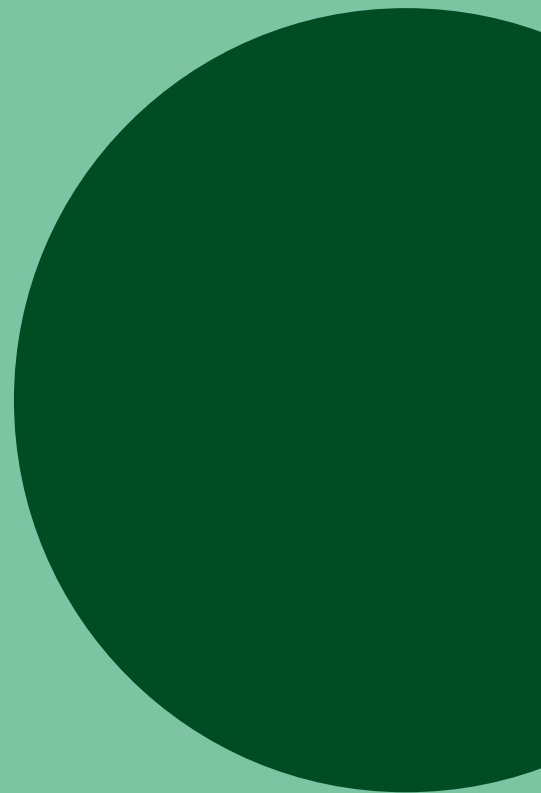
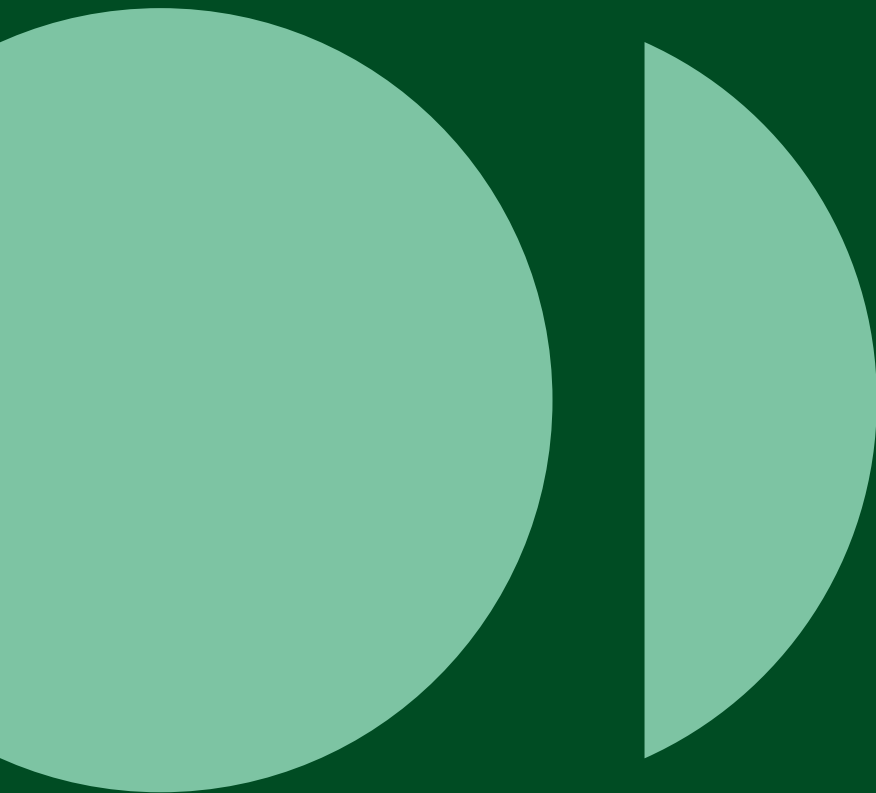


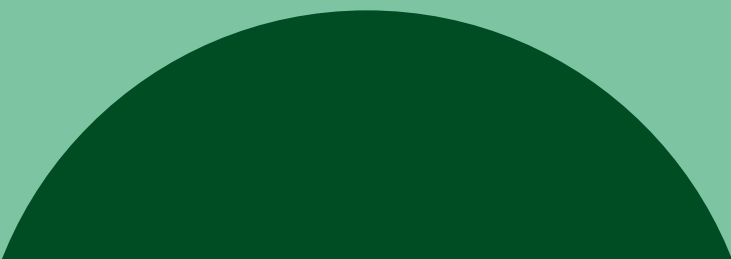
# Baltic Open Submission 2024

Artist Catalogue



In association with

*Fenwick*



# Baltic Open Submission 2024 in association with Fenwick

**16 March – 1 September 2024**

Baltic Open Submission in association with Fenwick is a major new exhibition involving over 100 artists and makers based in the North East of England.

The works included in the exhibition, and the vast number of entries submitted, highlights the exciting variety of artistic practice taking place across the region. Showcasing painting, sculpture, photography, video and more, the exhibition features work by established artists who have been making throughout their lifetime, to self-taught creatives who are just beginning.

Artworks were selected from over 1400 submissions by our expert panel; North East musician and lead singer with Maximo Park, Paul Smith; artist, Jasmina Cibic; Leo Fenwick, Strategic Partnerships Director, Fenwick; Niomi Fairweather, Baltic Curatorial Team Leader; and Rose McMurray, Baltic Assistant Curator.

This year, the exhibition is presented in association with Fenwick, whose flagship department store has been a mainstay of the North East for more than 140 years.

With special thanks to:

Fenwick for their collaboration and support. All the wonderful artists included in the exhibition as well as Holly Hendry, Jim Moir and Phyllis Christopher for lending works to be included in the exhibition.

Freelance installation technicians: Katy Cole, Mat Fleming, James Newrick, Rosie Power, Joe Shaw and John Smith.

Newcastle Castle for supporting the exhibition by hosting the Flag Commission at Newcastle Keep.



## **Llana-Karylle Abraham**

*Me and Tatay* 2023

Mixed media paper, drawing pencils

**£150 (unframed) | @lkarylle\_**

*Me and Tatay* (2023) is a work by Llana-Karylle Abraham. In Tagalog, 'Tatay' means 'Father' or 'Grandfather', depending on who's addressing whom. The piece is a homage to Karylle's grandfather and the legacy he left behind after his passing. Karylle's grandfather was an artist based in the Philippines, he encouraged and inspired her to pursue art as a career. When producing new work, Karylle likes to imagine what their grandfather's reaction would be to what they are making.



## Angela Allaway

*Late Afternoon Sunshine* 2022

Oil on canvas

£3,500 | @angela\_allaway\_art

*Late afternoon sunshine* (2022) is a work by Angela Allaway that has captured the light as the sun set one late afternoon in August. The painting depicts Eastwoodhouse Fell near Healey Northumberland.



## Lucien Anderson

*Attenti al Cane* 2023

Giclée print on Hannemuhle

£150 unframed, £325 framed (Edition of 10) | @jlucienanderson

Lucien Anderson's works are loosely allegorical, sitting as artefacts imbued with an incomplete narrative. Evocative forms of shelters and boats are recurring motifs, referencing his interests in the vernacular, nomadism, transience and landscape. Rejecting new material, Anderson selectively scavenges from what he has around him. He accepts the inherent properties and problems of the material, relinquishing ego. Made whilst on residency in Italy, *Attenti al cane* (2023) is named after the prolific warning sign. The work is informed by the Medici era swamps of Fucecchio, the Palio del Cerro, incessant dogs, and a house fire witnessed by the artist in Collemacchia.





## David Baillie

*Family Beach Outing* 2022 – 23

Ply, softwood strips, canvas, glue, primer, oil paints and thinners

**£2,900**

*Family Beach Outing* (2022 – 23) is a painting from a large series of works voicing concerns over the impact we are having on our planet. The artist behind the painting David Baillie asks us to consider the impacts of 'Industrialisation, capitalism, pollution, and the detrimental forces that are causing climatic change and are leaving a terrible legacy for our children, all, apparently being done in the name of profiteering, capitalism, and human greed. I like my paintings to communicate with people, my modus operandi is best described as a "formulaic stylised realism", glued together round an idea.' The works come to life through a combination of imagination, observation, memory, life drawing, source material, and in the past have been described as a 'sort of cut and paste eclecticism'. The work mostly includes people, and above all a very hopeful message.

## Sarah-Lee Bailey

*Sheltered* 2023

Pencil and gouache on Plywood

**£600** | [@sarahhyphenlee](https://www.instagram.com/sarahhyphenlee)

*Sheltered* (2023) by Sarah-Lee Bailey draws on an intimate moment hours after their second daughter was born. This is her first work in a long while after taking a break from her creative career and hobbies to start a family. In an unexpected turn of events Bailey and their family recently found themselves at risk of homelessness and placed within unsafe housing conditions through no fault of their own. After many months of battling, Bailey dedicates this work as a love letter to their family and serves as a promise that even in times of vulnerability they will always be cared and provided for.





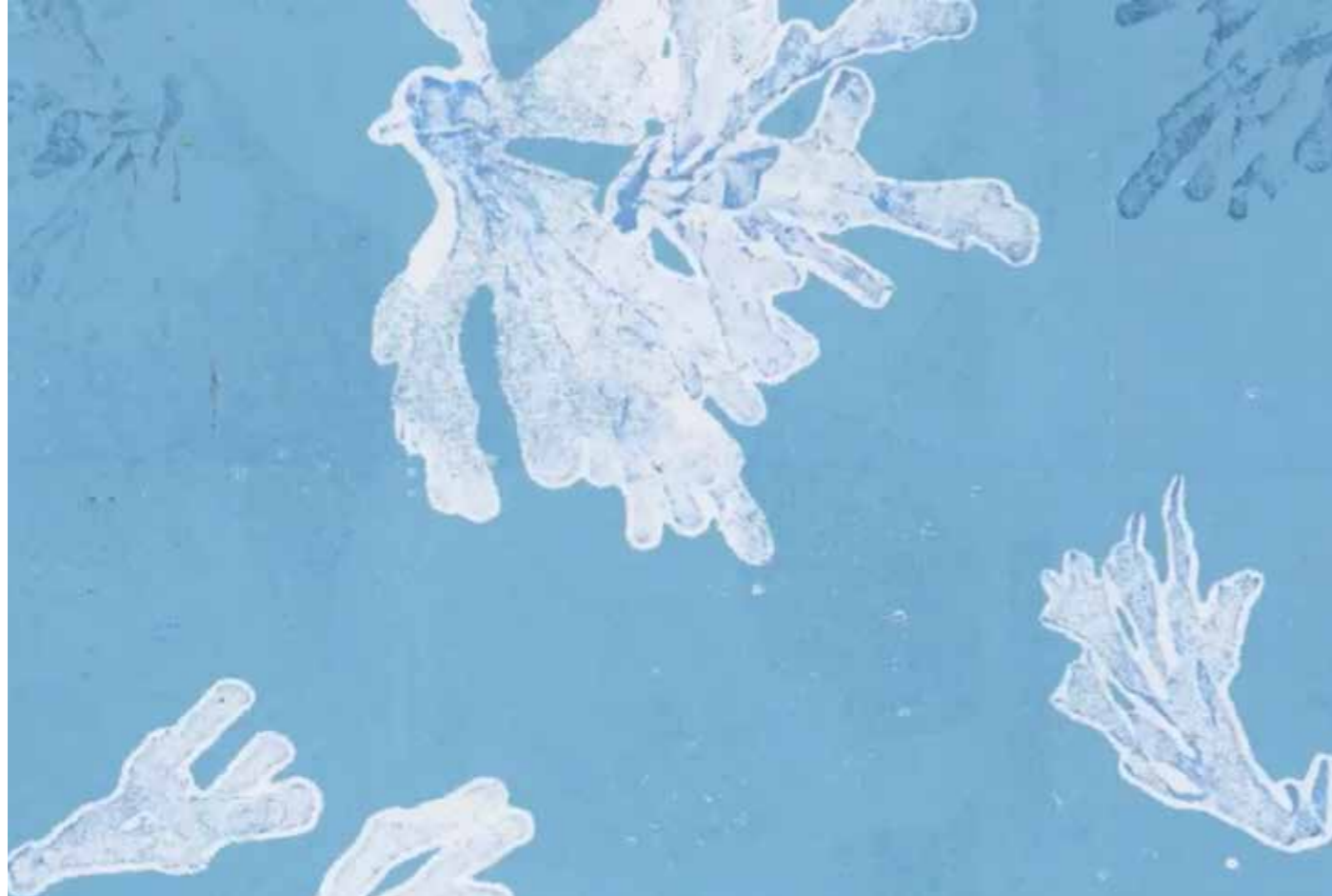
## Maja Bednarska

*Memory, Forgetting, Impermanence* 2023

Film, 1:32 min

@mahyusbees

*Memory, Forgetting, Impermanence* (2023) by Maja Bednarska looks at the passage of time that can be evidenced in our wrinkled skin and the patterns in the sand from the rolling tide. As Bednarska states 'the narrative that time is an inherent evil, something to deny, hide, or attempt to reverse, is only harbouring us from enjoying our impermanent state. This animation, reflecting the versatility and subjectivity of memory and forgetting, intends to contribute as a correction to this mindset. Associating it with an equally impermanent state and natural beauty, the tide, will hopefully help us to accept the inevitable with a content heart.'



## C. Mae Bloom

*Things from the invisible world* 2023

Styrofoam fish container, tin foil, watercolour, ink, air dry clay, plaster frame, Perspex, magnets, tracing paper, knitting needle point protector, found objects, tissues

@maewhen | [www.cmaebloom.me](http://www.cmaebloom.me)

*Things from the invisible world* (2023) is a work by C. Mae Bloom which is about lost, found and given things. A tin foil reliquary houses a packet of tissues gifted to the artist by a stranger, on a bus, without words. The frame, which Bloom found mostly smashed, is a window to a photograph of a photograph on an advert for yoga classes. Left in the window of a long-abandoned shop, faded by the sun and dampened by the humidity, until it was transformed into something new entirely.



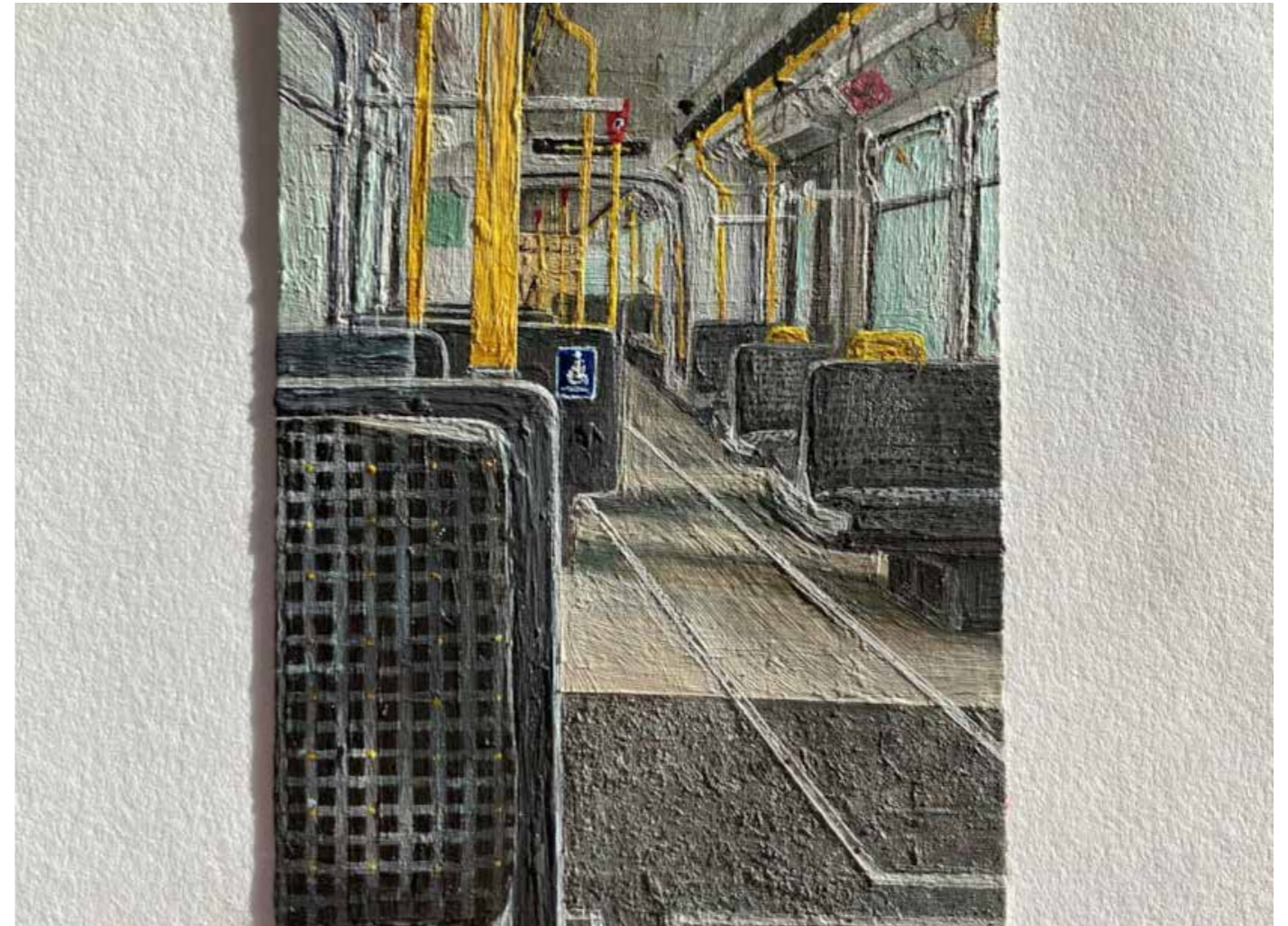
## Ruth Bond

*Pendulum of Tides, Holy Island Causeway* 2023

Acrylic and oil paint on canvas board

£1,700 | @ruthbondart | [www.ruthbond.co.uk](http://www.ruthbond.co.uk)

Predominantly working in paint, Ruth Bond employs an impressionistic technique that uses both palette knife and brush resulting in the blended but also richly textured, vibrant style. *Pendulum of Tides, Holy Island Causeway* (2023) is deeply inspired by the local Northumbrian scenery as well as Bond's extensive travels. Her fashion background influences her choice of colours and compositions and weather continue to fascinate her, with its ability to transform a landscape in seconds from one mood to another. Bond uses saturated colour to heighten contrast and capture light, reflection and create ambience.



## Charlotte Brecken

*Metro Ticket* 2023

Metro ticket, gesso, acrylic paint

@lottivicsart | [www.lottivicsart.co.uk](http://www.lottivicsart.co.uk)

*Metro ticket* (2023) by Charlotte Brecken is a miniature painting depicting the interior of a Metro train carriage from the North East of England. The work explores ideas of liminality, with the presentation of an in-between, but frequently travelled space. It calls attention to somewhere that is often overlooked, highlighting the mundane and every day, while still being specific and unique to life in the North East. By utilising a used Metro ticket as the canvas for the painting, a physical link between the object and imagery is formed.





## Brutalwares

*Pavilion* 2022

Acrylic on canvas

£750

*Pavilion* (2022) by Brutalwares looks at the themes of isolation, reflection, and peace through the lens of two comforting interests the artist found during an extended time alone, in the form of Brutalist Architecture and Vaporwave aesthetic. The painting is inspired by the Apollo Pavilion, a Brutalist structure located in Peterlee, County Durham. The artist deliberately chose to omit any organic human detail and used set piece objects that were on hand in their field of view when painting, while in turn using a bold and rigid concrete form that encapsulated the feelings and emotion that came from being isolated within their creative space.

## Darren Cairney

*Kick, Push, Coast* 2023

Acrylic paint, artboard

£495 | @darrenjcairney | [www.darrencairney.co.uk](http://www.darrencairney.co.uk)

Darren Cairney's street portrait paintings show a fleeting moment in time, a pure expression of people in the moment, stripped of place. They take the idea of street photography one step further and apply an extra human dimension removing the superfluous and enhancing certain details. *Kick, Push, Coast* (2023) features a young girl in the moment of skating through a crowd, navigating her way past people and heading in her own direction.





## CHO

*Untitled (WALL-벽 (byeog), DAD) 2023*

Painted ceramic, wood, charcoal

£1,899 | @chocococococococococococococoa

*Untitled (WALL- (byeog), DAD) (2023)* has been produced by the artist CHO who works across a range of media such as installation, painting, and sculpture that looks to confront questions of home, displacement, memory, with political undertones. As CHO states, 'the most personal works are the most creative, which means art can attract us by what it reveals of our most secret self.' CHO wants her artwork to be an empathetic friend to herself and the audience, creating discussions from shared or similar experiences. Reflecting on her diverse practice, as a minority artist, she realises that art has been her fuel during tough times, and she hopes to give people the strength to overcome life's hardships and losses through her works.



## Sarah Cleeve

*Still Life with Jade Plant 2022*

Soft pastel on pastel paper

£175 | @artbymeadowsandsketches

*Still Life with Jade Plant (2022)* combines Sarah Cleeve's interests in observational drawing for mindfulness, ways of working with colour, and botanical subjects. This was the first time that Cleeve used such highly pigmented soft pastels, and their intensity of colour was a joyful surprise to the artist. Cleeve aspires towards the vibrancy of colour in Cezanne's paintings; the art of Scottish colourist Samuel Peploe is also an influence on their work. Botanical elements are often woven into the subjects, reflecting their preoccupation with ecological themes and their anxieties about the present state of the natural world.







## Erin Collins

*Poule à l'ivoire* 2021

Film, audio, 4:12 min

£400 | @erinacollins

*Poule à l'ivoire* (2021) is a mix of the erotic and the repulsive, set against aesthetic gloss and saturated colour palettes. A complementarity of humour and darkness, the uncanny and the familiar, the satisfying and the grotesque. Exploring notions of fetishism, voyeurism, and the playfulness of sexual agency, Erin Collins applies surrealist methodologies to popular culture and social media obsessions. Bodily reactions are elicited via our innate connection to the work's mediums: food, body, and beauty, their associated gender, class, desire, and fear. As Collins describes, 'A performance of disgusting arousal, a theatrical play of Voyeurism.'

## Katy Cole

*Space C\*\*\*\** 2023

Paper, glue, mountboard

£599.99 | katycoleartist

Katy Cole's practice explores the line between the actual and the fantastical. Manipulating scale and imagery, combining science fact and fiction, she examines the human will to explore, inhabit, colonise and capitalise on the unknown, in order to create visual stories representing potential futures. *Space C\*\*\*\** (2023) explores the current resurgence in space travel, which is heavily focused on a small handful of ultra-high-net-worth individuals, and the motives behind their obsession with space tourism, settlement and migration. These so far majorly unsuccessful projects will perhaps, with any luck, one day in the future, transport up to 1.2% of the super wealthy away from our crumbling planet.





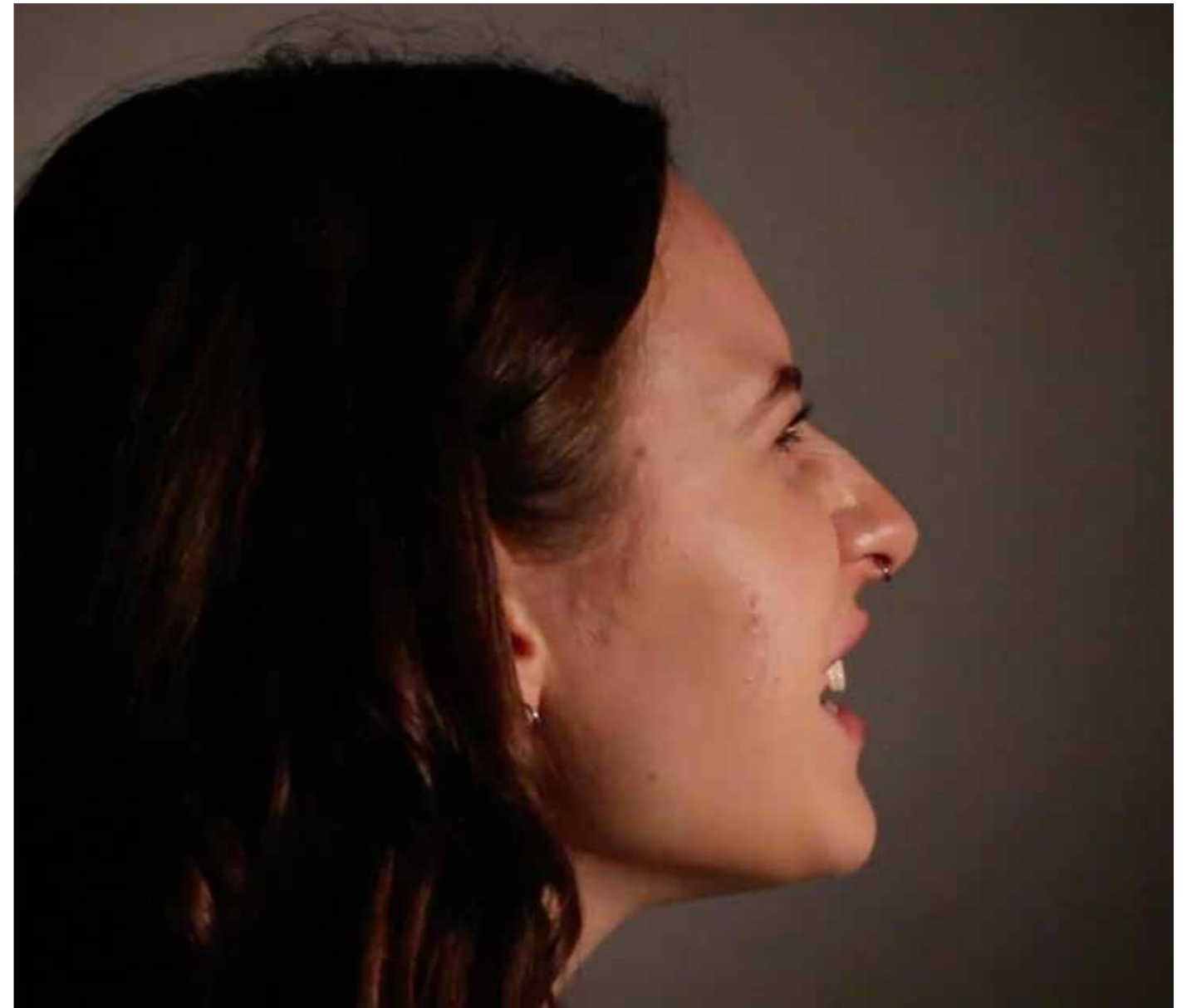
## Rachael Cutmore

*Can I please be as happy as my dog in Jesmond Dene?* 2023

Oil on canvas

£240 | @rachaelcutmoreart | rachaelcutmoreart.com

Rachael Cutmore is an artist with a love for everything garishly colourful. Having studied Fine Art at the University of Sunderland, Cutmore continued their passion for painting and found their style in a decisive and bright colour palette. Cutmore enjoys painting local landscapes, and for *Can I please be as happy as my dog in in Jesmond Dene?* (2023) the artist uses expressive brushstrokes, and thick layers of paint to create something bold, fun, and full of character. Cutmore adds in characters, usually animals, and unexpected items to every landscape to bring in narrative and give more life to each work.



## Bethany Dallas

*Back and forth* 2023

Film, 1:04 min

*Back and forth* (2023) by Bethany Dallas is a dual-screen video installation exploring the themes of domestic violence. The work juxtaposes audio of an argument between the victim and the aggressor against aggressive barking of dogs, making comment on the animalistic nature of such violence. The work intends to evoke a feeling of unease in the viewer. The distance between the monitors allows us to experience both sides of the argument, and to view it as one work.





## Kevin Day

*Off Licence* 2023

Oil on canvas panel

@kevdayart | [www.artistkevday.co.uk](http://www.artistkevday.co.uk)

*Off Licence* (2023) by Kevin Day was painted on location in late November across two evenings around 7pm. The location is outside Queen Off Licence, Queen Street Newcastle. 'The streets under the bridge around the quayside are always a great subject matter.'

## Giorgio Di Francesco

*Wrestling Warriors: A Visual Journey into Kushti Heritage (India)*

2023

Photographs

£155 each (framed) | @giorgio878

*Wrestling Warriors: A Visual Journey into Kushti Heritage (India)* (2023) by Giorgio Di Francesco delves into the heart of traditional Indian wrestling. This series showcases the wrestlers' intense preparation, the careful arrangement of the arena, and powerful portraits capturing the strength and resilience of these athletes. Together, these images offer a profound glimpse into the deep-rooted heritage of Kushti, spanning centuries of tradition.







## Mark Duffy

*A Parliament of Empty Gestures 2024*

Paper, bulldog clips, butchers twine, butcher's hook

@markduffyphoto, [www.markduffyphotographer.com](http://www.markduffyphotographer.com)

*A Parliament of Empty Gestures* (2024) is constructed by Mark Duffy and made from appropriated photographs produced and distributed by the House of Commons in the past year. It is a comment on the pantomime theatrical nature of political debate, the repetition of prescribed political gestures and constantly shifting blame game that is modern politics. Duffy's artistic practice explores the issues of politics, power, national identity, and media in the public sphere. Duffy formally worked as photographer for the Houses of Parliament (2015 – 2019) during which his photojournalism characterised many memorable pages.

## Anthony Downie

*Beacon Centre Fire Escape 2023*

Acrylic on Plywood

£10,000 | @ad.paintingz | [www.adillustration.co.uk](http://www.adillustration.co.uk)

Anthony Downie's work explores his personal environment, as well as our collective past, present and future. By focusing on the everyday, Downie's work examines what brings us together in an effort to better understand the beauty in the mundane, the connections that transcend boundaries, and the shared experiences that unite us as human beings. For this exhibition Downie has submitted *Beacon Centre Fire Escape* (2023). Sunlight is a recurring motif in Downie's work, it symbolises life's transience, casting a sense of foreboding. Yet, amidst melancholy undertones, Downie's work offers hope, creating a nuanced emotional experience that leaves the viewer conflicted, yet ultimately fulfilled.







## Theresa Easton

*Industry Without Art is Brutality II* 2023

Print on paper

£25 | @theresameaston | theresaeaston.uk

Letterpress posters and prints can be a call to action, occasionally citing social justice slogans and challenging authority. *Industry Without Art is Brutality II* (2023) by Theresa Easton references a quote from John Ruskin's *Lectures on Art* (1870), 'Life without industry is guilt, and industry without art is brutality.' Ruskin speaks to the human impact of the first industrial revolution. He argued that labour should be creative, fulfilling and rewarding. As we face the fourth industrial revolution today the statement is significantly relevant. The quote is central to the design of Artists' Union England banner designed by Pandora Vaughan.

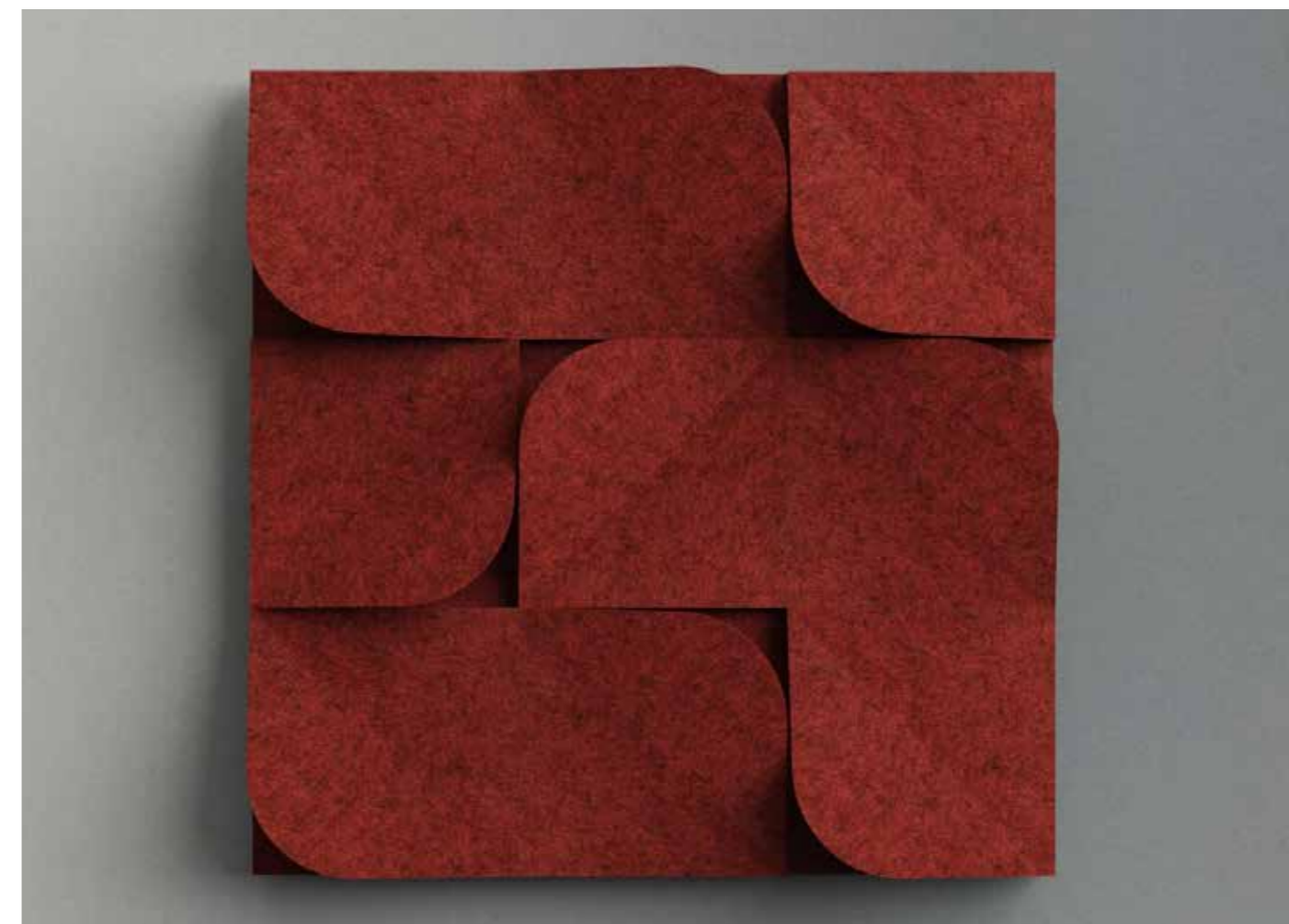
## ECHOKIT (Neil Wilson)

*Klover* 2023

12mm PET felt (made with 50% recycled content)

£1,200 | @echokit | www.echokit.co.uk

*KLOVER* (2023) by ECHOKIT seamlessly blends the simplicity and order of geometric forms with the organic irregularity of the natural world of flora, creating a captivating interplay of colour, texture, and mood. The work presents this interplay further, utilising modern pattern cutting technology to create the individual pieces which are hand assembled, mixing craft with digital technologies. The chosen colour palette is thoughtfully curated to evoke emotions. *KLOVER* (2023) is crafted from recycled PET felt and prioritises sustainability and sound absorption.







## Jess Edwards

*Caddisfly* 2023

Oil paint on canvas

[@jessedwards.art](https://www.instagram.com/jessedwards.art)

Jess Edwards work explores themes of the impermanence of youth and the forced metamorphosis of identity as we approach adulthood. For *Caddisfly* (2023) Edwards is sitting within a woven chrysalis of objects, as they prepare to shed the remnants of their youth and past, revealing the transient nature of their material attachments. In the context of *Memento Mori*, shedding one's possessions acknowledges life's profound ephemerality and the transience of self. This transition forces us embrace the changes that mark the inevitable passage of time.

## Taryn Edmonds

*CUT | SPLICE | LAYER* 2022

16 mm transferred to HD video, colour, audio, 2:13 min

[@taryn\\_edmonds](https://www.instagram.com/taryn_edmonds) | [www.tarynedmonds.com](http://www.tarynedmonds.com)

Shot on 16 mm film with a Bolex camera, *CUT | SPLICE | LAYER* (2022) by Taryn Edmonds playfully explores architectural details of former cinema facades, drawing a connection between the fabric of urban space and the material of film. Shot around the artist's home city of Newcastle upon Tyne, art deco details sit alongside contemporary signage and layers of paintwork that acknowledge the multitude of histories inscribed on the building's surfaces. Highlighting the cuts and edits, the film gradually becomes more densely layered, transforming neglected spaces into a kaleidoscope of technicolour pattern and movement; creating new narratives and celebrating hidden corners.







## Kim Fewell

*Kittiwakes on the Baltic* 2023

Oil on canvas

£360 | [community.saa.co.uk/artists/kim-todd-30504/](https://community.saa.co.uk/artists/kim-todd-30504/)

Kim Fewell is a retired GP who took up painting after retiring early due to burnout. Fewell runs free art classes at Shieldfield Art Works (SAW) providing a safe space to discover the healing powers of being creative. She enjoys painting portraits, has self-published a book of paintings and poems about her journey through domestic abuse and has recently joined the North East based co-creation art project re: imagine. For this exhibition Fewell has included *Kittiwakes on the Baltic* (2023) which displays the teeming colony of birds that have taken up residence on the ledge of Baltic's North facing wall.

## Michael Fischer

*Blue Cat* 2023

Ceramic

£2,400 | @fischersculpture

*Blue Cat* (2023) by Michael Fischer mixes together ideas about organic and industrial processes such as growth and decay or assemblage and fragmentation. When making these sculptures Fischer aims to maintain a contrary approach, shifting between the obvious/recognisable and the unresolved/strange. *Blue Cat* (2023) is from a series of pieces where the artist has been thinking about the ways that we use other animals: to represent our feelings, as pets, as food, as machines. These objects are intended to look like eroded relics of our times dug up in an imagined future.







## Marie Fitzsimmons

*Before we lose it all* 2020

Watercolour on paper

With the increase in global warming and high rising seas, self-taught painter Marie Fitzsimmons fears for our treasured beauty spots. Her belief is that these beautiful locations will soon disappear and all that will be left are grey mountains, looming like heaps of coal dust in a hazy sky. *Before we lose it all* (2020) is a way for Fitzsimmons to express her worries and concerns for our planet and future generations. At eighty-three years old, painting has become a fond hobby that helps to keep her mind active, her voice loud and her concerns present.

## Susan J Foulkes

*Den Röda Tråden : The Red Thread* 2023

Cotton and wool in frame

£1,600 | <https://durhamweaver64.blogspot.com/>

The 'Red Thread', a ubiquitous Nordic metaphor, describes the 'thread' running through something that gives it unity, coherence and meaning. This handwoven piece links eight people through their shared love of craft exemplified by their proverbs.

**Sweden:** den röda tråden - The red thread.

**Iceland :** Að komast í álnir - To become rich.

**Norway:** Øving gjør mester - Practice makes the master.

**Faroe Islands :** Altíð bagir illum barni okkurt – A bad workman blames his tools.

**Greenland :** Uppertunut ajornartoqangilaq – Nothing is impossible for one who believes.

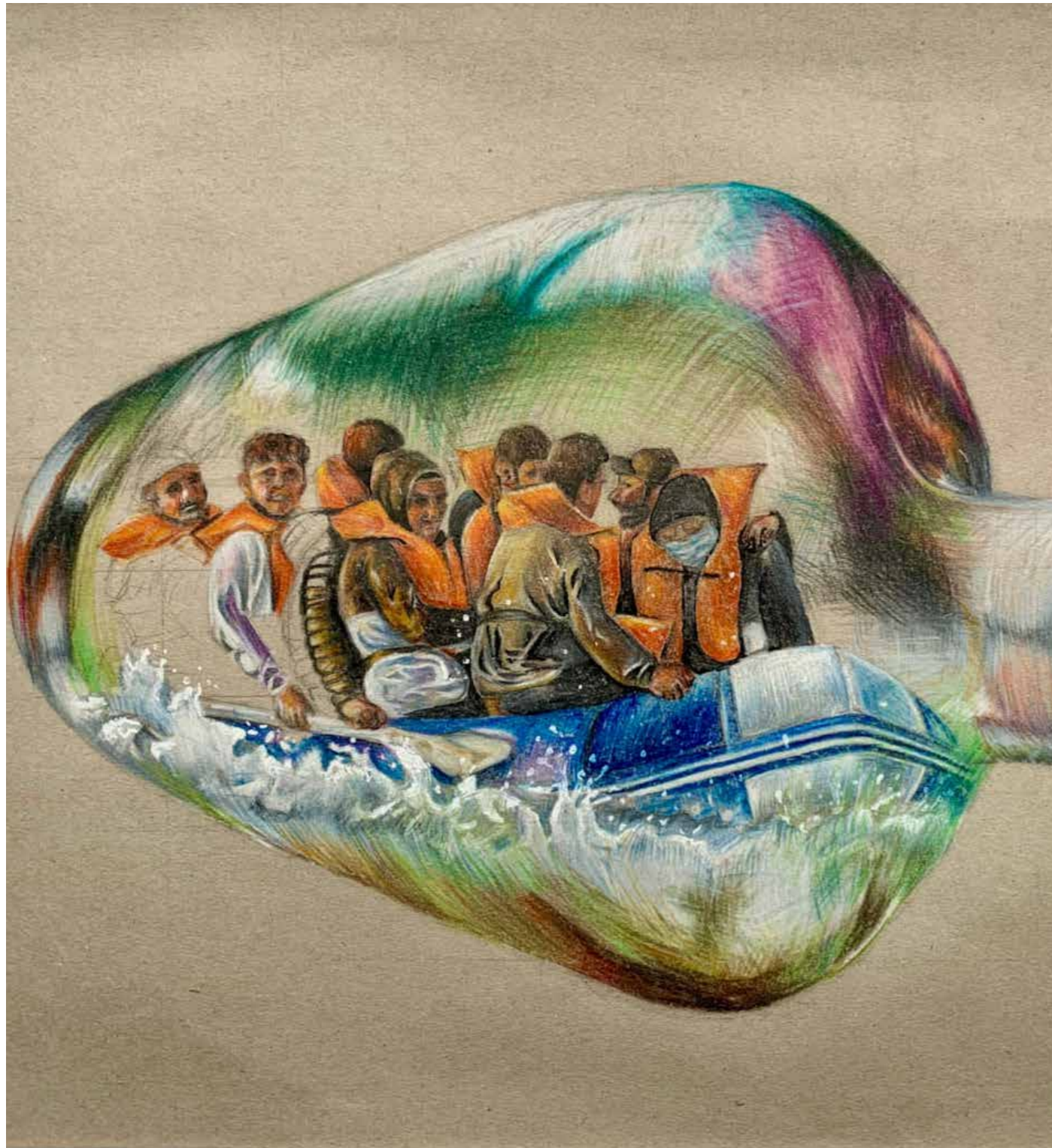
**Denmark:** Gennem livet går der en usynlig tråd - An invisible thread goes through one's life.

**Sámi :** Vuosttaš maid meašttir dahká, lea oahppat - The first thing that the master does is to learn.

**Finland:** Mestariksi tuleminen vaatii kaikkien virheiden tekemistä - To be a master you need to have made all the mistakes.







## Stuart Francis

*Reflection* 2023

Coloured pencil on paper

## Ross H. Frew

*Starlight, Light up the Night, Be a, Be a, Wa Ah Ah, Oh* 2023

Reclaimed wood, mirror, household paint, kitpas crayon, photographic print

£1,750 | @ross\_h\_frew | <https://rhf.cargo.site/portfolio>

The title of this work misremembers the lyrics of a song sung by a five-year-old named Willa. It's partly a shelf, has a mirror backing and is made with wooden offcuts, some of which Frew's daughter coloured in. The pieces are loose, so they could be rearranged. It is palimpsestic and continues the exploration of assemblage within Frew's practice. Like many recent works, *Starlight, Light up the Night, Be a, Be a, Wa Ah Ah, Oh* (2023) has been significantly impacted by fatherhood, making the work more playful and embracing of a childlike intuition. A photo of a cairn (càrn) made from rubble collected from the courtyard of Frew's old studio accompanies the work.







## Pawel Gajek

*Untitled IV* from the series *Journey Along The Foreign Lands* 2023

Foam, cardboard, wooden frame, photographic Innova paper photo rag cotton

£300 | @pav\_visuals | www.pavelgajek.com

Having migrated from Central Europe as a child and settling in the UK almost two decades ago, Pawel Gajek has struggled with this national identity. Exploring the North Pennines, Lake District, and North York Moors on solitary walks, Gajek used these journeys as a way of rediscovery. The camera documented their connection to the changing landscapes, revealing a symbiotic yet distorted relationship between them and the land. *Untitled IV* from the series *Journey along the foreign lands* (2023) captures the emotional outcry of Gajek's evolving connection, intertwined with vanishing rural landscapes. Through photographs of their interactions with nature, it unveils the complex ties between the natural world and a society in flux, providing a poignant window into a changing way of life.

## Alia Gargum

*This Flag is Haram / Forbidden / حرام* 2023

Steel, powder paint, salt

£1,000 | @alia\_studio\_

Alia Gargum is a British-Libyan artist who composes her work through critical and personal exploration of politics and culture, focusing on her heritage through diasporic means. *This Flag is Haram / Forbidden / حرام* (2023) directly references the Libyan national flag, where under the dictatorship of Muammar Gaddafi the national flag was replaced by an all-green version. At this time, it was the only flag in the world to have one solid colour and no further design. In Islam, green is considered a sacred colour and is a constant feature throughout the artist's work. Gargum primarily uses steel and manipulated paper, all treated by hand, to depict signifiers of her past through a contemporary lens. Her work explores power dynamics that echo into personal relationships, with a focus on the history of Middle Eastern and North African region power structures. Themes of forced migration, exile and identity also converge her works.

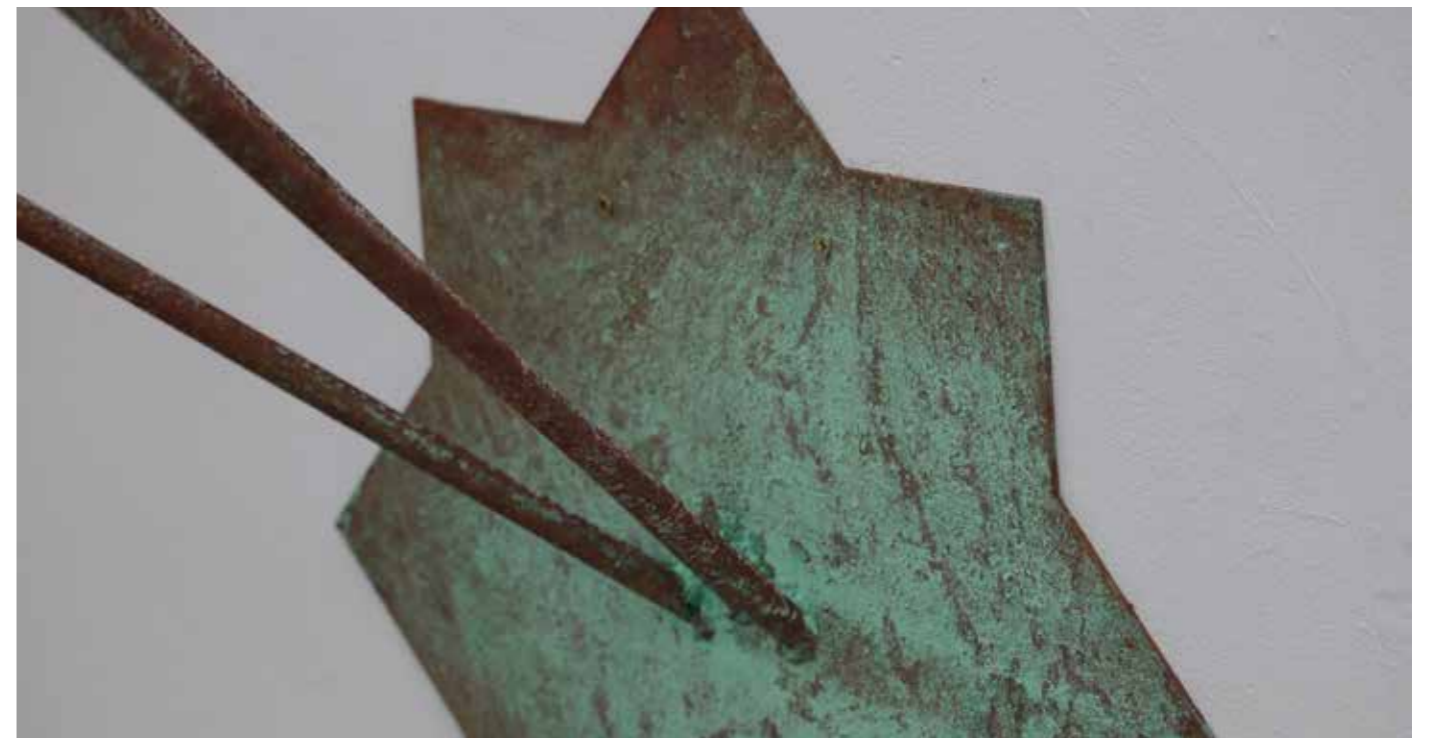


Image: Sarah March





## Dan Goodman

*I Dunno (How to Read Something Which Isn't Written)* 2023

Oil on canvas

£2,000 | @dangoodmanart

*I Dunno (How to Read Something Which Isn't Written)* (2023) is a work by Newcastle-based painter Dan Goodman who is interested in the relationship between image-making and conspiratorial thinking. This concern presents itself in recurrent and changing imagery across works, but also the continual reworking of individual artworks. The hope is that these works paradoxically suggest both a rootedness and mobility, and therefore bear some resemblance to what conspiracy is 'like' and reflects on our collective relationship to 'truth' in a climate of fake news, AI, post-truths, and deep fakes. Goodman recently completed a practice-based Fine Art PhD at Newcastle University and runs North East based curatorial project, System.

## gobscure

*mixing metaphors* 2024

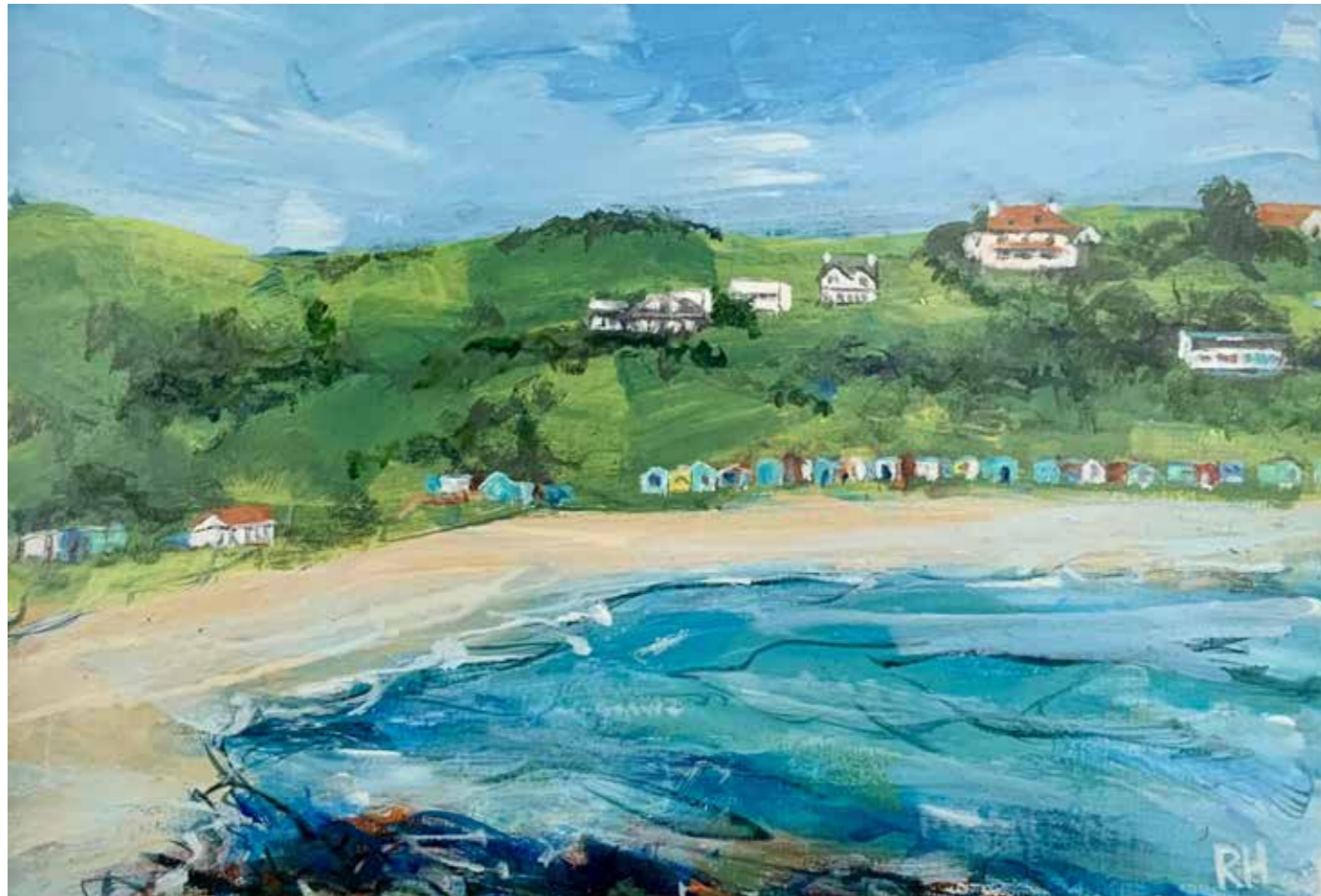
Digital film performance with audio, 8:30 min

£125 | @collectortears

gobscure presents *mixing metaphors* (2023) a playful response to ridiculous english metaphors such as 'spitting feathers' and 'pushing the envelope' and interpreting them literally. 'the english language' is the most unfriendly to various aspects of disability including dyslexia and neurodivergences. here is disability fun taking it out of top-down narratives while also reminding 'the english language' is alive and outta greek-latin-german- icelandic-sanskrit-&-way-more.







## Richard Hall

*Coldingham Bay* 2023

Acrylic on board

£295 | @richardhallart | <https://richardhallart.wordpress.com>

*Coldingham Bay* (2023) by Richard Hall is an acrylic painting of the inlet in the North Sea coast, just over three kilometres north of Eyemouth in the Scottish Borders. The work was painted from watercolour sketches and photographs made on location. Hall was attracted to paint this area because of its unspoilt natural beauty, capturing the bright blustery weather. The act of painting or drawing in the environment helps to develop a greater awareness and understanding of the surroundings along with the sensations of the place. Hall attempts to find the essential character and spirit of the location.

## Octavia Hands

*Cloud Collages* 2023

Vintage postcards, photos, embroidery thread

£325 | @octavia\_h\_art

Octavia Hands has been exploring the notion that displacing familiar objects from their expected environment can change how they are perceived or responded to. *Cloud Collages* (2023) has been made using found vintage postcards, which Hands collaged with their own photographs and finished using embroidery thread. The postcards show labelled cloud formations, which are similar to hung laundry on washing lines as they both form impermanent parts of a landscape; clouds continue to move and re-form in the same way that laundry is hung out and then removed again.







## Nancy Harper

*Mother and Daughter* 2023

Oil and acrylic on canvas

£850 | @nancyharper.art

Through warmth, colour and tenderness, Nancy Harper's practice elevates the feminine and queer aspects of her life. *In Mother and Daughter* (2023) she endeavours to share an appreciation of the unspoken, private everyday with the viewer. It is a celebration of living through its vibrant colour, instinctive brushwork and loving subject matter. In reflecting on her own relationships within her paintings, she hopes to prompt a similar reflection for the audience – for the viewer to consider what brings them warmth.

## Derek Henderson

*Rihand* 1992

Photographic print

£35 (print only)

For nearly fifty years photographer Derek Henderson travelled throughout what used to be named the Indian Sub-Continent. *Rihand* (1992) is an image taken from Henderson's previous onsite industrial work. Rihand, Uttar Pradesh, is home to the India coal fired power plants, these sites cannot burn coal in its mined state, alternately the coal is crushed into a fine powder. This photo was taken at the base of the coal crusher where excess dust accumulates. Sub contractors will often hire local labour to collect the dust and it is later made into briquettes. Whole families can sometimes be employed on a minimum wage, living on site in made structures and tents.







## Alice Hight

*Innerscapes* 2023

Film, 9:30 min

£2,800 | @alicehight | www.alicehight.com

*Innerscapes* (2023) is a series of audio-visual loops, capturing fleeting glimpses of internal states. It responds to conversations with Marco Bernini, at the Institute of Medical Humanities, Durham University. His paper 'Affording Innerscapes' describes inner experience as enactive (connected to the environment) and multisensory, alongside William James's description of these experiences melting when captured, like snowflakes.

Alice Hight describes her practice as technological daydreams. She imagines interactions with technology that allow space for creative, self-generated, internal experiences. Her work creates heightened sensory awareness through psychedelic abstract video and sound, inviting a digital hug.

## Ross Humphries

*Isolated Infrastructure* 2021

Fuji lustre C-type print

@rosshumphriesphoto | <https://rhf.cargo.site/portfolio>

Ross Humphries focuses on visual repetition within modernist architecture. This work forms part of a project documenting the everyday and the out of place. *Isolated Infrastructure* (2021) is a project exploring the traces of a nation working from home and the dormant office environments as a result of restricting guidelines during the Covid-19 pandemic.







## Becky Hush

*Frog on the Tyne* 2023

Oil paint, MDF wood

[@b\\_hush\\_art](#)

Becky Hush is a self-proclaimed 'Geordie' who is currently studying French language and culture. Hush has taken a keen interest in French gastronomy and for *Frog on the Tyne* (2023) wanted to mix the most quintessential Geordie and French food stereotypes. By placing a Newcastle Brown Ale logo on a Moët & Chandon Champagne bottle and a croissant sandwich in a Greggs food packet, Hush is poking fun at the internationally, highly regarded French cuisine and how it compares to the lesser recognised North Eastern food culture. 'Why pay an excessive amount for a bottle of champagne when you can simply have a Greggs and a Newcastle Brown Ale.' The work has been inspired by Dutch artists and photographer Tjalf Spaarnay.

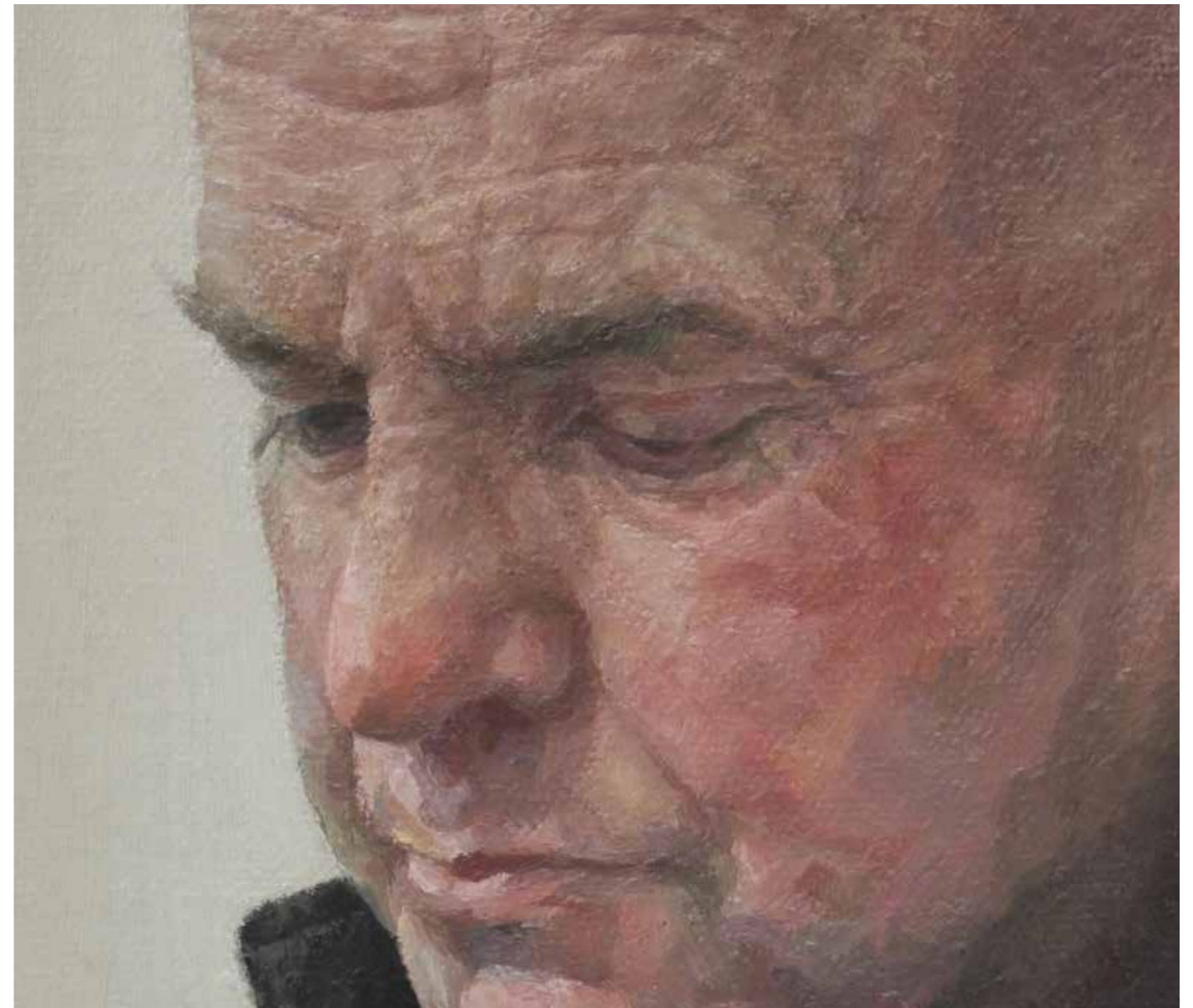
## Marc Jeffrey

*Ivan* 2020

Oil on canvas board

[@marcjeffrey\\_art](#)

*Ivan* (2020) a portrait by Marc Jeffrey's captures his brother, weary after a hard day's work, wearing his hi-visibility jacket and deep in thought. A look Jeffrey's has witnessed so many times over the years and had always wanted to record on canvas.







## Craig Stewart Johnson

*Threads* 2023

Paper, tape, glue

[@craigstewartjohnson](#)

*Threads* (2023) by Craig Stewart Johnson takes aesthetic cues from DIY methods of cultural production, existing as an exploration of 'work in progress'. Pre occupied with the idea of process as an artistic form, this collage exists as a singular node in the artist's wider practice.

## Megan Jepson

*Waiting for the next fare* 2021

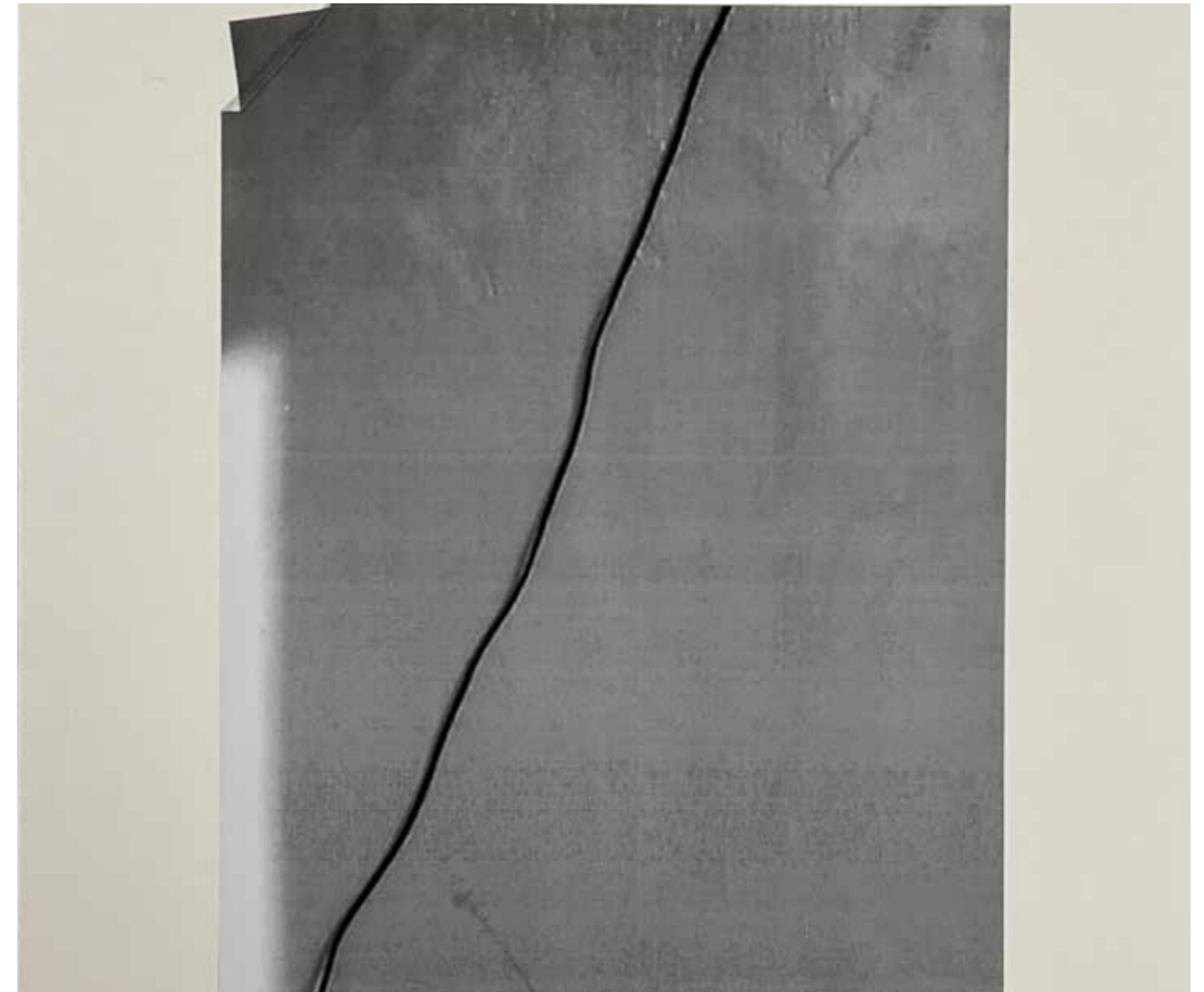
*XXL* 2019

*The Hoppings* 2022

Photographs

**£150 each | [@megjepson](#) | [megjepson.myportfolio.com](#)**

Megan Jepson is a photographer and director who has a strong affiliation and passion for the Europe's largest funfair, the Hoppings. Jepson has always been captivated by the lights, colours, and unique community of the fair. As Jepson describes 'It's an intriguing subculture within our society, a nostalgic yet progressive world.' Jepson's photography is a testament to her profound passion, creativity, and dedication to her craft. She possesses an extraordinary ability to capture moments, personalities, and emotions. Her work presents a vivid narrative, showcasing deep visual empathy and an acute understanding of the human condition, making it truly unique. These are stories that transcend language and culture, touching people from all walks of life in a revelatory yet empathetic manner.







## Milda June

*Before Goliath* 2020

Acrylic on canvas

**£800 | @mildajuneart | [www.mildajuneart.com](http://www.mildajuneart.com)**

Milda June has always been fascinated by human faces and the weight of even subtle facial expressions. For June, portraiture is more than the likeness and proportions, it is also the reflection of the internal mood and obscure feelings of the person. *Before Goliath* (2020) is a blend of references to classicism and bold painting styles. The subject is still, but in motion at the same time. June wanted to portray complex and ambiguous emotion, that can evoke various interpretations of what the subject is feeling and why. Although the artist has their own version, it only matters what the viewer is seeing.

## Sian Jordan

*The Swimmers I* 2023

*The Swimmers II* 2023

Gouache and acrylic on cotton watercolour paper

**£200 each | @sian\_jordan\_artist | [www.sianjordan.com](http://www.sianjordan.com)**

Sian Jordan works predominantly in water-based mediums, such as watercolour, ink and gouache, but also experiments with mixed media. Sian paints in a non-traditional way with these mediums, her painting style is more contemporary. She paints mainly portraits or figurative pieces that express emotion through facial expressions or body language. 'I want my viewers to feel connected or have a sense of familiarity.' Sian feels connected to nature and the ocean and loves to incorporate an organic feel with a modern touch which sometimes can lean into abstraction.







## Peter Kellett

*Thinking about plastic* 2024

Plastic mushroom trays, plastic bleach bottles, plastic water bottles, plastic ties

**@pwkellett**

The climate emergency is directly linked to our extravagant use of fossil fuels. Plastics and the petrochemical industry pollute and contaminate our environment. Paradoxically, plastics also play a positive and vital role in multiple industries offering benefits for our health and quality of life. *Thinking about Plastic* (2024) by Peter Kellett aims to encourage reflection on the role of plastic in our daily life. The contrasting sides of the work speak to the inherent contradictions in the use of plastics, and highlights the poetry and beauty of humble, everyday objects. The work consists of discarded single-use plastic objects including re-cycled trays from the People's Kitchen where Kellett is a volunteer.

## Giedre Ka

*Acceptance - Portrait of Amanda* 2023

Oil and graphite on canvas

**£395 | @giedreka.art | www.giedreka.com**

*Acceptance - Portrait of Amanda* (2023) reflects self-acceptance, looking in the mirror and taking the things for what they are. The painting by Giedre Ka is portraying a person going through a difficult time in their life and letting themselves feel the tough emotions so that they can find a path forward. It is a very calm setting, and the viewer is very much just an observer. We are here just to glance at someone's life, to experience the emotion and to leave.







## Paul W. Kelso

*Zebra Abstract* 2021

African Zebrano wood

**£1,400**

Paul W. Kelso is a designer and retired Chartered Architect who had previously been shortlisted for the Royal Institute of British Architects Housing Design Awards in 2000. Kelso is also an amateur photographer, sculptor, poet, cartoonist and inventor, having appeared on BBC's Best Inventions. *Zebra Abstract* (2021) is made from African Zebrano wood. The design is formed by two primary curved elements visually and physically tied together by a central strip of triple vertical dark stripes highlighted by naturally lighter stripes and culminating in a projecting tip, the work is then finished with a gloss spray and then highly polished.

## Kitch22

*Aye See Aye* 2020

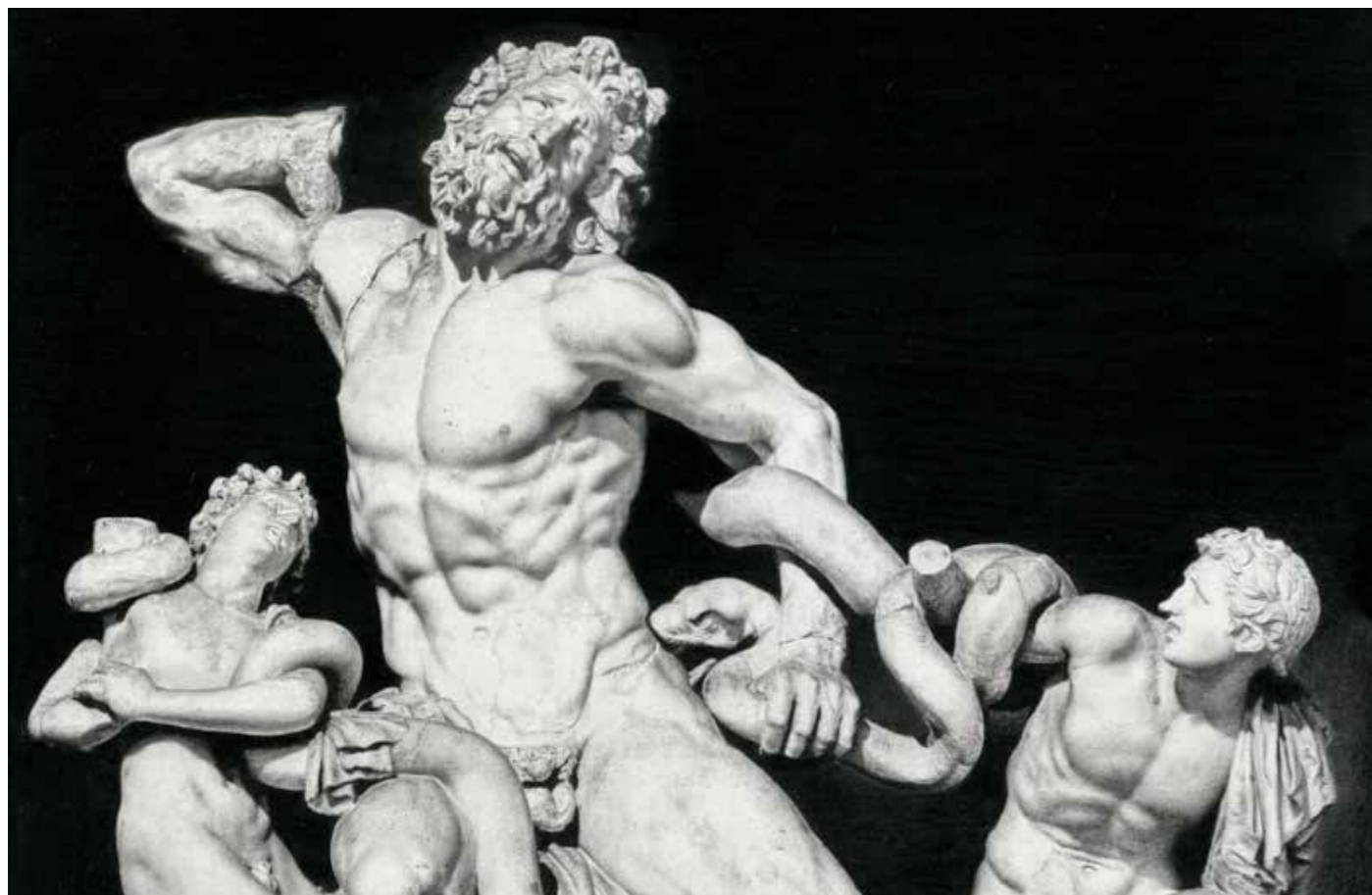
Paper, card

**£60** | @kitchtwentytwo | [www.kitch22.co.uk](http://www.kitch22.co.uk)

Created by Kitch22 in October 2020, part of a series of collages, hand cut from magazines and books made during the Covid lockdowns. The images are astronaut Michael Gernhardt and the ICI Nitram tower in Haverton Hill, Stockton-on-Tees. The ICI tower is to Stockton, what the Transporter bridge is to Middlesbrough. The idea behind *Aye See Aye* (2020) is to tie together the notion of the astronaut 'reaching for the sky' and breaking boundaries opposed to the 'down to earth' nature of the brutalist and functional place of work that is the ICI tower.







## Makis Lepouris

*The Laocoön Complex* 2020

Pencils, charcoal, cotton paper

£5,500 | @makislepouris

Realistic pencil drawing *The Laocoön Complex* (2020) by Makis Lepouris is a statue attributed to the sculptors of Rhodes (30–40 B.C.) depicting the Trojan priest Laocoön and his two sons, Antiphantes and Thymbraeus, being attacked by sea serpents sent by Poseidon as a punishment. The grid method was used to ensure the proportions were accurate, when a variety of pencils, including graphite, charcoal, and pencils with a high percentage of carbon were used for shading, bringing the whole composition to life. This lockdown challenge by Lepouris took over two hundred hours to complete and it was the gateway piece to drawing much more complex pieces than before.

## Martha Lewis

*Visionscape 1* 2023

Oil on canvas

£500 | @marthaharriettlewis | marthahlewis.cargo.site

*Visionscape 1* (2023) by Martha Lewis unwinds the process of automotive drawing in painterly format, illustrating subconscious worlds of elusive dreams in pillowy forms. Lewis kept a dream journal when this work was made, during a period of their art foundation where they grew fascinated with the work and methodology of spiritualist artists. Despite recording their dreams, Lewis struggled to capture their details unless immediately noted down, and thus this painting addresses that persistent slipperiness of the dream phenomenon. Painting allows Lewis to reconstruct the intangible, but this work simultaneously remains a 'vision', a phantom of what the artist ultimately cannot wholly capture.







## Andrew Livingstone

*Future archaeology, how will they tell?* 2023

Acrylic, oil bar and photo image on canvas

*Emoji Fruit* 2023

Hot blown glass and wooden table

**£2,800** | [@andrew\\_livingstone\\_studio](#) | [www.andrewlivingstone.com](#)

*Future archaeology, how will they tell?* (2023) is a self-portrait by artist and writer Andrew Livingstone that questions a future queer reading based on forensic archaeology and the construction of historical identity. The painting refers to contemporary culture and platforms for communication through the employment of stylised icons, in this case, the fruit 'derogatory term' in the painting which is rendered as emoji 'sexting icons'. This element is developed further within the work *Emoji Fruit* (2023), where a simulacrum has been created in glass. Within the artwork, the plasticised aesthetic of digital emojis has been purposefully captured in hot glass and aims to enhance the fetishised objects.

## Kerry Lowes

*Old Wounds* 2023

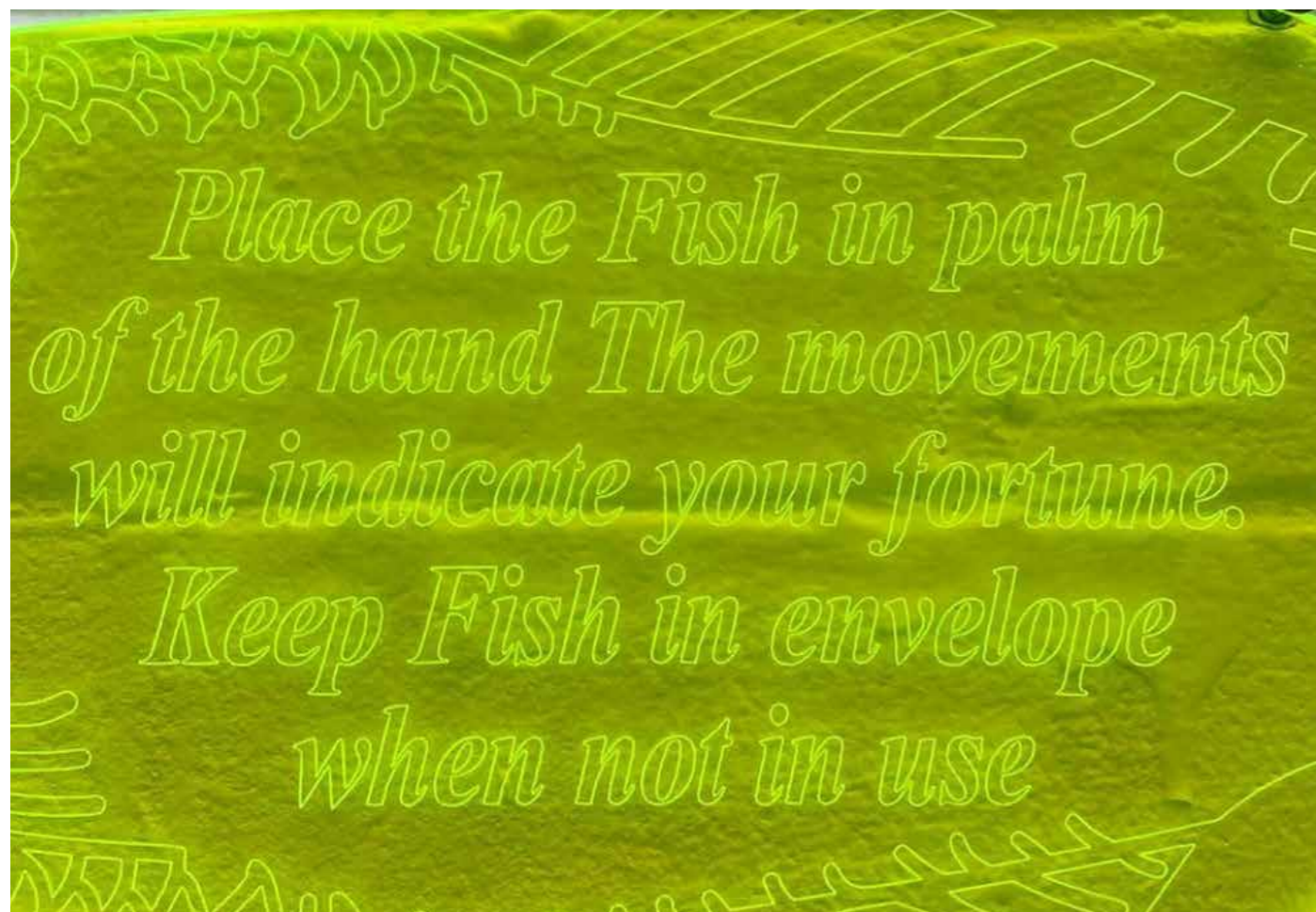
Photographic print on aluminium

**£500** | [@the\\_endless\\_rhizome](#) | [www.klowes.co.uk](#)

Kerry Lowe's work is concerned with capturing the enduring impact of heavy industry on our local terrain while celebrating the intrinsic beauty of the interconnected life forms that reclaim these landscapes. *Old Wounds* (2023) explores one pine tree's journey of self-healing within a local post-industrial nature reserve. Wounded but resilient, the tree now bares a subtle scar which, when viewed as a close detail resembles a vast celestial body. This intentional departure from scale invites viewers to appreciate life beyond a human centric perspective, emphasising the delicate intricacies and structural aesthetics of overlooked organisms in industrial spaces.







## Natasha Loydell

*Lucky Girl* 2023

Engraved Perspex

[@natasha.j.loydell](#)

Natasha Loydell is an artist working between Newcastle upon Tyne and Cornwall. Their practice merges sculpture, curatorial interests and their own lived experience as a disabled artist. Loydell explores forming works that feel slightly off-kilter, sitting somewhere in the middle of intimate and uneasy. They look to push what we as viewers comfortably know, the familiar becoming contemporary and the old fashioned transforming into a new visual acquaintance. Nostalgic objects carry an embedded language of material expectation. *Lucky Girl* (2023) embodies playfulness and joy in a visually wicked wink – wishes, luck and fortune-telling souvenirs glowing as a powerful relic.

## Euan Lynn

*Construction Fencing, Taxi; Manhattan, NYC* 2023

Polaroid photograph

£500 | [@euanlynn](#) | [www.euanlynn.com](#)

Euan Lynn is a multi disciplinary artist from Whitley Bay, who works across photography, performance, electronic sound and installation, exploring the legacies of modernism and the politics of the built environment. Often utilising various analogue photographic techniques, Lynn is drawn to Polaroids as they distil a moment down to a single, physical object, as opposed to an image which can be infinitely reproduced. In *Construction Fencing, Taxi; Manhattan, NYC* (2023) the everyday is abstracted through the perspective, focus and shallow depth of field. This places a greater emphasis on the textures, shapes and colours, rather than the subject matter.







## Julie Macbean

*Demolition. D Day Minus one* 2023

Pencil on paper

£750 | [www.juliemacbean.co.uk](http://www.juliemacbean.co.uk)

*Demolition. D Day Minus one* (2023) portrays Redcar Blast Furnace in Skeleton form, just twenty-four hours before it was demolished and changed its landscape forever. Julie Macbean's work responds to Marion Shoard's request, where in the book *Remaking the Landscape*, she makes a call to poets, artists and novelists to celebrate and capture the beauty of 'The Edgelands', areas that many feel are not worthy of aesthetic appreciation. Love it or hate it, this interfacial zone between urban and rural is filled with the architecture and character of our time, just naked functionalism required for modern day living.



## Jenni Mac

*Rubbermaid Fireplace* 2022 - 24

Cardboard, acrylic paint, pencil, chalk pastel, hot water bottle, red onions, fake hair, clay, wax, iron fireguard, ceramic tile, primrose

@gotohell\_jm | [jennimac.hotglue.me](http://jennimac.hotglue.me)

Jenni Mac is an artist who makes drawings, paintings, performances, poems and breakfasts. An avowed objectifile, they swerve between comic, tragic, strange, and everyday to create queer narratives about what is and what is not a still life. *Rubbermaid fireplace* (2022 - 24) is to be looked at as much as listened to noting the talk between the character objects, the recurring and the surreal, it toys with dream, identity, memory, insight and silliness.





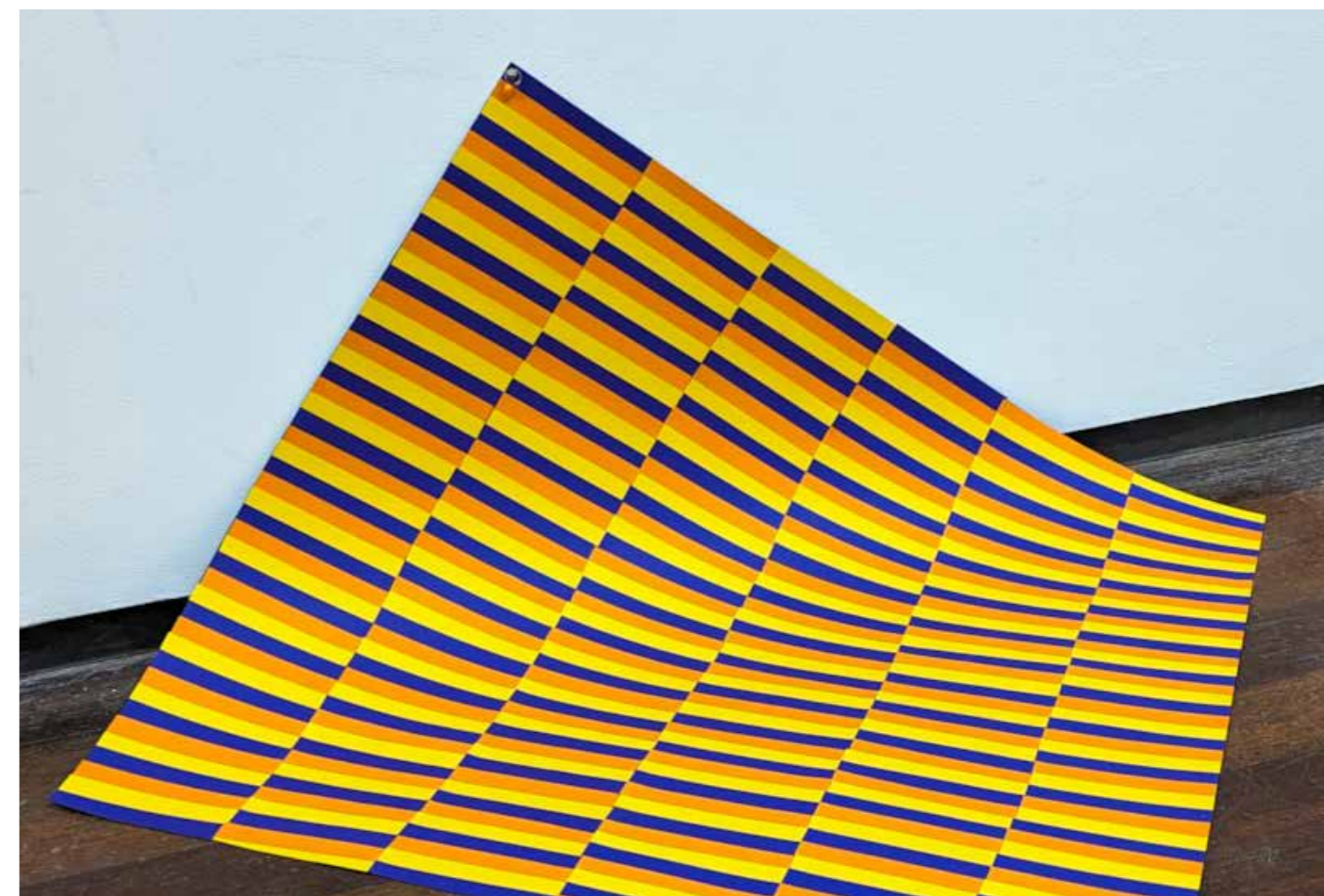
## Jenny Mc Namara

*Striped collage test 2023*

Coloured paper, double-sided tape, pin

£500 | @jennymc\_n | jennymcnamara.com

Jenny Mc Namara works in her studio to explore emotional response to colour and pattern. Mc Namara is especially interested in the potential of visual pattern as a tool for mindfulness, making you more aware of the present moment. The artist believes that colour can be useful for mindfulness in several different ways: finding patterns, making them and looking at them. *Striped collage test (2023)* is a collage pinned up between the wall and the floor. Mc Namara made this work as a test for a larger piece, to try out colour combinations and think about how it could work to make patterns more sculptural.



## Kirsty Maclennan

*Snowqueen of Gateshead 2022*

Acrylic paint on canvas

@kirstymaclennanart | www.kirstymaclennan.com

*Snowqueen of Gateshead (2022)* by Kirsty Maclennan is a work about home and what it means to inhabit and be inhabited by a place. What it means to reside within your own power, while belonging to a specific set of circumstances, people, and a culture. Maclennan states 'it's a lifetime's work to nurture the psychic self. This is where I make my home. It is tranquil in my house. There is magic in my house.'





## Meg McWilliam

*Renationalize The Parmo* 2023

Mixed media collage, print

**@megmcart**

An ode to Teesside's favourite dish, *Renationalize The Parmo* (2023) by Meg McWilliam juxtaposes culinary and political symbolism to reclaim a regional heritage that is usually seen as insignificant and mundane. Paired with her signature vibrant colours and witty style, *Renationalize The Parmo* (2023) shows that even the most mundane aspects of life can be transformed into something beautiful, particularly in the North East of England where such representation is often lacking.

## Luke McTaggart

*Light Before Rain (Marine Road, Alnmouth)* 2023

Acrylic paint on canvas

**£1,250 | @luke\_mctaggart02 | <https://lukemctaggart.wordpress.com/>**

*Light Before Rain (Marine Road, Alnmouth)* (2023) by Luke McTaggart looks at colour and illusory space. One of the things McTaggart enjoys most about painting is the process of constructing space, in this particular work it is done through his exciting use of colour with different elements advancing and receding. The physicality of the medium is important to the artist, with this piece being worked on over months, it has a great build-up of layers and heavy surface. Balancing these elements against one another is, to the artist, the great challenge and joy of painting.







## Andrew Mitchell

*Echoes of Transition* 2013 – 23

Photograph

[@sheriffmitchell](#) | [www.andrewmitchell.art](http://www.andrewmitchell.art)

*Echoes of Transition* (2013 – 23) juxtaposes the tangible decay of a weathered social club amidst demolition with its AI-generated counterpart, where vibrant urbanism replaces desolation. Captured by Andrew Mitchell, this diptych challenges perceptions of progress and nostalgia, exploring the duality inherent in urban evolution. The tangible decay becomes a metaphorical canvas, mirroring societal shifts, while the AI-generated counterpart questions our ability to reshape narratives through technology. Through this contrasting dialogue, *Echoes of Transition* (2013 – 23) invites viewers to ponder the interplay between reality and artificial reconstruction, sparking reflections on resilience, adaptation, and the malleability of our collective memories.

## Anya Miller

*Ashington* 2022 – 23

Film, 9:12 mins

[@anyamillercreative](#)

Ashington is a North East mining town which has been left to battle the difficult collapse of the mining industry. Known once as ‘the largest mining town in the world’, only a proud history remains since the last cage resurfaced from Woodhorn Colliery over 30 years ago. This rich heritage continues to be met with an uncertain future as the North of England suffers at the hands of the current UK government. *Ashington* (2022 – 23) is a social documentary series exploring the northern working class in their hometown, bringing light to the forgotten town only a lucky few have the privilege to call home.







## Kübra Müjde

*Sleeping Girl* 2021

Oil on canvas

**£32,000** | @kubramujde | <https://kubramujde.co.uk/home>

*Sleeping Girl* (2021) by Kübra Müjde is a portrayal of slumbering serenity, unveiling the mysteries of dreamscapes in the depths of her slumber, a young girl surrenders to the enchantment of her dreams with her eyelids gently closed in anticipation. Within her mind, a captivating world unfolds, where imagination takes flight and reality intertwines with fantasy. With each breath, she embarks on a wondrous journey, exploring the uncharted territories of her subconscious. Through her closed eyes, a kaleidoscope of colours, shapes, and emotions stream, as she delves into the depths of her innermost desires and aspirations. Müjde would like the audience to join her on an ethereal odyssey, where the boundaries of possibility fade away and the power of dreams reigns supreme.

## Maria Motowylczyk

*Forest edge* 2023

Acrylic, charcoal and pastel on canvas

**£450** | @marias\_outdoor\_studio | <https://mariamotowylczyk.uk/>

*Forest Edge* (2023) by Maria Motowylczyk explores the drama and colour of the landscape. It celebrates the energy of storms, and the striking colours and textures to be found each season. Since moving to the North East, she has become fascinated by the 'northern light' and the way that it transforms the landscape, particularly during the winter months.







## Claire Ong

*Sticks and Stones* 2023

Laser cut, monoprinted and constructed textiles

£420 | @claire\_o\_studio

*Sticks and Stones* (2023) by Claire Ong is a response to the 2023 Conservative Party Conference. The work reflects the unstoppable rhetoric that streams from the mouths of politicians, a maelstrom of soundbites that echo through media chambers, chaotically deflecting, disorientating and dividing. The words enter the news cycle and seep into society as ink soaks fabric.

## Liam Paul

*Self Portrait* 2023

Clay, oil paint, acrylic

@byliampaul

*Self Portrait* (2023) by Liam Paul captures the moment as they, an artist from a graphic background moves into a contemporary 'beyond the canvas' approach to their work. The textured surface is a far reach from their previous works and Mediums. This work serves as a visual dialogue, inviting the observer to reflect on personal narratives and ever-evolving journey of self-discovery.







## Charlie Pellow

*Combustion* 2022

Wax, wax dye

£140 | @charliedoesartt

'Vessels of the discarded. What is the purpose of the objects we live with and around? When the object's properties are manipulated through sculpture do our attitudes towards them change? Does single-use become salvaged? If we question the ethics of our own consumption. What is it that we truly value?'. With the work *Combustion* (2022) the artist, Charlie Pellow, would like the audience to consider these questions in relation to the work they have produced.

## John Pett

*Anthroposcenic* 2023

Giclée print of drone photo data

£500 | @anthropo\_scenic\_ | anthroposcenic.xyz

*Anthroposcenic* (2023) by John Pett is a project exploring AI models trained on drone images, a machine-eye view of the land deconstructed, distorted and reconstructed programmatically with differing AI technologies. Equally, it is as much a documentary as a discussion of how we see the machine and the machines see us – as humanity shifts through the nascent stages to the proliferation of these technological advancements. Unseen compositions emerge from the coercion and curation of navigating machine outputs, offering new perspectives in art and thought.







## Jo Pickering

*Modern Light* 2022

Oil paint on board

@jowpickering | [www.jopickeringart.com](http://www.jopickeringart.com)

*Modern Light* (2022) is a painting by Jo Pickering which depicts her daughter looking intently at her mobile phone completely lost in her own world. Pickering was fascinated with the effect of the light on her daughter's face and how it changed her colouring completely. Oil on board, the artist wanted it to look like an old master type of painted portrait and framed it accordingly in an antique frame. Pickering also painted it in a traditional style by producing an underpainting, overpainting with layers of oils and glazes.

## Danielle Pilling

*Headland* 2024

Stoneware with oxide

[www.studio9ceramics.com](http://www.studio9ceramics.com)

*Headland* (2024) by Danielle Pilling is influenced by the colours, forms and textures of the North East coast. Working from photographic references and sketches drawn on location, Pilling begins to blur these recordings in their studio using memory, imagination and abstract mark-making. Painting is integral to their ceramic practice as it provides a process of observation, thus creating a journey where their ceramic works are a three-dimensional response to paintings. The juxtaposition between the organised shape and form of Pilling's works along with the abstract expressionistic glaze offers an element of balance and self-expression through the artist's work.







## Brian Plunkett

*The Side, Newcastle* 2023

Oil on canvas

*The Side, Newcastle* (2023) is a painting by Brian Plunkett which depicts his favourite view of the Tyne Bridge. Plunkett first saw this extraordinary view when he was a child and still carries fond memories of his father lifting him up so he could look down and marvel at all the chimneys and rooftops. This amazing sight has stayed with Plunkett throughout his life, and he now wants to celebrate this view by sharing it with new audiences. Plunkett is part self-taught, part college-taught painter, achieving a Foundation Degree in Applied Arts. Now aged sixty-four, he looks forward to retirement when he can spend more time painting.

## Jack Purvis

*Noir* 2023

Lightboxes

£1,500 | @JackRPurvis | [www.jackpurvis.co.uk](http://www.jackpurvis.co.uk)

Jack Purvis's photographic practice lies within bridging the realms of fine art and fashion photography, primarily focusing on the interplay of colour and shape, aiming to produce contemporary imagery that stands alone regardless of its commercial purpose. With its larger negatives and exquisite tonal range, shooting using medium format film has allowed Purvis to create images that possess an inherent richness and depth as seen in *Noir* (2023). The inherent qualities produce imagery that evoke a sense of nostalgia while maintaining a contemporary edge.







## Rosie Rendles

*Sports Day 2023*

Oil paint, canvas frame

£750 | @rosierendles.art

*Sports Day (2023)* by Rosie Rendles is painted using an old family photograph as reference to create the subject. Rendles enjoys revisiting the past and uses scenarios to create a new moment. They enjoy experimenting with use of colour and pictured in the painting from left to right is Rendle's sister Jesse, their neighbour Anna, themselves, cousins Paul and Claire and their father. For Rendles it felt very personal and fun painting from their treasured family photos.

## Thomas Quibell

*Upon Tyne 2022*

Aluminium mounted giclée Hahnemuhle pearl paper

£500 | @tomquibell | thomasquibellphotography.co.uk

*Upon Tyne (2022)* by Thomas Quibell looks at the people of the Tyne, 'from Wallsend or Wylam, Haltwhistle or Howden, Alston or Tynemouth are a people who strongly identify with the river as a symbol of the region. These are the disputed lands over which Kings of Scotland fought with Kings of England, or further back, the geography that Hadrian decided was the end of the Roman Empire. The Roman Wall runs parallel to the river and contains within it the ferocious industry of an independent people ignored and exploited by the powers that be.' Thomas wants to show us: an aural history of lead and coal, of ships and horse-racing. There is a lilt and a bite to these North East images that is the fierce quality of the people who say: 'we know beauty and sacrifice and we, with the work of our hands, will build something great.'







## Sally Roberts

*Quarantine* 2020

*Unconditional* 2020

Oil on canvas

**£850, £900 | @sallymairroberts | www.sallymairroberts.com**

Sally Roberts has an urgency to paint, and a desire to capture the moment before it disappears. When viewing the work Roberts wants the audience to say: 'this is us, this is the moment, this is how we are now.' The work portrays women from the perspective of a female artist. Roberts incorporates aspects of the established artistic canon into portraits through poses and subject matter. The figures in *Quarantine* (2020) are situated in space that is in flux; it is not a solid world. The artistic tradition comes into tension with my own womanhood and female, uncompromising gaze.

## David Reynolds

*DO CYBORGS DREAM OF ELECTRIC QUEERS?* 2023

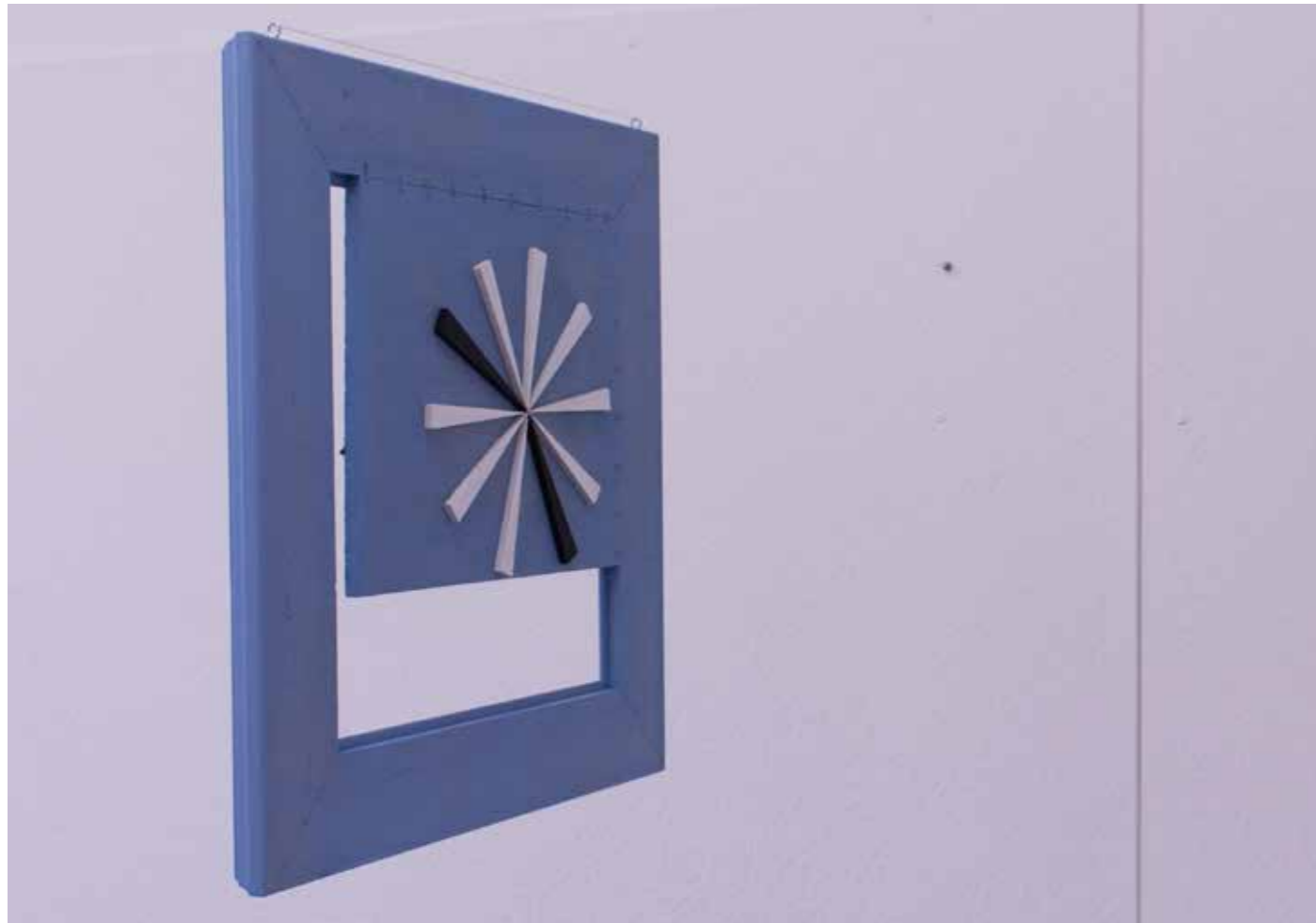
Digital image printed on aluminium Dibond

**£250 | @davidcharlesreynolds**

*DO CYBORGS DREAM OF ELECTRIC QUEERS?* (2023) is taken from a series of images produced as part of an ongoing doctoral research project by David Reynolds which explores the relationship between science fiction and queer world-making. In attempting to dislocate both from their respective quotidian contingencies, the images consider the role of technological determinism within processes of imagining and instantiating future queer worlds. The images have been produced using a self-built vision-language model, utilising generative machine learning to create a feedback loop of future oriented queer imagery.







## Stevie Ronnie

*Hyem/Wu* 2021

Acrylic, wood and Northumbrian dialect on board in a recycled frame

£1,600 | <http://stevieronnie.com/>

*Hyem/Wu* (2021) by Stevie Ronnie is one of a series of expanded paintings where Ronnie has created logograms 'pictorial characters' to represent words from Northumbrian dialect, a mode of speech for which no standardised written form exists. 'Hyem' translates as 'home' and 'Wu' is used to represent both the singular and collective objective pronouns 'me' and 'us'. The double-sided form, and gaps found, in these paintings signify the duality inherent in, and the importance of negative space to, the interpretation and meaning of the words we use.

## Thom Sansom

*08/00/8500* 2021

Film, 24 seconds

@thom\_n\_stuff | [thomnstuff.com](http://thomnstuff.com)

*08/00/8500* (2021) is a 24 second animation produced by Thom Sansom. The work is inspired by 1980's synthwave, for the bright neon lights and simple wireframe design, old Play Station 1 graphics known for the use of low-poly models, and the intro for Garth Marengi's *Darkplace*. The video is how Sansom visualise flow state as a neurodivergent person. Mixing the sound and visuals to make a trance like state shown as a loop in the animation. Having walls that block all distractions of the outside world and the tunnel vision like road without a turn off.







## Gavin Shepherdson

*Off to school 2023*

Acrylic and house paint on Plywood

£375 | @shephg

Gavin Shepherdson primarily works with acrylic, pastels, and house paint, his paintings are usually smaller in scale and drawn from the landscapes and people around them. Shepherdson's paintings aim to capture a moment or a glance from my everyday life that would otherwise be forgotten. *Off to school (2023)* represents Shepherdson's fascination with how a view can transform completely within a few minutes by a moving cloud or a simple change in the light. For this reason, the artist likes to work from photos but refer back to them as little as possible. This allows him to change colours or move smaller elements for a better composition.

## Lily Senner

*Heaton Park Road/Vale House 2023*

Acrylic and oil on wooden board

£2,250 | [insta@lilyenner\\_studio](#)

*Heaton Park road/Vale house (2023)* by Lily Jane Senner lies somewhere between a utopia and a dystopia, created from memory the work is inspired by the eerie solo walks Senner had taken around Newcastle during the pandemic. The use of a synthetic colour palette alludes to an ambiguous sickliness that is common across all her works. Senner's practice questions what our legacy will be on our surrounding environments through the creation of fantastical landscapes. Senner's paintings are created through memory and imagination which often lead to a sense of nostalgia and otherworldliness within her work.







## Agatha Smith

### *An observation into the movement of matter and energy* 2023

Biochar sculpture and displaced soil in tank, displayed on OSB plinth

[@agatha\\_\\_\\_smith](#) | [agathasmith.com](#)

*An observation into the movement of matter and energy* (2023) is a work by interdisciplinary artist Agatha Smith. Currently investigating and working with properties of soil, Smith participates in the research and discourse around visible interactions between other material worlds. Engaging in the re building of organic matter in soils, Smith explores charcoal as a medium to create compostable sculptures. Charcoal has the ability to store carbon and prevent its release into the atmosphere, retaining carbon in the soil for up to 50,000 years. As a ritual, Smith creates charcoal from organic plant matter, grinding it into ashes where it is handed over to the earth in burial; enriching the humic layer to protect and aid the restoration of the natural carbon sink.

## Lottie Simpson

### *Mussel Shells Chatting* 2023

Mussel shells, PVA glue, audio

£280 | [@lottie\\_simpson](#)

*Mussel Shells Chatting* (2023) by Lottie Simpson emulates what mussels would sound like if they could speak to each other. The work is sculpted out of ground up mussel shells which were donated by Francesca's restaurant in Jesmond, aiding this exploration into alternative ways of using food waste. The sound is one that the mussel shells make when they are exposed to heat, but their pitch and rhythm has been altered to match that of a human conversation. Through this work Simpson wants to raise the question of whether anthropomorphism is an effective method for making us pay closer attention to other species or whether this is an anthropocentric projection.







## Frank Lee Smith

*Banana Face* 2023

Clay, Ashraf Hanna

*Banana face* (2023) by Frank Lee is made from clay and then biscuit fired, giving the material a solidity and a vulnerability. Set in time but with availability for transformation, Lee draws on a number of inspirations for his work. Ideas spring to mind from his daily commute, the diversity of people he encounters, the cultures and styles, the fashion and the faces. Merging together in his mind with memories of costumes from 1980s TV and film, including Top of the Pops, Girl's World, The A-team, James Bond, and slick furniture design, they all inform his sculptural practice. Clay is the agile material that allows the most sophisticated forms, teaching Lee how to make and live.

## Finn Smith Ogg

*Over The Hill* 2022

Plywood, acrylic paint, ink, image transfer gel and acrylic gloss varnish

£750 | @finnsmithogg

Finn Smith Ogg makes work as a way of mapping through a subliminal blend of imagination and recollection. Whilst some create narrative, others signify the disorientation of remembrance by layering images into a mist of incoherence, a fog which blurs the boundaries between durations of time. *For Over The Hill* (2022), Smith Ogg externalises the act of recalling into a physical, tactile object and consolidates the place of memory in his own history, bringing fragments of recollections together to be preserved.







## Carol Sommer

*Sometimes She Tried To Think About Painting* 2021 - 23

Film, 13:39 min

@cartography\_for\_girls | carolsommer.net

*Sometimes She Tried To Think About Painting* (2021 -23), is a film by Carol Sommer that explores the potential of the moving image in relation to the artists understanding of the philosopher and novelist Iris Murdoch, in particular her writing about Eros as a force that might be productively harnessed in the act of painting. Sommer is curious about the quote 'sometimes she tried to think about painting' which comes from one of Murdoch's novels. As Sommer reflects 'perhaps painting is something noble and gestural and outside of the self, but the 'she' of the quote doesn't paint, she doesn't even think about painting, she tries to, but then again only sometimes.'

## Cody Sowerby

*The Gare* 2022

Plywood, string, burnt match, gelatin silver print, nails

£100 | @codysowerby

*The future is indicated by certain premonitory signs*

Cody Sowerby is an artist from Middlesbrough who uses sculpture, found objects and photography to explore the psychic terrain of the post-industrial landscape. Sowerby lives and works in Newcastle upon Tyne and has shown nationally and internationally.







## Yuliia Syrenkova

*Stains* 2022

Photographs, ink

£150 | @yuliia.syrenkova

Yuliia Syrenkova explores perspectives and draws inspiration to showcase imperfections, shedding light on how people perceive external and mental flaws alike. Stemming from their experience with dissociative amnesia, *Stains* (2022) metaphorically narrates the human memory's intricate workings, revealing its selective blocking of distressing past events. While stains on clothing are easily removed, the post-effects of trauma linger in our subconscious, impossible to eliminate. The project contrasts between the tangible and the intangible, emphasising that, unlike physical stains, emotional stains are immortalised in our memories.

## Nichola Stott

*Safe Harbour* 2023

Fluid and heavy body acrylic, sand medium and oil on canvas

£2,000 | @nicholastott | [www.nicholastott.com](http://www.nicholastott.com)

*Safe Harbour* (2023) by Nichola Stott is inspired by a trip to the traditional Northumbrian coastal village of Craster, famous worldwide for its kipper smokehouse, which supplies The Royal Family and The Ritz London. Scott uses ethnographic and immersive research techniques to express a total remembered experience that incorporates aspects of sights, tastes and sounds of the unique environment. The painting incorporates realist elements in the central composition of an overall abstract painting and uses sea water and sand medium to create an embodiment of a day in time. Oil details and top layers are used to give a glossy vibrancy to the aesthetic and a feeling of the end of the storm.







## Adam Thirtle

*Will, Berlin* 2018

Photograph

@adamthirtle | [www.adamthirtle.com](http://www.adamthirtle.com)

*Will, Berlin* (2018) is a portrait by photographer Adam Thirtle who has been documenting Newcastle's skateboard community for almost two decades. The work is part of a series and Thirtle and Will have established close friendship with many images capturing Will. This photograph has always stood out to Thirtle, who reminisces about the time it was taken 'This was the morning after a long night in Berlin at a festival that was described as "Skateboarding's Woodstock". I happened to break my toe very early on in the trip, meaning my focus turned from skateboarding to documenting a series of intimate portraits.'

## Terrox (Taye Benjamin)

*Bubbles* 2023

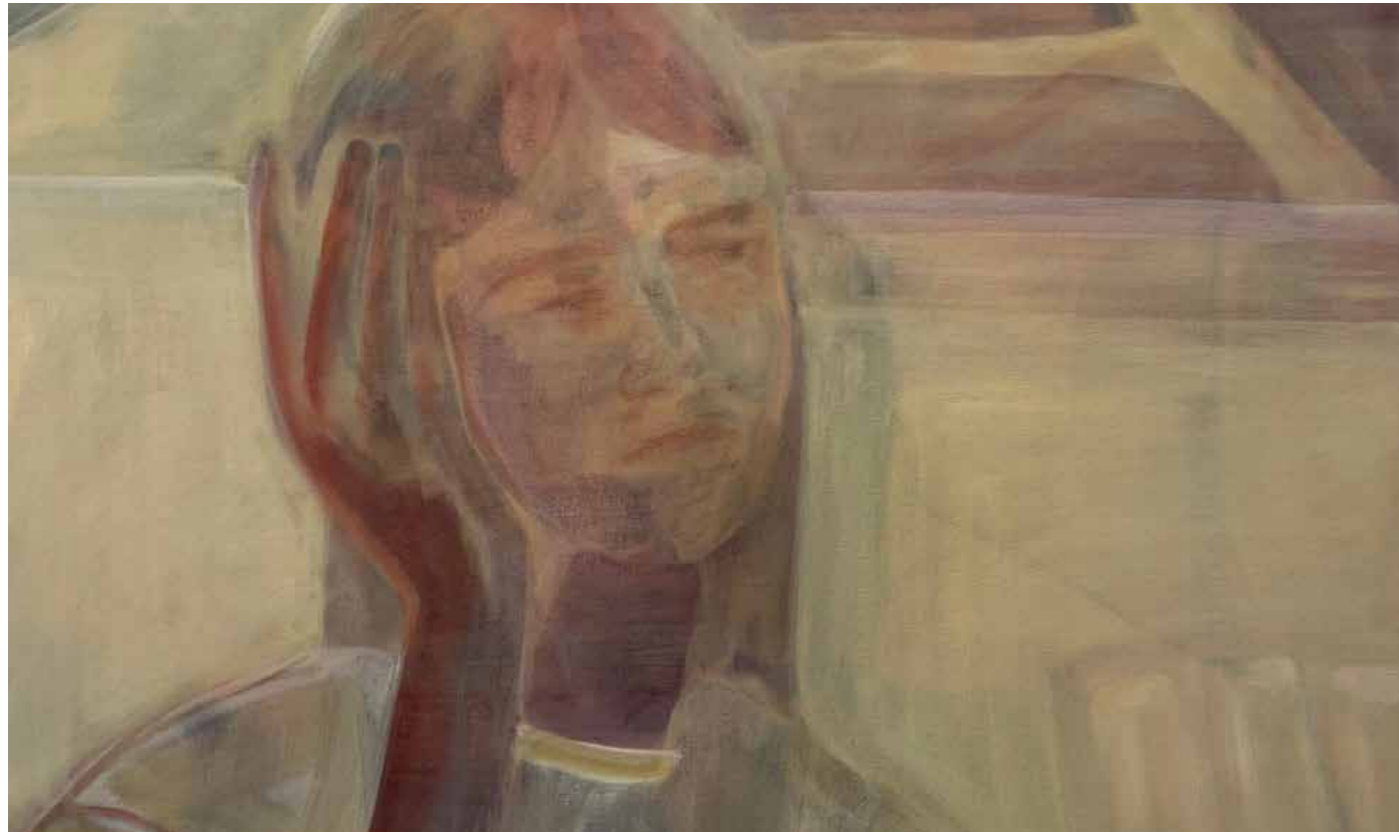
Spray paint on Plywood

£250 | @Terrox\_10

*Bubbles* (2023) is work by street artist Terrox that is constructed through the use of spray paint on plywood. The work is part of a larger collection entitled *Garden Graf* that Terrox has worked on over the last two years. Terrox draws inspiration from what is around him, sights, smells, touch, sounds and interprets these things through their love of hip hop culture. Their objective is to bring this culture to life through their everyday surroundings. They use different mediums, but spray paint is their preferred material. *Bubbles* (2023) 'was inspired by the continuous movement of clouds after the rain stopped, it was windy and forming what looked like bubbles in the sky. I wanted to show these clouds not a grey and dull but bright, bold & full of happiness. This piece is special to me as it represents my style as an artist.'







## Hope Turnbull

*Sundown 2023*

Oil on canvas

£1,150 | @hope\_turnbull | www.hopeturnbull.com

Hope Turnbull's practice stems from looking. *Sundown* (2023) has developed from their curiosity of re-evaluating the way in which they view things. For Turnbull, painting acts in place of a diary, a way to capture private, hidden moments and the emotions in their daily life. The paintings act as a snapshot of a moment; the figures are often engrossed in a moment of reverie while enacting the daily routines of life, washing, bathing, ironing, or just sitting. Turnbull's work engages in a discussion of three interweaving strands: reverie, the everyday, and the figure in space. They look to Marcel Proust, Giorgio Agamben, Gaston Bachelard, and the concept of Wabi Sabi to put words to the space at the edge of consciousness, their relationship to it, how they enter the space, how they depict it and what happens in the state of reverie in interior spaces.

## Unlearn & Publish (Bex Harvey and Sarah Li)

*Fragments 2023*

Documentation of performance containing audio

@unlearnandpublish

*Fragments* (2023) is a collaborative live artwork by Sarah Li and Bex Harvey exploring undefined queer love. Throughout the Covid-19 lockdown, the artists wrote queer-platonic love letters to each other, discovering a mutual creative infatuation with the Greek poet Sappho. Li and Harvey edited these two-page letters down to ten-word stanzas; creating short poems that reflect the fragments of Sappho's original poetry and mirror them in style. In the resulting live performance, the lyrical fragments are sung using looper pedals. The staging of the performance creates a space of intimacy, between the two characters and with the audience. The lyrics of each poem are written on the ground as they are performed and erased by the artists' bodies as each new one begins.







## Lucy Waters

*First hand problems of the community...* 2023

*Intergenerational mobility* 2023

*Reminded constantly of being an outsider* 2023

Porcelain paint on readymade ceramics

**£455, £455, £585 | @waters\_artlucy**

Lucy Waters practice involves examining the socio-economic scope of the North East and making work in response to this. The hand painted, readymade pieces are a playful, out of kilter nod to traditional tableware – featuring Waters family home and street. Waters employs text throughout their pieces, to scoff at, make reference to, and highlight the ludicrousness of socio-politically derived language. The text is lifted from extracts, are common phrases, or are quotes and statistics. Although they approach this through a Northern based lens, the significance of the concept and message can be applied in a broader sense, resonating with the climate we find ourselves in.

## Anthony Venus

*Good Enough* 2022

Acrylic, brusho, printmaking paper

**£150 (unframed) | @Spaceink\_Studio**

Anthony Venus's practice explores the therapeutic nature of art by using the language of art making as a way of communicating. By exploring the abstract nature of art making, Venus's belief is that 'sometimes words are not enough' and people can share their experiences, explore difficult emotions, and feel connected to something larger than themselves. As our internal worlds can be rather complex, *Good Enough* (2022) has been produced by the artist to consider the versatile nature of using colour and reflects how we can process our vast subconscious thoughts.







## Katie Watson

*Closing Down Sale* 2023

Birch Plywood, walnut, cherry, birch, found chip forks

£250 | @katiawatson123

*Closing Down Sale* (2023) by Katie Watson is part of an ongoing series exploring visual language and banal forms through painting, repurposed objects and marquetry. This collage of wood veneers playfully reappropriates sale sticker motifs evocative of fluorescent-coloured window displays in discount shops ubiquitous in Northern seaside towns.

## Zac Weinberg

*Various Positions* 2022

Blown, cold-worked glass, found lamp, 1/12 scale chandelier, electrical components, mixed media

£11,000 | @zacweinberg | zacweinberg.com

Zac Weinberg's projects come out of a desire to understand the ways objects work, both as utilitarian problem-solvers and as the physical embodiment of our ever-changing needs and wants. *Various Positions* (2022) comes from an ongoing series exploring the often-unseen infrastructure underpinning our modern lives. Constructed of blown glass and found objects, these custom-made enclosures reference the often unseen pipes, wires and ducting that enable both the functionality of the objects we surround ourselves with, and the means by which these objects were made.







## Benjamin Welsh

*I WILL ALWAYS LOVE U, GLENN DANZIG – A KARAOKE TRIBUTE*

2023

Film, 10:00 min

[@a\\_ben\\_welsh](#)

*I WILL ALWAYS LOVE U, GLENN DANZIG – A KARAOKE TRIBUTE* (2023) by Benjamin Welsh is an audio-visual performance piece comprising of altered and reworked versions of songs written by Glenn Danzig. Welsh performs in front of projected videos specifically created for these tracks, while exploring the history and perceived character of Glenn Danzig as a pop culture icon. The appeal of the more camp aspects of Danzig's horror themed song writing clashing against his macho, self-serious persona is reflected in the performance; an arguably ridiculous expression of fandom performed with an earnest passion, not giving in to ironic detachment.

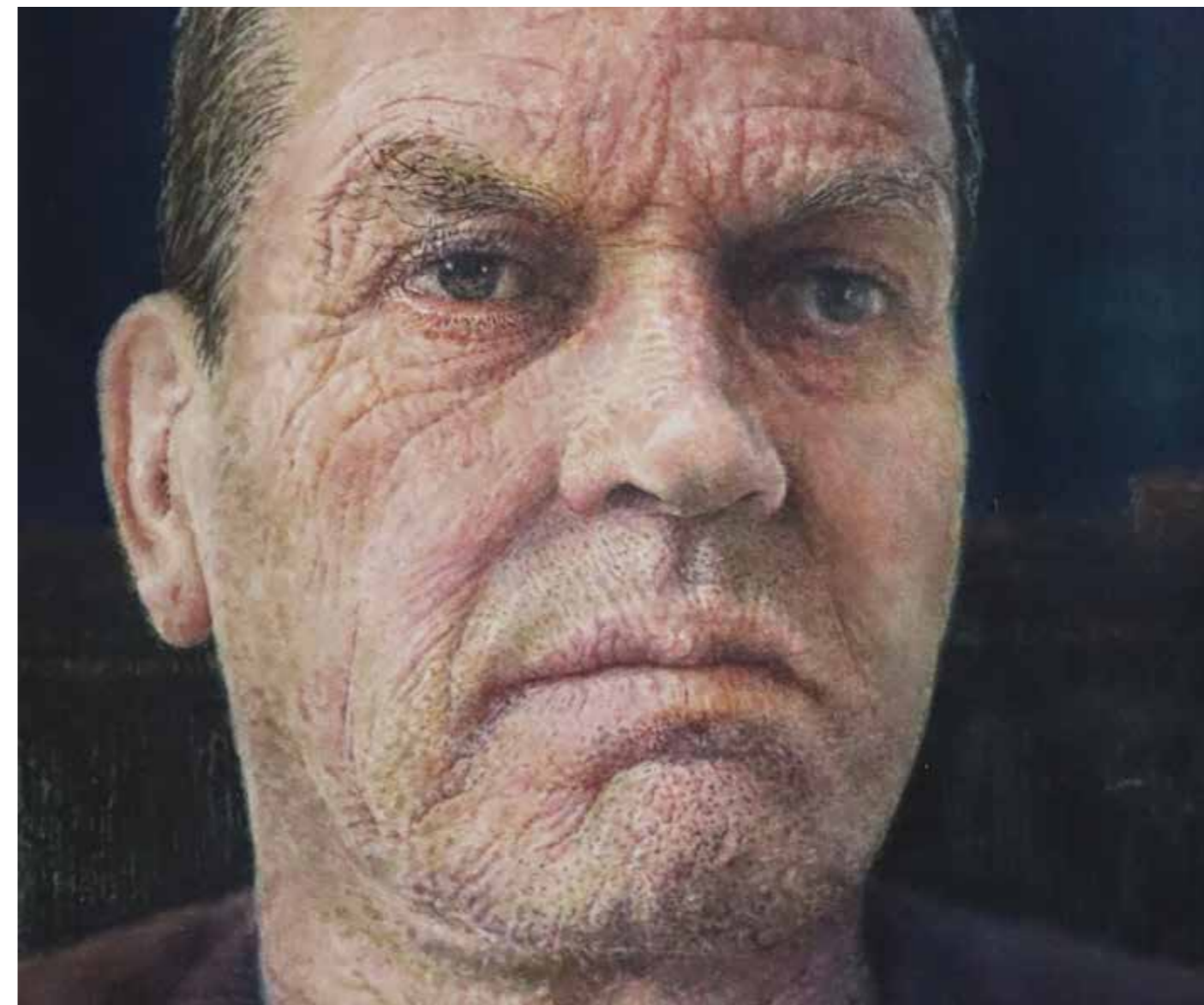
## Steven Wood

*Self-Portrait* 2022

Watercolour on paper

[@stevenwoodart](#)

Steven Wood predominantly paints portraits in oils, *Self-Portrait* (2022) is produced in watercolour to which Wood finds a refreshing change to paint in. 'Painting self-portraits is a great way to experiment and try different techniques I wanted the background as dark as possible for this medium bringing more focus on the subject.'







## Yixue Yang

*Whispers of the Tide* 2021

Glass and ink

£1,000 | @yixue\_ceramics

Yixue Yang is inspired by the philosophy of Laozi's yin-yang, *Whispers of the Tide* (2021) is a captivating work that captures the ebb and flow of the North Sea's tides near Sunderland through the medium of glass vessels. The transparent glasses symbolize yin, mirroring the tranquillity of low tides and the profound stillness they bring. In stark contrast, glasses filled with ink embody yang, representing the powerful surges and dynamic movement of high tides. Each vessel becomes a manifestation of Taoist principles, achieving balance and harmony not through uniformity, but by juxtaposing these contrasting elements. This work serves as a testament to the ancient wisdom of harmony, prompting contemplation on the intricate interplay between nature and the diverse experiences of humanity.



## Soph Woodward

*Embrace* 2021

Wood, canvas, newspaper and oil paint

£3,000 | @sophwoodward.art

Soph Woodward creates large scale oil paintings featuring disorienting overlapping planes of pedestrian underpasses, local newspaper, and figurative sketches with a monochromatic colour palette. *Embrace* (2021) is a vibrant phthalo green and is the smallest work in their portfolio and is one of the founding pieces that began their body of work.



## Cao Zhehao

*An enemy of the people* 2022

Hand drawn animation, 2:52 min

£400 | @caozhehao8 | 336776750.wordpress.com

This animation work is titled *An Enemy of the people*, the inspiration for this animation comes from Wuhan, where Covid-19 from out in this city. In this process, Doctor Li Wenliang told his friends about a new virus in the chat app. Then he was admonished by the police. After the full outbreak of the epidemic, a large number of citizen investigators rushed this city to investigate the origin of the epidemic. But without exception, they were arrested by the police. Based on these stories, Zhehao created a new story as the principal line of this animation.



## Invited Artists



## Holly Hendry

*Exhaust'd* 2023

Stainless steel, aluminium and glass

Courtesy the artist and Stephen Friedman Gallery, London and New York

Made from steel pipes (used in car and motorcycle exhaust pipes) alongside hand-blown glass shapes and a metal cast ear, the elements that make up *Exhaust'd* (2023) relate to bodily or mechanical outputs and inputs; breath taking shape by being blown through molten glass, the ears intake of sounds, engine outputs of energy and fumes.

The work is based on the anatomical make-up of the innermost part of the ear, known as the labyrinth, which is responsible for hearing and balance. I have been thinking about these inner systems in relation to the idea of the labyrinth in architecture – a complex network of passageways that has connections with getting lost as well as practices of walking meditation. The work deals with external appearances and internal processes - relating to our own tumultuous bodily needs, emotions and goes on; a chaotic bodily entanglement that could be half machine, half diagram.



## Jim Moir

*The Exhibitionist* 2023

Oil on canvas, courtesy the artist

£26,000

A cowboy on a horse with his girlfriend in Arizona, displaying his riding prowess by leaping over a several-eyed bison.



## Phyllis Christopher

*Goodbye* 2024

Photographs, courtesy the artist

*Goodbye* (2023) is a piece from a work in progress titled *The Queer Body in Peril*. This project takes as its collaborative subject, the lesbian/queer community, a community Christopher has photographed for over 30 years. Throughout, Christopher's work has addressed the historic absence of representations of lesbian life. This new project continues on in this mission by using the body and sharing it with the queer community, focusing on ageing, illness, and gender transitions. Christopher will use photography to gain objectivity and thus empowerment over the participant's various physical concerns. *Goodbye* (2023) was photographed two days before Reuben's gender affirming top surgery.

Words by Reuben Liebeskind:

'My surgery was funded in large part by my community, composed primarily of queer and trans friends and comrades. My experience of peril was the slow violence of institutional neglect faced by many transgender people who seek health care under the NHS and the broader conditions of rising transphobic and fascist sentiment in Britain. This materialised in many ways for me and communities I was a part of – one way this was realised for me a sense of anxiety at how my transition would affect the way I was received in lesbian spaces and culture.'

'I wanted to record my body prior to surgery because there are parts of it that I love/d and want to remember. I chose to work with Phyllis because of her long-standing work photographing trans dykes, and desire to situate myself in this proud legacy of lesbian photography.'





## Flag Commission, Newcastle Castle Keep: Kübra Müjde

*I am here, I am naked, I stand in front of you, and I am dancing! Do you have anything to say? 2021*

Kübra Müjde was selected from applications to Baltic Open Submission in association with Fenwick to create a commission as a flag that now flies from Newcastle Castle Keep.

Born and raised in Mesopotamia and now living in Newcastle upon Tyne, artist Kübra Müjde uses painting to explore socio-political systems, gender, and conservative attitudes placed on women within Eastern cultures. As Müjde explains, 'gender roles are often socially constructed to adopt traditional and hierarchical expectations. Within Eastern society the role of the 'women' is mostly confined to the domestic household, serving as wives to husbands and mothers to children. The woman's role sits firmly within the domestic sphere, and we often fail to see how visible they are outside of this setting. The work I produce is a resistance to this, I want women to be seen and heard, I want the role of the woman to shift from the cultural norms and the expectations that are often placed on them.'

## Lightbox Commission: Lily Senner

*Tyneside Dreaming 2024*

Lily Senner was selected from applications to Baltic Open Submission in association with Fenwick to create a new commission for the Lightbox on the Ground Floor. Senner has produced a new work that celebrates areas in and around Newcastle and North Tyneside, where she now permanently resides.

Lily Senner's paintings of otherworldly landscapes are created through memory and imagination. Her process begins by making intuitive, fast sketches of her local surroundings. These small sketches are starting points for her larger works, in which she refines the image into a carefully considered composition. Colour is central to Senner's work. Her luminous and synthetic colour palette creates a strange tension; enchanting yet visually jarring. Senner is interested in connecting the future with the past. Through her painting, she questions what our legacy will be on our surrounding environments, while simultaneously combining her landscapes with images from her childhood growing up in South London.







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