



Welcome to the Black Swan Arts Open 24 Exhibition

This iconic Black Swan Arts Open competition has showcased outstanding work from local, regional, and national artists here in Frome for over three decades. We are very grateful this year to our stellar panel of judges who have chosen works from over 160 artists to make 2024 a truly original, vital, and exciting Open exhibition.

Sarah Bourghardt		Senior Director, Hauser & Wirth Somerset
Dr Chris Stephens		Director, The Holburne Museum, Bath
Professor Alice Kettle		Textile Artist, Manchester School of Art, MMU
Harry Judge		Artist, Spike Island, Bristol

All works have been made with skilled hands, eyes and minds working across mediums and materials from pewter to paint to photography, from wire to hair to thread, from clay to bronze to wood, from 2D to 3D to digital.

From concept to function, poetical to political, environmental to ephemeral, sustainable to subversive, comfortable to uncomfortable, fragile to fierce. These boundaries are juxtaposed, blurred, and realigned through colour, shape, form and function in the exhibition space.

This year's competition exhibits a true kaleidoscope of works for sale to suit all pockets.

Lucy Gundry, Curator

Kindly sponsored and supported by:





Lynne Abrahamson

‘Kuttiyamma’

Printed image on fabric, hand embroidery,
beadwork, Indian textiles

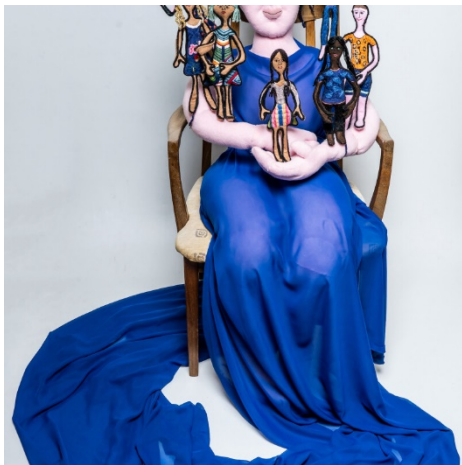
112 x 80cm

£1000.00

My work is about telling stories, often marginal, unseen and taboo. My chosen medium is textile because they are soft and intimate and allow me to access personal narratives. The medium is universal and the artwork inclusive and this is an important part of my art practice. Textile art questions the art/craft distinction and subverts notions about what constitutes art.

In my current series, I tell stories of extraordinary ordinary older women who challenge ageist stereotypes. I want to celebrate these women and make them visible through a riot of colour and excess.

Town: London



Lynne Abrahamson

‘The Storyteller’

Aluminium wire, wadding, felt, chiffon,
embroidery thread, stump work, wool,
chair

110 x 56 x 60cm

£1000.00



A collection of digitally printed 'photo booth' strips, found between 1994 and 1997. Travelling on the tube in London to and from Art school. Copied and printed at 80cm high.

A snapshot into the relationship we had with the old Photo Booth before digital cameras. Some of them are funny, some confusing and some mysterious.

Town: Frome

James Adams

'Left behind'

Digital prints on foam board. Display backing + mirror NFS

Strips 80 x 18cm £150 each
Small pieces in bin £25 each



I am a multi-disciplinary artist working in painting, drawing, digital printmaking, photography and sculpture.

Town: Bath

Malcolm Ashman

'Earwiggling'

Acrylic on panel
20 x 15cm
£480.00



[Kate Aughey](#)

'The four horsemen'

Mixed media collage on cardboard

35.5 x 43cm

£275.00

Although sometimes surreal, my mixed media collages are rooted in nostalgia and the melancholy of the everyday. Through the use of faded paper, fabric scraps and photographs, a thread is laid between past and future, a thread we can tug on or follow to its source. In using familiar motifs, the work aims to distil a thought or idea into its barest bones, offering a dreamlike recollection, a step or two removed from reality.

Town: Shrivenham



[Carol Austen](#)

'Cactus'

Stained glass and leadwork

39 x 37 cm

£685.00

I have always made art but a busy career meant that I did not have the time or the courage to meaningfully participate. A Sicilian art holiday was the beginning of a passion for figurative art and the curves, lines and shapes forming landscapes, seascapes and indeed bodyscapes. I am now translating this love into stained glass.

I am excited by the opportunity to choose various forms of glass, from translucent to mottled, to show the intensity and richness of glass against light. There is something deeply personal about making beautiful glass panels and using light as my medium.

Town: Maidenhead



[Ruth Baker](#)

'Ethereal'

Pyrography

38 x 28cm

£850.00

As a Pyrography artist I 'paint with fire', using a hot wire to scorch the surface of the wood to create my art. The organic process allows me to create texture and tone through layering, achieving hyper realistic images in portraiture both figurative and animal forms, capturing spirit and power.

Pyrography is rarely seen but mostly viewed as a craft however I aspire to push the boundaries of this medium towards the fine arts.

Town: Weston Super Mare



[Alastair Barford](#)

'Pepper'

Oil on Canvas

21 x 30cm

£500.00

Alastair Barford is a figurative painter specialising in portraiture. Barford seeks to embrace the transitory changes, of pose and light which occur when painting a subject over multiple sittings.

Barford's works transcend the literal to communicate something more nuanced and honest.

Town: Salisbury



Anita Bell

'Autumn wrap'

Plant paper, onion dye and embroidery

50 x 30 x 10cm

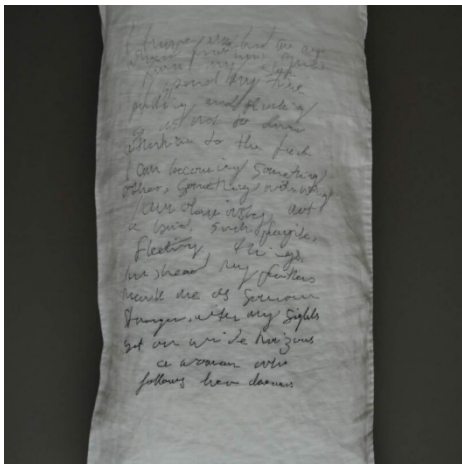
£450.00

I make contemporary artworks, working primarily with paper to create imaginary, abstract landscapes, sculptural wall pieces and handmade paper vessels.

Each paperwork is a one-off piece, made with a variety of papers, often recycled or hand-made. These are painted or dyed, then torn and layered and embellished with stitch.

'Autumn Wrap' is from a recent series of work based on ideas from the myth of Persephone. It is about femininity, the fragility of nature and explores more sustainable ways of working using plant papers, plant dyes and recycled materials.

Town: Portsmouth



Samantha Boot

'I've Reached an Age (now you see me)'

Vintage linen pillowcase, cotton embroidery, feather-filled pillow

16 x 70 x 35cm

£500.00

I've reached an age where feathers grow from my skin.

I spend my time pulling and plucking
So as not to draw attention to the fact I am becoming something other,
Something with wings.

I am obviously not a bird, such fragile, fleeting things,

Instead, my feathers mark me as someone stronger,

With my sights set on wide horizons,
A woman who follows her dreams.

Using traditional embroidery thread and a vintage pillowcase to ground this piece in the lived experiences of being an ageing woman, the hand stitched words tell of a quiet defiance that must be celebrated.

Town: King's Somborne



[Libby Bove](#)

'Gasket dancer'

Photograph. Digital print on cotton smooth paper

47 x 37cm

£250.00

Libby Bove is an artist, designer and folklorist whose work is centred around ideas which reposition folk custom and magical practice at the forefront of daily life. Drawing on archival methodologies, documentary and traditional craft processes, plausibility is woven into constructed myths; transposing ideas of ancient customs, traditions and rituals into incongruous contemporary settings, non-existent pasts, and speculative future landscapes. Working with ceramics, textiles and found objects, she creates sculptural works, masks, and wearable costume pieces.

These physical elements are brought together through performative photographic tableaux, which are often accompanied by audio works, creating a palpable form of surround sound storytelling.

Town: Radstock



[Libby Bove](#)

'Portrait of two pilgrims, c.2130'

Digital print on cotton smooth paper

34 x 50cm

£280.00



[Mark Boyce](#)

'Bitter pill'

Ceramics, stoneware.

30cm

£420.00

As a queer ceramic artist based in Frome, my work delves deeply into the intersections of identity, memory, and collective experience. The Covid pandemic has profoundly impacted all of us, and it has led me to reflect on another pandemic that ravaged the gay community in the 80s & 90s: AIDS. This period was marked by immense suffering and societal neglect, as well as acts of profound courage and resilience.

As a survivor, the recent pandemic gave me time to reflect on why I survived that period, when so many others I loved didn't.

Town: Frome



[Shona Brett](#)

'50x'

Paper, found glass beads, waxed cotton cord. Wooden display block.

42 x 23 x 8cm

£950.00

As a designer maker, Shona immerses herself in the fusion of art and wearable expression, crafting pieces that go beyond mere adornment to become powerful statements of individuality and self-expression. Her focus lies in art jewellery, where she blends mediums such as paper, precious metals, and beads. Her work delves into the intricate tapestry of human experience, exploring themes of mental health, identity, and gender.

Each creation serves as a canvas for storytelling, weaving narratives that invite reflection and provoke thought. By infusing her pieces with elements of personal struggle and triumph, she seeks to foster connection and understanding among wearers and observers alike.

Town: Bristol



[Virginia Bridge](#)

'Opus 2407'

Acrylic on board

90 x 72

£1000.00

Virginia Bridge is a queer artist who uses abstraction to explore what it means to exist on the margins. Her work is concerned with the relationships between forms, surfaces, edges and colour, creating an alternative mode of imaging and imagining, enabling the expression of deep emotions. Whilst much queer activist art uses confrontational visibility to unsettle normativity,

Bridge employs the amorphous possibilities of abstraction. Resisting the visual taxonomies through which people are recognised, categorised, and regulated. Her work should be approached with a curious and meditative mind, observing with slow looking, allowing an open-minded, visceral and intuitive response.

Town: Bristol



[Paul Brokensha](#)

'The long wait'

Acrylic on board

23 x 59cm

£560.00

I began making art' 54 years ago, experimenting with painting, drawing, printmaking and sculpture, but there was little direction in my painting until some 28 years ago when I started using acrylic (rather than oil). I began to work from photographs taken on my travels, rather than directly from life or still-life in the studio.

My choice of subject has since evolved from, typically, scenes of streams and pathways in wooded landscapes to the wider landscapes of the coast, to seascapes and skies and, recently, to more urban subjects.

Town: Bath



Samantha Bryan

'True love'

Mono screen-print with acrylic and oil pastel

18.8 x 28cm

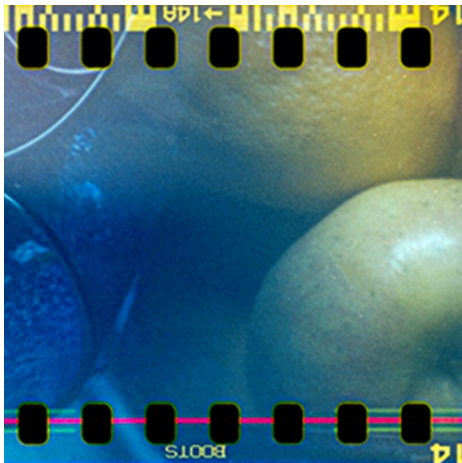
£145.00

Sam Bryan is a recent graduate of an MA in multidisciplinary printmaking.

Bryan makes expressive drawings, collage and low-tech prints. She describes herself as a colour obsessive.

Bryan is interested in the relationship/connection between humans and animals. Particularly animals we have domesticated and live closely to. She is interested in our spiritual relationship and the idea of animals as our Familiars. Cats often feature in Bryan's work as loyal companions and the embodiment of femininity.

Town: Bristol



Ed Bucklow

'Items of ourselves'

Inkjet print from 35mm colour film

10 x 40cm

£400.00

I work outside the realm of conventional photography, expressing myself using more experimental techniques. Pinhole photography best represents myself as a person, being led by the freedom of building any camera I wish, which often have multiple apertures. I am drawn to documenting objects that hold metaphors in our lives.

These physical items being a clue to the immaterial world going on inside our head which bring us a step closer to understanding ourselves.

Town: Frome



[Christy Burdock](#)

'Sheep maternity ward'

Graphite and pencil on cradled beechwood

42 x 59.4cm

£950.00

Researching groups and communities, in situ, across the country, then drawing in her studio, Christy Burdock creates works that are based in the here and now but steeped in philosophy and historical narrative. She has an interest in ideas, religion, and heritage, communicating and reinterpreting emerging culture.

"Immersive research, for me, entails many days, weeks or months living amongst the groups of people I want to draw. My work centres around the lives of people who, amongst many other things, have an identity centred around place, family or clan, formed over many years. Therefore, I am, by definition, always an outsider as I work"

Town: London



[Sue Burns](#)

'The Squire of The Bounds of Selwood'

Acrylic

35 x 48 cm

£1000.00

I am a local artist and teacher. I run my own art school for Adult Leisure Classes in Trowbridge. I have exhibited at the National Portrait Gallery, London, Holburne Museum, Bath and the Victoria Art Gallery, Bath

My entry is a painting of my daughter Gwen, in the Squire of The Bounds of Selwood, a recently formed, female, Morris Side, based in Frome. I was inspired by a painting of 'Feather' Russell by William Nicholson 1901. 'Feather' danced with the Eynsham Morris Side pre-World War 1.

Town: Trowbridge



[Rachel Byles](#)

'Ash and Elder hedge II'

Pastel pencil

53.5 x 38.5cm

£475.00

My piece relates to a longstanding fascination that I have with the laid hedges of the West Country. The many centuries old cycle of maintenance and regrowth gives them uniquely compromised forms which pull my attention.

Worked as drawings in the main, the pieces emerge slowly, allowing a contemplative exploration of the organic forms.

Town: Taunton



[Karin Campagna](#)

'Awakening'

Collage Various papers; found, handmade & newsprint

59.5cm x 46.5cm

£395.00

A lifelong interest in visual art, along with an art foundation diploma as a mature student resulted in an eclectic journey of creativity; painting, textiles, printmaking and more recently collage.

My work is often abstract using texture, colour and form, pieces that are completely imagined or less often rooted in reality. Since 2022, I have been working with a group of artists, some local to Frome, others Ukrainian, displaced across Europe and within Ukraine.

'Awakening' my first artwork for the project is a collage of various papers in which I explored my lack of knowledge of the largest European landmass now at war.

Town: Frome



I enjoy making images of people and objects lit using natural light. These are normally unplanned moments and I enjoy the dreamlike, organic atmosphere it creates within the image.

I predominantly work with medium format film, most recently I have been enjoying shooting both colour and black and white film.

Town: Frome

Ellen Carter

'Clay'

Shot on medium format film using Kodak

Portra 400.

28 x 28cm

£75.00



Ellen Carter

'Map reading'

Shot on medium format film using Ilford XP2 (the negative was slightly damaged in development)

28 x 28cm

£75.00



[Tom Cartmill](#)

'Hexagon grid fragment XXVI'

Pencil on paper

57 x 46 cm

£840.00

I am fascinated by the possibilities paper offers as a support. In the 'Fragment From A Grid' Series, with a simple grid structure, I work at developing a variety of surface textures and exploring ways of using paper as a more sculptural material in drawing.

I am interested in the resonance that weathered and worn surfaces exude and 'the fragments' with clear connotations of remnants, remains of what has been left, can be seen as a reference to the fact that our memories, our understanding of people, places, concepts are far from complete.

Town: Reading



[Claire Chandler](#)

'Ode to joy'

Acrylic on wood panel

61 x 52cm

£900.00

Claire Chandler graduated with a BA (Hons) in Fine Art in 1997. She is an abstract painter living in Carshalton, Surrey.

"In our busy lives, I find that my sanctuary is in nature; this is my safe haven; a place to breathe, reflect and enjoy. Whether it be a walk through a local park to a longer journey up to Scotland in our camper van, I am inspired by my travels, big open spaces, expansive skies and the changing seasons.

I see the natural world as a catalyst for my work; the elements of nature continue to energise and inspire my paintings."

Town: Carshalton



[Faith Chevannes](#)

'Piebald blackbird'

Drypoint print

30 x 30cm

£195.00

Faith is a printmaker from North Cornwall. Her work captures fleeting moments and precious glimpses of our fragile natural world.

Her favoured technique is drypoint intaglio, where she draws directly onto a plate with etching tools, producing prints with irresistibly rich, velvety burr lines.

Recent pieces revolve around her love of wild birds and many of them have a humorous perspective, which capture some of the fascinating little characters she has observed. But beneath the humour lies a deep concern about the challenges faced by species in our evolving human-dominated world. She aims to provoke reflection on our impact and inspire action for conservation.

Town: Launceston



[Steve Clarkson](#)

'Frank'

Mezzotint

40 x 55cm

£320.00

My works explore themes of chiaroscuro light across retro toys from my childhood. The added drama, movement and dynamism created through the movement of light across imagery has continuously influenced my works. I am primarily a printmaker, and this print is a hand burnished mezzotint.

Town: Frome



[KATE Cochrane](#)

'Tang Dynasty horse with prayer plant'

Oil on canvas

31 x 31cm

£230.00

As a colourist painter I use many sources, from history, architecture and the environment. My emphasis is on colour, light and composition using texture to inform my work in a variety of media.

My enjoyment is in the process of painting, aiming for the observer to sense an underlying passion of joy and vitality.

Town: Frome



[Toni Cogdell](#)

'Finding space'

Acrylic, spray paint, oil pastel, collage and oil paint wash on wood

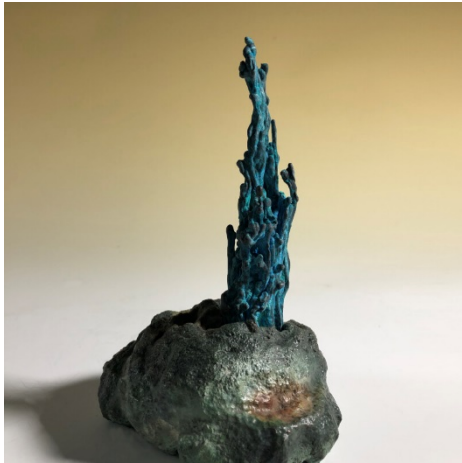
65 x 45cm

£550.00

Painting intuitively, in the space between figuration and abstraction Toni finds a freedom which allows her to go deeper into the intangible substance of the psyche and human condition without restricting or enforcing definitive ideas. A fusion of figurative and abstract, inner and outer - letting the soft current of the river below rise to the surface to meet the world around us.

Marks, words and repeated images appear to construct a painterly ground around and within the figure, making figure and space One. Human and nature, body and emotion; duality, and yet sameness.

Town: Bristol



[Dallas Collins](#)

'Fathom'

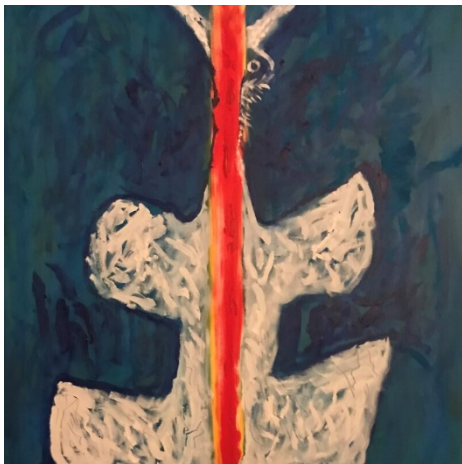
Bronze

19 x 12 x 10cm

£1000.00

Art and science has always played an important part in my work, whether science fiction or science fact. Collaborations between art and science are important to me because of the commonalities in the questions pursued by their respective practices. Artists and scientists can influence one another's work by offering complementary perspectives on these questions of time, entropy, and life. There is something beautiful about the exploration that takes place in an art studio and the methodical and intentional exploration that science has; we all have common interests and different approaches in discovering its true nature and my art continually tries to follow these paths.

Town: Bristol



[Barry Cooper](#)

'Cycladic voice four'

Under painting in acrylic on gesso primed canvas. Final layers in oil based paint with turpentine wax.

120 x 100cm

£1000.00

I am a painter who's work has diversified over more than 50 years into monumental community sculpture projects, stone carving, and ceramics.

My recent work is motivated by involvement in visual dialogue with artists from Ukraine.

This painting reflects my long term relationship with the Cycladic island of Páros, viewing a world filled with continuing violent conflict.

In the act of painting (which in the last 20 years has been inspired by music) I am principally interested in the plastic mark; the nuclear event which contributes to the fabric of the whole.

I have no fixed point, or end; I follow the moment wherever it goes.

Town: Frome



Hayley Cove

'If we listen, we can hear their stories'

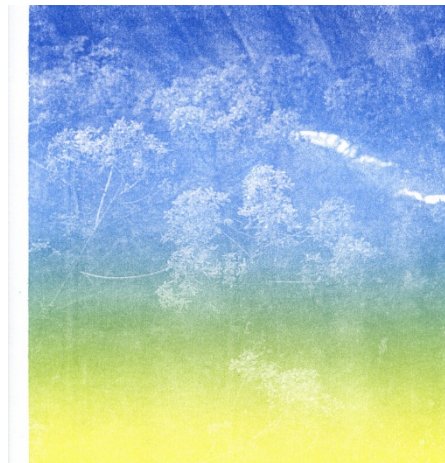
Black oak woodblock print on Fabriano paper.

12.5 x 22.5cm

£240.00

My passion for art and nature drives me to be an artist. I love creating art by combining elements of my visual experiences and exploring the interconnectedness between place, memory, and emotion. My ideas wait for the suitable print medium to reveal itself. Mark-making and colour are the essential components of my work. My prints are a blend of sight, recollection, and careful planning. I'm attracted to vibrant colours, contrast, and composition. My styles range from expressionistic and intuitive abstracts to precise, almost botanical pieces. When doing Plein-air sketches, I mainly use a continuous line to capture the essence of the moment.

Town: Beckington



Valentina Culley-Foster

'Blue Gold: Woad in bloom in the South West of England'

Digital photograph, lithography via limestone on Somerset satin 150gsm cotton archival paper

29 x 42cm

£250.00

I'm a trained analogue / digital photographer and mixed media practitioner. Being Irish, German as well as American, I have a mixed heritage background and have equally experienced the abundance and displacement it can bring. I use photography as a universal language tool to learn from others and share identity perceptions, which has led to many meaningful connections and engaging dialogues in communities over the years. My conceptual photographic / mixed media projects explore themes of identity, culture and heritage conservation. I am currently shooting my MA project on the revival of Woad blue textile dyeing and weaving tradition in the South West, in response to Goethe's emotive colour theory.

Town: Bristol



The world is full of stories most of which I will never hear. People and places are immersed in their histories, and objects have a past which may only be guessed at. Our nuanced stories lend atmospheric charge to the fact of our existence in the present. I use paint to explore the relationship between the fact of a physical presence and my own subjective musing or empathy. My work is carefully constructed, loving ambiguities of light, playing off one surface or space against another, and revelling in the magic inherent in the familiar. Everywhere and everyone is exotic.

[Ros Cuthbert](#)

‘The House by the Road’

Watercolour on Arches Aquarelle HP

watercolour paper

35 x 53cm

£850.00

Town: Winscombe



Although much of my work is not landscape based I would certainly describe myself as a landscape painter. Much of my work is representational but I do love abstraction and will revisit earlier works and scale them back and simplify and re-work to achieve a composition. These new works, though still obviously landscape, have little resemblance in style to their earlier siblings but maintain an essence of what was before. Watercolour is my bread and butter but I do experiment with other media.

Town: Minehead

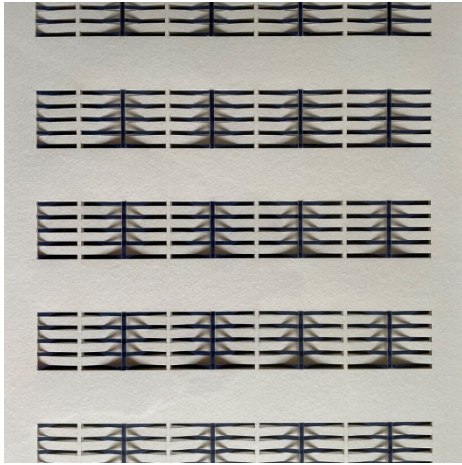
[Leo Davey](#)

‘Decoy barn - Porlock Marsh 1’

Mixed Media

15 x 20cm

£375.00



Toni Davey has had five solo shows in London and a major retrospective exhibition at The Atkinson Gallery, Millfield in 2015. Twice, she been selected for The Jerwood Drawing Prize. She is an academician of The Royal West of England Academy and is represented by CLOSE Ltd in Somerset and The Beardsmore Gallery in London.

Town: Minehead

[Toni Davey](#)

‘Five lines parallel to the sea’
Painted manipulated cut paper
56 x 43cm
£900.00



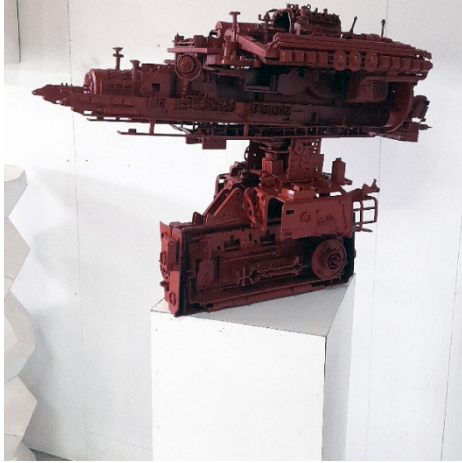
My work reflects an ongoing desire to uncover the social and political injustices of our time, with a focus on issues hidden by those in power, by society, and by the individual. All ‘materials’ reference a place in history or a use in society, and thus carry a particular cultural meaning or purpose. By choosing specific materials for each artwork, I either work with or against their intended original purpose and significance in order to facilitate my own ideas and themes.

Town: Bridgwater

[Deborah Davies](#)

‘Habitat’
Photographic print on Hahnemühle
photo rag

45 x 45 x 3cm (Edition 2/30)
£550.00



[Nigel Dawes](#)

'Ignis Tormentum'

2 found objects, a toy fire engine

and a Canon typestar 10-II

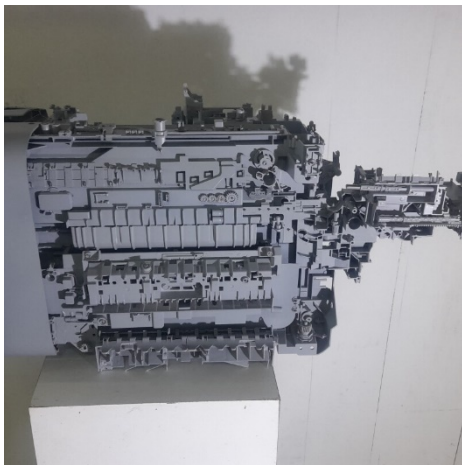
50 x 30 x 40cm

£750.00

Nigel Dawes is a sculptor and installation artist, currently working mainly in found plastics. He trained at Goldsmiths College, London, graduating in the early 1990s. After several years working in prop making and set design, he presented his first works from found plastic components in a duo show in London, 2014. His studio is based Nr Bridport in Dorset, around which a lot of raw material is collected.

He is currently working on a series of sculptures made from the reassembled components of discarded objects and sculptures from found and collected vintage toys.

Town: Bridport



[Nigel Dawes](#)

'Non Pax Mica'

The entire plastic contents of an inkjet printer.

78 x 23 x 33cm

£750.00



Clare Day

'Objects from another time series,
No. 12'

Terracotta with matt glaze, fired to
stoneware temperature.

10 x 10 x 12cm

£125.00

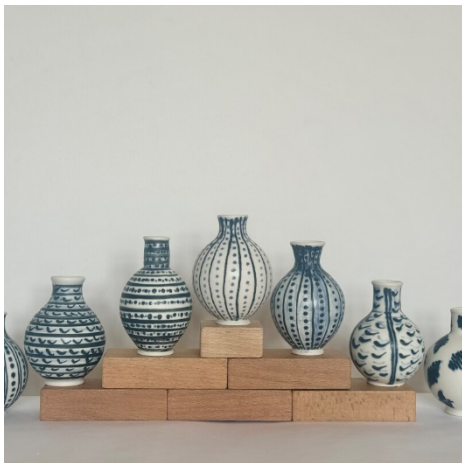
Clay and found objects are at the heart of my practice, alongside a focus on how materials feel in the hand. I make imprints in the clay as a way to record a time, a place, a feeling.

My central practice is ceramics, but I also make prints, drawings and installations from these processes.

I have a ceramics degree and have had jobs in galleries, as well as having an artist educator strand to my practice, supporting creativity and wellbeing in others by using clay in an exploratory way.

My work is in an outdoor public space, as well as numerous private collections.

Town: Bath



Philippa de Burlet

'Seven tiny vases'

Thrown porcelain painted with slip
and underglaze.

50 x 20cm

£450.00

I am a maker of thrown porcelain tableware. I trained at Harrow in the 1980s and have been a potter ever since but always in combination with other things. I mostly make things for use but recently have strayed into some small installation pieces (which can also be used).

Town: Chagford



[Matthew Dean](#)

'Gray lands'

A wooden box filled to the full diameter with hand rolled gray paper and held with pools of resin.

50 x 50 x 6cm

£650.00

Constantly searching for new ways to create work through the materials I explore, I aim to express the energy, rhythms and spirit by repetition and patience inspired by the topography. The pieces are about finding a place, an identity – amidst the uncertainty of our surroundings.

“As a farmer’s son I have spent my life walking the Wiltshire countryside, for pleasure and in the past for work. My senses are on high alert absorbing the colours, texture and changes within my environment. As an artist I take upon myself to capture that information and utilize it to the best of my capabilities.”

Town: SP2



[Lydia Denton](#)

'Self love'

Watercolour and acrylic ink

26 x 32cm

£290.00

I began painting following a life changing experience. I started to perceive my feelings and the energies of others through vivid colours and shapes and I painted what I saw. I found such relief in expressing my emotions through art and what it taught me: that no emotion is wrong they make us whole and the ones we perhaps perceive negatively are beautiful too! It's what we choose to do with them that is important.

I have loved seeing the powerful impact these paintings have had on people and hearing their feelings and interpretations in response.

Town: Frome



[Sasha DeWitt](#)

'In the stillness'
Cold wax and oil
40 x 50cm
£750.00

My latest collection, "One Breath," is inspired by my lifelong journey with severe panic attacks and the grounding power of breathwork.

Each piece reflects the transformative practice of centring oneself and finding inner calm amidst chaos.

For the last brushstroke I breathe in, centre myself, then exhale and create the mark.

Through deep, rich colours and intricate textures, I capture moments of profound release.

This process, requiring courage and surrender, lets the art unfold organically.

If a stroke falters, I start anew thereby enriching the painting's history.

This collection aims to cultivate tranquil spaces by offering serenity and mindfulness.

Town: Oxted



[Alexandra Drysdale](#)

'Sun-bathing'

Paper bag, acrylic

37 x 36cm

£390.00

My practice moves between painting, collage, drawing and textiles. What links them all is my interest in the relationship between abstraction and figuration, how they alter each other through the making of the work to finally become a fresh and original piece of art.

I admire the idealism of the early Modernists particularly Mondrian, but I also have huge respect for the women artists who had to juggle their art with domestic life. So in my wall hanging "Domestic Landscape" I imagine that if Mondrian had had a wife, this is what she would have made: an ergonomic aesthetic for the kitchen.

Town: Wincanton



[Sarah Du Feu](#)

'Lie of the Land 3'

Etching, aquatint and monoprint

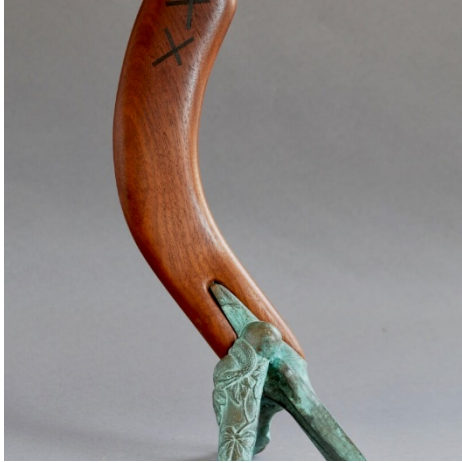
58 x 30cm

£300.00

Sarah lives on the border between Wiltshire and Somerset. Her printmaking practice focuses on the genres of still life, landscape, and abstract art, often blurring the boundaries between them. Her prints are explorations in form and colour: using both abstract and figurative elements in her work, she creates harmonious, peaceful compositions. The grid is often implemented as a recurring framework to create balance and order in our ever-shifting landscapes, and our often disorderly domestic spaces.

Working mostly in relief printing and etching, Sarah's prints are built up in layers, resulting in rich textural surfaces, and multi-staged works.

Town: Corsley



[Chris Dunseath](#)

'Ancient tripod'

Bronze, mahogany & ebony &

boxwood inlay

32 x 21 x 15cm

£1000.00

Born in Northern Ireland. Studied at Yeovil and Cheltenham Schools of Art and postgraduate at The Slade School of Fine Art. Fellow at Cardiff College of Art and a Churchill Fellow. Fellow of the Royal Society of Sculptors and Academician of the Royal West of England Academy. Taught at various art faculties including Coventry University and the Royal Academy Schools. Winner of the Solo Exhibition Prize at Duke's Gallery, Dorchester, The Open West Wilson Award, Cheltenham Art Gallery and a prize winner at Wells Art Contemporary and The Millfield Open. Work in various collections including Arts Council England, The Royal Collection & The RWA, Bristol.

Town: Stoke Sub Hamdon



[Chris Dunseath](#)

'Ripples of Time'

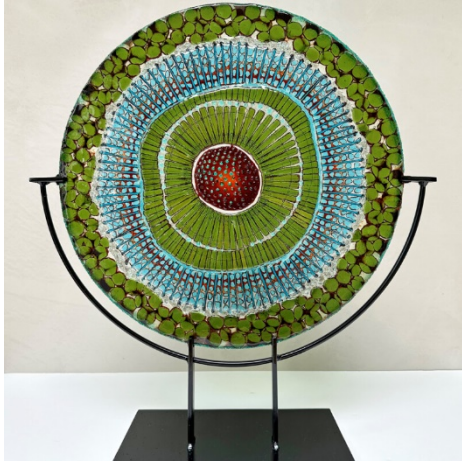
Bronze

15 x 17 x 4cm

£1000.00

Born in Northern Ireland. Studied at Yeovil and Cheltenham Schools of Art and postgraduate at The Slade School of Fine Art. Fellow at Cardiff College of Art and a Churchill Fellow. Fellow of the Royal Society of Sculptors and Academician of the Royal West of England Academy. Taught at various Art Faculties including Coventry University and the Royal Academy Schools. Winner of the Solo Exhibition Prize at Duke's Gallery, Dorchester, The Open West Wilson Award, Cheltenham Art Gallery and a prize winner at Wells Art Contemporary and The Millfield Open. Work in various collections including Arts Council England, The Royal Collection & The RWA, Bristol.

Town: Stoke Sub Hamdon



[Rachael Durkan](#)

'Plant cell #8'

Bullseye glass, copper wire inclusion
in a metal stand

40cm

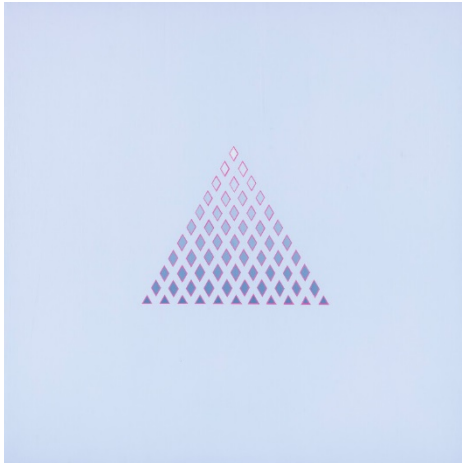
£485.00

Rachael's work draws inspiration from the intricate structural patterns found in nature which govern their growth and determine their final shape.

Exploring the organic shapes and patterns found in microscopic plant and tree cells, her work is formed intuitively, from many pieces of glass, repeating, expanding, to create a flowing form.

Working with Bullseye glass, colour is of importance, not only for its visual impact, but also for its metal content within the glass, adding an element of alchemy of chemical reactions within the glass fusing process.

Town: Bristol



I take something that exists in the world around me and then explore ways of expressing my relationship with it through my own visual language

Town: South Petherton

[Pennie Elfick](#)

'Patterns of silence 1'

Acrylic on tulip panel

60 x 60cm

£750.00



The focus of my work is the figure. We are complex, multi layered and often conflicted individuals. It is this complexity I explore.

The plight of those caught up in armed conflict and destruction, suffering enforced displacement remains unresolved.

The work is my response to the suffering caused by acts of cruelty, knowingly and unknowingly, inflicted on others.

Town: Westbury

[Paul Elloway](#)

'Of war'

Watercolour, pastel and pen on paper

21 x 30cm

£120.00



I trained at Winchester School of Art under Gillian Ayres. In recent months I have been focusing on still life painting. Enjoying the colour and form that is offered by a bunch of flowers in a vase.

Town: Chippenham

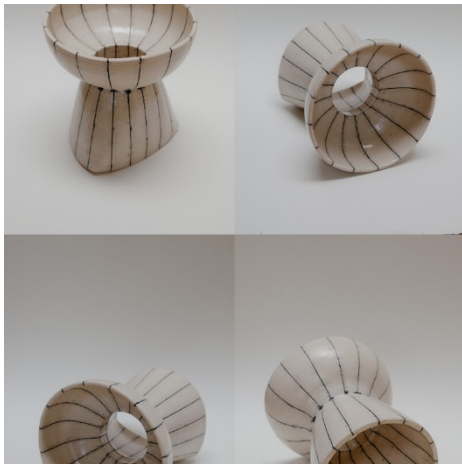
[Deirdre Elphick](#)

'Wraxall flowers'

Oil on canvas

76 x 76cm

£1000.00



'Life Lines' are a collection of ceramic sculptures intended to be 3D drawings exploring transitions and junctions in life. Many of the vessels are hollow forms intended to have a flow through them, describing moving through one's life time. Light and views through these forms cause them to adapt and embed themselves into environments in which they are placed. The inlaid lines are reminiscent of life lines and enhance the changes in shape of each form, varying the tempo or intensity of each section. Deliberately flatted deformed cones explore themes of imperfection and adaption whilst interlocking shapes investigate connection, co-dependency and support.

[Kristy Field](#)

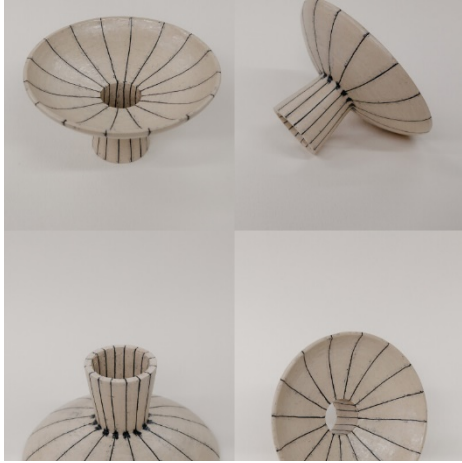
'Lifelines No.3'

Stoneware clay, Black underglaze,
matt transparent glaze

17 x 17.5 x 18.5cm

£375.00

Town: Bradford on Avon



[Kristy Field](#)

'Lifelines No.4'

Stoneware clay, black underglaze,
matt transparent glaze

11 x 19.5 x 19.5cm

£375.00



I explore patterns and textures found in nature, including birds, insects and the landscape, through printmaking.

I particularly enjoy the medium of lino printing because its graphic mark-making possibilities allow me to experiment with representing the subtleties of surface textures and the representation of patterns in nature.

Town: Frome

[Janet Friel](#)

'Winter beeches'

Lino print

50 x 70cm

£225.00



[Victoria Garland](#)

'Pig gone wild'

Collagraph, fine carborundum grit,
glue with scoring into plate surface

70 x 54cm

£700.00

Etching and collagraphy can be a time-consuming process, but always thoughtful, as one builds layers of line, texture, tone and contrast.

I like the challenge of interpreting my chosen idea using these "thinking blocks" and the fact that once the plate has started to progress, one begins to see different ways of going forward and any initial reference material is left behind. I find it fascinating.

Town: Shaftesbury



[John Christopher Gammans](#)

'Wind abstract No.10'

Oil and cold wax on paper

18 x 18cm

£280.00

My artwork is driven by the question of "How do we visualise the invisible?" Specifically it is the formation and movement of the wind that dominates my work. Focusing on how we respond, interrupt and attempt to visualise this invisible phenomena, as it surrounds us and influences our climate and landscape.

I incorporate en plein air responsive sketching and wind-machine drawings with large development pieces, back in my studio, which then feed into and inspire my abstract and expressive paintings.

Town: Stoke-Sub-Hamdon



Descendants of Black civil war combatants is a series. Three years of painstaking archival and genealogical research has taken place to identify original photos of black civil war combatants from the civil war and trace the descendants of the sitters to recreate the original photos with descendants of the sitter using a camera from the 1860's and utilising the tin type process in a daylight studio involving exposures of up to 40 seconds.

Town: Frome

[Drew Gardner](#)

'Austin Morris the direct descendant of Frederick Douglass'

Tintype photography on a camera from the 1800's

61 x 84cm

£500.00



[Drew Gardner](#)

'Deanne Stanford Walz great niece of Harriet Tubman'

Tin Type photography

61 x 87cm

£500.00



Jahan Gerrard

'Flower study I'

Acrylic on canvas panel

30 x 30cm

£800.00

My work reflects my life, my emotions, and moments in time; it is informed by my musical background and observations of nature. Relying on instincts, and without any preconceived ideas, I intend to paint something unexpected. The painting process is based on impulse and the experimentation with materials to investigate the relationship between space and colour. My paintings are composed of basic but indefinable shapes, gestures and fields of colour in a spontaneous way to evoke a wide spectrum of visual and emotional associations.

Town: Borehamwood



Mandie Gillard

'The queue'

Stitch, DMC cottons and felt on linen

50 x 38cms

£425.00

My work is deeply personal. Part of my daily early morning mindful practice is time spent sketching doodles. I am fascinated to see the many characters emerging on paper. These are then represented through lino and stitch techniques, using line and mass in both medium to give stability and movement. I spent my formative years growing up in Japan and am innately influenced by Japanese culture, Mingei (folk craft) and print making. My work allows the viewer to wander more deeply into the mysterious, curious, sometimes spiritual world of the imagination.

Town: Dorchester



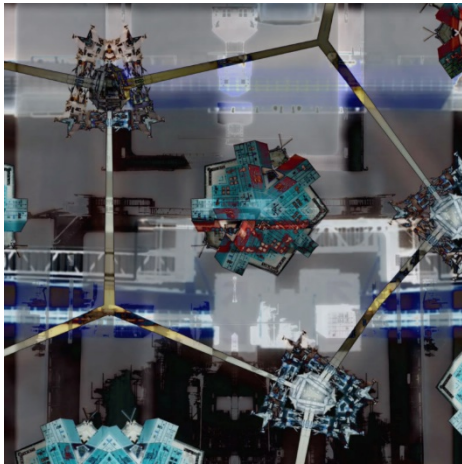
Working mainly with film and both analogue and digital photography, my work explores the scale and impact of consumerism and the linear economic system.

Town: Chippenham

[Nigel Goldsmith](#)

'Deep water'

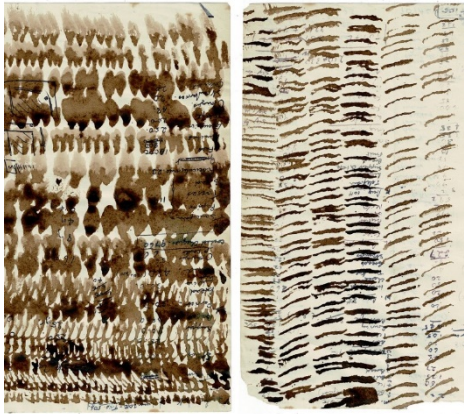
Video <https://vimeo.com/790575473/04cef3680f?share=copy>
£1000.00



[Nigel Goldsmith](#)

'Terminal'

Video <https://vimeo.com/506145643/c2221e6939?share=copy>
£1000.00



[Nick Grellier](#)

'Not doing nothing (brown)'

Ink on found paper

27 x 18cm

£475.00

Visual artist Nick Grellier uses detritus found on roads and footpaths as source material, and papers, photographs and textiles from house clearances and family archives as substrates for her work.

Through simple methods and low value materials, the works address the simultaneous familiarity and strangeness of found things, the inherent information held within objects and the push-pull relationship between humans and stuff, presenting a deadpan reflection on behaviors and responses to the tragicomic state of being human. 'Not Doing Nothing' is an ongoing series of drawings made to experimental music on found papers.

Town: Stroud



[Rachel Grigor](#)

'Over the wall'

Copper plate etching, sugar lift
aquatint and aluminum plate with
drypoint and chine collé

52 x 64cm

£390.00

Rachel's work considers landscape, both as reference to real place and to the imaginary. It has echoes of the fragility of life and moments of reflection and joy in its endeavor to capture the moment.

Each work is made and printed by hand, with most images involving more than one plate, for example a black and a colour plate. The colour is often applied with a 'poupée', a small piece of scrim, and further colour is sometimes added by the use of the chine collé technique, where fine oriental papers are added during the printing process. All editions are small.

Town: Nottingham



[Frances Gynn](#)

'Water avens'

A monotype made outside

53 x 36cm

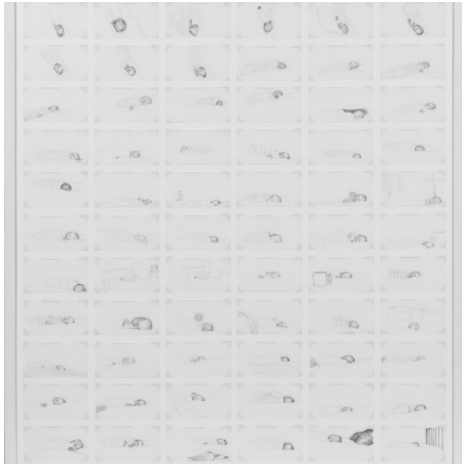
£600.00

Painting within the landscape brings me a greater understanding of nature. Environmentalists worldwide say that humans need to see themselves as part of nature.

This series of work is an attempt to join up commonplace human emotions with what millions of endangered species might be feeling today as their habitats are destroyed, weather temperatures are at record highs, and pollution is everywhere.

How can we better understand the deep ecology of nature? Immerse ourselves in it, maybe.

Town: Totnes

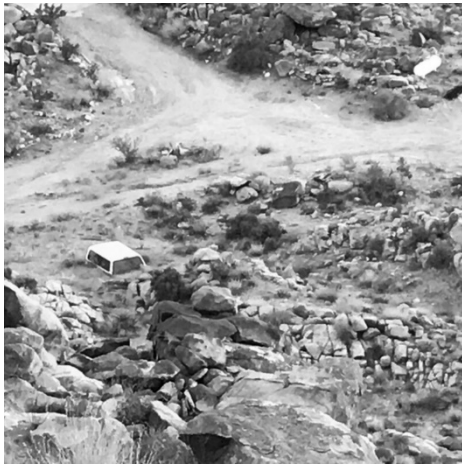


[Bea Haines](#)

'Sleepless nights'
Graphite on paper
71 x 89 x 5cm
£1000.00

Inspired by encounters between forensic science and the domestic environment, Bea Haines explores our relationship with everyday matter and the insight this gives into human desire, fear and mortality. 'Sleepless Nights' documents the artist's son as seen through her baby monitor night after night. These delicate, intimate drawings record the intense and obsessive nature of motherhood whilst also shining a light on the modern state of human existence, where we live under almost constant surveillance.

Town: Warminster



[Fiona Haines](#)

'33.881866 -115.900650'
Giclee print
21 x 30cm
£200.00

My work responds to sites and the quest for fugitive essence to illuminate qualities that often go unnoticed by the casual observer. A love of architecture, landscape and colour fused with my nursing career provide a catalyst for my artwork, choice of materials and processes. My work is characterised by colourful photographs, collages and sculpture made from transformed objects to reconstruct the notion of place.

Town: Bath



[Fiona Haines](#)

'Californian sunset'

Mixed media, aluminium, plastic, paint, MDF, glass

70 x 70 cm

£960.00



I think artists should speak through their work.

Town: Frome

[Giles Hall](#)

'The headland Gorranhaven'

Oil on board

50 x 50cm

£345.00



[Kelly Harris](#)

'Denim reliquary'

Denim jeans threads

57 x 34 x 27cm

£1000.00

I am a part-time Foundation Art & Design student and I have been on quite a denim journey. I started looking at the problem of textile waste, with a particular focus on denim. I wanted to create 'new' cloth from old cloth. I deconstructed denim jeans to thread & fibre. The slow task of unpicking jeans resulted in the threads feeling very precious. I built a denim reliquary; from the threads of one pair of Levis 501 jeans W32L30; to house a hand woven piece made entirely from unpicked denim.

My piece aims to raise awareness and start conversations about the way we view textiles.

Town: Chewton Mendip



[Gillian Hawkins](#)

'Far other worlds'

Pen and ink, watercolour, pastel on paper

31 x 46 cm

£250.00

I have an MA in painting from Winchester School of Art; I live in Portsmouth and have a studio with Art Space Portsmouth Ltd. I have exhibited work nationally and internationally. I describe myself as a painter working in mixed media, with pen and ink, watercolour and soft pastel on paper. I examine the borderlands between the natural landscape and the landscape of the imagination to underline social contradictions, uncertainty and imminent disasters: the world is a dangerous place, becoming even more so. I like the natural lines from a dip pen and add the watercolour and often the statement colours in soft pastel.

Town: Portsmouth



Sam Heath studied at Camberwell College of Arts and Cardiff School of Art and Design. He has exhibited in and curated shows in London and the South West, and had his first solo exhibition at Chippenham Museum in 2021. He has been the recipient of several awards, including the Bainbridge Print Studio Award and the Harry Walker Young Artists Prize. He is currently based in Frome and is an active member of the Bath Society of Artists, as well as a lecturer at Wiltshire College and University Centre.

[Sam Heath](#)

'Dancing on my own'

Oil on board

62 x 92cm

£950.00

Town: Frome



[Amala Hermon](#)

'North from the Otherside'

Black cotton and linen on bleached linen

32 x 25.5cm

£380.00

My work is gestural mark making created by hand stitching cotton on linen.

I often reference architecture and light, but more recently have developed work from quick intuitive ink studies of fleeting moments captured at the river's edge, describing a sense of place part recalled, part imagined and continually in flux. These scratched and puddled marks abstract to become embroidered stitches which travel from taut to loose shifting from density to light

The sewing process which is humble and universal pulls me into the microcosm of the work, which can be small and intense, a visceral mapping of a spatial experience.

Town: Coleford



Gracie House

'The doll'

Oil, ballast chips on calico & hessian Calico doll with a Papier Mache mask

90 x 120cm

£1000.00

Graduating from Central Saint Martins, BA Fine Art 2024. My work explores and interrogates figurative painting. My process is focused on the people around me; close friends and family are used as my models which I believe is what strengthens the paintings, capturing the human experience and creating something which is tender and real. My practice engages with the exaggeration of the body and flesh, with a reoccurring theme of oddness. I want to release who they are without anything being filtered or concealed, the way that I know them to be. Exploring their humaneness, reaching to their tender qualities, and showcasing queries.

Town: Radstock



Beverly Hughes

'Abandoned'

Acrylic

20 x 20cm

£150.00

My work is a response to countryside wanderings, to create a sense of place and season, from which a fresh viewpoint may be gleaned. I am a painter in both acrylics and watercolour, as well as a printmaker.

Town: Devizes



[Mark Jay](#)

'Goat's water'

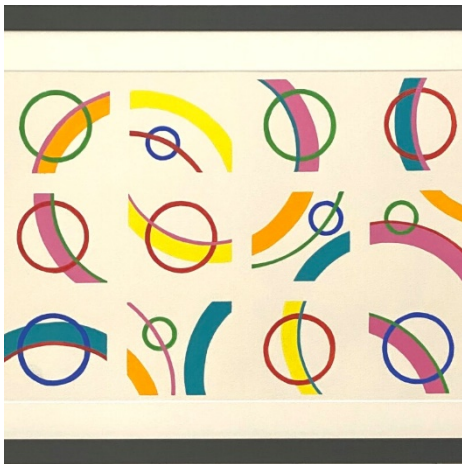
Gouache and carborundum

15 x 11cm

£1000.00

"Abandoned Modernist"

Town: Exeter



[Andrea Jenkins](#)

'Kite flight'

Acrylic on watercolour paper.

58 x 40cm

£420.00

In my current work I am exploring the balance of intense colours, shape and composition. I enjoy the combination of chaos and organisation. The making of these playful, intensely coloured, abstract pieces is a joy and bringing a smile to viewers faces is also.

I have no preconception of the outcome beyond the basic composition when I start. The titles are arrived at, at the end, when I decide the work is complete.

Town: Shaftesbury



[Helyne Jennings](#)

'The space around'

Inks on Japanese tissue paper, silk chiffon and silk satin with gold and silver foil highlights

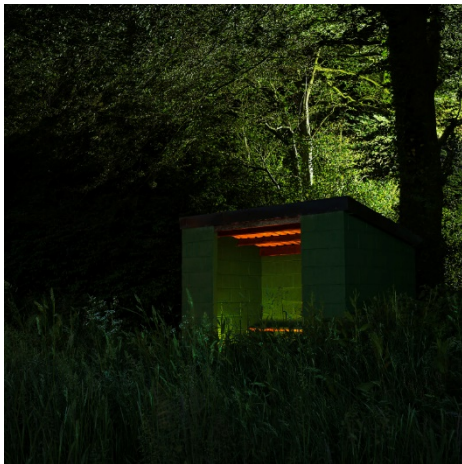
68 x 48cm

£700.00

My work is experimental, and abstract combining dyed, painted, stitched and embellished fabrics and papers. I build multi layers of colour and texture using mixed media, various methods of printing, digital printing, mark making from hand made brushes and found objects with touches of gilding to create textile wall pieces.

I stem from a textile background and am drawn to fabric and stitch enjoying the versatility and tactile quality that can be achieved from the materials. Current works explore memory, recurring themes from travel, feelings of loss and dreams.

Town: Torrington



[Judith Jones](#)

'Ambiguous spaces 2'

C-Type photograph mounted as a Durospect

53 x 70cm

£990.00

Judith Jones RWA

I am a fine art photographer.

My work is comes from very personal life experiences. I am also Influenced by literature, philosophy and of course the banality of daily life. I am interested in an audiences interpretation of artwork in general. Whether consciously or subconsciously I believe experiencing art in its many diverse forms and genres is a contemplative act.

My images are purposefully ambiguous to allow for differing interpretations. Viewers construct their own specific narrative. I aim to create images that can be read in a variety of ways, where the meaning is as open ended as possible.

Town: Dorchester



[Paul Juillerat](#)

'Candy crush'

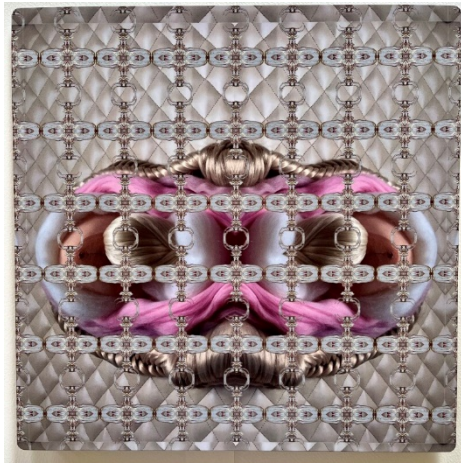
Handmade Bath stone 'Candy' and crushed oak

24 x 63 x 6cm

£1000.00

I live in Bath, where I make thought-provoking contemporary sculpture from a wide range of materials with expertise in wood and metal. My work ranges from large-scale public commissions to galleried exhibitions. I select the materials I use in response to my desire to inform and create each piece, choosing materials carefully to give the work its individual narrative. All the materials I use are sourced from ethical and sustainable sources and often are recycled from reclaimed materials or wood from trees that have been cut due to necessary removal.

Town: Bath



[Julia Keenan](#)

'Gen X Coquette'

Archival print on aluminium

30.5 x 30.5cm

£200

Since the dawn of the internet accessibility of information has accelerated to the point of overwhelming visual melt down. The constant stream of information and images feed into the voracious techno-documentation of the self.

This practice is interested in the way repetition and multiplicity relate to analogue material culture yet can also allude to spiritual notions of infinity and the cosmos.

'Simulation' and 'Duality' these ideas offer a conflicting dynamic between notions of artificial and the real. These theories are explored through idealised images which are constructed using sculptural maquettes, and opensource digital platforms, all mediums becoming increasingly entwined.

Town: Farnham



[Alex Kennedy](#)

'Wetlands'

Photographic print

46 x 30cm

£245.00

My current work concentrates predominantly on patterns formed by nature. I have a particular fascination with trees, their structure and how the tree's form changes throughout the four seasons. I am also intrigued by the reflective, mystical qualities of water and how this can be combined with the tree's form to produce dramatic yet serene images.

Town: Near Westbury



[Susan Kester](#)

'Waters rising'

Acrylic, gouache on board

35.5 x 28cm

£620.00

My current series of work was sparked into life by moving between two places (East Devon and Gloucestershire) and not quite feeling as if I belong in either. Using a combination of treasured mementos and random finds, and the influences of local landscape and colour, I explore how different past and present worlds mingle and blur in the mind.

Town: Stroud



Katherine Kingdon

'I know'

Stoneware clay with slips, stains, underglaze and glaze

25 x 17 x 8cm

£230.00

Katherine uses the domestic nature of ceramics to tease out the stories that bind us, the nature of our collective experience, the little things that feel familiar, that make us smile. She wants you to pick up a piece, to use it, to puzzle over it with a friend and to find its story for yourself.

All her work is hand-built using an off-white stoneware clay and illustrated using a technique grounded in the study of human form. The aim is to delight and intrigue and to leave enough space for your imagination to play.

Town: Newbury



[Anna König](#)

'Fiesta 3'

Cotton, acrylic and wool yarns; paper; linen.

19 x 25cm

£175.00

Layers of life are present in each piece that I work on. Paper collaged together from images gathered over a lifetime forms a foundation. Simultaneously, a love of the slow, meditative practice of hand-stitching leads me to the active exploration of textured rhythm and colour.

Here, robust, functional blanket stitch is worked in cotton yarn over copies of pages from my own archive of sketchbooks. The colours and shapes of the underlying collaged imagery guide the flow of the stitches, but ultimately the background becomes obscured as the past and the present are unified.

Town: Frome



[Jennifer Kyte](#)

'Quadrat II'

Black and white 35mm film, hand developed, onto St Cuthbert's Mill Somerset

Photo Satin 300gsm paper

23.5 x 19.7cm

£350.00

My photographic practice explores pastoral England, from rites of passage to the effects of globalisation on small communities. Climate breakdown has always been an aspect of my work, and as it takes its toll it's a subject I've focused on more. Quadrat is a series I'm developing in response to a recent interest in botany. The quadrat is a botanical survey technique wherein a grid is thrown at random and whatever flora is within that area is catalogued. Ecological survey will be increasingly important as climate change takes its toll and the 6th mass extinction begins.

Town: Frome



[Nicolette Lafonseca](#)

'Bathsheba'

Naturally dyed (including threads) and hand pieced

75 x 91cm

£1000.00

As a creative polymath I use a variety of medium to tell my tales in the best possible way. I am proficient in paint, textiles, paper and print. I love to experiment by pushing media to its limits. When I work with textiles and stitch it makes me feel connected to my Indian heritage. I have always loved the concept of the stitch, it binds things and joins things. I view it as a physical manifestation of binding me together. I am neurodivergent and the mindfulness of adding stitches to my work grounds me in the art that I create and in the moments of creation.

Town: Wigan



[Joanne Lamb](#)

'Samhain group IV'

Woven tatami paper yarn, painted with botanical inks, wool, mohair and silk

20 x 30cm

£720.00

I am an artist specialising in textiles, often incorporating basketry techniques to create one-off artworks. Driven by the desire to connect with and preserve the beauty of nature, by tuning into the seasons I hope to communicate what the planet has given us and inspire a deeper appreciation of the natural world.

By viewing the world as a gift, and by giving people a moment to be in nature through art, it invites others to care for it and foster more reciprocity. My intention is that my work will point the way to a fairer world, whilst providing a harmonious space for contemplation to take place.

Town: London



[Joanne Lamb](#)

Samhain vessel V

Woven tatami paper yarn, wool and mohair

15 x 18cm

£590.00



[Debbie Lee](#)

'Dawn of the Minotaur'

Oil on canvas

51 x 61cm

£850.00

Storytelling has formed a continuous thread in my artwork since I learned from Patua scroll painters in India as a Commonwealth Universities scholar. I believe in the power of art to communicate beyond language and to heal. Studying art therapy gave me a theory base to support my artistic development. I mix household tales with other stories and explore how stories can reveal psychological insights. I am concerned with magic and myth in stories from a feminist perspective. I use fairy tale characters as vehicles to weave personal myths, creating allegorical paintings with multiple readings.

Town: Swanage



[Holly Lewin](#)

'Moonrise dreaming'

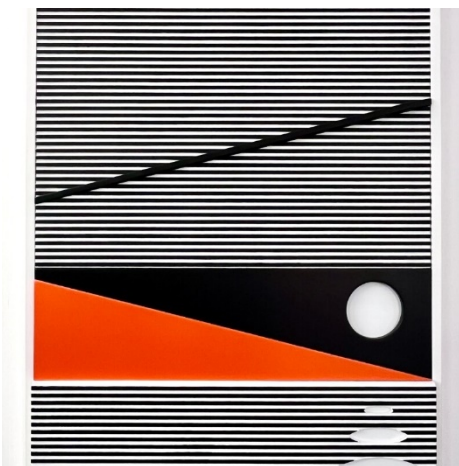
Spirulina, clay, oil paint, appliqué, batik and shells on canvas

96 x 66cm

£400.00

Spirituality and environmentalism are the two main themes that drive my current practice. Reflecting upon my upbringing in far West Cornwall and my connection with my local culture, I use my work as a platform for the natural world; a place where it can be valued and celebrated. In a time when our connection to nature as a species has faded, I feel it is a crucial time to repair this collective bond and bring about important change to our lifestyles; for nature's health as well as our own.

Town: Penzance



[Guy Lewis](#)

'St. Ives 2'

Wood and paint

60 x 40 cm

£600.00

I have never felt comfortable calling myself an artist and prefer to describe myself as a maker. My recent work reflects a passion for colour and form undoubtedly influenced by growing up in the 1970s

Town: Shaftesbury



[Rebecca Lisle](#)

'Turns night to day'

Painted salvaged wood

50 x 36 x 24cm

£800.00

Rooted in a family of artists, where creativity was inherent, I grew up with a rich mixture of experiences and constant stimuli; from drawing and painting to knitting, sewing and a love of nature, which was the foundation for my connection with the arts.

Now I work with recycled and found materials to create sculptures that explore space, colour and imagery. I delight in the forms, surfaces, shadows and eccentric qualities that arise. Finished pieces are uneven and patinated suggesting age and past lives.

Town: Bristol



[Rebecca Lisle](#)

'When the world turned cold'

Salvaged wood

50 x 17 x 16cm

£750.00



[Stuart Low](#)

'High stones'

Acrylic on panel

21 x 25cm

£300.00

I make paintings and drawings in my studio which relate to the places in the UK which resonate with me most. Landscapes I visit and spend time walking in, particularly the Brecon's, North Wales and Scotland.

Town: Bristol



[Sophie Lowe](#)

'Waiting'

Sheet aluminium, matt enamel paint

74 x 50cm

£650.00

Although apparently serene, this piece represents the strength of women, in their resilience against violent acts. This is my first piece of sculptural work in stone, after following an introduction to stone course at Bath College Somer Valley campus. This new medium has increased my awareness of work in relief and has provided me with a new directional focus in both stone and metal.

Town: Bath



[Lydia Lutz](#)

'Betty and The Fauxs'

Dry plate collodion tintype

13 x 18cm

£650.00

As a tintype artist, my work is a tribute to the enchanting and mysterious art of 19th-century photography. Each tintype I create is a handcrafted, one-of-a-kind piece that captures a moment in time. My passion lies in preserving the historical techniques of this craft while infusing each image with a modern sensibility and artistic vision. Through my work, I aim to evoke a sense of nostalgia and wonder, inviting viewers to connect with the past in a deeply personal and meaningful way. Tintypes are timeless artefacts, rich with stories and emotions, capturing the essence of the human spirit and the beauty of fleeting moments.

Town: Frome



[Ruth Lyne](#)

'Pages of memory 7'

Acrylic and paper on board

19 x 38cm

£315.00

Like most people brought up in Birmingham, I have always been drawn to the sea. The colours and textures of the coast have inspired my creative work for many years. Having been a maker all my life, I finally started to paint in 2021 and I'm gradually developing a visual language to express my ideas.

Using a reduced colour palette, I create simple marks to create a sense of calm and balance within the work. My current series, Pages of Memory, features botanical monoprints that are layered to hide or reveal the images beneath.

Town: Felixstowe



[Kate Lyons-Miller](#)

'Granite and lichen jar'

Stoneware, white glazed interior

25 x 25cm

£350.00

My vessels map connection to place, impregnated with ideas and emotions. They contain inclusions and additions of clays and minerals from my walks, on the surfaces and within the clay body. I am exploring the geology, mineralogy, ecology and human occupancy of Dartmoor as I work.

I think of a ceramic piece as history in the hand.

Town: Newton Abbot



[Henrietta MacPhee](#)

'Earth worm explorer'

Painted and glazed ceramic

18 x 41 x 20cm

£650.00

Henrietta MacPhee is an artist whose practice is centred in clay. She graduated with a Diploma in Ceramics from City Lit in 2017 and currently works from her studio in South London.

Through a fresh child-like perspective of the world, she portrays scenes of poetic tenderness and humour, interweaving metaphors for embracing life's diversity of peoples and their cultures.

Modelling by hand and painting on the clay she creates a language that blends the visual and tangible to create entertaining illusions and a sense of complexity that traverses the border between 2D and 3D.

Town: London



[Jude Maguire](#)

'Townhouse'

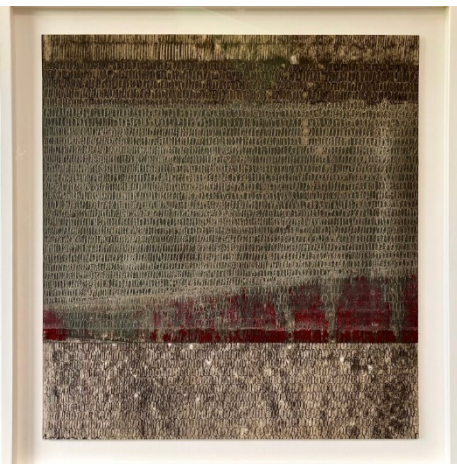
Screenprint

38 x 51cm

£195.00

My work focusses on colour and form derived from our urban landscapes. In documenting our urban architecture through drawing and printmaking my work explores the juxtaposition of colour, shape, light and reflections on surfaces. This exploration encompasses both the formal aspects of architectural and geometric shapes and interpretations of the sense of our activity and occupancy in this shared landscape. I predominately use screenprint for my images to create large areas of colour, inviting viewers to re-examine and interpret the spaces we inhabit and wander through.

Town: Chippenham



[Tessa Maiden](#)

'Survey Series No6'

Graphite powder and oil paint

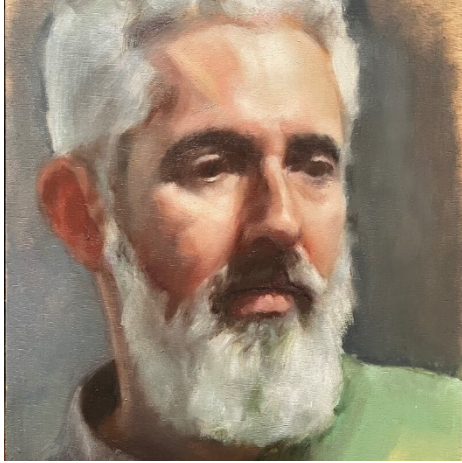
50 x 53cm

£900.00

My art practice feeds off experiences of living and working on a family farm. Picking out the signs and rhythms of the farming calendar I never tire of revisiting the same ground, as each observation reveals subtle differences. The process of working the land is echoed through my actions in the studio.

The work goes on a journey of time invested actions, both destructive and regenerative. The pieces are intended to be quietly absorbing, drawing the viewer up close to the picture surface. The intimate interaction evokes the same level of curiosity and engagement I experience out in the field.

Town: Droitwich



[Mick McNicholas](#)

'Fellow painter, Nick'

Oil on wooden panel

30 x 22cm

£625.00

Although I work across genre, the common thread that connects my work is that it is all produced primarily from life. If the subject is not observed from life, as far as I'm concerned, there is something lacking in the work. True observation, and so authenticity, can only come from spending time examining the subject directly in front of you. Having said that, I am not adverse to the use of photography, as long as it does not replace the act of looking and responding to life.

Town: Wokingham



[Charlotte Moore](#)

'Boys on holiday'

Oil paint on canvas

42 x 54cm

£290.00

My recent suite of paintings are in the 'intimiste' style, family and friends indoors. I hope to capture a quiet and restful mood. Much of my work refers to paintings of the past, reimagined and rearranged in both two and three dimensions.

Although my current paintings are from life they follow in the tradition of Vuillard and his contemporaries, pictures of family and friends in domestic settings and doing domestic things.

Town: Bath



David Morgan-Davies

'Joining the dots - Walk 1'

Analogue photography: 40-year-old SLR film camera with 25 year old expired film.

Hahnemühle photo rag paper, framed

UV100 glass

60 x 40cm

£595.00

I use photography and film to explore ideas about a landscape or environments I have a personal connection with. I like to mix black and white with colour, analogue with digital and to experiment with collage and printing techniques.

Since moving back to South Wales in the summer of 2019, I have been re-connecting with the area I left as a child. This process has driven the development of recent work which as well as referencing my own roots, documents the evolving landscapes of South Wales, reflecting on their sense of place and the role of photography in historical documentation.

Town: Abergavenny



Sally Muir

'Beyond black 20'

Ink on tissue paper

56 x 70cm

£800.00

I paint, draw and print predominantly, dogs, people, landscapes and birds.

Town: Bath



[Tink Munro](#)

'Symbiosis'

Indigo dye and Arabic gum on paper

53 x 73cm

£300.00

I created this series of artwork to explore my fascination with the Wood Wide Web, and to emphasize the importance of soil and how we treat it. Using repetitive mark-making techniques, I aimed to depict the movement and energy flowing through the hidden network.

To make the ink, I mixed indigo vegetable dye with Arabic gum (natural binder). This combination resulted in a deep, crystallised indigo colour that shimmers in the right light. This natural mix also serves as a physical metaphor within the series, representing organic matter.

Beyond this medium, I have continued to explore this topic in forms of projection installation, animation and patina copper.

Town: Warminster



[Midge Naylor](#)

'Lookout'

Water based paint, graphite, pastel and oil bar

30 x 30cm

£480.00

My paintings evolve from and reflect my state of being. As the ever-fleeting mind darts, skids or waddles from one condition to another, the work develops through a long process of making and breaking. The resulting layering, incising and texture can result in a painting which displays some history of its making and a concentrated presence. I'm not keen on the idea of inspiration. There is always material to be dug out from 'the well'. The trick is to give it formal integrity without losing the poetic quality.

Town: Bristol



Robyn Neild

'Bramble sanctuary'

Unique solid bronze cast directly from
rose brambles using lost wax technique

21 x 9.5 x 8cm

£915.00

Robyn Neild has always considered the human body as a fluctuating vessel, carrying narratives and the possibility of transformation. Neild plays with this notion of protection and threat, growth and decay, through combining different natural materials in her sculptures. Texture and form are of paramount significance.

The artist enjoys the impression of fingerprints left behind in the modelling wax, dictating a journey of where her hands have fluidly shaped the figures. The intricate modelling, combined with the 'lost wax' casting technique, forces the metal to take on the delicate structures or halt altogether: leaving gaps and pauses, pregnant with absence.

Town: Folkestone



Robyn Neild

'Dungeness structure (No3)'

Unique solid bronze cast directly from
plant stems and bluebells using lost wax
technique

12 x 10 x 5.5cm

£695.00



Robyn Neild

'Sanctuary found'

Unique solid bronze, cast using lost wax technique

23 x 12 x 9cm

£895.00



Celie Nigoumi

'Sue Palmer'

Digital photography

30 x 42cm

£350.00

Change-makers are invaluable members of our communities. They share important information and take action to ensure a better future for everyone. Well-known in Frome for her leadership role at Green and Healthy Frome, Sue Palmer is one of the inspiring individuals I have photographed for my project about change-makers, activists and protestors.

Sue has a unique passion and talent for protecting our one and only Planet Earth and strengthening our connection with each other through art. We spent time together at her home, making conversation and images about her experiences and environment - this image is a joint favourite of ours.

Town: Frome

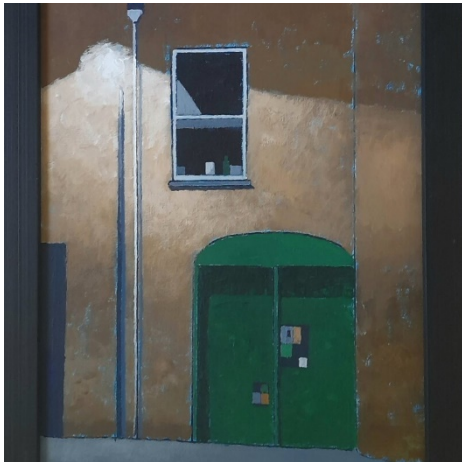


Roy Osborne
'Flying colours'
Acrylic on canvas
92 x 92cm
£500.00

Roy Osborne has sustained a lifelong interest in colour in art. He published a number of books on the subject and has lectured at over 200 colleges worldwide. His works typically feature horizontal, vertical, diagonal or curvilinear divisions of a square, and are primarily concerned with colour contrast and spatial illusion.

He has exhibited widely and has over 200 works in private and public collections. He was awarded the Turner Medal of the Colour Group (Great Britain) in 2003, and the International Colour Association Medal for Colour in Art, Design and the Environment in 2019.

Town: Bath

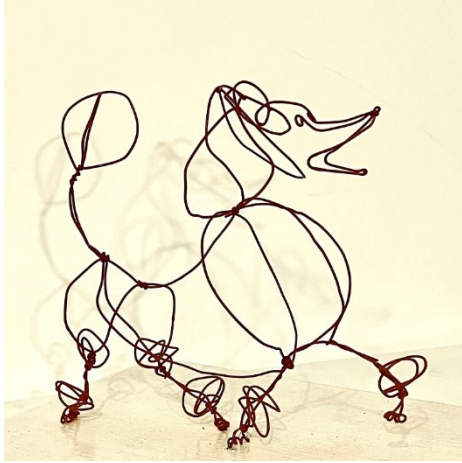


Alan Overton
'A night outside the museum'
Acrylics on canvas board
28 x 41cm
£350.00

My particular interests in painting are in light, shape, pattern and design. Though I paint in a representative way, I am always attracted to the abstract qualities.

I have exhibited at the Royal Academy Summer Exhibition, The Royal West of England Academy, the South West Academy of Fine and Applied Arts and the Mall Gallery in London.

Town: Frome



Lori Park

'Wire poodle maquette' -For Lord Bath's
The Dogs Of Longleat House

Steel wire, acrylic paint, varnish, on
painted wood base

21 x 23 x 23cm

£925.00

I am an international artist dividing my time between the UK, Marrakech, and the USA. I work in many materials - including wire sculptures and wire suspensions.

My work is in collections in the UK national collection and in private collections in England, Wales, the USA, North Africa, Europe, and Australia. My work has been shown at Sotheby's "Beyond Limits" of monumental sculpture at Chatsworth House, the Duke of Devonshire's estate in England.

Town: Warminster



[Nigel Parkes](#)

'Mrs Woods private joke'

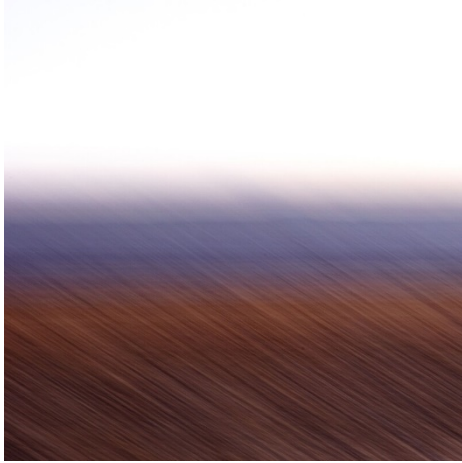
Bronze, wood base

15 x 11 x 11cm

£600.00

I am presently interpreting myth through emotion.

Town: Bath



[Shay Parsons](#)

'Horizon'

Photography using Intentional Camera Movement

60 x 60cm

£300.00

My images are my response to the landscape surrounding me. I use abstraction, intentional camera movement and multiple exposure to convey

what I see and this brings a painterly, impressionistic feel to my images.

I am often asked whether my images are paintings or photographs.

I am happiest outside with my camera in the landscape and ideally near the sea.

Town: Bath



[John Pasmore](#)

'Hagar Qim Malta'

Photograph

61 x 51cm

£150.00

My photographs have been constructed using a variety of organic elements as an independent alphabet fundamental to the nature of this style of constructive photography.

My personal involvement with some of my images has my hand at the heart of the subject. This is intended to create a surreal dynamic as part of the relationship between the object and the observer.

My sculpture has been very much influenced by Barbara Hepworth

Town: Bradford on Avon



[Caroline Payne](#)

'Pathway, early Spring'

Oil on board

30 x 40cm

£200.00

I mainly work in oils, drawing is also an important part of my practice. I am a figurative artist with an interest in colour and contrast.

Town: Frome



[Rachel Pearcey](#)

'42 Soft quiet vessels'

Vintage and second-hand linen, cotton and flax with felted wool, blankets and fleece

50 x 40 x 40cm

£1000.00

I love textiles and stitching and drawing and making things. I stitch drawings on second-hand or vintage linen, cotton or flax and I make unbreakable cups and bowls with felt and wool.

Town: Kingston Upon Thames



[Paul Peche](#)

'Life extinct'

Pencil on paper

20 x 10 cm

£85.00

Life extinct. I found the moth dead in the garden and I began to imagine how they got there; ranging from the mundane to the conspiratorial.

Town: Corsley



[Sally Pollitzer](#)

'On reflection'

Oil on canvas

50 x 91 cm

£480.00

I trained as a painter at the Central and Byam Shaw Schools of Art, where I applied my love of colour onto large, abstract canvases. Although my following career has centred around architectural glass I continue to paint and exhibit canvases and prints inspired by the world around me.

Town: Bath



[Sandra Porter](#)

'Skye Long Bothan'

Carborundum collage Intaglio print with an Indian ink wash.

64 x 89cm

£650.00

I have an uncompromising commitment to the traditions of Abstract Geometric Art, though I sometimes draw upon representational imagery and find inspiration particularly in architecture.

The work entered shows how an initial semi-figurative print, an image that has become more abstract through the development in drawing materials. The barn was a textile / weaving dwelling on Skye and it has been said that the drawing has taken on the texture and colour of the weave of that island.

Town:

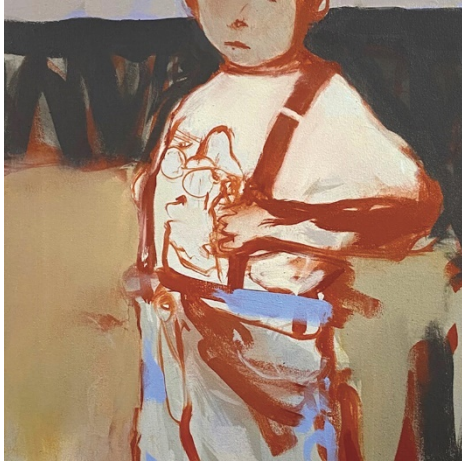


[Sandra Porter](#)

'Storyboard III'

Charcoal pencils on handmade paper 69 x 91cm

£1000.00



Mel Pozniakow

'Leon 1985'

Oil on canvas

40 x 50cm

£800.00

Through the lens of autobiography and personal archiving, Pozniakow is examining her first experiences of domesticity. Her work often examines her migrant grandmother's adoption of British middle-class values and her mother's break from this tradition due to her opposing femininity ideology. With the use of family photographs and various pieces of personal family ephemera, she is developing a collection of paintings which are deeply nostalgic and intimate in nature.

Town: Peasedown St. John



Kim Pragnell

'The last refugee'

Oil on linen

100 x 80cm

£700.00

I have been actively painting my response to the sea since a child, then as a sailor, constantly engaging and changing a range of mediums. Recent work has developed into a change of stance, taking a view from the relative safety of the shore, instead of in the water.

Oil paint has given me the freedom to express the energy of the elements, including my exploration of landscapes in Dorset, including the nebulous relationship between water and soil.

Town: Blandford



[Anna Rees](#)

'Untitled'

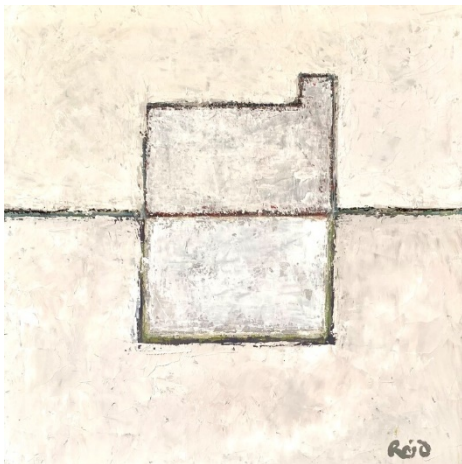
Photography

10 x 10cm

£175.00

I am drawn to the intimate often fragile and overlooked subjects in nature. My reflections on memory, time and being explore the physical and emotional response and their relationship to the environment.

Town: Frome



[John Reid](#)

'Cottage'

Oil on canvas

40 x 40cm

£400.00

Cottages, churches, hedgerows, and fields. These are my motifs, my home, in Northeast Somerset.

I enjoy pushing paint around with a palette knife and brush oil on canvas. Attempting to make works that convey the essence of this landscape. Making the paint do the talking.

I have exhibited widely in Somerset, in Pembrokeshire and in art trails in my own studio. Somerset Art Weeks, Cloth Road, and Peacock.

Chairman of Frome Art Society. Committee of Bath Society of Artists.

Studied Industrial Design at Birmingham College of Art 1960-64

Career as Art Director and Production Designer at BBC and ITV.

Town: Frome



Laeila Tongnee

'Self reflection in blue'

Oils on wood

46 x 44cm

£250.00

I am a Thai English artist with a deep love of oils. I'm hoping to go on to study art at university. I adore painting and bringing feeling to life on canvas and wood. I've lived in Frome and Thailand so I think both places inspire my work.

Town: Frome



Ewan Robertson

'Rise above'

Oil on canvas

100 x 100cm

£1000.00

I work with paint, pencil, print and photography. The painting I have submitted is of people roller skating. I enjoy the skill cooperation and mutual support these people display.

I completed at BA at UWE in 2002 and an MA at UWE in 2005.

Town: Bath



[Benedict Robinson](#)

'DW Analogue'

Acrylic on canvas

61 x 50cm

£500.00

I'm a painter, who's practice takes elements and memories from my own childhood and adolescence in the 2000's, to create paintings on the themes of TV programmes, characters, video games and comic books of this era. I work in acrylic on canvas.

My practice is informed by my lifelong genuine passion for collecting, not only physical objects but with my ongoing special interests.

Town: Bath



[Benedict Robinson](#)

'Outdoors 2000's'

Acrylic on canvas

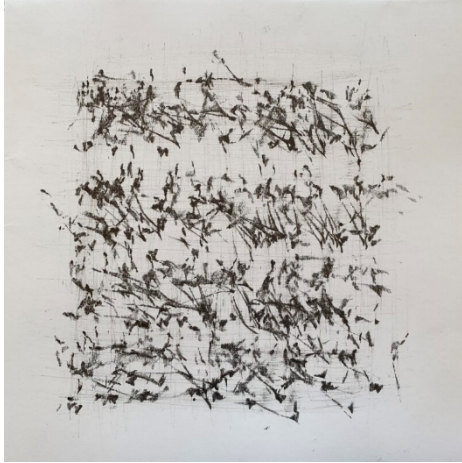
76 x 102cm

£600.00

I'm a painter, who's practice takes elements and memories from my own childhood and adolescence in the 2000's, to create paintings on the themes of TV programmes, characters, video games and comic books of this era. I work in acrylic on canvas.

My practice is informed by my lifelong genuine passion for collecting, not only physical objects but with my ongoing special interests.

Town: Bath



[Fiona Robinson](#)

'Chorus'

Graphite

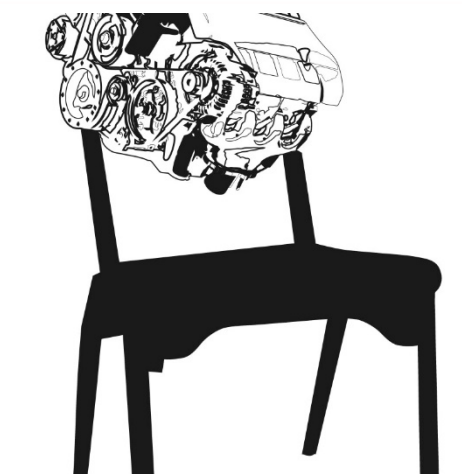
25 x 25cm

£580.00

Fiona Robinson's work is informed by music. Using the language of drawing she creates an equivalent of music. Her drawings respond to the sound and movement of the notes. It is not a system of notation or an alternative to a musical score.

It represents a collaboration between artist and composer, a conversation between two practitioners, through the languages they use to express their ideas. This is where music and drawing connect.

Town: Lymington



[Kati Saqui](#)

Self portrait

Screen Print

48 x 68cm

£295.00

Mainly drawn to what is out of place through noticing imperfections. I wish to illuminate the overlooked often through enchantment. making something stand out by repositioning it in an unusual and positive way. This can take the form of 'New Genre Public Art' which is something that is often created outside institutional structures in order to engage directly with an audience. Or through reconfiguring or repurposing an existing object. Or just painting in mixed media.

Town: Westbury



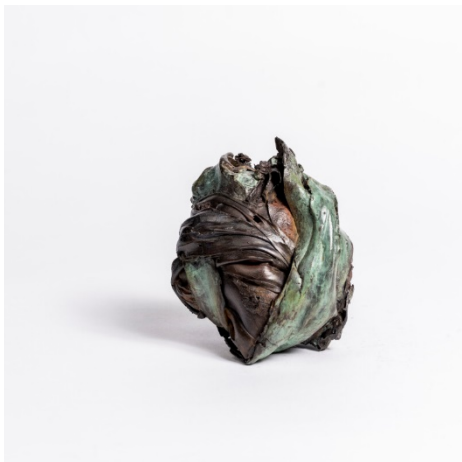
[Kati Saqui](#)

'The bat zimmer'

Black and white photograph of one of my sculptures A2 size

42 x 59.4cm

£150.00



[Necole Schmitz](#)

'Leaves (closed form)'

Bronze

13 x 10 x 16cm

£950.00

As someone who came to sculpture after a decade of painting, I am interested in the alchemy, materiality and physicality of the work and how objects can hold deep symbolism and define rituals and narratives that are woven through our lives.

My work documents the bodily evidence of acts of care and celebrates ruins of former selves both real and imagined. These impacts of living imprint on the self in residues and remembrances all gooey and glorious.

The making itself is important, the weight of metal held in the hands or the squidge of paint across a ground, the heat radiating whilst applying a patina.

Town: Shaftesbury



[Maxine Shattock](#)

'Badger'

Wool, felt

30 x 40cm

£495.00

First and foremost I would like to say I'm very proudly self-taught and I'm lucky to have a constant source of inspiration due to my love of wildlife and a complete obsession with wool! Throw into the mix a love of just playing about, finding joy in simplicity and an aversion to perfection - in wool I've found my perfect medium! I alternate both wet felting and needle felting several times to create each piece, for me the joy comes when you wet felt as you have minimal control and the wool goes off and does its own thing, that's the bit!

Town: Burnham On Sea



[Martyn Simpson](#)

'Number ten: Book donkey'

European oak

45 x 51 x 35cm

£1000.00

This series of cabinets takes inspiration from the language of brutalist architecture and modular furniture, with the purpose of storing and displaying small, precious objects, books and keepsakes. The designs are improvised in the workshop – not drawn or planned. As a body of work, these cabinets serve as prototypes, or variations on a theme, however, each individual artefact is finished as a stand-alone piece of furniture. All the pieces are handmade in a small Wiltshire workshop, using sustainably sourced European Oak from a local supplier and finished with a natural mix of oil and wax.



[Susan Sinclair](#)

'Longyearben, Svalbard 1'

Glass

17.5 x 5cm

£80.00

I began working with glass for the range of colours it afforded and because glass connects me with our history, having been used for personal and architectural adornment for over a thousand years. My background in archaeology and interest in the natural world inform my art.

Much of my work is comprised of functional objects. I predominantly use opaque glass for greater colour saturation, blending glass powders for custom effects. Using heat and gravity, I create the final shape. I create to express what I am feeling, or as a challenge to make something I have not attempted before.

Town: Chilcompton



[Susan Sinclair](#)

'Longyearben, Svalbard 2'

Glass

16.5 x 4.5cm

£80.00



Mark Somerville

'Colour shift'

Digital photograph on heavyweight archival paper

40 x 64cm

£650.00

Traditionally, pressing the shutter was the final act in taking a photo. For Mark it is just the beginning. With his own stylistic route map in mind, a journey begins – digital images evolve as they are worked up, often arriving at a completely different destination to that originally foreseen. Mark starts to see the potential as he deconstructs then reassembles the image into its final composition.....

Town: Trowbridge



Matt Sowter

'Angler'

Recycled wood, found metal and glass

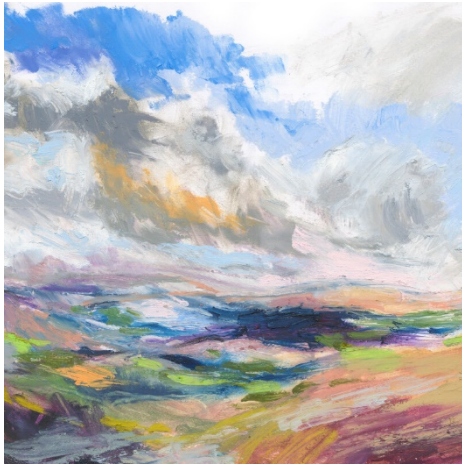
85 x 40cm

£995.00

I make sculptures from reclaimed or found materials predominantly wood and metal. As part of the making journey, I want to reflect and celebrate the natural environment and use any materials that I can adapt to create an artistic impression of each piece.

It's important to me that my sculptures demonstrate my passion for the materials I'm working with and that they capture part of my creative self.

Town: Langport



Eleanor Spalding

‘Sailing shadows’

Oil pastel and oil bar on paper

33 x 25cm

£450.00

My drawings evoke the energetic and visceral quality of the Dorset landscape through dynamic, gestural marks which are a response to the landscape's shifting moods and textures, a visual dialogue between the land and my perception of it.

To deepen the textural experience of my work, I incorporate embroidery, adding layers of tactile complexity. These techniques enable me to explore the interplay between line and texture, creating a rich representation of the landscape. The act of stitching, with its rhythmic quality, mirrors the physical engagement with the land itself, grounding my practice in both observation and tactile expression.

Town: Swanage



Joanne Spencer

‘Ancient Avebury’

Reduction lino cut, caligo safewash ink on
Fabriano paper

30 x 30cm

£200.00

Bam! My eyes have seen something that my brain has processed, and it's made my soul sing, my very next thought is "How do I make that into a Lino?" It can be anything, the contrast of fluffy sheep against the solid Avebury Stones or the smile that a classic VW Camper Van brings to my face. I make a maximum edition of 10 reduction Lino cuts that reflect the joy that can be seen in the natural, and the manmade world.

Town: Corsham



Clare Spender

'1,712 Days 001.07.13062024'

Artist's own hair/hand stitching. Tyvek and material machine stitched storage bag Conservation ties, storage box and acid free tissue paper

117 x 50cm

£850.00

While studying for my MA at UCA Farnham began to weave my fascination with Preventative Collection Care with my textile practice creating a new body of work that allows me to highlight the overlooked and unseen. Binding, bounding and stitching unexpected materials.

I draw the observer closer and then pass on knowledge of how important Preventative Conservation is within the long term care of historic collections.

The piece I am submitting began 1712 days ago when I attended an assessment with my first collected piece of my own hair, I have continued to collect and this piece shows both mine and my daughters hair since October 2019.

Town: Norwich



Jane Staniland

'Figure and face vase'

Ceramics, coloured glazes, slips and lustres

30 x 17cm

£220.00

As an artist, I mostly work in clay, hand building vessels. These are decorated with modelling and drawings scratched into the surface then painted with coloured slips, glazes and occasionally lustres. I am open to all ceramic, drawing and painting techniques and keen to use whatever is available to me.

I like my pots to be used for growing things in and for flowers, although I feel that as soon as it belongs to someone else, it's up to them to bring these pieces into their own world. They are joyful story telling pots full of my love.

Town: Salisbury



Jane Staniland

'Helios'

Coil built, decorated with slip, sgraffito, glazes, stoneware fired

38 x 28cm

£450.00



Clare Stephens

'Interaction'

Ceramic 5 pieces

30 x 30 x 23cm

£400.00

Vessels created relate to and have dialogue with each other, their environment and those who interact with them visually and by touch. Communication occurs by engaging physically, spatially, emotionally, and spiritually. These forms capture this interaction, that precious essence of 'being-with', that can facilitate acceptance, dialogue, and potential for our well-being and collaboration.

Using a selection of clays, terra sigillata's, glazes and firing techniques, illustrate the rich diversity and properties of those materials, reflecting qualities, of presence, tacit knowledge, unity and diversity within humanity.

Our use of clay, and specifically vessels, documents our human journey over millennia, mirroring these values.



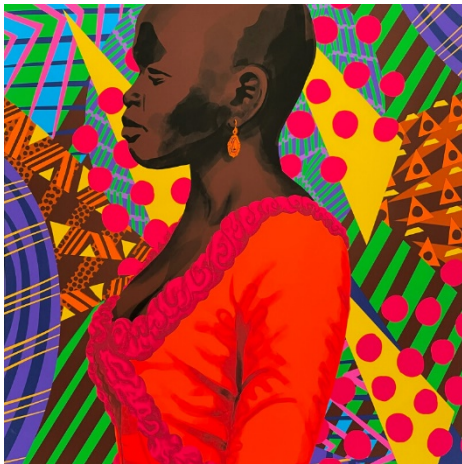
[Ellie Stone](#)

'The artist's cat as Charles I'
Acrylic paint on canvas board
40 x 31cm
£500.00

I am a mental health professional who enjoys painting, drawing, and ink work in my spare time. I mostly work with ink, watercolour pencils, and acrylics to create portraits of anthropomorphic animals.

I create because it is fun and makes those around me smile. I am building my portfolio and looking at growing my confidence and experience in the worlds of art making and sharing.

Town: Frome



[Natasha Sweeting Dickens](#)

'Exotica'
Giclee print with acrylic paint
60 x 84.1cm
£700.00

Natasha Sweeting's paintings deal with issues of displacement, cultural contrasts and questions involving the exotic. Her portraits also explore the gaze and the transference of power between the spectator and the object.

Using mark making combined with a contemporary and vivid colour palette, the artist portrays work that represents the bicultural world she comes from. There are strong elements of Africa within the image, yet her paintings are far from 'traditional' African art.

Town: Bradford on Avon



[Natasha Sweeting Dickens](#)

'Occidenta'

Giclee print with acrylic paint

60 x 84.1cm

£700.00



[Jade Terry](#)

'Tempest II, wild winterings'

Acrylic, charcoal & ink on canvas

54 x 54cm

£425.00

My paintings are developed intuitively, and are predominantly abstract, often with suggestions of coastal seascapes. I take inspiration from the ocean, particularly wild coastal landscapes in the Southwest of England, and I am currently exploring the sense of spaciousness, both visually and emotionally, that these places offer.

Created with acrylic, ink, charcoal, and oil sticks, using a variety of tools to create marks and textures that have a tactile nature. My aim is to build moods and compositions that feel strong and delicate, peaceful and bold. Each painting strives to convey and settle into a balance of these energies.

Town: Backwell



[Glenny Thomas](#)

'Ladder in Guatemala'

Enamel paint on gilded board (23.5 ct gold)

29 x 28cm

£790.00

A trained artist and master gilder, Glenny Thomas has spent many years in the antique restoration world. Parallel to this, she has been painting, specialising in combining her two trades: working on gold leaf. Glenny has had a number of successful shows, exhibiting in various Royal Academy Summer Shows and at the Tate in London, as well as more intimate galleries across London, Bath, Bristol and Newport.

Progressing from antique restoration, Glenny spent time trading silver jewellery and travelling the world in search of interesting pieces. Now happily retired - more time for painting!

Town: Shepton Mallet



[Vandika Thomson](#)

'West Row 1970'

Acrylic paint, sewing thread on linen

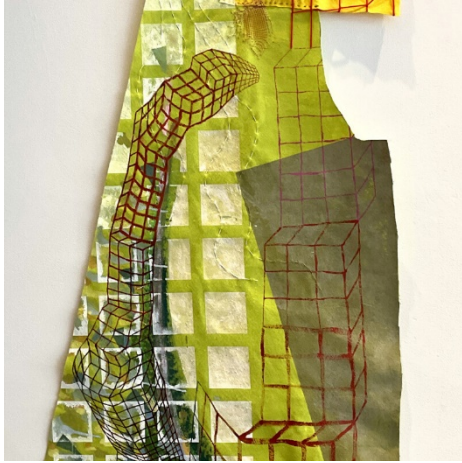
97 x 74cm

£750.00

I use linen canvas as both a traditional base for painting and a textile. Marks and stains left after paintings have been washed are stitched into, the pieces left raw and 'unfinished'. Some are patched with vintage textiles that bring their own visual associations with historic female roles and appearance, the final banner forms owing as much to patchwork as they do to portraiture.

Explorations of matriarchal family history, across four generations of textile workers, as well as traditional feminine roles and ways of making ('women's work'), allow rich themes of gender, identity, memory, impermanence, and ancestral patterning to be explored.

Town: Frome



[Stella Tripp](#)

'Shore up'

Acrylic and emulsion paint, wool, paper string, netting, shoulder pad, cotton thread, felt, wood

162 x 78cm

£1000.00

Born in Somerset, I now live in Exeter. Teenage years abroad and postgraduate years in America, studying art from different cultures, encouraged me to explore the nature of art in the light of cultural and societal conditioning – revealing unlimited options.

I have developed a process led, intricate, material and colour rich way of working that extends beyond and through the 2D plane.

Through my work I explore the nature of reality, the fragility of the world and our engagement with it.

I make things - and make things up - to discover truths and explore possibilities.

Town: Exeter



[Nell Twheam](#)

'No eyes'

Acrylic on canvas

40 x 50cm

£250.00

I am an expressionistic portrait painter. I am interested in how people present themselves to the world and what might be hidden. Colour plays a large part in my work as I have discovered recently that due to a rare eye condition I have been viewing the world in a very 'other' way. I have learned the world through this distorted lens and now know that painting has been a way for me to decode and understand a confusing world. Painting has helped reveal more depth and understanding through the layers of paint than one might see with the naked eye.

Town: Frome



[Nienke van Wijk](#)

'Woman with bucket' from 'The Futurists' Series, 2023

Mobile phone photographs composed into a single photographic giclee print
44 x 35.6cm
£350.00

'The Futurists' series are formed from a collection of many mobile phone photographs taken over a 7 year span - across a range of landscapes, still life and portraits - to re-create new and imagined landscapes; ones that question the rapid technological and environmental changes occurring, whilst exploring the uneasy impact it may have on humanity. The use of mobile phone photographs allows for technological interference and an uncanny discourse, one that is somewhat dictated by the software's subject recognition - with this process I am interested in the bridge between human and AI interaction emerging within art, and the shaping of our future World.

Town: Frome



[Violet Venables Ziminski](#)

'Construction triptych'

Oils on board
24 x 24cm each
£450.00

My current practice is heavily concerned with investigation of the human form and the use of figurative motifs as universally relatable icons. I greatly value the materiality and solidity of my work -the idea of a piece as a physical object resulting from my own direct manipulation is an important one to me.

Town: Frome



[Matt Waite](#)

'Tea bowl'

Cornish stoneware, mirror black and wood ash glazes reduction fired to 1300C

8 x 10cm

£65.00

My pots are thrown with a robust Cornish Stoneware clay and reduction fired to 1300C.

I enjoy the challenge of developing new forms and decoration and the constant thrill of seeing what emerges from the heat of the kiln.

Town: Trowbridge



[May Watson](#)

'Boy with dog'

Acrylic on linen

60 x 60cm

£800.00

May at 27 finally committed herself to art full time after a series of jobs that just didn't quite fit. A common theme throughout her paintings is the use of colours, bright and cheerful never gloomy. is adept at oils, acrylic and watercolour. Her latest series focuses on the colours around the industrial estate where she works. May has a background in comedy writing which can be seen through her paintings.

Town: Frome



[Matthew Watts](#)

'In the window'
Oil on aluminium.
30 x 30cm
£550.00

My paintings are primarily portraits and figurative pictures. I often work in a series, repeating the same or similar images until I hit the note that I want. Some pieces are heavily worked but some are finished quickly and are quite terse.

I don't aim for a polished finish or a demonstration of skill, it's much more about settling on an element of disquiet or capturing a sentiment that might ordinarily be hidden. My work is ultimately descriptive and becomes a mix of painting and drawing.

Town: Bath



[Susannah Way](#)

'Freedom 90' trinket box
Pewter (cast and embossed), jesmonite,
silicone and silver
13.4 x 5.2 x 10.5cm (when open)
£299.00

In 'Freedom 90' George Michael sings about leaving Wham!. My trinket box references several lines in the song and elements of the video and his past in Wham!.

The six tapered rods breaking through the "picture in a frame", reference the exploding guitar in the video. The rainbow colours signify George coming out as gay and the textures are full of references to Wham!, from the fingertips of adoring fans to outfits he wore.

Some of the techniques I used were casting and embossing.

The box started as piece about freedom, but progressed into a homage to George Michael, an artist I have always admired.

Town: Trowbridge



[Sophie Myfanwy Wellan](#)

'Into the woods'

Muslin, beeswax, Hawthorn berries,
charred oak

27 x 33 x 9cm

£1000.00

Our primary physical connection with the earth that nurtures us is through our feet. Healing plants in beeswax have been used as balms and ointments since man first walked the earth and are still used in exactly the same way today, healing and preserving, sealing and antiseptic.

The bees themselves, without which there would be no life on this planet are at this time in a fragile state and therefore so are we.

The smallness and fragility of these shoes symbolise how vulnerable we are, they are a message that we must learn to tread lightly on the earth.

Town: Newport



[Rosie Wesley](#)

'New growth, Oak'

Bronze & wood

28 x 73 x 13cm

£650.00

Rosie Wesley is a metalworker and jewellery designer / maker living and working in Lymington in The New Forest. Having lived in the New Forest for most of her life, Rosie takes most of her inspiration from the local area and creates her work from found natural objects. Focussing on texture and form, each of Rosie's sculptural works are individual, site-responsive pieces and are one-of-a-kind.

Rosie uses burn-out casting techniques to transform her found natural objects into metal. Pieces of tree bark, acorns, twigs and leaves make unique components for her work and become immortalised forever.

Town: Lymington



[Rosie Wesley](#)

'New growth, Silver Birch II'

Bronze & wood

36 x 32 x 14cm

£475.00



[Stephen Whatcott](#)

'Mycenae I'

Acrylic on canvas

30 x 20cm

£500.00

My abstract paintings seek to demonstrate instinctive, expressive mark making while still retaining a balanced composition.

The emotional impact of the image is always the primary focus of these paintings. Ranging from great, colossal walls of paint to more free-flowing expressive forms, they are built up in many textured layers with each layer referring to the marks made previously throughout the entire process.

Composed largely instinctively, the paintings are physical, both in technique and presence, but ultimately attempt to communicate on an emotional level.

Town: Evesham



[Stephen Whatcott](#)

'Perspectives I'

Acrylic on canvas

30 x 20cm

£500.00



[Richard Whitehouse](#)

'Katherine Hill Frome'

Lino print

29 x 42 cm

£160.00

After a long career as a designer/silversmith in East Anglia, a move to Frome prompted a change of tack to lino printing, with some guidance from Chris Pig.

Inspired by a desire to put a different spin on local sights, Catherine Hill has been one of my subjects.

Town: Frome



[Rick Wilson](#)

'Nosy parkers'

Monoprint, pen and coloured pencil

27 x 31cm

£85.00

Rick Wilson is an emerging and very much evolving artist who started creating works late in life with no formal training. He has exhibited works at Southampton City Art Gallery and Slade Centre in Gillingham.

Rick draws on a wide range of influences including Surrealism and Abstract Expressionism. Rick is interested in the emotional impact of unsophisticated expression.

Town: Gillingham



[Martha Womack](#)

'Composite Cyanotype'

Textiles, found materials, Cyanotypes,

dowel rod

60 x 165cm

£700.00

My practice is strongly motivated by my experiences as a D/deaf individual, especially the ability to move between the aural and the silent due to my cochlear implants. I strive to capture the elements of sense as I understand it but with a focus on how the personal and unique perspective can be universalised to broaden the scope of how we all live and move through the world. The cyanotype process has been a recent focus of mine, enabling me to access imprinted and muted images, communicating a dimension of experience.

Town: Near Warminster



[Robert Woolner](#)

'Construction'

Lead with mixed metals and paint

20 x 15cm

£500.00

I make paintings that aspire to be both quiet and contemplative. I work with the formal language of abstraction which provides a place where I am able to explore the changing nature of experience and memory and find meaning in the matter and substance of paint and other materials.

Work accumulates slowly on the studio wall and may be considered for long periods of time, until no further changes can be made. My aim is to find a sense of order in the painting and myself.

Town: Sherborne



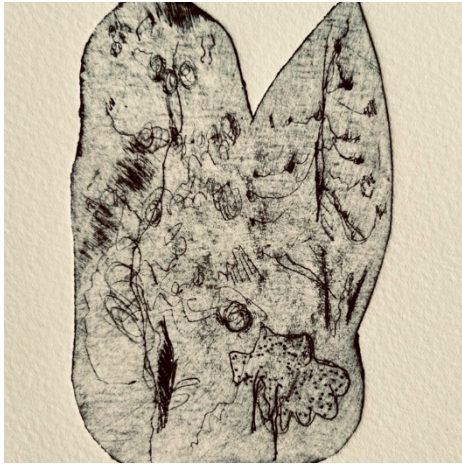
[Robert Woolner](#)

'Liney'

Mixed media

64 x 64cm

£800.00



[Susan Wordsworth](#)

'Someone is dreaming'

Intaglio ink on Somerset velvet soft white paper 300gsm

14 x 16cm

£175.00

I make drawings and engage with printmaking processes to create dreamlike images in which fiction and reality meet. My work is small scale and starts with observational drawings of gardens, landscapes and people. My intention is to generate poetic images depicting the ethereal, natural world in all its beauty and delicacy.

Working with drypoint on tetrapak is an immediate means of making a variety of surface marks from exquisite fine lines to definitive black and velvety tone. I like that the plate material is recycled card elevated from the mundane and that it can be shaped into organic forms like natural vignettes.

Town: Bath



[Susan Wordsworth](#)

'Whispering in the garden'

Intaglio ink on Somerset velvet soft white paper 300gsm

14 x 16cm

£175.00

4 prints unframed £150.00 each



[Hamish Young](#)
'Torn envelope'
Porcelain
10 x 6 x 3cm
£320.00

Hamish Young (b. 1972 Rotherham, UK) studied Sculpture at the Royal College of Art (1996-1998) and became a Royal West of England Academician in 2021.

Young's autoethnographic work is concerned with formalising 'in between' spaces drawing on feelings associated with loss and abandonment from his childhood experiences.

He has cultivated a schism in his art practice that manifests in crossing the boundary of sculpture and drawing, objects or materials being removed from one place and placed in another and subject matter of physical spaces that are between states. Through allusions his work triggers metaphors and personal associations.