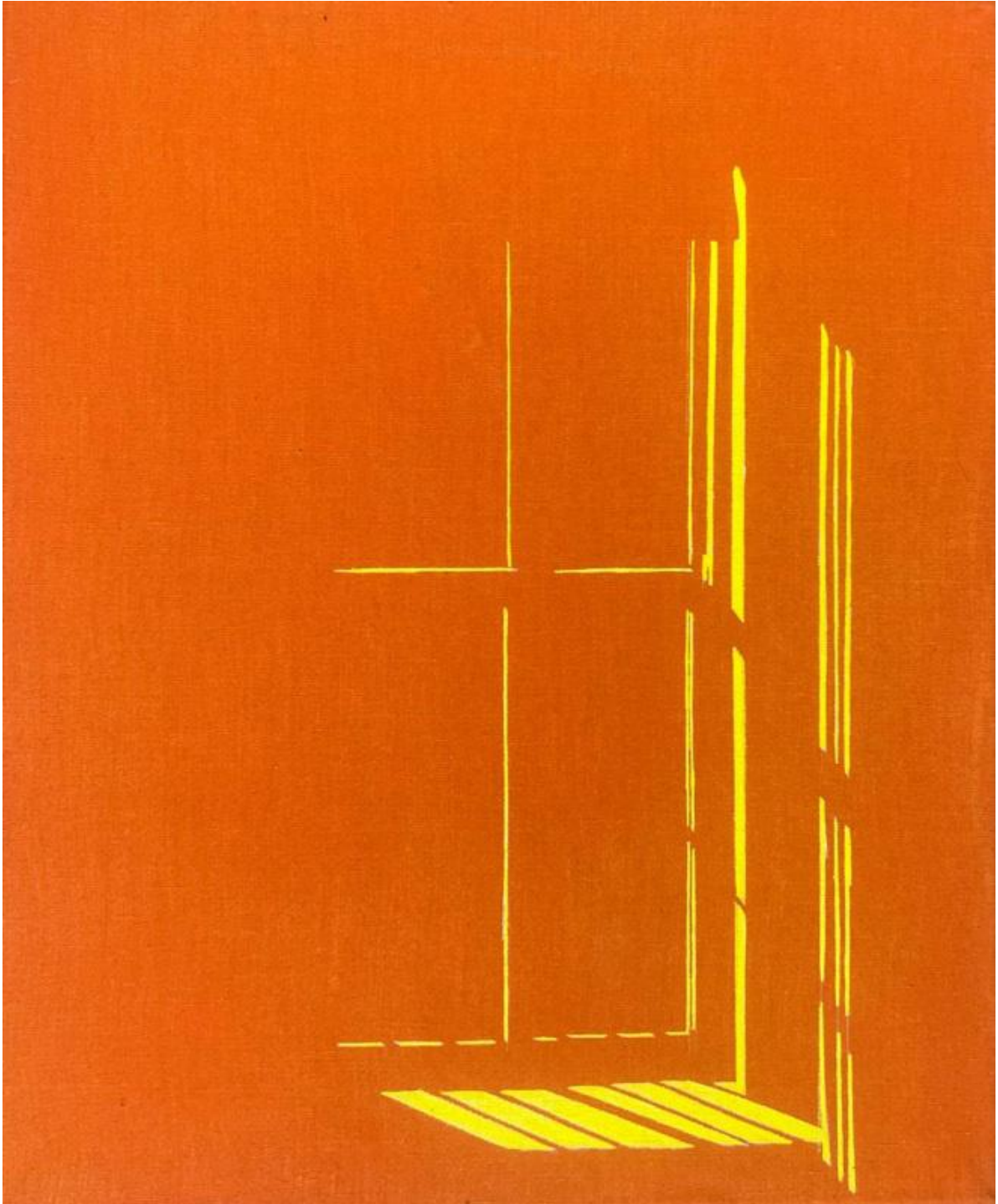
Stiffkey Creek II

Oil sticks and oil and cold wax on canvas

70 x 113 cm

£2,900

As a landscape artist living in the flat lands of East Anglia my inspiration comes largely from the Norfolk and Suffolk marshes coastal estuaries that surround me. Drawn to the strong shapes lines and patterns formed by the complex interplay of water and land Stiffkey Creek II attempts to portray the vast horizon and expansive nature of this particular spot along the North Norfolk coastal path. Having spent countless hours by this muddy creek my painting stems from a simple sketch made while sitting at the water's edge watching the tide rise and the afternoon shadows lengthen. Back in the studio I began the painting with a base layer of deep pink-tinted gesso applied to the canvas - the pink gives future applications of colour a certain glow and allows me to scratch back to reveal elements of pink as the painting progresses both unifying the work and giving flashes of warmth and interest and drawing ones eye towards certain points. Using a combination of oil and cold wax I built up the main tonal structure of the composition sculpting thick heavily textured bands along the treeline and strongly patterned areas along the creek edges. The painting progressed through a rhythmic dance of layering tape-masking and scraping back into the surface to alternately hide and reveal earlier stages. Merging organic curves with sharp geometric bands and creating a highly tactile surface.



Alexander Massouras

East 95th Street (study) (2026)

Oil on linen

34 x 41 cm

£3,800

This is from a series of paintings with windows picked out by bright light: the window admits the light, which in turn describes the form of the window. I think of it as long-hand photography: in chemical photography, the light makes the image; in these paintings, I make that process manual, using highlights as the principal method of painterly description. Partly this reflects the enduring conversation between abstraction and representation in contemporary painting. If a painting is both a window and a wall—something looked through (for its image or its meaning) and looked at (as a flat surface covered with paint)—these paintings are my expression of that dualism of surface and illusion.



Daisy McMullan

Sweeter Than Honey

Acrylic on linen

100 x 76 cm

£4,250

This painting depicts a cluster of Californian Poppies at the Chelsea Physic Garden. I was drawn to their magical, luminous quality and created this layered work that weaves colour and pattern together to create a network of leaves, flowers and stems to create a complex composition. The title is drawn from an Irish folk song echoing the colour of the flowers.



Rob Moore

Interim

Oil on canvas
124 x 94 cm
£1,950

This new painting has taken me as an artist to engage with content provoked by areas of the world where people and places are experiencing terrible problems. I have been working on many small scale works trying to build up a visual language to explore such subject matter and this painting is the first that makes an impact on a larger scale. For some years my work has involved ideas about climate change and so in that respect this new series sits within that world troubles framework. The image itself is about an imagined place and situation that might be seen in Gaza or Iran but it is deliberately painted in an attractive way to entice the viewer in but to slowly reveal something more problematic.



Jane Peacock
A Million To One

Oil on canvas
45 x 65 cm
£630

I have submitted *A Million To One*, simply because as an image it has been on my mind a lot lately. For context, I work in a studio surrounded by beechwoods, flint, and chalk, so I feel that there is an ancient seabed under my feet, and in this painting (as with much of my work) I was lured by the subconscious, the supernatural, and the speculative. I remember I was listening to an audiobook of *War of the Worlds* as I made it, dystopian fear and paranoia broadcasting through the studio. It emerged through instinctive, automatic techniques, with layers that were added, erased, reimagined— until something unknown yet familiar began to take shape. A deep sea world, or perhaps an underground shaft, lead to some kind of bone, or fossil. Catkins - or maybe they are single cell organisms - are suspended in the air. Hints of the human body are evident, along with red rust markings and green, linear folds. A psychic excavation, searching for ancestors, ecosystems, and shared imagery whilst including oblique references to the supernatural and classic sci-fi. This painting is typical of my work in that it holds a mysterious narrative that could stretch both backward and forward in geological and cultural time.



Gemma Petrie

What Now?

Watercolour and mixed materials on paper

57 x 57 cm

£900

Layering biomorphic and abstract imagery from memories of lost moments and symbols from the everyday and my surroundings creating a work focused on the surface of our environment and how it holds the past, present and future simultaneously.



Julia Polonski
Michael Yellow Green

Oil on canvas
122 x 76 cm
£4,000

This painting of Michael started with observational drawing. Evidence of drawing is kept throughout the working process and used in an exploratory way, keeping the surface of the painting alive, and helping to articulate psychological and physical space. The painting was made in a studio where the natural light source coming through the window created an everchanging state, well suited to my way of working with elements that aren't fixed.



Robert Sherratt

Rendlesham Shadow Bird

Acrylic and canvas on canvas

51 x 40 cm

£1,500

My painting *Rendlesham Shadow Bird* continues a theme of nature as a site for the uncanny which began with my study of the natural history dioramas in Norwich Castle Museum. The nature pictured in the work is staged and arranged as in a diorama. The bird, branches and foliage are constructed from fragments of paint and canvas, bringing the philosophy of collage to the materials of painting. The title refers obliquely to the Rendlesham Forest UFO incident.



Stephen Slater

The Pliable Animal

Acrylic, oil stick, pastel and charcoal on canvas

54 x 64 cm

£360

Abstract work reflecting the difficulties and compromises we absorb in our day to day lives to stay sane and continue living. I've worked in the Arts for over 40 years. My paintings are my way of addressing the world around me, navigating my inner imaginary landscapes and exploring the meaning of my life via my unconscious. This work - The Pliable Animal - is a reflection of my world at the moment and also my love of old pulp Sci Fi novels!



Rebecca Styles

Eventide Pools

Oil on linen
82 x 97 x 4 cm
£2,800

A work created after studying the light effects of sundown over Stiffkey Marshes



Emilia Symis

Let's Pretend It's Champagne

Acrylic on canvas
60 x 60 cm
£1,250

'Let's Pretend It's Champagne' renders the drinks belonging to the guests of what appears to be a champagne party. The identical coupes are arranged on the table and are filled at different levels with sparkling wine. The table has been decorated with brightly coloured reflective confetti and someone has let off a couple of party poppers, the streamers are cascading in and amongst the glasses, casting interesting shadows on the satin table cloth. This painting combines the classy with the tacky, which is reflected in the colour scheme. Without the gaudy decorations, the image would be soft, warm and decadent, however the decorations add not only a pop of colour but also offset the elegance of a champagne party. This scene evokes a group caught between two life stages perhaps students on the cusp of adulthood eager to host a sophisticated gathering to reflect their growing maturity. Yet there's a sense of hesitation a playful resistance to letting go of the past. The bold childlike decorations hint at a nostalgia they can't quite part with. And perhaps in keeping with that tension.



Holly Telfer

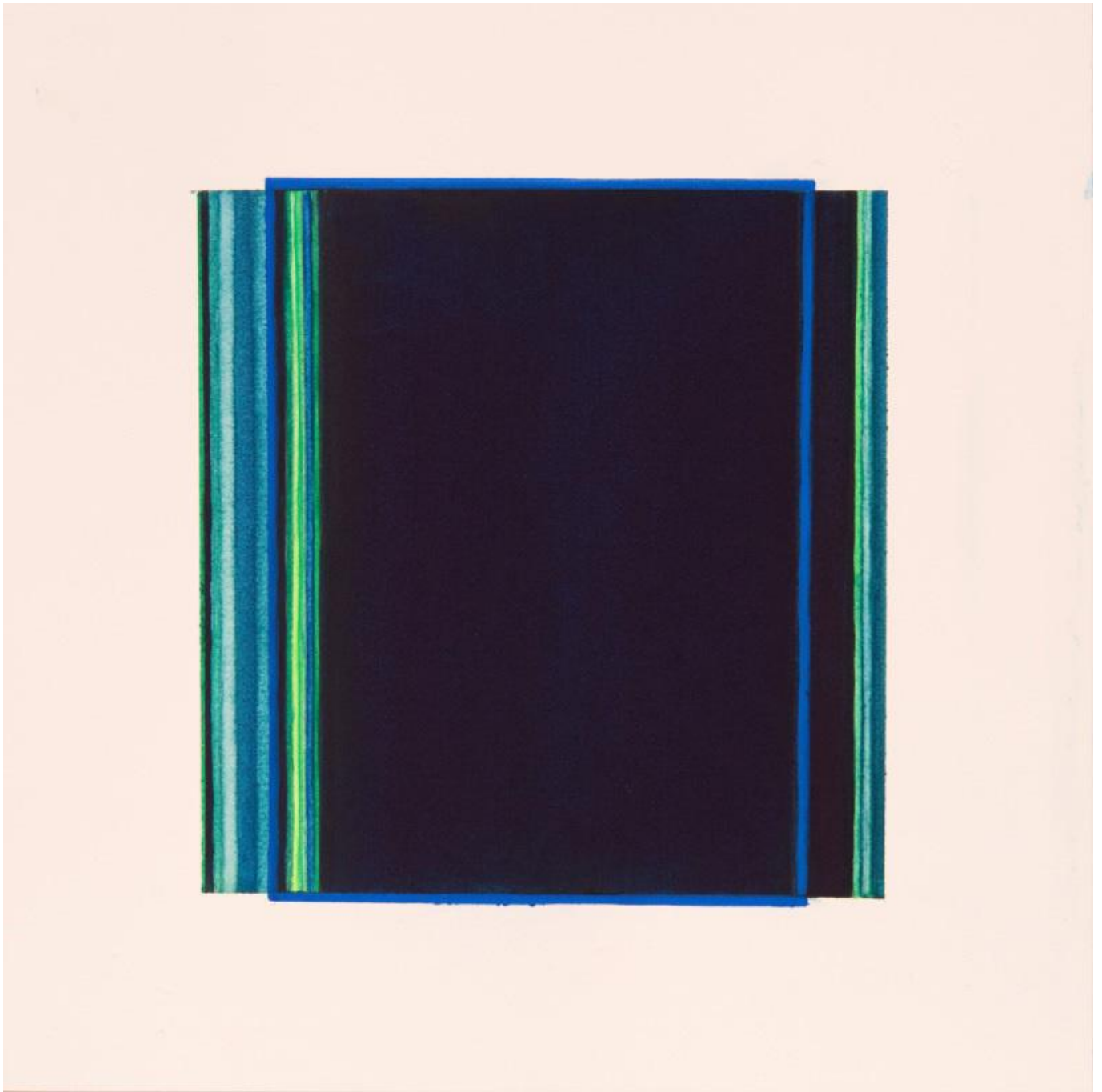
Like Angel

Oil on canvas

30 x 24 cm

£1,800

This piece is part of a body of work that explores the threshold between the domestic and the wild. Offering a quiet presence within the edges of the canvas, these works serve as a moment of creative release, illuminating the ritualistic dimensions embedded in the artistic act. It reflects humanity's forgotten place within nature's community and our bodies entwinement within its system, a testament to our own connection to the paradoxical tranquility of our own wildness.



Brenda Unwin

Ultramarine Blue, Emerald Green, Cobalt Turquoise

Watercolour on 640 gms Fabriano
40 x 40 cm
£550

I am fascinated by colour, colour relationships and how one affects the other. This painting is part of an ongoing series into the potential possibilities of watercolour and of watercolour itself. The medium is the subject as much as a material. I am exploring what happens when colours are combined through the repeated addition and subtraction of pigment and water. Colours at the edges reveal the original pigments the making process and are also like glimpses experienced at the edge of vision. I hope that by stripping back the watercolours to their essence that they not only retain their translucency but also reveal unexpected colours that have the capacity to evoke an emotion or chain of memories.



Amanda Wallwork

Lost Field 1858 Home Close

Oil, graphite and plaster on board

40 x 50 x 5 cm

£2,200

Lost Field 1858 Home Close - from a series of paintings using oil and graphite on a plaster surface that commemorate fields lost to quarrying. Based on information from a tithe map that records the names of fields and their owners and occupiers in 1841 - before quarrying took away so much land that farming became untenable.



Fiona White

Gene

Acrylic paint, compressed charcoal, lacquer

66 x 65 cm

£2,900

Gene was contemplating having his portrait painted & the finished version of what he would look like.



Michael Williams

'Oedipus'

Acrylic on canvas

120 x 100 cm

£2,300

'Oedipus' is a self portrait. Part of a series of paintings exploring neo-colonialist concepts of history and the human present through painterly interpretations of photo documentations of family holidays overseas. The perfect pampered present co-existing with an empirical past that culminates in the tourist gaze.



Loulou Williams

Chicken Lobsters Dockside

Ink
38 x 56 cm
£1,895

A celebration of the Lobster, physiology, colour, mechanics, markings, industry and conservation. Using Ink I have indulged my love of layering colour using a range of techniques. From afar the forms appear to be made of solid bold colours. On drawing the viewer inwards it reveals fine detail on top of pooling colour highlighting particular markings scratches and areas of shell. I have used dip pens brushes. This piece was inspired by the men and women integral to Lobster fishing around the world. In particular an 89 year old mariner who recalled the days of his youth landing “chickens” (Lobsters weighing 1-2lbs) for the pots boiling in wait on the dock. The catch would be cooked immediately and sold to eager customers.