

**Mannington
Nature
Award**

WINNER



Alexander Collinson and XinYue Ma

Residual Currents

Ceramic, video

24 x 24 cm

NFS

Residual Currents investigates the relationship between containment, exposure, and material traces at the meeting point of the River Blackwater and the North Sea on Mersea Island. Centring on a solitary steel sea-defence pole the work considers coastal protection as both a physical structure and a marker of accumulated encounters between water infrastructure and time. A one-minute video documents waves repeatedly striking and submerging the structure foregrounding cycles of appearance disappearance, erosion. The moving image is viewed through a small circular aperture embedded within a hand-built ceramic bowl finished with a metallic glaze merging references to containment industrial materiality and archaeological artefact. By situating the sea within a sculptural vessel the work brings together interior and exterior space allowing the landscape to be encountered as something held framed. Rather than presenting the coastline as a distant site the work focuses on acts of looking containment and repeated encounter drawing attention to the traces left by both environmental and human intervention

COMMENDED



Susan Isaac

At the Edge of Reason

Oil and collaged materials on canvas

102 x 76 cm

£1,750

Like many people I am concerned about the disregard humanity has paid to our planet. It feels as if we are getting ever closer to the cliff edge of wholesale environmental disaster, precipitated by our demand for power. The connectivity and prosperity that these lines of power have afforded us could also come at a terrible cost. I'm daily reminded of this, living near a power station and with pylons straddling our land. This particular electricity transmission tower casts its ominous shadow over a slice of agricultural pastureland the land itself a man-made fabrication. The lowering sun glares through the metal work engulfing it. Like a monumental sundial the eleventh hour appears to draw near. Can we resolve our climate issues before our landscapes are dissolved?

COMMENDED



Heidi McEvoy-Swift

Where-Next-the-Sea?

Organic matter and textiles

63 x 63 cm

£565

This mixed media composition evolved out of a research trip walking and collecting on the saltmarshes around the Wash and along the Norfolk coast. Saltmarsh is delicate flowing environment in constant shift. While it sustains a number of particular ecosystems and acts as an excellent carbon sink, it is highly vulnerable to sea level rise, storm surges, and the intervention of humans, reshaping land and waterways for our own ends. The panel attempts to reflect a sense of place, of intervention, of the delicate balance required between man and nature, and asks what may happen next.

COMMENDED



Sarah Rooms Heaphy

Wave Drenched

Ceramics - porcelain stoneware

45 x 28 x 30 cm

£2,000

Highly textural Porcelain stoneware sculpture inspired by intertidal coastlines, where land meet sea. Using fissures, layering and rock pool indentations to evoking memories of coastal remnants, sea-salt corrosion and fragile eco-systems.



Martin Allman

Tread Lightly

Victorian painted and leaded glass fragments (yellow floral pieces, meadow composition), lead came
46 x 28 cm
£1,650

This work imagines a meadow made from fragments of Victorian glass — a field of flowers carried forward from another century. It draws on the English Romantic idea of meeting nature without distance, the body close to the world and open to it. The feet move across this fragile field with both intention and unthinking pressure, marking how easily this fragile ground shifts under them. Some damage is deliberate, some unthinking, but all of it leaves a mark. The piece asks what it means to move through a world that breaks easily, and what responsibility we carry simply by being here.



Diana Ashdown

Churchyard Ecology

Oil based mono-solar and lino print

72.5 x 37 cm

£205

Churchyard Ecology, connected relationships between living things and their environment.

Churchyards are an oasis for wildlife due to the many different microclimates, hot, dry, cool and damp, by church walls, sides of headstones etc. This combination of habitats as well as a largely undisturbed environment, humus rich chemical free soil, encourages diverse fauna and flora.

Collecting plants from Wighton churchyard I used a variety of layered print techniques. Choosing ink colours to create a cohesive palette of rich sympathetic tones.



Patrick Baker

Orford Ness - Remnants II

Charcoal and chalk

54 x 74 cm

£685

A charcoal and chalk drawing on paper of the former secret military nuclear testing site at Orford Ness in Suffolk, now managed by the National Trust and an area of wilding. I'm particularly drawn to the juxtaposition of the brutalist architecture of the old 'pagoda' structures, slowly being subsumed by nature as it reclaims the site.



Sally Barker

Solar Thrive

Tree trunk, glazed ceramics
200 x 40 x 40 cm
£1,000

A felled tree trunk, with peeling bark, is propped against a wall. Hundreds of glazed ceramics are embedded in the tree, each made by tightly pinching clay between my fingers, capturing fingerprints. The yellow fingerprint ceramics resemble fungi and spread across the vertical tree trunk, a human presence on a dead tree.



Emilie Bausager

Phantom Hike

Metal, paracord, electrical wiring, bulb

20 x 40 x 20 cm

£2,300

Phantom Hike explores the cultural history of traversing the Scottish Highlands, where walking has become both a means of encountering nature and a form of cultural consumption. Suspended as an illuminated lantern, the work combines photographic landscapes with cut-out figures, symbols, and pathways that appear and disappear through light. These spectral traces reference generations of movement across Highland terrain, while questioning contemporary tourist practices that frame wilderness as an experience to be collected. Phantom Hike reflects on the idea of emptiness as a cultural construct, an imagined wilderness shaped by absence, memory, and desire, revealing how landscapes are continually inhabited by the ghosts of past journeys and present expectations.



Norma Beggs

The Clouds Will Lift

Textile
38 x 73 x 5 cm
£350

The Clouds Will Lift is a textile work inspired by changing conditions of light, weather and atmosphere along the Causeway Coast of Northern Ireland. Rooted in the experience of looking out across the sea towards the horizon the work responds to the shifting relationship between sky water and weather. Constructed through repeated stitched lines and carefully arranged fabrics it reflects the rhythms of the natural world rather than describing the landscape directly. The darker heavier palette of the first form is gradually lifted by the softer tones and lighter palette of the second. Together they reflect the symbolic power people invest in weather and skies where changing conditions often become a metaphor for hope resilience and renewal. Metallic stitched lines catch and reflect the light while shadow gathers within the stitched surface causing the work to shift subtly with daylight and changing angles of view. Like the horizon itself its appearance is never entirely fixed revealing different qualities as conditions change. Through colour repetition and stitch the work explores how landscape is experienced through rhythm light perception and change.



Kit Benwell

Tidal

Sculpture - scorched and stained oak

100 x 20 x 7.5cm

£1,800

Sculpture cut from single piece of oak reflecting coastal landforms.



Kit Benwell

Chesil

Sculpture - cedar
230 x 45 x 7.5 cm
£4,000

Sculpture cut from single piece of cedar reflecting coastal erosion and landforms. Suitable for outdoor or indoor contexts. Currently stands on metal plate, outdoor fixings can be supplied.



Jeremy Bevan

The Track at the Top of Gravelpit Hill

Acrylic paint, soluble crayon

33.5 x 33.5 cm

£480

A painting based on a watercolour, pastel and soluble crayon drawing done on site near my home in North Norfolk.



Mary Blue

Glimmer of Hope

Oil on canvas
25 x 30 x 2 cm
£300

This painting was created from sketches I made aboard a Coastal Exploration Company mussel flat off the coast of Wells-next-the-sea. I have been in the saltmarsh countless times at low tide painting the sea lavender and other flora abundant out on the marsh, but to explore the high tide brought on a sense of the vastness of the universe, and how tiny I was floating at sea-level. Without land I found myself focusing on sea and sky. The water crept forward pulled by the moon silently covering up the black mud as the tide rolls in. The shoreline hums with the rush of water covering the marsh. Water in the salt marsh brings life and hope acting as a force for renewal with each cycle of the tide. It washes away it nurtures it provides safety in a storm and a barrier against floods. The little waves with their soft white caps erase footprints in the sand.



Matthew Benington, Katy Hammond & Roter Su

When It's Gone It's Gone

Moving image Apple Pro Res 422

100 x 60 cm

£2,000

The flood risk map published by Climate Central predicts that large areas of the Norfolk Broads and the Fens in eastern England could fall below annual flood levels by 2050. *When It's Gone It's Gone* forms part of a wider socially engaged project exploring the experiences of communities living with severe coastal erosion. Over the past two years, Roter Su, Matthew Benington, and Kathrine Hammond have documented rapidly changing landscapes along the east coast of England. Working with local community groups, the project examines the intersection of environmental change, lived experience, and visual representation. Central to the work is the conviction that the voices of those most directly affected by coastal transformation must be heard, amplified, and shared with wider audiences in order to deepen public understanding and inform future policy discussions around coastal protection. The project has been supported by the East Anglia Arts Fund and Norwich University of the Arts. The film *When It's Gone It's Gone* was presented at the Forces of Nature symposium at the Henry Moore Institute, and most recently in the Nam Jun Paik Moving Image Festival, EMAP, 2026 in Seoul, and continues as part of the Living in Changing Landscapes (LICL) research initiative at Norwich University of the Arts.



Margie Britz

Sand Dune, Blakeney Point

Charcoal on paper

60.6 x 85.3 cm

£875

Drawing of a sand dune on Blakeney Point



Simone Brown

Green Vessels 1 and 2

Ceramics

Larger 25 x 20 x 14 cm

£400

Smaller 20 x 24 x 9 cm

£300

Two green vessels made from blocks of reclaimed leather hard clay that have been shaped with a lump hammer. A mix of clays that have been reclaimed. High Fired and Stoneware Glaze over engobe. Treated with a wash of cement pigment and black stain.



Gabriella Buckingham

The Light Beyond

Acrylic on canvas

80 x 80 cm

£1,550

This is an expressive seascape inspired by a trip to the West of Scotland. It's entirely created from memory and imagination with a great feeling of depth as you look across the bay to distant islands and pale skies. The painting has a muted colour palette with flashes of glowing oranges, pinks and cobalt blues.



Emma Buckmaster

Meditation

Etching
40 x 46 cm
£450

Enter the landscape and let it clear your mind.



Emma Buckmaster

The East Wind Blows

Etching
40 x 46 cm
£400

This ancient oak fighting to survive the storm is synonymous with our worldly struggles. It stands on the edge of Staverton Thicks and catches the east wind as it comes off the sea. Printed on handmade Spanish paper the windblown effect is created by dragging the ink across the plate.



Judith Campbell

Reed Weaving

Norfolk reed, natural twine

97 x 106 cm

NFS

This work was made in response to weaving in and out of the marshes on the coast and apart from natural twine it is totally constructed from reeds harvested from Cley next the Sea.



Caroline Chouler-Tissier

Next Plough - This Broken World series 2025

Ceramic - porcelain and stoneware

57 x 43 x 9 cm

£1,975

Next Plough - This Broken World series, is a call to consider our lifestyle choices. Unprecedented rains flood the A47 beyond Easton, leading to traffic snaking through back roads between overflowing fields, in fear of being cut off, marooned, while looking beyond East Anglia. Prolonged rain on degraded soil in low-lying terrain challenges policies of historic land management, new road construction and conventional farming practices. 'Next Plough' explores this disruption and our shared emotional tension using refined versions of the earth as metaphor for our depletion of its resources. Porcelain a sophisticated raw material is combined with stoneware clay as a disrupting presence and placed under pressure through the raw hand-cut extrusion plates creating a torn and fragile form to consider. The dark earth hues look to our uncertain agriculture direction with the porcelain brightness suggesting optimism and an opportunity for a creative solution.



Rowena Comrie

Gardening

Oil on linen
25 x 30 cm
£650

Small oil painting representing abstractly the process of nurturing a garden, watching the plants thrive, spread, blossom but also occasionally fail. Framed in a narrow wooden tray frame painted gray.



Rachel Cooke

September

Mixed media including handmade ceramic elements

39 x 13 cm

£445

This piece aims to evoke the feeling of late summer as the landscape changes with the seasons. In my work I like to give a sense of distance which contrasts to the close up detail suggested in the foreground. My pieces begin in a process entirely in response to materials. In this piece primarily my own handmade ceramic pieces. I go through an intuitive working process and allow the surface to form spontaneously with no plan. The process is the creation. No drawing is used, no concept overtly intended, but all is intentional and created in an act of flow until the underlying theme of each piece emerges. It changes and develops during construction and I then meticulously work into the surface, cutting, grinding and rendering areas of detail and contrast. Notions of memory and imagination are rooted in a kind of remembered landscape, telling a story of the passing of time through a suggestion of the elements that remain. Seen perhaps through a viewfinder, visual motifs remind me of the land and man-made settlements; ancient layers, relics, stories maybe covered over as time passes.



Rachel Cooke

Island

Mixed media with hand made ceramic elements

40 x 13 cm

£495

This piece is a complex landscape view with different aspects vying for attention in the foreground and distance. There is the suggestion of a journey ahead, with an intriguing destination. My pieces begin in a process entirely in response to materials, in this piece, primarily my own handmade ceramic pieces. I go through an intuitive working process and allow the surface to form spontaneously with no plan. The process is the creation. No drawing is used, no concept overtly intended, but all is intentional and created in an act of flow until the underlying theme of each piece emerges. It changes and develops during construction and I then meticulously work into the surface, cutting, grinding and rendering areas of detail and contrast.



Janna Cossetti

Gunton Stag

Graphite, charcoal, Panpastel on Arches hot-pressed paper
100 x 80.5 x 3 cm
NFS

Inspired by the red deer of Gunton Estate in North Norfolk, this large-scale monochrome drawing captures a fleeting moment of quiet authority within one of the county's most distinctive historic parklands. Standing alert at the meeting point of managed landscape and wilder ground, the stag embodies the enduring rhythms of nature that continue to shape rural Norfolk. Rooted in direct observation and a deep connection to the county's landscape, the work explores light, texture and atmosphere while celebrating the resilience and quiet majesty of native wildlife. It reflects the artist's ongoing exploration of rural heritage, fieldcraft and the relationship between people, place and the natural world.



Yvonne Coughlan

A Change In The Weather

Oil and cold wax on canvas

46 x 65 cm

£500

Clouds gather in the demarcated frames on the canvas. Work suggesting change and flux through an exploration of cold wax and oil paint .



Helen Derbyshire

Cow Parsely

Digital image, ink and stitch on tissue paper

60 x 61 x 3 cm

£825

This piece is part of a series celebrating the exuberance of wild flowers in Spring - inspired by magical childhood memories of walking to school through a tunnel of wild flowers. My work uses free stitching and loose threads to evoke the wild entanglement of hedgerows.



Louise Dougherty

A Promise of Gold

Oil and thread on board
31 x 62 cm
£750

A South Norfolk landscape, when the soft waves of crops begin to turn gold. The blue cloudless summer sky is joyful and intensifies the green to gold of the field. The distant tree lines show the vastness of the Norfolk landscape. The threads that fall from the bottom edge are all the colours of the painting, revealing the colours within. Their gentle sway mimics the crops movements allowing a feeling of meditation and grounding.



Daniel Dunt

In Time I

Photograph

15 x 10 cm

£90

Photograph shot on 16mm (Krasnagorsk-3 using Kodak Vision3 film stock), created using forced light spill as part of an ongoing series exploring the landscape, folklore and mythology. C-type print. Limited Edition of 20



Carl Durban

Thinking Loops - January 2025

Mild steel
100 x 100 x 152 cm
£1,350

My 'Thinking Loops' are a representation of my physical action, my digital footprint, steps and walks taken to allow new ideas through ethereal thinking and to solve any current artistic problems and issues. The creative outcomes are a representation of paths taken, intersections made, and repeated traces created. They mark the paths made; the routes taken, not what is contained within them. This sculpture consists of 31 strips of 50mm wide x 3mm thick mild steel shaped to represent every walk (loop) I undertook in January 2025. These are then welded together individually and then joined making x3 larger pieces that stack to create the full month of walks.



Victoria Fenn

Tipping Point

Charred branch, concrete and plywood
100 x 200 x 40 cm
£3,000

Tipping Point explores themes of balance, fragility, and allegory. The concrete block represents mankind, poised precariously at the edge of the plinth, seemingly on the verge of falling. A charred branch pierces both the concrete and its supporting base, acting as a symbol of nature's resilience and endurance. Despite bearing the scars of damage, it holds the concrete in place, preventing its demise. Extending through the entire plinth the branch suggests that human stability is inseparable from the deeper natural systems that sustain it. The work reflects on our dependence upon the natural world and the delicate balance that exists between human activity and the ecological foundations on which we rely. At a time when environmental pressures are pushing many systems towards a tipping point the sculpture invites reflection on the consequences of neglecting the very forces that support us.



Caroline Forward

Traces of Time

Oil and cold wax medium on panel

64 x 64 cm

£750

Coastal geological formations shift and change through erosion, climate change and human impact, resulting in minute details, traces of time, on the surface of immense land mass. These traces hold a sense of identity, history and time, fragility and resilience in the face of constant change. I explore physically and emotionally the accompanying themes of change transformation and ageing through my own felt experience of the shifting landscape how it connects with my paint process and with human and land experiences of becoming and endurance.



Helene Gardiner

Hollow Ocean

Watercolour

77 x 41 cm

NFS

In a world increasingly marked by our human presence, the ocean reflects the unseen connections between our actions and the lives carried by the currents, reminding us that no corner of the sea is truly untouched.

- Inspired by the plight of the Laysan albatross.



Helen Gilbert

Circling Time

Wall cabinet, cloches and pharmaceutical bottles containing rock samples

87 x 64.5 x 23.5 cm

NFS

The rock samples in the cabinet play with time. Each references the actual age of each sample as well as a specific use of them made much later. Their evolution through unfathomably deep geological time record their pasts etched deep within them. When they are extracted and used millennia later in a new place with a new role, they are renewed, reinvigorated and their histories resurface too, to weave, warp, distort and circle time once more.

Having studied Geography with Art in the Environment jointly for my BA Hons degree in the 1970s, Earth Sciences have always played a key role in my practice. Time with its histories and affects upon us are central themes in my work; how it jostles with us, with our memories, distorts, enlarges & diminishes our view. Time is not linear, rather it is an interwoven ebb and flow of pasts and presents.



Susan Rowe Harrison

Dandelion

Graphite on paper
27 x 32 cm
£500

This little drawing was a labor of love, meticulously and somewhat painfully crafted in my New York studio over a year. What began as a delicate, almost invisible sketch evolved into a tonal study that captures the unassuming beauty of this humble weed...



Paul Hart

Sea Bank from the series DRAINED, edition 1/15

Selenium toned silver gelatin photograph

43 x 43 cm

£495

British artist Paul Hart has photographed the natural world for over thirty five years. He is interested in our relationship with the land from both a cultural and an environmental perspective and is recognised for his long-term landscape projects made in East Anglia. He works primarily with the black and white analogue process using large and medium format film cameras, and his practice involves all aspects of the photographic process from the negative through to the silver gelatin print. He is known as a leading printmaker and his work resides in major public and private collections, including the Victoria & Albert Museum, the MoMA Library, the Hyman Collection and the Martin Parr Foundation. *Sea Bank* is from *DRAINED* the second part of *The Fenland Trilogy* which was made over a ten year period in the eastern counties of England."



Susan Hay
Seeing the Beauty Within

Watercolour
30 x 21 cm
£225

An abstract natural artwork displaying the messiness of nature and how it mirrors the messiness of my mind.



Alison Henry

Swift Drinking

Bronze (no 6 of an edition of 9)

40 x 22 x 33 cm

£2,375

In this piece I am attempting to capture the spirit and movement of my favourite bird, the Common Swift, as it descends to water briefly to drink in flight. Almost fish-like in its fluidity of form, hawk-like in the intensity of its gaze, and perfectly at one with its element, the air.



Caroline Houchell

HOT TrOPIC

Monoprint using a gel plate, acrylic on paper

37 x 47 cm

£195

I mostly use fresh and dried plant material from my garden to print with to reflect seasonal changes. This work is intended to start a conversation around the phenomenon of tropical nights that we are starting to experience through climate change in the UK and what does this all mean for our gardens and wild spaces along with the reality of warmer springs and hotter summers. The plants and grasses actively participate in the creation of my work rather than just inspire by printing with them directly onto gel plates coupled with a reverse painting method before the print is pulled.



Josefina Isaza

Metamorph

Porcelain and glazes

21 x 21 x 14 cm

£4,200

I seek to redefine porcelain by pushing it toward a state of raw, geological intensity. Metamorph is a physical manifestation of this research—a ceramic translation of elemental forces. Constructed as a “gestalt whole” from hundreds of hand-articulated components, the sculpture mimics the slow, relentless accretion of natural growth. While intimate in scale, the piece possesses a monumental energy; it is a “small” object with a vast landscape’s presence. Because of its intimate nature, the viewer is drawn into an immersive proximity, encouraged to explore the microscopic landscapes and shifts captured within its form. Metamorph is designed to provoke a tactile curiosity; the contrast between the sharp precision of the spikes and the rugged, cratered body invites the viewer to reach out and experience the physical qualities and create their own narrative based on their experience.



Casey Jackson

Randall's Folly Sandcastle

Sand
30 x 20 x 25 cm
£250

Randall's Folly that formerly stood on Salthouse beach was a monument created by Onesiphorus Randall. He was a wealthy man who made his money in property in London, Onesiphorus fittingly meaning 'profit-bearing'. It was a pretty little building, castle like, that faced the North Sea without fear. After his death the building was repurposed as a coastguard station and then as a residence. Unfortunately in the 50's the folly met its end in a particularly bad storm. Most of the building headed into the depths and what was left was unsalvageable. Today, with not much left to remind us of the folly, this sandcastle was built in memory of it. Crumbling turrets and falling flint. As a sandcastle is washed away by the waves this piece is a reminder of the oceans hand on our landscape and on us.



Catherine Jacobs

Interconnectedness 1

Limited Edition Photographic Print on Mulberry 38g Silk (Edition of 5 & 1 A/P)

120 x 108 cm

£650

I took this photograph of my childhood willow tree, showing itself at home among the pond, plants and bushes it lives in relationship with. By chance, a flare from the sun entered the frame, and I took two images. Looking at them later, it seemed as if the photograph was saying: look at the ecosystems at work around this tree. There has been a huge growth in writing about the entanglement of the living systems on our planet - systems from which we are not separate but inseparable. This willow and the geographical and biological communities that surround it offers a small glimpse of that larger truth: life emerging through connection dependence exchange and coexistence.



Lizzie Kimbley

Pause

Hand-knotted nets with paper yarn and natural dye

90 x 60 x 35 cm

£650

'Pause' is a celebration of nature and our connection to the places we inhabit. Inspired by walking in the Yare Valley, the work is an invitation to slow down and pay attention. In our busy, fast-paced world, it offers a moment of stillness, to be present and to find beauty and wonder in the natural world around us. The slow and repetitive act of making each knot by hand becomes a form of quiet attention echoing the experience of walking noticing and connecting with the landscape. Plant materials—grown gathered and diverted from the compost—create a palette of gentle natural colour.



Stephanie Lacey

Reverence

Pen and ink, pastel, 24 carat gold leaf

57 x 45 cm

£2,800

Pangolins are the most trafficked mammals on Earth. Hunted for their scales used in traditional medicines and sold in the black market wildlife trade. The pangolin held in the careful hands of those who protect it. This piece is about that fragile moment between harm and hope where human hands can choose to take or choose to care. The ranger's touch represents protection patience and responsibility for a species that cannot defend itself against us. Drawn in ink and pastel to capture the vulnerability of the pangolin while the 24-carat gold leaf honours its value not as a commodity but as a life worth protecting. It is a quiet tribute to the bond between guardian and wild.



Paeony Lewis

Fragility: Norfolk's Chalk Streams

Alternative photography on Norfolk chalk

Group of 7 rocks, each from 8 x 7 x 4 cm to 6 x 5 x 4 cm

£200

Only 220 chalk streams exist in the world, and most are in England. The rivers Bure, Glaven, Stiffkey, Nar and Wensum are examples of Norfolk's twenty-five chalk streams, a rare and precarious ecological habitat, struggling to survive. Where not degraded, the biodiverse freshwater habitat of a chalk stream is as significant as a coral reef or rainforest. The artist walked many miles, exploring these rivers, streams and headwaters (including one that runs from Mannington to the Bure). She used the materiality of analogue cameraless watergrams to directly absorb the shadows of ripples and flora, later transferring them to fragile film, that clings on to local chalk.



Juliette Losq

Hush (diptych)

Ink and watercolour on formed, laminated paper

63 x 106 x 10 cm

£4,000

Hush explores the site of the Whistler Train Wreck (1956), where derailed freight cars were later dragged into the forest and left to become part of the landscape. The distortions of the paper echo the warped forms of the boxcars themselves, folding and bending the image so that structure and support become inseparable. The work considers the shifting relationship between human intervention and natural processes, focusing on the ways landscapes absorb and transform the traces of industry over time.



Rosalind Lowry

Endangered Species List 481

Photograph of temporary linen installation on private land

59.5 x 84 cm

NFS

A photograph of one of a series of temporary installations on private land. The photograph shows a 40ft linen installation painted and drawn with each of the 481 species from the UK Endangered Red List. The linen was placed on private land temporarily and photographed as a memorial to each of the species on the list. The 481 species were hand painted on Irish Linen another endangered craft. This is one of a series of landart works created on private and public land.



Debbie Lyddon

Reuma: Night Moon

Linen, wire, beeswax, linseed oil

79 x 73 x 3 cm

£950

The Venerable Bede was the first person to make a connection between the moon's orbit and tidal fluctuation. He noticed that the moon controls the range of the ocean's ebb and flow according to its position above the earth, and called the tidal rise and fall *Reuma*, from the Greek to flow. *Reuma: Night Moon* portrays the tide at full moon when it rises at sunset and is associated with the highest spring tide.



Caroline Mackintosh

Dune

Oil sticks, oil and cold wax and sand on canvas

70 x 113 cm

£2,900

Inspired by the vast horizons and expansive nature of the North Norfolk coast *Dune* captures the raw windswept immensity of Holkham Beach on a bright but blustery day. The composition focuses on one of the colossal sand dunes that appeared to rise from the beach like a monster. A massive ridge curving towards us and separating us from the mud flats and beach. Back in the studio I began the painting with a base layer of warm 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. Using a combination of oil and cold wax the vegetation and shifting sands were built up in thick heavily textured bands. A roller was employed over the raised ridges to capture the natural undulating patterns. As the painting evolved I constantly scratched back to reveal earlier layers and created abstracted blocks to elude to the shape and texture of dune grasses. In the foreground different grades of sands are embedded directly into the paint.



Louise Maclaren

The Hungate Squash

Sculpture made from: Cast, NHL 3.5 Natural Hydraulic Lime, sand, water, homemade kombucha, human hair, 22 carat gold leaf interior, mounted on an iron cross

28 x 15.3 x 14.4 cm

£600

As an artist who has lived in Norfolk for over 25 years, Louise is inspired by the natural elements of the landscape, deep time and human effects on the environment. The 'Hungate squash' (2021) was made whilst Louise was studying her fine art master's degree at Norwich University of the Arts. This piece of sculpture was conceived as part of the 'Edible East Art and Science Trail' project (2021 – 2022). Designed to sit in the entrance portal of St Peter 'Hungate' Church Princes Street in Norwich, Norfolk it was a test piece that showed little corrosion when it was removed in 2025.



Elizabeth Maw

Things of Value

Bindweed, sterling silver
23 x 24 x 18 cm
£500

'Things of Value' is a sculptural, vessel-like form constructed from bindweed and sterling silver. The work juxtaposes a plant commonly regarded as a troublesome weed with a precious metal traditionally associated with wealth and status. Through this contrast, the piece questions whose values are prioritised and invites consideration of the differing significance of materials to humans and to wildlife. Anthropocentric approaches to land management often have detrimental consequences overlooking the ecological importance of plants that are perceived as inefficient undesirable or invasive. Intensive agriculture and hard landscaping have led to the removal of hedgerows grasslands verges and native wild plants.



Liz McGowan

From Earth to Apple

Mixed media on paper

64 x 64 cm

£600

From earth to apple from apple to shrew from shrew to owl to windhover

The paper was placed under an apple tree and rotting apples left their impressions in the paper. Vole skulls and raptor feathers were added. This piece is about the connection between all beings.



Robert Mead

Atomic Flow

Oil, gouache, pastel, East Anglian pigment, plaster, mica sand and halftone print with mixed ink on paper and canvas
100 x 120 cm
£3,000

A painting responding to the landscape around Sizewell B nuclear plant in Suffolk and imagining water flooding through the area and across a geological patterned stratified landscape, influenced by visualising the presence of radiation and decay and the collapse of subjects into particles. Imagining how atomic energy flows from the site and across a place and is embedded in the layers of the material and earth. Suffolk Benacre clay pigments are used within the painting.



Elizabeth Merriman

Ladybird Poppy

Dip pen and ink on paper

100 x 70 cm

£1,200

This drawing was made directly from flowers and plants that I have arranged from my garden which wraps around my studio. The arrangements are often observed over a period of time capturing shifting atmospheres and thoughts as I come and go to them, noticing how they transform from one state to another. I include both wild and cultivated plants in my arrangements as I have increasingly allowed my garden to become more wild. The choice of vase or jug for each drawing is important and sets up a balance and relationship between the body of the jug holding and containing the arrangement of flowers. The drawings have a sensitivity to the plants and flowers botanical characteristics but are not restrained by them. Through drawing I am looking to capture the embodiment of their beauty by trying to express the particular nature of each one and then how they look and feel when put together. Simultaneously I'm thinking about the bringing in of plants from my garden to the house and how they transform an interior space. I have loved flowers all my life and have very strong memories of picking posies as a child roaming the countryside with my paperback copy of Collins Wild Flowers of Britain & Europe in my hand.



Flora Mims

Land Lines and Scars 2026

Hand stitched recycled cashmere and wool, found colour, natural dye

21 x 18 cm

£435

Land Lines and Scars is part of an ongoing series of work investigating the human impact on the landscape of Norfolk. Centuries of agriculture and human living has carved strong compositions across what is often referred to as 'nature' or 'the countryside', determining interconnected lines and blocks of colour.



Peter Norton

Deer

Photograph

75 x 75 cm

£690

Young Roe Deer misbehaving in a wheat field - Blickling - Giclee print mounted on Foamex (with sub-frame)



Abigail Payne

As it Ages

Photograph

48 x 72 cm

£175

A photograph of St Mary's church ruins, next to Mannington Hall, captured as part of a multi-day road trip around Norfolk and Suffolk incorporating ruined churches and their reclamation through nature.



Perdita Peacock
Wistful - Grey Seal

Cold cast bronze
35 x 12 x 15 cm
£395

A female grey seal modelled from the artists observations at Horsey Gap. On verdigis waxed cold cast bronze driftwood, (lifecast from driftwood found near Hartlepool).



Olga Prinku

Borderings

Embroidery with natural botanical materials

72 x 72 x 5 cm

£3,500

Created on a residency on the Marchmont Estate in the Scottish Borders, and using materials foraged there including birch twigs, acorns, and seedheads of sycamore, beech and alder, stitched with invisible thread to tulle fabric to form an organic tapestry. The circles evoke the rings of a tree and the cycle of life. My use of symmetry also represents the search for harmony, trying to gently impose human order on the wildness of nature – not to control it, but to honour it. As with all my works the intention is to invite reflection on our relationship with the natural world: how beauty can emerge from small, overlooked things, and how continuity depends on respecting the balance between human activity and ecological cycles.



Mark Purllant

Conditioned - Oil Painting in Sculpture

Sculpture - Carved and steamed Mulberry, with sculpted forms in Oil paint, on a scorched wooden base

87 x 56 x 46 cm

£6,500

Conditioned emerged from a series of works responding to a moment experienced in a gallery. The space was quiet when a young boy remarked to his father, "These trees are on fire; it's about climate change." His observation was not wrong, yet something about it stayed with me. The comment led me to reflect on my own childhood memories of farmers burning stubble fields after harvest. I thought about landscapes where controlled fires are deliberately used to reduce the risk of larger wildfires and about species such as the Giant Sequoia, whose seeds can depend on the intense heat of fire to germinate and begin new growth. What interested me was not whether the boy was right or wrong but how quickly meaning had been assigned to the image. Fire had become synonymous with destruction perhaps without consideration of its regenerative role within certain natural systems. The work began as an exploration of this tension: the space between observation and understanding and the ways in which knowledge is shaped by the narratives we inherit.



Mark Richardson

Glaven

Acrylic and graphite crayon on board

59.5 x 42 cm

£895

Landscape study of the edge of the River Glaven



Sarah Russell

Still Better Together

Monoprint
43 x 42 cm
£360

This piece is all about the pleasure of being together, after many years. Time outside in nature and the garden! I enjoy the freedom of Monoprints it allows spontaneity and relies on strong composition. Mark making and gestural work are integral to my process. I spend time drawing outside and then let the images come to the fore when back in the studio.



Sam Shaw

Folds

Tarpaulin, moss, dandelion heads, soil, wax, sheep food sacks, emulsion, oil paint, wood

Stack 90 x 45 x 45 cm

£2,500

'Folds' plays with scale by holding the traces and folds of the land in a space between the immediate and the transcendent, enjoying the tension and energy between the two. For the viewer this is both a confusing and an uplifting feeling and visual experience. While i worked on this piece i was working with and within the land, placing the tarpaulin outside in all weathers to collect and build marks and traces from the soil, plants, animals, birds and an overhanging Willow tree across the seasons, combining the marks from the immediate environment with painting, folding and creasing which i then repeated in 3 dimensions with the folded stack of agricultural animal feed paper sacks adding another dimension and a repetition/continuation of the sense of folding and creasing in the land confusing, overlapping and playing with disrupting scale. The grid pattern across the tarpaulin is reminiscent of the folds of a paper ordnance survey map.



Sam Shaw

Horses of the Anthropocene

Locally sourced clay, decaying agricultural plastic
 45 x 50 x 45 cm
 £950

I started making *Horse of the Anthropocene* after discovering that in the surrounding farmland where I live and work there is a layer of the soil impregnated with thousands of pieces of fragmented decaying plastic. It is part of a series, made as a response to this situation. The result of a decade old composting scheme, run by the local council which collected garden and food waste which was made into compost and then sold to farmers to spread on their land. Unfortunately at no stage in this process did anyone notice nor do anything about the large amount of plastic that had been placed in the compost collection bins along with the garden and food waste before it was spread on the land over hundreds of acres. Ten years later in September 2025 when the fields were ploughed this Anthropocenic layer of disintegrating fragmenting plastic has risen to the surface. *Horse of the Anthropocene* was made as a comment on this situation using materials gathered from the land: locally dug clay reinforced with plastic fragments straw and paper found when walking in the surrounding fields. The materiality of the horse is a reflection on how the nature of farming has changed over the last eighty years when heavy horses were still used to work the land before the mass industrialisation of Agriculture.



Lucy Smith

Gathered

Ceramic
29 x 21 cm
£600

Ceramic strands gathered together to create a wall or floor based sculpture which is reminiscent and nostalgic for something that can't quite be remembered.



Jenny Spouge

Four Seasons

Paper and thread collage on canvas
4 pieces 12.5 x 17.5 cm
£25 each or £90 for the complete piece

With homage to Klimt's paintings of forests these four small pieces, one for each season, are collages of gleaned materials that might otherwise be discarded or go to waste: magazine pages, used wrapping paper and envelopes, leftover papers from past projects, wallpaper samples, waste fabric edges etc. In each one the colours highlight those of the relevant season: autumnal colours as leaves begin to fall and we reap the harvest, winter greys with flashes of cool colour, spring fresh greens with early blue skies and gentle blossom, summer warmth with strong greens, bright blue skies and vivid colours of fruit and flowers.



Anna Stickland

Pod

Willow and wood
50 x 50 cm approx
£250

A found knot of wood provides the centrepiece and inspiration. Willow in a variety of weaves was then added to this to create a closed sphere. While impractical as a basket, it has the curvaceous shape of a seed pod and is full of possibility!



Ildiko Szallas

Open Up II - 'Opera Aperta' Series

Ceramics (stoneware)

23 x 27 x 10 cm

£230

Open Up II is a handbuilt sculptural vessel in grogged stoneware that explores our relationship with the natural environment. Built from its elongated and organic foot the front and back panels rise to form an arc around an irregular opening. By leaving the surface unglazed and scraping it back the work exposes the raw tactile texture of the clay body. Across the front a motif of waves (made by laying strips of clays one by one) develops into raised organic ridges that capture movement and flow. The title references both the physical aperture of the form and the possibility of emotional openness. Ultimately Open Up II asks us to reflect on how human experience shapes and is shaped by the environments we inhabit.



Keisuke Takeda

Unsorted Colour

Berries and tea with mediums on cotton

160 x 90 cm

£1,202

Inspired by an artist of dancer Megan Castro



Emilia Telese

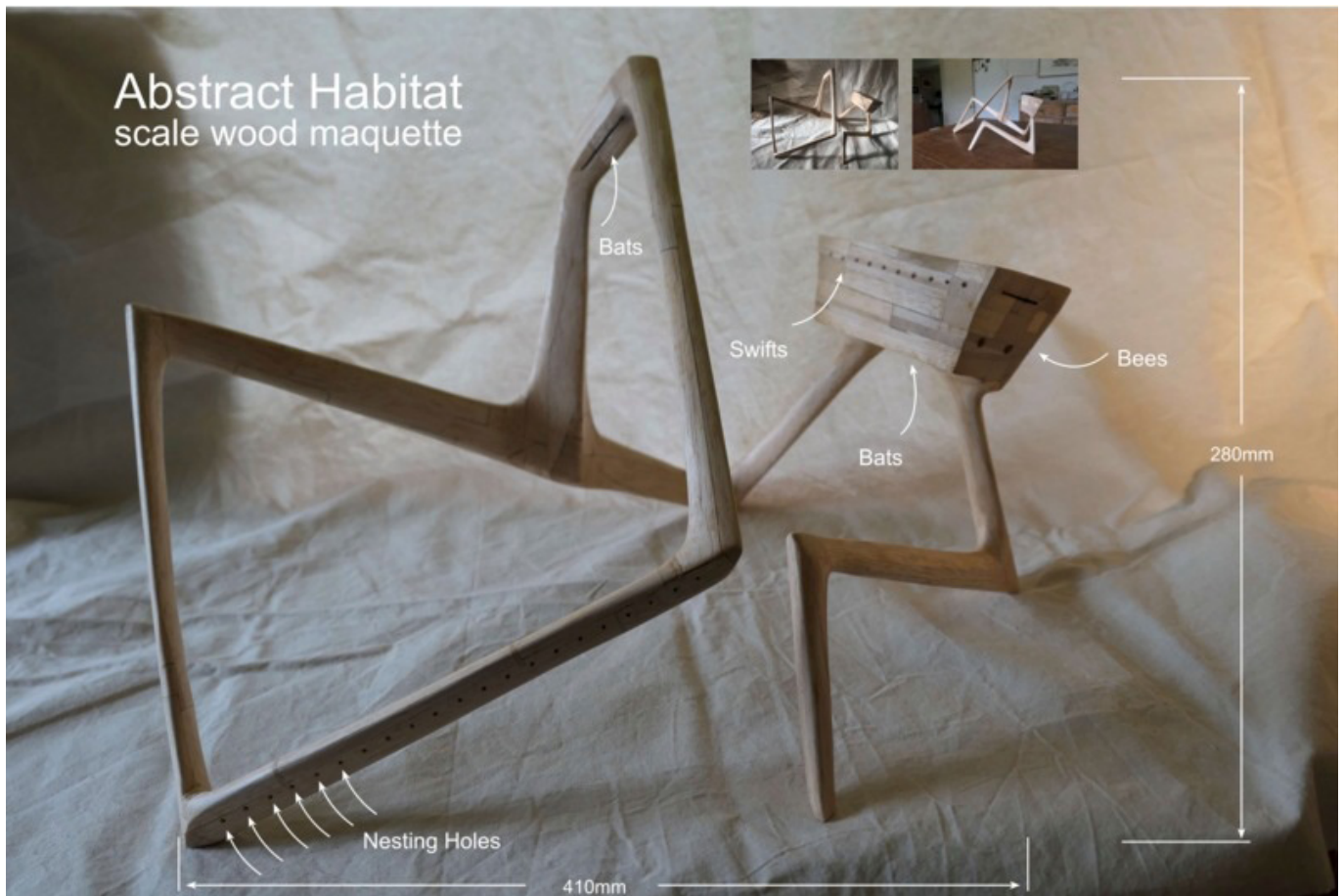
Observation Point

Drypoint engraving and monotype with pigment and dust from Icelandic dust storms on paper

25 x 51 cm

£1,200

Observation Point is part of Breathing Space, a body of 40 conceptual, modular engravings deeply engaging with ecological concerns, highlighting the impermanence of the environment and its regenerative cycles, while exploring the emotional meaning of dust and breathing. In the series I employ dust from extreme Icelandic storms gathered by pioneering dust scientist Pavla Waldhauserova whom I have been collaborating with in the past two years. The series takes inspiration from the scientist's own life and experiences and how the dust she collects affects her breathing and emotional life. The use of dust as medium and subject is central to the work's ecological and atmospheric concerns. Icelandic volcanic and atmospheric dust carries unique significance symbolizing the uncontrollable forces of nature and the fragile interconnected systems governing Earth.



Peter Valori
Abstract Habitat

Wood
41 x 26 cm

I have not drilled all the holes/slits etc yet! Oak from the estate/structure, for habitation of: Bees: rosin interior 25mm to 28mm Holes: Blue Tits, Coal Tits, and Marsh Tits, Willow Tit 32mm Holes: Great Tits, Crested Tit, Bearded Tit, House Sparrows, Tree Sparrows, and Redstart Nuthatches. Open-Fronted: Robins, Wrens, Spotted Flycatchers, Pied Wagtails. 45mm Holes: Starlings, Great Spotted Woodpeckers, Little Owls. 150mm: Jackdaw Tawny Owl Stock Dove Specialized Boxes: Swifts, Swallows, and Barn Owl, Kestrel, House Martins, under the eaves insect areas are too small to show on this scale model



Amanda Wallwork

Lost Fields

Painting - oil and plaster on board

50 x 60 x 5 cm

£2,750

Lost Fields - from a series of work about the portioning of land and the impact we have on our landscape.



Nicholas Walster
Saguaro/Shadow #2

Limited edition archival print
60 x 46 cm
£195

Limited edition (of 25) archival print from conventional silver print



Alice Walton

Polden Bud

Porcelain stoneware

35 x 35 x 42 cm

£4,800

Polden Bud takes its title from the nearby Polden Way, a walking route that has become a regular source of reflection and observation. The work draws on the experience of moving through the landscape at a measured pace, where subtle shifts in terrain, light and vegetation reveal themselves over time. The sculpture's layered surface is formed through intuitive repetitive mark-making that echoes contour lines pathways and routes found on maps. These markings accumulate to create a topography of remembered journeys tracing both physical movement through the landscape and the quieter internal process of navigation and reflection. The word "bud" suggests emergence and renewal referencing moments of growth change and new beginnings. While abstract in form the work remains grounded in direct encounters with the natural environment. It explores how repeated walks through familiar places can shape our understanding of landscape transforming observation into memory and memory into material form.



Ben Wayman

Tarset

Photograph
42 x 48 cm
£300

This photograph depicts a tree that, over years of repeated visits to the Tarset Bastle Trail in Northumberland, became a personal landmark within the landscape. The trail passes a series of sixteenth- and seventeenth-century bastles—fortified farmhouses built during a period of instability and conflict along the Anglo-Scottish border, when raids by the Border Reivers were commonplace. On my most recent visit I discovered that the tree had collapsed into the burn below its roots exposed and undermined by the gradual erosion of the riverbank. Although its loss might appear insignificant within the wider landscape I experienced an unexpectedly profound sense of grief. The photograph has consequently become both a record and a memorial: an image of a place that no longer exists in the form I had come to know. The work reflects on attachment to landscape the passage of time and the fragile nature of the relationships we form with seemingly ordinary elements of the natural world. It considers how repeated encounters can imbue a place with personal meaning and how loss can be felt even in the disappearance of something as commonplace as a tree.



Nicola Whayman

Held In The Light

Willow random weave, Cordage made from Daffodil leaves, snowdrop leaves and dandelion stems. The cordage and crochet natural dyed wool have been looped and weaved in place.

25 x 25 x 25 cm

£200

Held In The Light explores the spring equinox as a threshold- a movement from sheltering inward to the slow unfurling of what is ready to grow. This piece shows the journey of how spending time in nature can help to restore and create a readiness to grow new skills to protect our world. Learning to work with local gathered plant fibres and UK willow and wool naturally dyed, the beauty and usefulness of the natural world is displayed.



Nicola Whayman

Daffodil cube

Natural dyed silk and wool and cordage from plant materials

15 x 15 x 15 cm

£200

Daffodil is a 3D cube piece displaying the beauty and usefulness of the daffodil plant. This plant appears in the mist of winter bringing happiness and hope of warmer and lighter times. Discovering the ability of this plant to create art work has brought further joy and wonder of the natural world. Using the heads to create colour and the leaves to make cordage this delicate plant shows an inner strength that can often be found when time is spent in nature.



Icy White

Volume 01: Thought 17.05.25

Steel, sythetic hair, Norfolk lavender, LED light

75 x 75 x 130 cm

£1,200

Steel frame, sythetic hair 'Being' on a nest of Norfolk Lavender



Ellen Wiles & Arun Sood

Springs and Seepages

Sound and video work: single-channel HD video with stereo sound

92 x 108 cm

£2,400

Springs and Seepages is an imaginative response to the unique wetland environment of Otterhead Lakes: a nature reserve located by a river's source. The reserve's topography and remoteness contribute to a rare acoustic ecology in which water sounds bloom. As light filters through dense trees onto the water, time can seem to slow and morph, giving it a dreamlike quality. The work explores the experiential characteristics of this place, its biodiversity, and aspects of its heritage, usage and management, including its function as an ongoing drinking water resource. The title draws on a unique ecological feature of the reserve and the surrounding Blackdown Hills National Landscape whereby permeable greensand and impermeable clay sub-soils combine to produce fertile springline mires in which water springs seeps and supports a vibrant ecosystem of more-than-human life. The work is in part an ode to the value of wetland habitats: comprising only 6% of the planet's surface they are home to 40% of its species and play a vital role in water resilience.



Loulou Williams

Fruits of the Sea

Ink
38 x 56 cm
£1,295

“Fruits of the Sea” A celebration of the Lobster, conservation and sustainability. Inspired by the change in attitudes across the centuries for a humble sea creature, once used as fertiliser on our fields to fuel our agricultural land. In using bold, pools of colour and natural shapes the viewer is confronted with what we all recognise as the Lobster. A delicacy, an indulgence, bountiful. On drawing the viewer in, fine delicate details are revealed. Added using dip pens, brushes and tools made from beach scavenged materials to further incorporate my subjects natural environment into my work. These fine markings revealed on the surface of these bold shapes depicting scars, blemishes, oddities. Now revered for its culinary prowess and characterful appearance associated with luxury and decadence the lobster faces a continuous battle for sustainability. Thanks to determined conservation efforts this wondrous decapod continues to shape our coastal landscapes and thrive in our seas.