

Baltic Open Submission 2026

Exhibition Catalogue



Now in its third iteration, *Baltic Open Submission 2026* brings together the work of over 120 artists and makers based in the North East of England.

Spanning painting, photography, sculpture, ceramics, textiles and film, the exhibition reflects the breadth and diversity of artistic practice across the region. It invites you to explore the diverse perspectives, shared histories, and experiences that make up life in the North East. From industrial landscapes, striking coastlines and the landmarks we know and love, to the people who make this place home, *Baltic Open Submission 2026* captures the spirit of our region.

You will encounter artists who represent a wide range of experiences and backgrounds, including emerging and established practitioners to those with no formal artistic training, qualifications or previous experience of exhibiting.

The exhibition emerged from an open-call process, which received an incredible 1,140 applications. Artworks were selected by a panel including internationally-renowned artists Laura Lancaster and Rachel Lancaster, Tees Valley Artist of the Year 2025 Will Hughes, and Baltic Assistant Curators Rosie Coleman Collier and Rose McMurray.

For this year's edition, *Baltic Open Submission 2026* also introduces a Youth Open Call for 11–17 year-olds, supported by Fenwick. Themed around 'Local' — exploring local places, stories, and perspectives — the Youth Open Call, which received over 100 applications, showcases emerging creative talent in the region. The young artists exhibiting here were selected by Baltic's Young Producers: Chloe C, Chloe W, Lara, Lucy, Sophie, Theo, Grace C, Grace S, Caitlin, Poppy, Christopher, and Ava, alongside artist and previous *Baltic Open Submission* exhibitor Terox. Artwork by three of the young artists, selected to receive the Fenwick Art Award, will be on show at Fenwick's flagship store on Northumberland Street, Newcastle.

Purchasing Artworks

Please speak to a member of Baltic Shop staff for more information. If the artwork does not have a price shown, it is not for sale.

With special thanks to:

Fenwick for their collaboration and support.
Millie Carmel Jobson for brand and catalogue design.
All the artists involved.

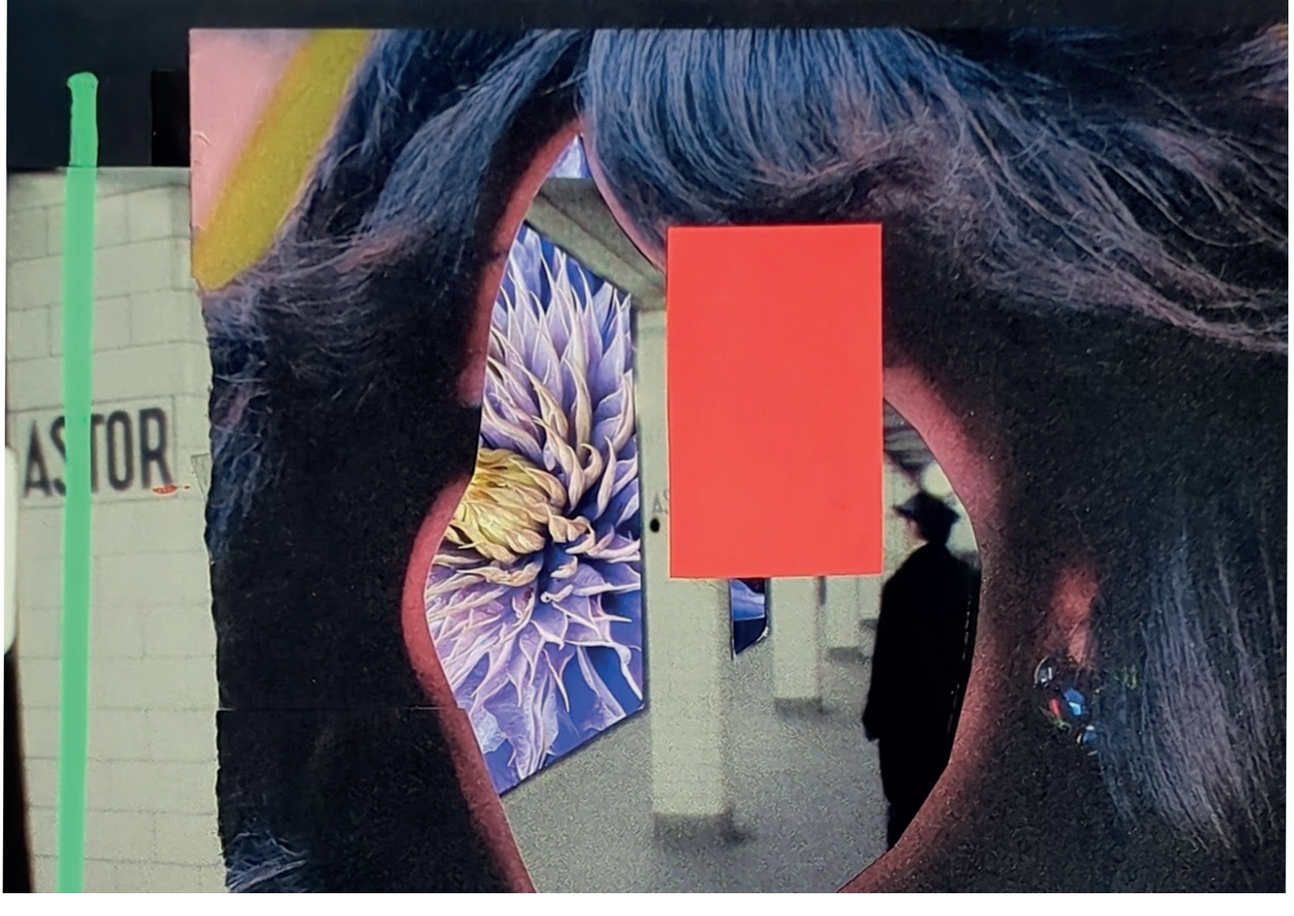
BALTIC

www.baltic.art

Baltic Centre for Contemporary Art
Gateshead Quays
South Shore Road
Gateshead
NE8 3BA

Supported by

Fenwick



Imogen Andrews

Clematises
2026

Mixed media collage, acrylic paint, acrylic pen on card
£265 | @i_violetart

Bringing together soft stylised vintage imagery and a clematis flower sourced from a greetings card from the artist's grandmother several years ago, *Clematises* (2026) explores themes of nostalgia, chance encounters and intimate narratives. A man waiting for a subway train in New York sits inside a portrait which becomes a portal, creating tensions and juxtapositions of past and present, the cruel and the tender and public and personal spaces. Central portrait by Chad Unger of Star Amerasu in *BUTT Magazine,* Spring 2026

Claire A Baker

10,000 Hours
2025

Painted and gold-leafed polystyrene, pins, embellishments, textile, broken jewellery, LED light strips, found spelter figure

claireabaker.co.uk | @claire_a_baker

Claire A Baker's research-led, socially-engaged practice is rooted in long-term dialogue and collaboration. Through textiles, archival methods, and participatory making, she explores memory, identity, place, and cultural heritage, working relationally with communities to preserve regional knowledge as legacy.

Referencing domestic traditions of women in the Chornobyl Exclusion Zone, *10,000 Hours* (2025) is devoted to the friendships Baker formed there. An act of profound care, the intricate orb represents love and loss, honouring relationships broken by the Russian invasion of Ukraine. Through persistent, repetitive, and meaningful making, the artist gives grief somewhere to reside, sustaining connections while holding onto hope for peace.





Jill Bennett

Impetus: Sedgefield Ball Game
2025

Oil on canvas

£1,500 | @jillbennettartwork

Jill Bennett is a figurative artist based in Sedgefield, County Durham. *Impetus* (2025) is one of a series of paintings depicting the Sedgefield Ball Game which takes place in the village on Shrove Tuesday each year. The painting focuses on a moment of extreme tension, highlighting the physical grit of the individuals locked in the struggle to gain possession of the ball.

It explores human emotion, communal heritage, and a raw power bound up in a local tradition which continues to defy modern convention. Based upon a black and white image by local photographer Stephen Curry, who has documented the event over many years, the composition draws on the visual language of Caravaggio using light and dark to convey the intensity of the moment.

Josie Ballard

Dog Rose
2026

Screenprint, reclaimed fabric, embroidery

£1,400 | @josieballardstudio

Dog Rose (2026) by Josie Ballard began with a screenprint taken from a watercolour painting by the artist's grandmother-in-law. Bringing together reclaimed fabrics that belonged to her, as well as fabrics from Ballard's own grandmother and many other women in her life, *Dog Rose* uncovers the stories held within these materials and the quiet ways in which objects can preserve relationships.

For the artist, 'each scrap carries its own history, connecting memory, family and making'. The piece grew organically through experimentation, balancing detail with open space and abstraction with still life.





Victoria Bowman

What Makes It Grow Stronger
2025

Pen, paper

£450 | outsidein.org.uk/galleries/victoria-bowman

Victoria Bowman has been attending the Community Art Project in Darlington for over ten years, coming one day each week. Her intricate drawings develop from the her own imagination. Bowman does not rely on source material but instead creates a single picture in her mind and channels this to decide what goes where. *What Makes it Grow Stronger* (2025) has been developed gradually, over time and in sections, using fineliner pens.

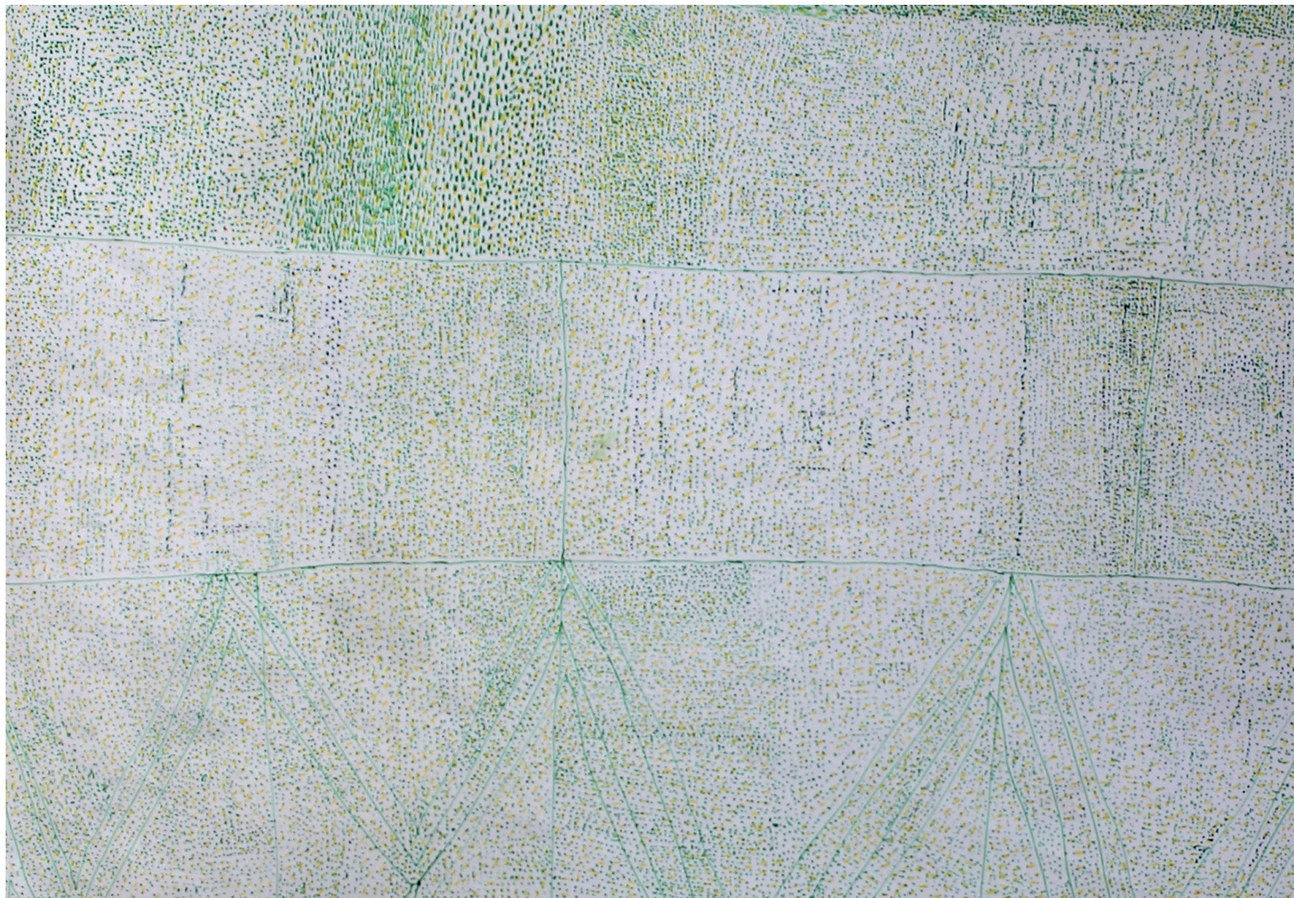
Theo Bolante

The Exquisite Creation of Bigfoot
2024

Printed washi paper, fan

£677 | theobolante.com | @bytheo.xp2

The Exquisite Creation of Bigfoot (2024) was influenced by Theo Bolante's experience of being gay and closeted, as well as his questioning of masculinity as a caricature of gender. By drawing on mythological creatures such as Bigfoot, the artist connects its likeness to masculine machismo. In doing so, Bolante explores the ways in which fictional narratives can allow us to escape into other realities while also helping us to better understand our own.





Louise Brooke

Five Tulips in Pripyat, 1986
2026

Textile, brass

£950 | @louisebrookeart | louisebrooke.com

Five Tulips in Pripyat, 1986 (2026) by Louise Brooke is inspired by the story of the last wedding that took place in Chernobyl. Iryna and Serhiy married on 26 April 1986, in the hours following the explosion at the Chernobyl nuclear power plant. Braving nuclear fallout to find flowers for his bride, the groom picked her tulips instead. Their wedding service included standing on a rushnyk – a traditional red and white embroidered cloth – representing their shared life path. *Five Tulips in Pripyat, 1986* celebrates the tender moments shared and commitment made in the face of disaster.

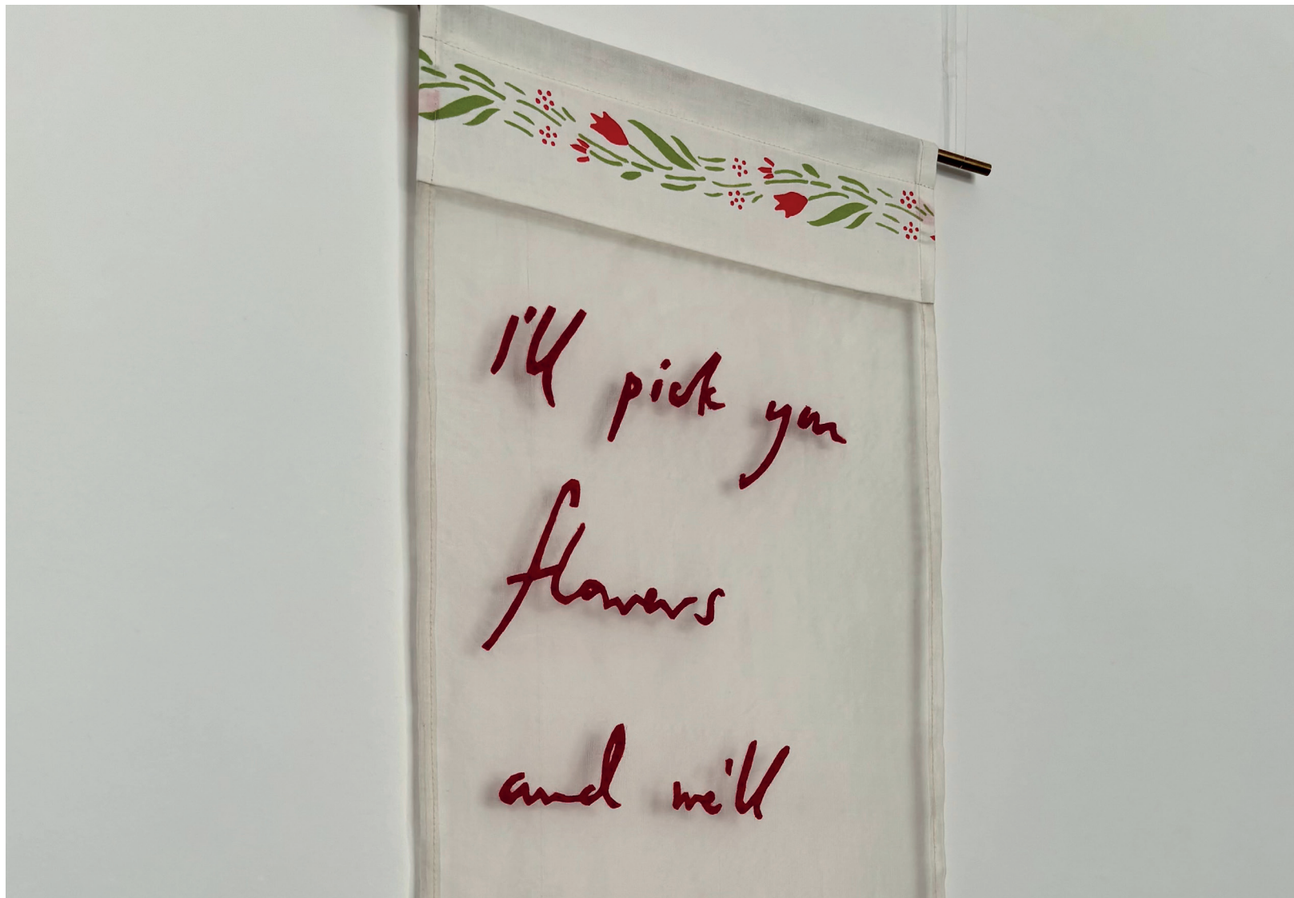
Elizabeth Branley

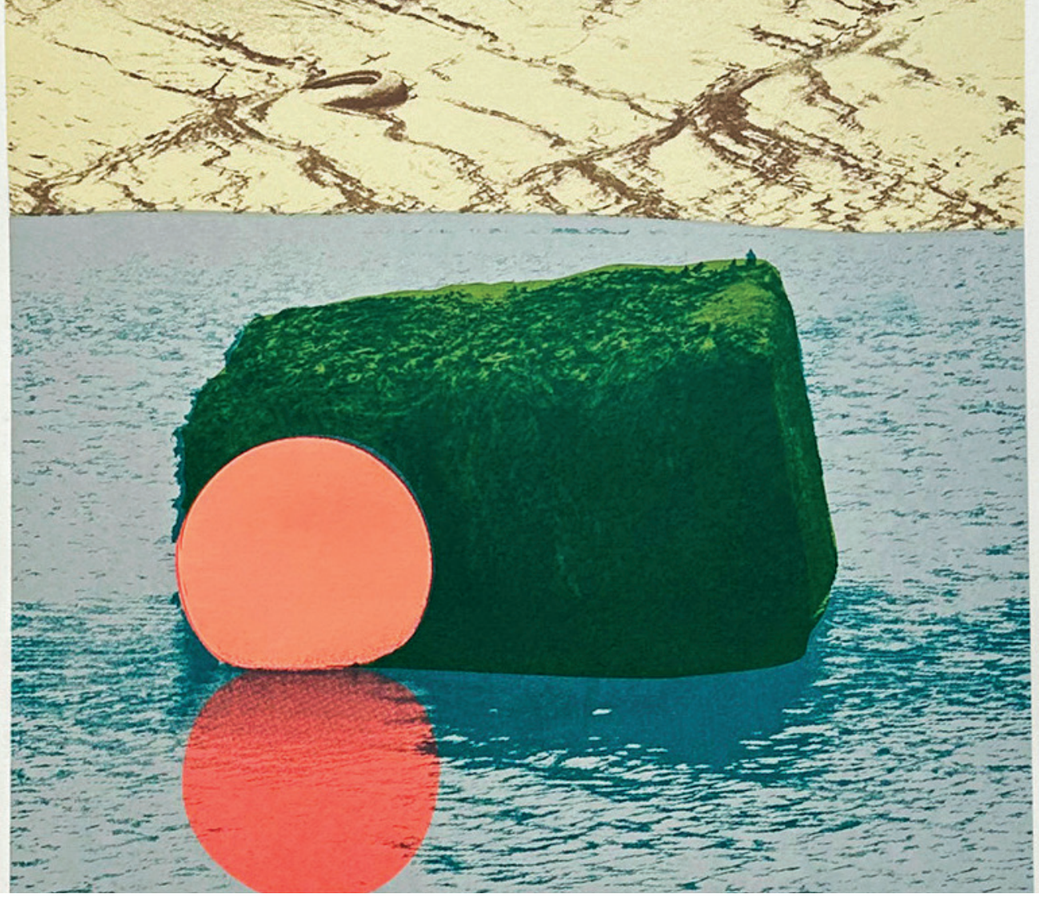
Penthesilea
2020

Ceramic | £2,500

For Elizabeth Branley, mythology, legend, Gothic Romanticism and classical Greek art provide a doorway into the darker recesses of the human soul. This work centres Penthesilea, the Amazonian queen in Greek mythology, who embodies beauty, strength, and sorrow. Fierce yet feminine, she carries the haunting guilt of having accidentally killed her sister. Seeking redemption, she goes to Troy, where death awaits her.

In *Penthesilea* (2020), Branley acknowledges the woman haunted by an incessant 'if only' – the endless echo of choices that cannot be undone. Through the myth of Penthesilea, Branley considers the ways in which love can become both joy and burden, responsibility can weigh heavily upon the heart, and the limits of forgiveness can be reached.





Alexandra Carr

Solace of Rupture
2026

Glass, wood, 24ct gold

£4500 | @ studioalexandracarr

‘Inhabiting a space between attraction and unease, *Solace of Rupture* explores destruction and darkness as a site of transformation. Following a studio fire that destroyed 25 years of artwork, alongside profound personal shifts, Carr suggests there is value in holding space for darkness and a comfort in leaning into uncertainty.

Continuing her longstanding interest in transformation and alchemical process, the work also draws on Jungian ideas surrounding integration and the unconscious. Rather than resisting discomfort or fear, *Solace of Rupture* considers what may emerge through sustained contact with the unknown.’

Gail Bryson

Alnmouth Buoy
2025

Screenprint

£250 | gailbryson.co.uk | @gailbryson

Gail Bryson is a textile designer and printmaker whose simple, graphic pieces balance form with bold colour palettes. Colour is a powerful motif in Bryson’s work, with influences drawn from her travels near and far. Time spent recently working and living back in Newcastle has provided new inspiration from the North East coastline, where she spent much of her childhood.

In *Alnmouth Buoy* (2025), she observes the unexpected combinations of shape and colour and enjoys the contrast between natural and non-natural forms and patterns found by the sea.





Jessica Christie

Cloud Gazing
2026

Jesmonite AC100, pigment

£420 | @jesmonitenorth

Cloud Gazing (2026) presents four plaques each capturing a fragment of sky and cloud formation. Each plaque is moulded by casting Jesmonite material and individually painted. Christie's process is laborious: she works negatively, painting layer by layer with her outcome only revealed once the piece has been demoulded.

Her process is much like cloud gazing, whereby fleeting atmospheric movements translate as solid, tactile forms. Coming together over time, they invite the viewer to pause and reflect on the quiet act of looking upwards, transforming the ephemeral nature of clouds into something permanent and contemplative.

Enjoy the stillness.

Edd Carr and Jack Donnison

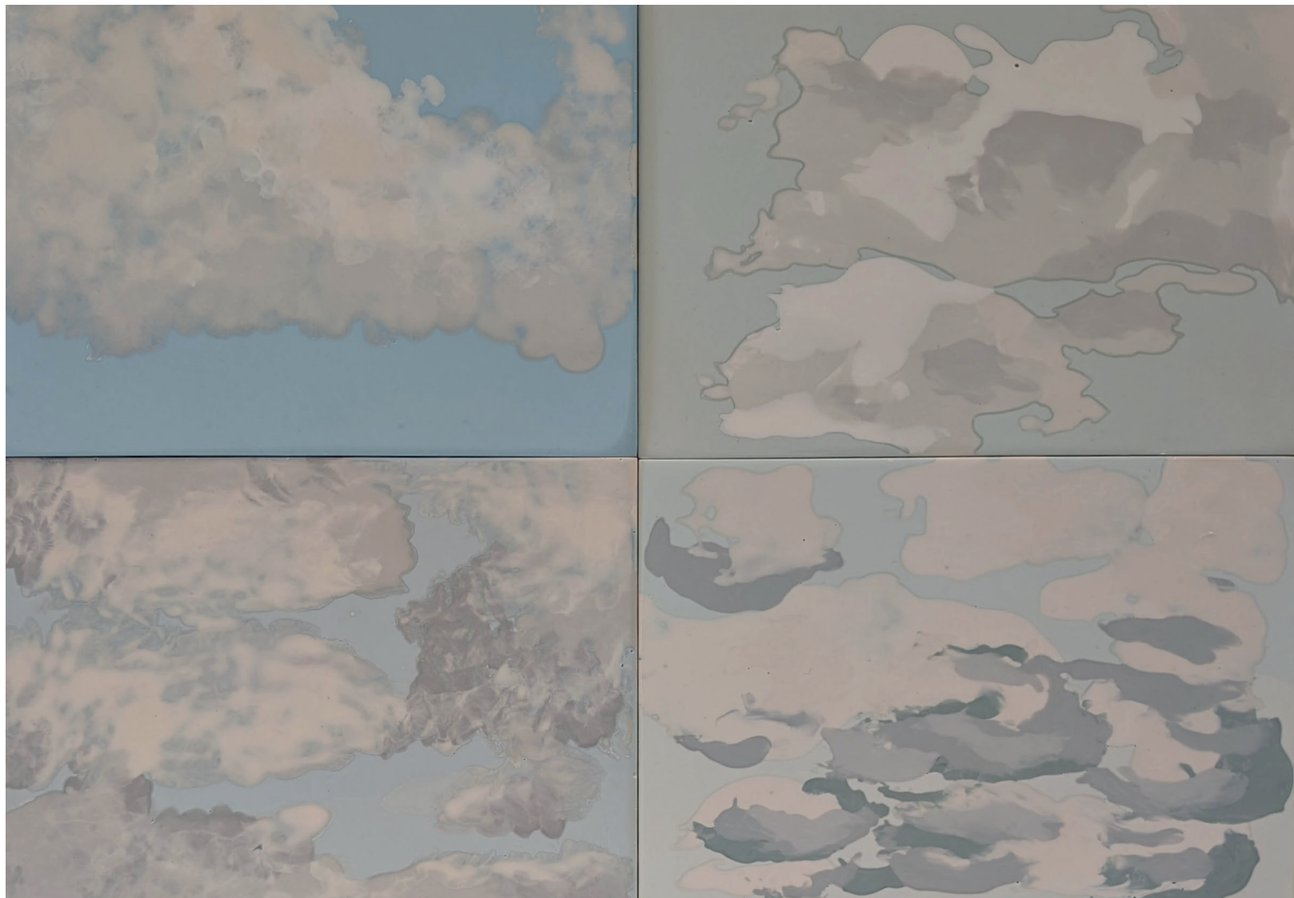
Captain Cook is Dead
2026

35mm and 8mm film developed in oak bark,
animation using oak tree parts, 4:09 min

eddcarr.co.uk | @_eddcarr_ | @jack_donnison

Captain Cook is Dead (2026) is an experimental animation connecting the history of Captain James Cook, his home region of the North York Moors, and the enclosure of common land into private ownership. The work reveals how, through colonial practices of land seizure, British elites developed and applied legal and rhetorical frameworks overseas to justify the appropriation of common lands in England.

The legacy of the Enclosure Acts and the privatisation of common land continue to shape the landscape today. Through animating on oak materials and developing film in bark foraged from the North York Moors, the film connects this history of dispossession to the living landscape, tracing the ways in which histories of colonialism and enclosure remain embedded in the land itself.





Graeme Cook

Shadows
2006

Oil on linen

£120

Graeme Cook's practice explores spatial anomaly, illusion and the unstable relationship between figure and ground. Using blank space as an active field, the artist constructs patterns, shadows and shifting forms that produce a heightened sense of depth and disorientation. Empty and filled spaces are carefully balanced so that shapes appear to emerge, dissolve and reconfigure across the surface.

Influenced by artists Tomma Abts and Laura Owens, Cook is interested in how abstraction, perception and pictorial tension can create dialogue between painting, artist and viewer. Photography and video also inform his practice, extending investigation into distortion, structure, light and impossible space.

Circa 27A

A Tacit Nod
2022

Photograph

£347

'I noticed this man. We don't know one another. He also stopped for a moment, lifted his head and smiled in acknowledgment. I imagine his memories of this site in town are very different to my own. Our encounter was the highlight of my very mundane day, and he doesn't even know it'.

A Tacit Nod (2022) by the artist Circa 27A captures a demolished building site in Newcastle City Centre. Once a bus stop where the artist spent much of her youth waiting, it becomes a site of an everyday encounter, where both memory and personal history converge.





Craig Davison

Previously Wet 'n' Wild
2025

Giclée print

£250 | @threee.visions

Wet 'n' Wild, an indoor water park in North Shields, closed to the public in 2019 and remained abandoned until its demolition was completed in January 2025. Craig Davison felt compelled to document the site in its final days, commemorating its existence and place in local memory. His photograph of the water park's iconic slides was taken at sunset during the final few weeks before its closure.

Rachael Cutmore

I was happier when we could drink on that hill
2026

Oil on canvas

£1,500 | Rachaelcutmoreart.com | @rachaelcutmoreart

I was happier when we could drink on that hill (2026) uses Rachael Cutmore's signature vibrant, decisive colour palette to explore nostalgia, memory, and the distortions that come with looking back through rose-tinted glasses. Drawing on the rituals and contradictions of alcohol culture – celebration, escapism, excess, and longing – Cutmore combines expressive colour with layered imagery to evoke both intimacy and unease. Capturing a fleeting moment of joy and reflection, the work questions not only what we choose to remember, but how truthful those memories really are.





Rachel Deakin

Reroot the Uprooted
2025

Awagami washi paper, corten steel frame

£700 | @racheldeakin_

Rachel Deakin is an artist from Middlesbrough whose practice draws inspiration from her immediate surroundings. Working across photography and moving image she explores the subtle moments where landscape and memory quietly intersect. Through paired photographic works, Deakin captures layered narratives embedded within post-industrial environments.

Her work reflects on environmental fragility and the quiet persistence of change, inviting viewers to consider how we have shaped and structured the landscape.

Paul Davison

Docs and Pinks
2025

Oil on board

£750

I walk through the room
I see the Doc. Marten boots
And then the vase of carnations banished from the table.
Light is scattering onto the floor, to the walls
I shall start with the pinks before they bow their heads completely
Out of grasp from the camera but not the eye or the soul
The secret colours of nature will show up in the silence
Shoals of fish in the stream of the universe
To be scooped up in the hunter's net
Of an eye
The knife and paint
They exist
Run too quick and I would have missed them.





John Desmond DeVore

Untitled 01 2022
Untitled 02 2025

Photograph

£170 each | parallel-aesthetics.com | @parallel.aesthetics

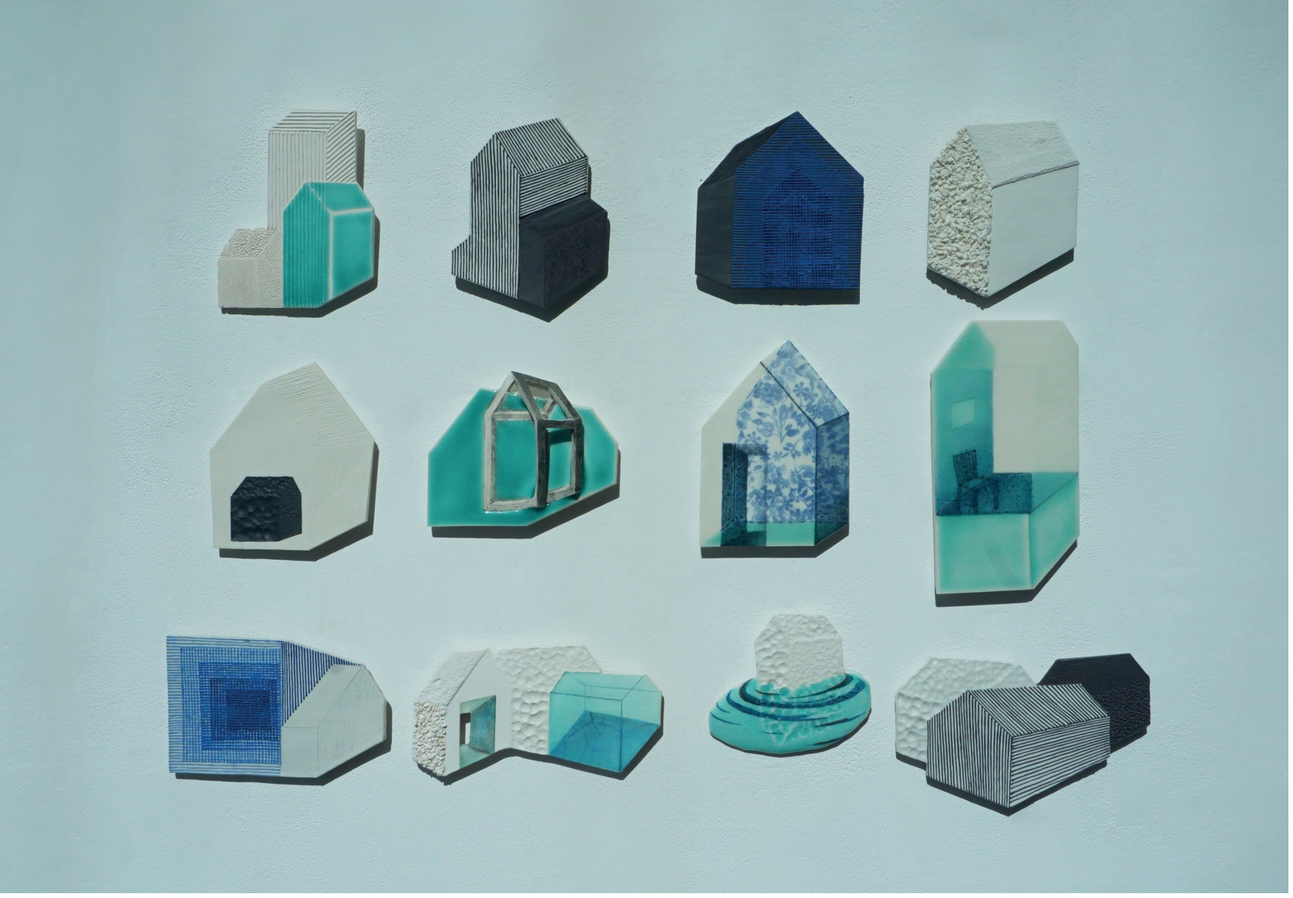
John Desmond DeVore's photographic work is characterised by gothic imagery, from weathered statues and forgotten gravestones to ruined buildings and religious iconography. More recently, his practice has turned towards landscapes depicting neglected and abandoned spaces.

Gary Dennis

Black Middens Diamante Shipwreck
2026

Acrylic paint on canvas





Junior Durrani

Shutdown
2026

Oil on canvas

juniordurrani.art | @juniordurraniart

Junior Durrani's paintings and drawings are a way for the artist to stay present. They allow him to disengage from the outside world and become immersed in his own inner world, resisting everyday distractions and reconnecting with what matters most. Since marrying and becoming a father, Durrani has become increasingly aware of the passage of time, the importance of slowing down and the value of paying attention to those he loves. Through painting his partner in ordinary moments, he is learning to notice, be vulnerable, and keep falling in love again and again.

Wei Ding

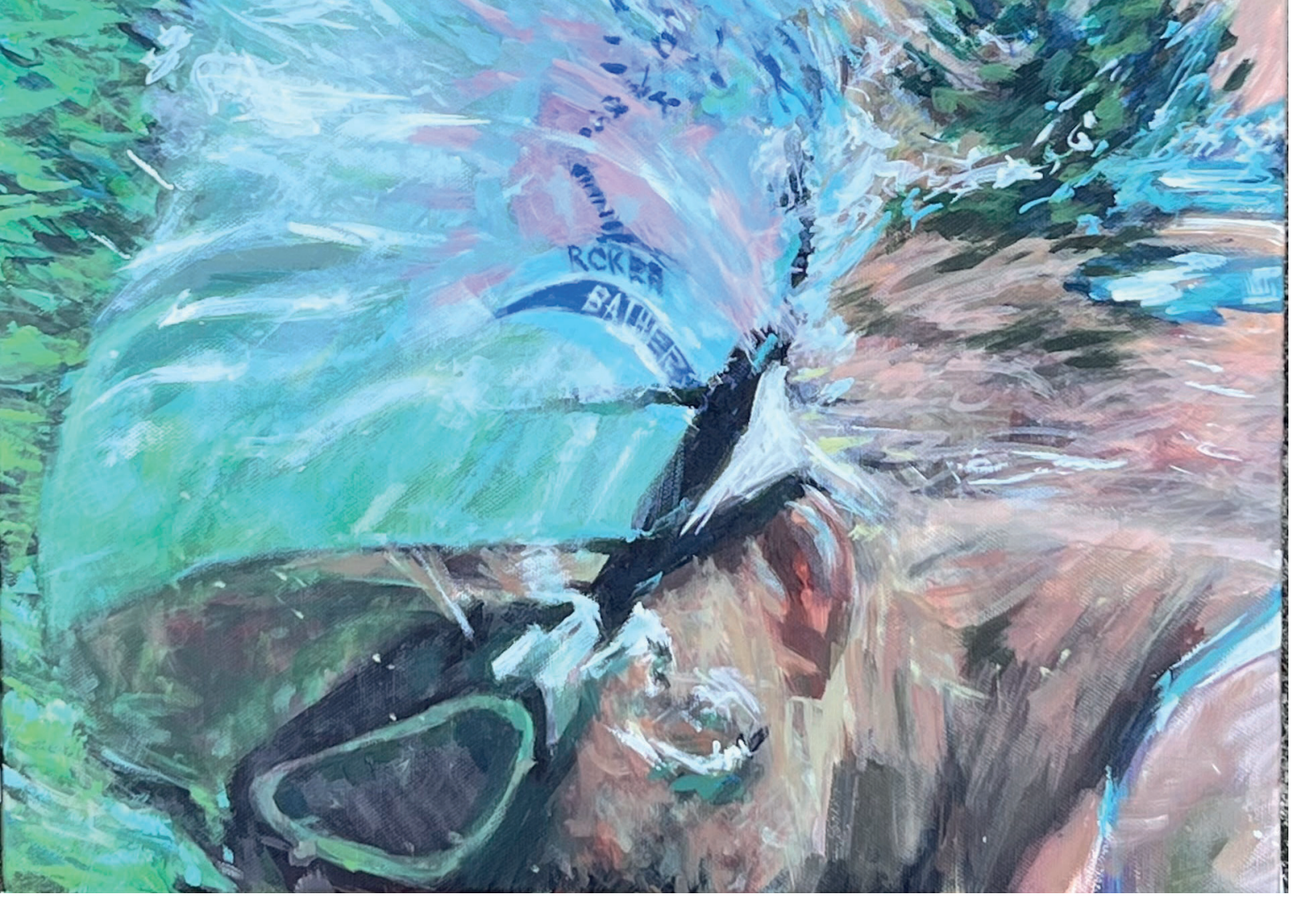
A House Beyond Dimension
2026

Ceramic

weidingceramics.com | @wei_ding_ceramics

A House Beyond Dimension (2026) explores ceramic low relief as a spatial medium where perspective illusion is generated through material. Through the interaction of clay texture, glaze, painting, and light and shadow, the surface becomes an active field of perception in which depth is continually constructed and reconfigured. Drawing on the Eastern principle of xu–shi xiangsheng (the mutual generation of presence and absence), the work understands space as relational. Architectural cues and subtle variations in reflection invite shifting perceptions of depth, encouraging viewers to reconsider the idea of home as something continually reconstructed through material, light, and personal experience.





Charlotte Greenwood

Cascade I
2022

Lustre chromogenic print

£850 | charlottegreenwoodart.com | @charlottegreenwood.art

Charlotte Greenwood works at the intersection of art and science, combining techniques from painting and photography to explore the unpredictability and beauty of nature. Through abstract, macro views of natural phenomena, she offers glimpses into the unseen forces that shape our surroundings, where cellular structures and cosmic formations converge, highlighting the interconnectedness of all things.

In a culture driven by order and control, her process embraces the opposite: ambiguity, imperfection and organic spontaneity. *Cascade I* (2022) is part of the ongoing series *Cliché-Verres in Colour,* an exploration of fluid dynamics and natural abstraction through the artist's adaptation of the cliché-verre technique, a 19th-century cameraless photographic process in which marks are made on a transparent surface to create a negative.

Susan Edwards

Diving Dawn
2026

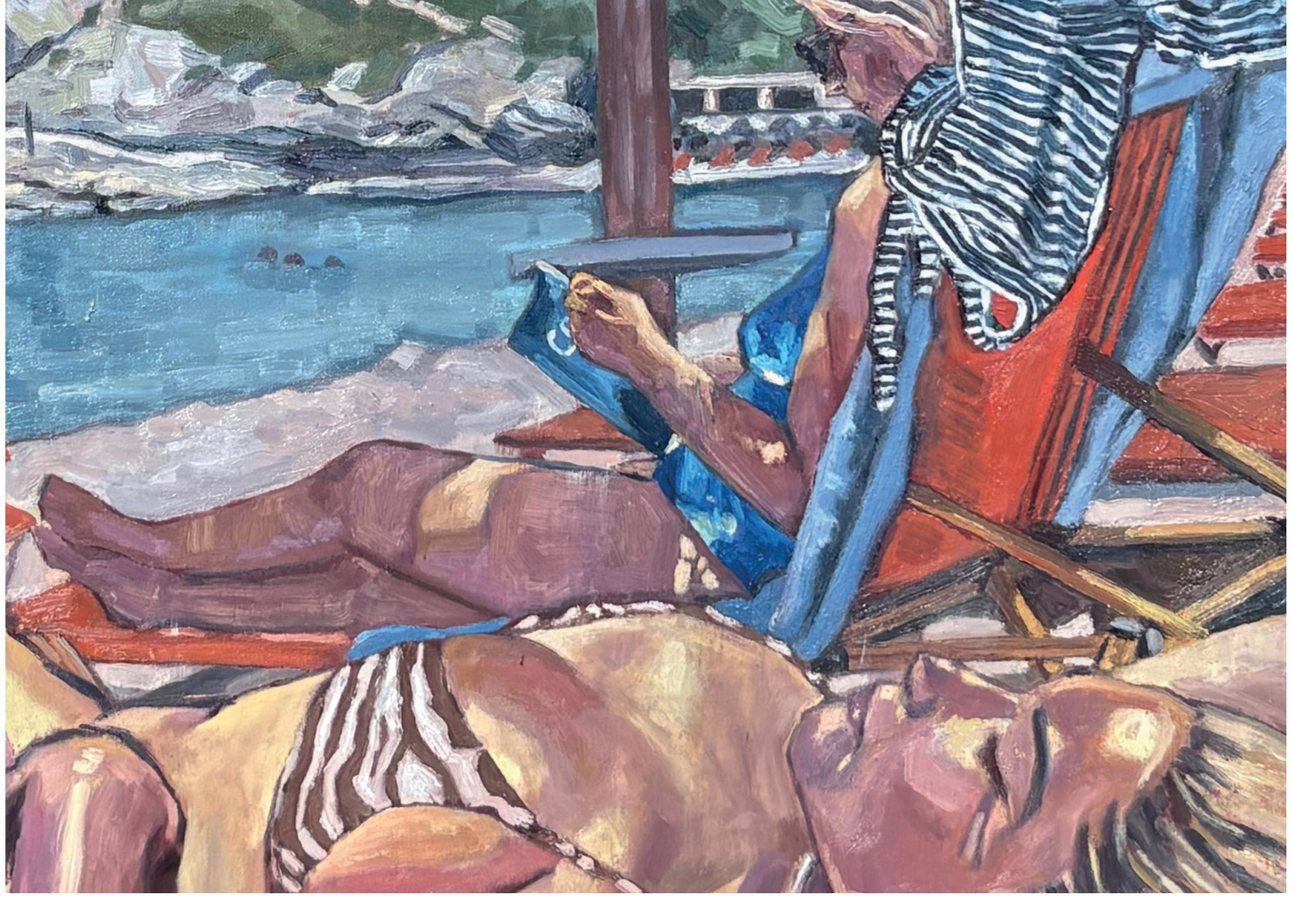
Acrylic on canvas

£1,250 | @heart_and_soul_paintings

Susan Edwards explores interactions and connections across the sea-swimming community in the North East. Throughout her work, she depicts stories of connection to nature and to one another, from moments of fun and laughter to instances of serenity, elation and contemplation. *Diving Dawn* (2026) uses the light and reflections from above and below the water to evoke the sensation of cold sea water on skin.

A heightened intensity of the cold water emerges, while a playful interaction takes place between the figurative and abstract qualities created by the movement and distortion of the water.





Vinita Gurjar

Words Between Us
2026

Oil-based ink monoprint
with oil-based ink on Indian handmade paper

£750 | @vinitaskasanaart

Words Between Us (2026) explores the physical and emotional weight of language, and the contradictions that emerge when we try to communicate with those we care about. A foot emerging from a mouth transforms speech into a physical gesture, suggesting how words can enter another person's space, comfort them, or cause harm. The opposing gestures of the two figures hold a tension between the desire to speak and the instinct to stop; between vulnerability and protection. The predominantly blue palette reflects an emotionally suspended state: the hesitation of wanting to express oneself while remaining conscious of the consequences those words may have for another.

Ella Gregory

Factor 50
2026

Oil paint on canvas

£900 | www.ellagregory.art | @ellagregoryart

After moving over four hundred miles away from her mum and sister last year, Ella Gregory takes them as the subjects of her painting *Factor 50* (2026). The work captures a feeling held within a family memory, using visual distortions and a saturated, richer and brighter colour palette to create an idealised, dreamlike representation of a deeply personal moment in time.





David Hall

You are a gorgeous little human and I love you
2023

Archival print

£1000 | @nostalgia_kid

'Each of us has the right to be who we are, and no one should stand in the way of that right. *You are a gorgeous little human and I love you* documents a moment in time, where people stood up and expressed their existence against those who cannot accept them for who they are. It represents courage and bravery in the face of conflict. Newcastle is a diverse and caring city, and we stand up for all our minorities, all of them!
This is community'. -David Hall

Carole Ann Hall

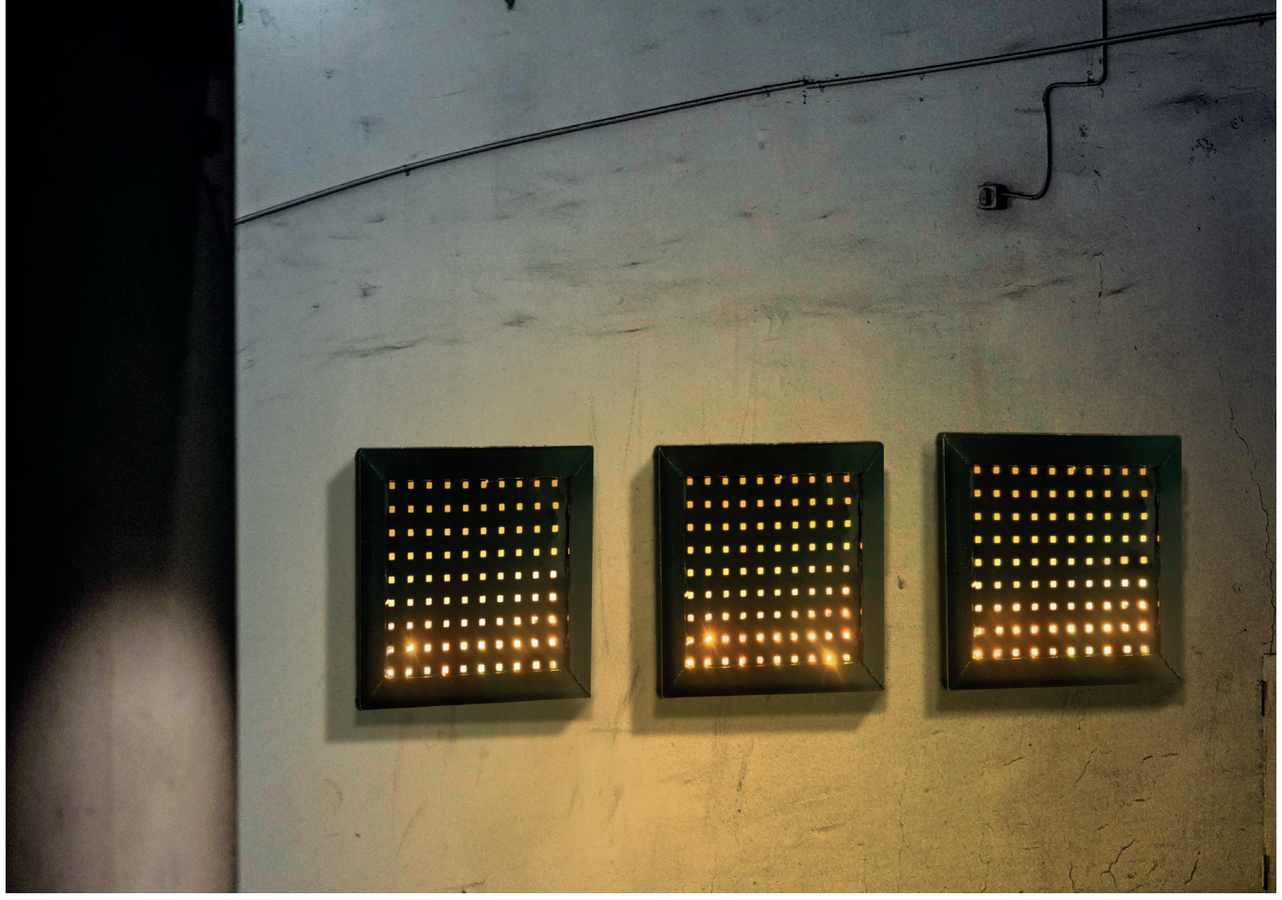
What Will We Do When The Kids Leave Home?
2026

Stoneware clay, glaze, vintage ceramic transfer patterns, 24ct gold lustre

£350 | @carolelovesart

What Will We Do When The Kids Leave Home? (2026) is a personal mythology, where domestic objects become vessels for emotion, memory and human adjustment. Carole Ann Hall's work explores the shifting dynamics of family life and the uncertainty that accompanies change. Balancing sadness and happiness, loss and possibility, the work reflects the psychological complexity of relationships and the identities we build around caring for others. Drawing on folklore, humour, and the familiar language of the home, these figures inhabit a space between reality and imagination, inviting reflection on love, absence, and what comes next.





Graeme Hopper

Aesthetik
2026

Mixed media, photography

£1,000 | graemehopperart.com | @graemehopperart

Aesthetik (2026) dives deep into Graeme Hopper's fascination and the never-ending obsession of appearance and the drive to perform: always on, always the best. This work strips back surface details to expose the human face and body, presenting them through an abstract and pragmatic lens. By removing what can be seen as decorative and performative, Hopper's work asks us to question what is beneath the image: who are we when the need to look good fades? It suggests that our true selves are obscured by speed, expectation and constant self-evaluation. *Aesthetik* is a reminder to look closer and see what we might have missed.

Lewis Hobson

A Light Still Shines
2025

Welded steel

£1,200 | durhamspraypaints.com | @durhamspraypaints

Lewis Hobson's *A Light Still Shines* (2025) is inspired by the green metal security grates installed on homes in areas of deprivation across County Durham. The title stems from the artist seeing a light behind one of these grates, realising that people are still living behind them. Now largely replaced by colourful vinyl boards, these green grates are an emblem of an era of early-2010s austerity, visually indicative of systemic neglect, economic decline and abandonment. *A Light Still Shines* offers a bridge into the difficult conversation around inequality between the city of Durham and the outlying villages of the county.





JAY

A Close Shave
2026

Acrylic paint on canvas

£2,300 | jay-fineart.co.uk | @jay.fine.art

Working primarily in acrylic, JAY records candid insights into agricultural work and life in Northumberland.

Alanna Luz Hutton

I Keep Returning
2026

Coloured pencil on paper

£3,000 | @alannaluzhutton

Interested in the ambiguity of liminal and transitional spaces, Alanna Luz Hutton's work explores how these spaces can invite personal interpretation, acting as blank slates onto which viewers project their own emotions, experiences and memories. Through meticulous drawing with coloured pencils, Luz Hutton examines the corruption of memory.

Layering colour to achieve a soft, hazy quality, her work reveals how memories of specific places are tainted over time, overlapping with and warped by the constant influx of new experiences.





Zarah Khan

Sore Thumb
2026

Photographs

£2,000 | @ zaza___art

Zarah Khan's photography explores working-class British Asian identity. *Sore Thumb* (2026) are self-portraits that emerge from Khan's experience growing up on a council estate as a mixed-race person. Recognising the complexity of identity and the ways in which it can be simplified within mainstream culture, Khan rejects the idea that her identity should be one thing or another.

She describes how 'this work reflects my lived experience, without shame or restriction, allowing me to celebrate who I am and where I'm from, with pride'.

Katherine Frances Kennedy

Diffractive Residue
2026

Inkjet decal transfer on metallic lustre paper

Diffractive Residue (2026) by Katherine Frances Kennedy explores transformation and decay through experimental photographic processes, using crystal glass, water and light to create speculative, alien-like forms. Beginning with close-up photographs of diffractive glass surfaces, Kennedy uses digital manipulation before introducing water through image transfer, extending the unpredictable effects of light and distortion into the making process.

As the series progresses, the forms gradually fragment and deteriorate, creating a visual process of decay. The resulting works are scanned and printed on metallic lustre paper, enhancing their fluid, iridescent qualities. Through this gradual process of deterioration, the images become increasingly unfamiliar, transforming everyday materials into forms that appear organic, unstable and almost otherworldly.





Stuart Langley

Full of shit ウンチだらけ
2026

Steel wire, printed flyers, LED lights

£727.99 | stuartlangley.co.uk | @stu.art.langley

Full of shit ウンチだらけ 2026 by Stuart Langley is a sculpture created in April 2026 during a residency at Tamayura Chinkan, Mojiko, Japan. Formed from wire in the shape of an intestine and stuffed with artist-designed fake flyers, the piece explores the accumulation of advertising and graphic pollution and its impact on the self. Building on his work *Polishing Turds*, an installation shown at OVERGROUND, Fukuoka, it continues an exploration of waste, visual nutrition and our misguided trust in graphic design. Drawing on the Langley's experience as a graphic designer, the intestine operates as both a digestive and symbolic system, breaking down fabricated visual language to shape perspectives, life choices and behaviour.

Nat Loftus

Looking for Love
2026

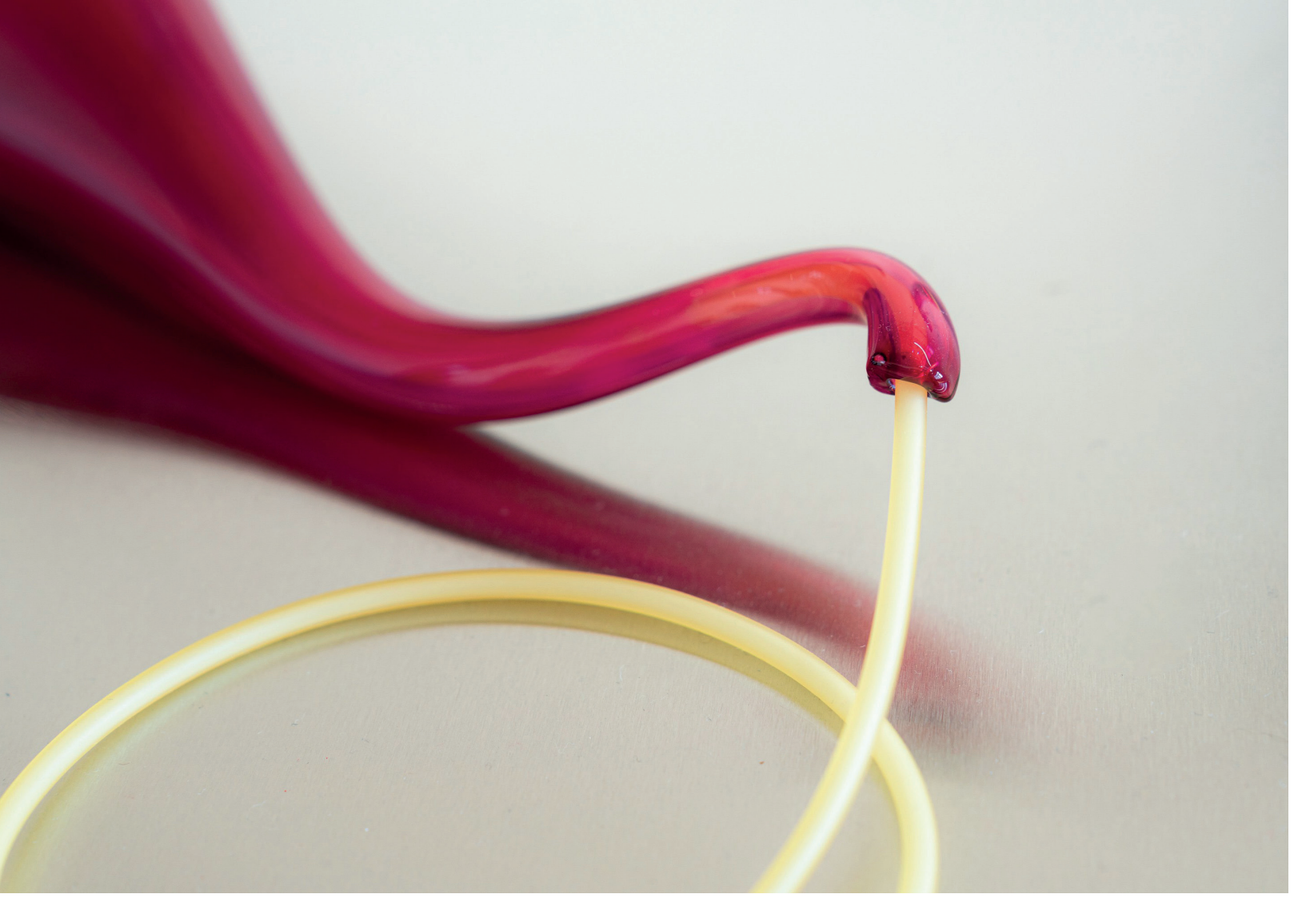
Acrylic on board

natloftus.me | @the_internat_

Nat Loftus is a self-taught painter and collage artist based in North Tyneside. Her work reflects a deep desire for belonging and security in an impermanent world, with her process constituting a quiet ritual against mortality. *In Looking for Love* (2026) the black dog of anxiety looms large, as the ice skater determinedly finds her feet – scared to do something, but doing it anyway.

Love, in this case, is both a love of life and the strange kind of love that anxiety offers in its attempt to protect us.





Sue Loughlin

Siphon (Propagation IV)
2026

Opaline and ruby blown glass, latex tubing, stainless steel, commercial kitchen table

susanloughlin.com | @sue.loughlin

Sue Loughlin is a Newcastle-based visual artist whose tactile sculptural work utilises contrasting materials to evoke visceral sensations and create narratives. Works regularly reference the female body and the systemic failings which surround it. Motherhood, and the mental, physical and societal implications of this state are recurring themes.

Her practice invites contemplation of the impact of political and ideological shifts upon women's autonomy. *Siphon (Propagation IV)* (2026), was produced with the support of James Maskrey at the National Glass Centre while Sue was AA2A artist in residence at the University of Sunderland (2024–2026).

Kirsty Macrae

Corrector
2026

Oil on board

£400 | kirstymacrae.co.uk | @kirstyjmacrae

Following the birth of her son, Kirsty Macrae began painting the objects that surrounded her. These everyday items reflect a domestic environment that has become both comforting and repetitive. *Corrector* (2026) depicts a broken makeup compact, observed in close detail.

For Macrae, its function as something that corrects felt particularly relevant during this period of her life, as she rediscovered herself as a woman and mother, and as a creative.





Joanna Manousis

Distilled Portrait I: Series II
2024

Glass, mirror, stainless steel, taxidermy
joannamanousis.com | @joannamanousis

Distilled Portrait I (Series II) (2024) incorporates icons from the everyday. The mason jar is a familiar domestic object, while the magpie is a ubiquitous presence within the British landscape: subject of folklore and superstition, symbol of magic and fortune. Famed for its intelligence, the magpie is one of few animals capable of recognising itself within a mirror. Here, the bird appears to contemplate its reflection inside the crystal jar, a hollow, hand-sculpted magpie form mirrored with silver. Drawing on 15 years of research into dimensional mirrors within cast glass, the work draws the magpie, its reflection and the viewer, into an exchange of observation and self-awareness.

Gina-Maria Marchella

4am
2026

Digital drawing
£400

Gina-Maria Marchella's *4am* (2026) reflects on the duality of motherhood, an experience that the artist describes as 'exhausting yet so painfully, and quickly, missed, and one that is never ending until it is suddenly gone'.

Marchella depicts the collision of two realities – a fleeting sense of a lost self alongside the emergence of a new one. Tangled together between the hours of 1am and 4am, Marchella's overlapping lines reveal both the expectations of motherhood and its lived reality. Her drawing depicts the out-of-body moments experienced at the height of sleep deprivation, alongside a gradual sinking into pillows and a sense of duty.





Steven Marshall

Pathway to Deletion
2026

Inkjet print

£250 | steven-marshall.co.uk | @steeven_7

Steven Marshall's practice explores ideas of hauntology and memory as fluid and unreliable processes. Found images are distorted and reassembled into surreal scenes using techniques of collage, photocopying, scanning and image, manipulation.

Through repetition, fragmentation and technological interference, Marshall's work reveals the ghostly traces that persist within images, blurring the boundaries between memory, fiction and the archive.

Rachel Marsh

Where The Land Knows Her Name
2025

Wet plate collodion on aluminium

rachelmarsh.com | @rachelmarshphotography

Where The Land Knows Her Name (2025) traces women's presence across moorland, coast, limestone terraces, and jungle peaks. Spanning eleven countries, the work considers landscape as a repository of memory, labour, knowledge, and belonging, where women's relationships with land are shaped by inheritance, displacement, violence, and resistance. Created with the Victorian wet plate collodion process, each image emerges through layers of gun-cotton, ether, iodide salts, and silver. The resulting plates hold traces of both place and process: imperfect, fragile, and enduring. Here, landscape becomes witness. Salt preserves; silver reflects. Through these material layers, buried histories surface, reclaiming women's enduring presence within the land.





Andy Martin

Anniversary
2026

Archival photographic print

£1,750 | martintype.co.uk | @martintype

Andy Martin and his friend Laura made this portrait together to mark the first anniversary of her breast cancer diagnosis at age 38, documenting her body after her recent mastectomy. Made in Martin's studio in Hendon, Sunderland, the image was taken on high-speed black and white film using natural light. This is a technique the artist favours for its ability to create what he feels is an honest and authentic portrayal of a person.

Together, these elements honour the journey Laura's body has taken, celebrating her quiet strength and resilience. The image is presented in a frame handmade by Martin with reclaimed wood.

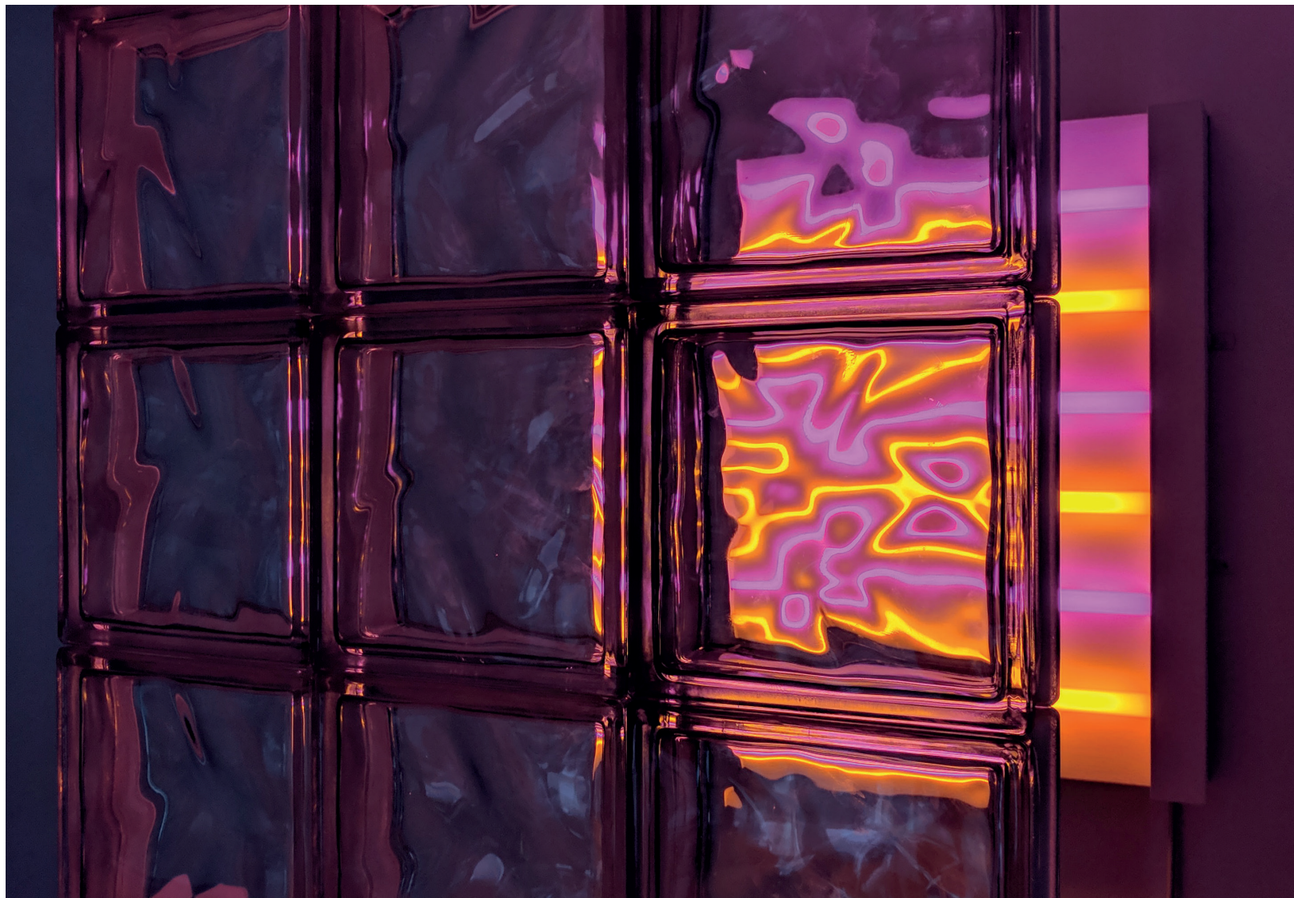
Jenny McNamara

Pink and Orange
2019

Wood, screws, fluorescent lights, coloured gels, cable, extension lead

£500 | jennymcnamara.com | @jennymcn

Throughout her practice Jenny McNamara explores the overlap between art and wellbeing. For McNamara, pattern is a tool for mindfulness. Dazzling, eye-catching and mesmerising, it can both draw and hold attention. Repetition is another important element of her work, a technique that is both calming and meditative. Her sculptures become 'pattern machines', using lenses to disrupt and create new patterns which change when you move around them. Inspired by everyday scenes, especially shadows and reflections on sunny days, McNamara's work invites you to engage with new ways of contemplating the world.





Kitty McKay

Public space archive (with keys) c.2015-ongoing
2025

Salvaged bus window, LED strip lights

Price on enquiry | kittymckay.co.uk | @kittmck

Kitty McKay's *Public space archive (with keys), c.2015-ongoing* comprises drawings scratched with a set of keys onto a salvaged bus window. The layered drawings form part of a decade-long archive documenting strange glitches encountered in public space. Focusing on moments when public space fails to perform as expected, the work considers how these ruptures might open up possibilities for non-normative relationships to and within it.

Poppy Middlemas

The Land We've Left Behind
2018

Appropriated photographs, giclee print, screen print

@poppymiddlemas

The Land We've Left Behind (2018) by Poppy Middlemas explores the transformations that reshaped Washington in the decades following the introduction of the New Town legislation in 1964. The establishment of Washington New Town altered the town's landscape but failed to erode the enduring values of working-class families like Middlemas' own. In revisiting her family's memories, the artist discovered a sense of personal freedom. By recontextualising archival photographs, she seeks to challenge the notion of linear time: each recycled image acquires a new identity while continuing to echo its original form, carrying the potential to both contain and evoke nostalgia.





Cate Murtagh

Is this the end of the dream?
2025

Video, 1:50 min

@g0.cart

‘Be not afeard; the isle is full of noises.’

William Shakespeare *The Tempest*

While the welfare state was collapsing, as were the power plants, film director Danny Boyle told us in the London 2012 Olympic Games Opening Ceremony: ‘This is about youth… This is about pushing forward.’

Is this the end of the dream? (2025) is an abrasive, technicolour portrait of the Britain Cate Murtagh has grown up in. Marrying memories of industry with Britain’s sporting legacy, the film searches for meaning in the future of our island. In an age of doomerism, Murtagh looks for light, remembering the promises made to us in the summer of 2012.

Ali Nilforoushan

Resilience – Light Within Fracture
2026

Concrete with steel wire

£700 | linkedin.com/in/ali-nilforoushan

Resilience – Light Within Fracture (2026) is both a concrete block, split apart at its centre, and a solid form held between collapse and reconstruction. Within the fracture, a warm light glows quietly against the raw grey mass of the material. Steel wire threads through the concrete, exposed at the break, holding the structure together even as it appears to give way.

Ali Nilforoushan’s artwork grew from his thinking about damage and what survives it. How can memory and pain can sit alongside each other? How can something fragile and broken still carry light? The work asks what remains standing after fracture, and what light might mean.





Nadia Niwemutoni

Isoko, by Niwe
2026

Archival pigment prints

£450 each | @atelier.niwe

Fashion and photography are Nadia Niwemutoni's primary tools for communication and storytelling. These images are part of a collection called *Isoko*, meaning 'The Source' in Kinyarwanda, the artist's native language. The collection explores Niwemutoni's Rwandan ancestry through clothing, movement and the presence of the ingoma, the Rwandan drum.

While the work reflects Niwemutoni's personal connection to Rwanda, it also offers a collective invitation to reflect on our own origins. For the artist, 'I believe that understanding where we come from can help us better understand who we are and give us a clearer sense of where we are going'.

Margaret Nilsen

The Den
2025

Mixed media, acrylic paint on canvas

£450

Margaret Nilsen is a self-taught artist who feels 'lucky enough to share a studio with another artist inside the Biscuit Factory'. Her work is mainly big and bold, working primarily in monochrome and metallic, using acrylic paint on canvas. At times she incorporates mixed media, using clay and modelling paste, to explore different textures. Nilsen draws inspiration from the simple things in life: trees, leaves, plants, the countryside and beach.

The Den (2025) was inspired by children playing in the woods, building a den and enjoying life outdoors.





Jon Old

In The Dock
2014

Oil on board

£750 | jonoldfineart.co.uk | @jonoldart

Jon Old has always been inspired by the sea, particularly the shoreline, docks and piers, and the people who work and live there. Throughout his practice, he seeks to capture his feelings about this unique part of the North East, working from drawings, photographs and memories.

In the Dock (2014) brings together different elements, combing unusual perspectives and compositions to emphasise the scale of people alongside man-made structures. Old creates paintings that operate on several levels, juxtaposing an academic understanding of an artwork with the simple visual enjoyment a work can give.

Susan Noble

Huntcliff Wave II
2026

Multi-block linocut print, oil relief ink,
oven cleaner, hessian backed lino, archival paper

£300 | susannoble.co.uk | @ susenoble

Huntcliff Wave (2026) by Susan Noble is a multi-block linocut print depicting a large rolling wave viewed from Saltburn Pier, with Huntcliff on the North East coast beyond. The print exists in several limited editions, each using different colourways and combinations of blocks. In this edition, *Huntcliff Wave II*, two blocks are used to create the final image.

Oven cleaner was used to etch the lino, creating the foaming effect and evoking the energy and sound of the crashing North Sea waves.





Helen Pailing

Morphology 1 2024
Morphology 2 2024

Salvaged borosilicate glass, lunaria (honesty) seeds, beads, thread

£350 each | helenpailing.com | @helenpailing

Inspired by the processes of the Millennium Seed Bank at Kew Wakehurst, Helen Pailing's *Morphology* (2024) is part of a collection exploring the unseen dynamics of seeds and trees. Drawing on seed morphology, the work is made from salvaged borosilicate glass – the type used in scientific glassblowing – and incorporates beads and lunaria (honesty) seeds.

The piece symbolises the collaboration between scientific preservation and natural processes. Through this collection, Pailing aims to highlight the importance of conservation and caring for the natural world at a time of increasing environmental uncertainty.

Made for 'Seeds of Trees, Sounds of Mountains', Aga Khan Centre Gallery, London, 2024.

Pamela Ormston

Mother Calf Pair
2026

Oil and resin on board

£1,200 | @pamelaormstonart

Pamela Ormston's practice is deeply inspired by the coastal light and colours of her daily life by the sea. In *Mother Calf Pair* (2026) these influences converge with a deeply-rooted experience of motherhood. For Ormston painting is a way of preserving the fleeting moments of her children growing up and moving past infancy.

In this work, the artist captures a mother's protective hand guiding her child through the water, representing the final moment that hand was needed to keep her afloat. Now, her daughter's growing independence fiercely pushes that protection away.





Sally Pilkington

Multi-Moon #3
2026

Earthenware clay and glaze

£800 | sallypilkington.co.uk | @pilkington-sally

Sally Pilkington's *Multi Moon* series began as small ceramic sculptures made to be held in the hand. Each moon has many moods – cheeky, despondent, happy, severely narked – expressing the feeling of being pulled in too many directions at once. Part sculpture, part touchstone, these magical objects invite the recipient to hold a moment of calm and presence. They offer a quiet ritual for grounding, reconnection, compassion and curiosity. Pilkington's work is concerned with transformation: the shifting of interior landscapes, the remoulding of long-held stories, and, above all, our vast capacity to change and grow.

Yunuen Pérez

At Home #2
2026

Handwoven tapestry

Home #2 (2026) by Yunuen Pérez articulates the artist's journey with weaving. Pérez has been weaving for ten years, using her work to share aspects of her Mexican heritage, including the colours and patterns she grew up with. Through composition and varying densities and knots, her tapestry conveys hope for a brighter future. A previous version of this work was the winner of the People´s Choice Award at the Australian Tapestry Workshop in 2024.





Brian Plunkett

Eddie
2007

Oil on canvas

Eddie (2007) is a painting of Brian Plunkett's late father Edward Plunkett. He began working in the coal mines aged 14, alongside the pit ponies, and retired at 60 as a power loader working at the coal face.

'I've been told the portrait is not very flattering. I accept this. I tried from the offset not to glamorise, but to be true to life, warts and all. I think this best suited my father's down-to-earth, no-fuss personality. I was nervous he wouldn't like it, but to my relief he did. It was time well spent.' - Brian Plunkett

Hazel Plater

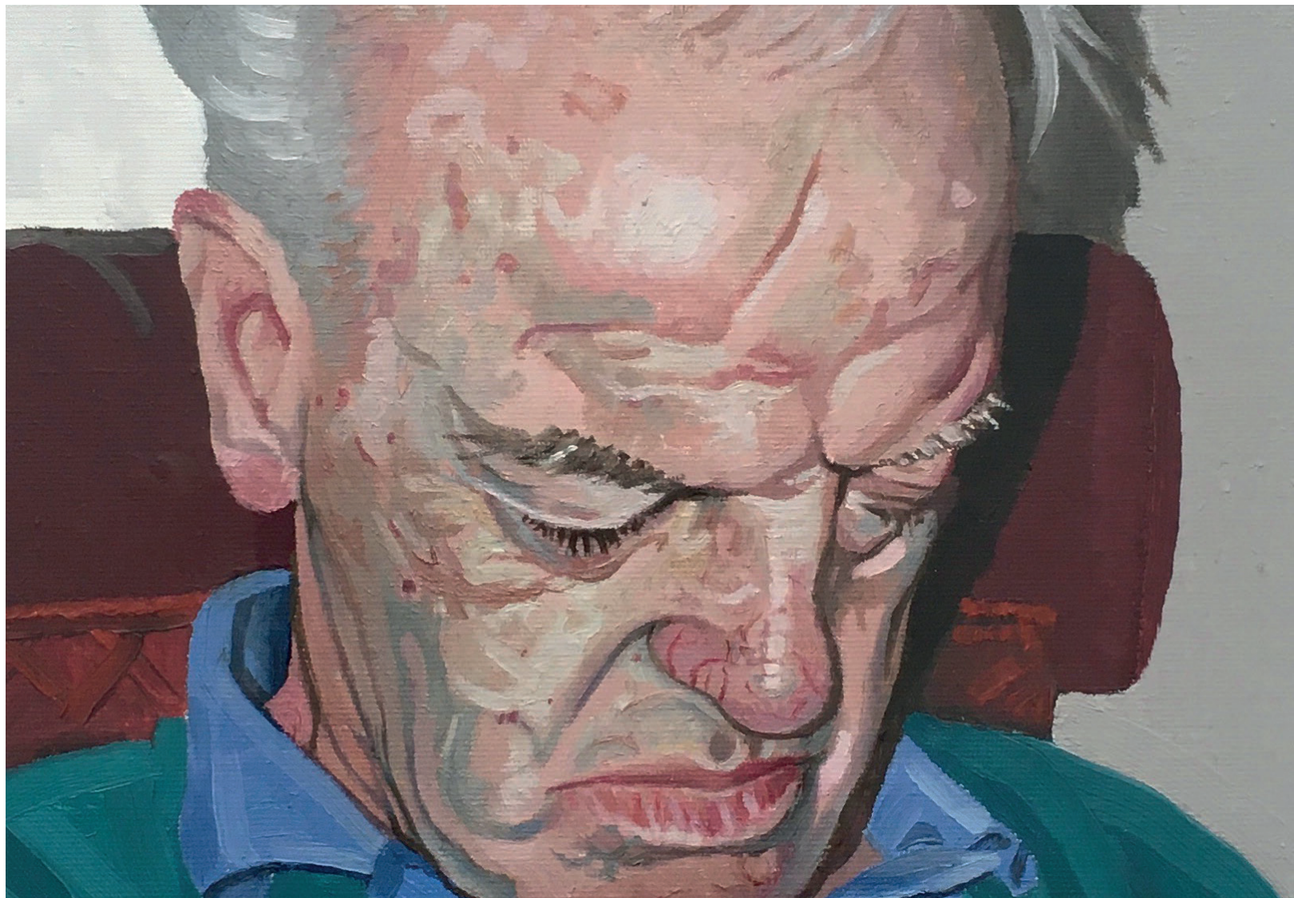
Josephine in Meadow Well
2025

Photograph

£130 | hazelplater.myportfolio.com

This portrait of Josephine Mudzingwa was made in her favourite place, Meadow Well, North Shields, in 2025. Hazel Plater's photograph was commissioned by local community archive Remembering the Past to accompany their North Shields Voices project, which documented people's experiences of living and working in the town.

Mudzingwa chose this location as the site where she experienced racial abuse when she first came to the Meadow Well estate in the 2000s. Her stance in the portrait reflects her inner strength and an understanding of her own personal power, asserting her right to belong and be seen on her own terms. Her full interview can be found on the Remembering the Past website.





Andrew Pounder

Redcar Wind Turbines
2026

Photograph

art-photography.uk | @artphotome

Capturing the evolving character of the North East coast, *Redcar Wind Turbines* (2026) presents a stark, cinematic perspective of the North Sea. Radiant yellow foundations anchor colossal wind turbines rising from the deep water, their white forms contrasting with the cloud-laden sky typical of the region. The composition leverages a dramatic sense of scale, with a solitary vessel dwarfed by this new industrial presence.

As it passes between the towering turbines, what emerges is a relationship between human ingenuity and the vastness of the coastal environment.

Ariane Riecken-Baty

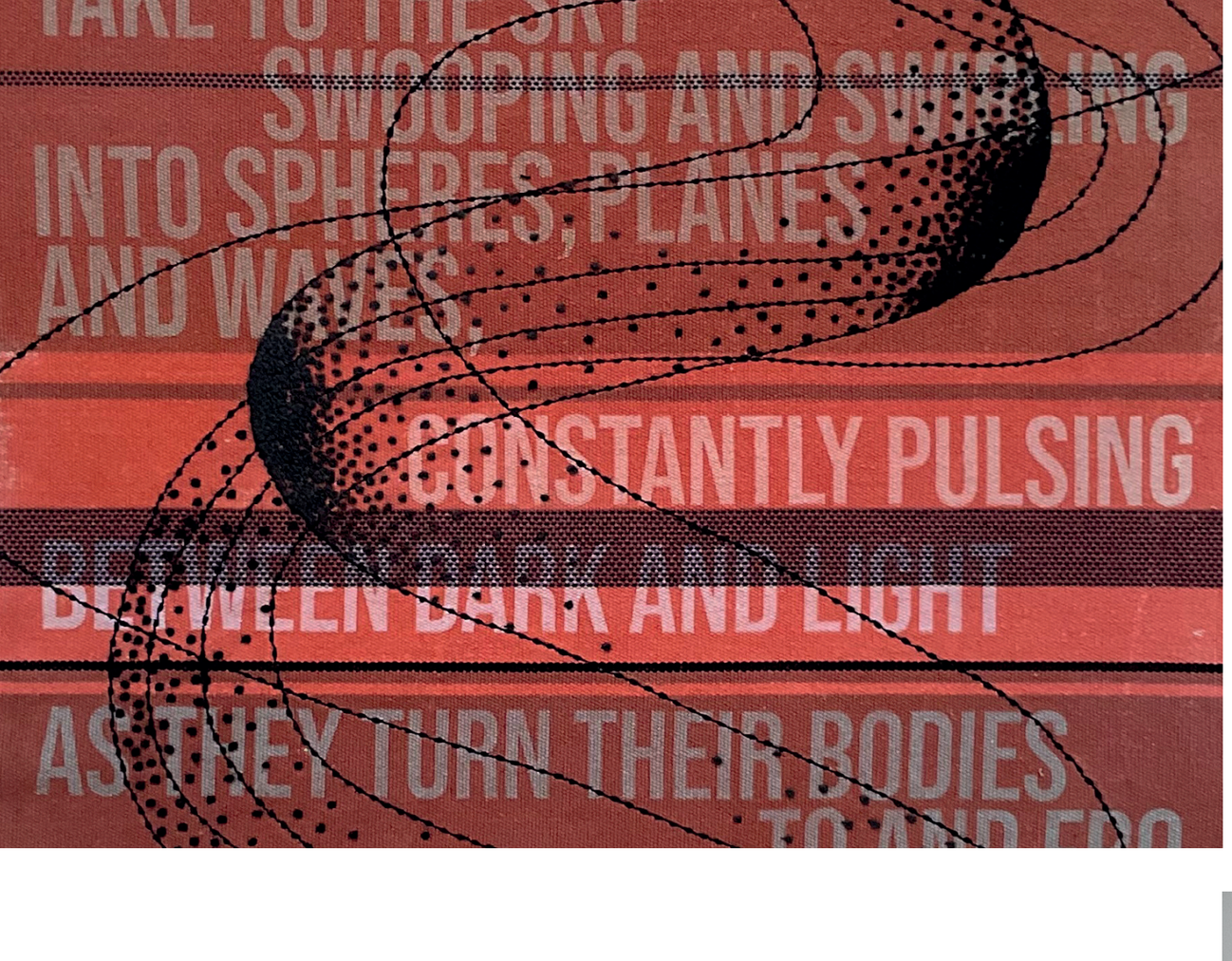
Siblings
2026

Oil, cold wax, mixed media on wood panel

@riecken.baty

Siblings (2026), by Ariane Riecken-Baty, is part of a series of portraits conveying the artist's deep connection with the people she has met in life. Faces emerge on wooden panels through energetic movements and a combination of media, primarily oil and cold wax. Having lived in five countries and now settled in Northumberland, Riecken-Baty has learnt to bridge geography and time, keeping people and the landscapes they inhabit close through her paintings. The portrait exhibited is based on a 1970s family photograph and is inspired by the close bond between the two siblings depicted.





Rhiannon Robinson

Murmuration
2026

SolarFast printing ink, cotton, polyester thread on canvas

£575 | typefabric.co.uk | @typefabric

Rhiannon Robinson's work as a textile artist and embroiderer is often triggered by two sources: the patterns she finds in the natural world and writing about nature and the environment. *Murmuration* (2026) resulted from observing a great gathering of starlings at dusk. The artist was captivated by the dense flowing shapes created by tens of thousands of birds, all moving in choreographed flight.

The work captures the bewitching quality of this phenomenon, which may appear like a spontaneous dance in the sky, but is in fact a highly coordinated and purposeful act driven by instinct and necessity.

Pete Robinson

Tony Millin leaving the mouth of the Tyne on board the Boynevale 2023
James Storey on board the Lily James 2026
John Rogers on board the Providence II 2021
Peter Clark washing the catch on board the Lily James 2026

Photographs| eyeofthetynephotography.co.uk | @harvestfromthedeep

Pete Robinson has spent the past eleven years documenting the working lives of the fishing community in North Shields through his project Harvest from the Deep. His striking images are grounded in a deep respect for the people he photographs. Seeking to understand and communicate their experiences with emotion and honesty, Robinson captures the living history of a difficult and dangerous occupation, preserving a way of life that is changing.





Beth J Ross

Pink Slice
2025

Video, 3:19 min
Music production: Liam Huitson
Editor: Sheryl Jenkins
Commissioned by EXPO Sunderland and Culture House

bethjross.com | @bethjross

Pink Slice (2025) pays homage to Sunderland's much-loved and iconic desert. Moving between local landmarks and back streets, the work combines photography, video and abstract compositions. Made using a mobile phone and free editing software, *Pink Slice* turns to DIY filmmaking to explore memory, place, nostalgia, and the way ordinary things become part of our shared histories. The soundtrack draws on Makina, the dance music embraced by the North East club scene in the late 1990s, alongside recorded samples.

Sophie Robson

Danny – Jaywick
2023

Photograph

£120 | saintsophie.com | @saintsophie_

Sophie Robson is a photographer from Newcastle upon Tyne. She has been documenting life in Jaywick, Essex through the residents and community she has come to know there. This photograph shows Danny, a lifelong resident who introduced Sophie to the area and plays a vital role in bringing people together through local meetings and community support.

Coming from a working-class background in the North East, Robson felt a strong connection to the town and wanted to portray the community beyond the negative press, focusing instead on its resilience.





Agata Sibielak

Nose Platter
2026

Buff stoneware and glaze

£400 | @art_by_sibielak_agata

Nose Platter (2026) explores the shifting boundaries between body and object, function and sculpture. Repeated impressions of noses transform a familiar domestic form into an intimate and unexpected encounter with the human body. The work considers how everyday objects can retain traces of presence and how physical contact can become a form of memory.

John Eric Rothwell

Enchanted Woods, Copper Violet
2025

Oil, cold wax, mixed media on canvas

£750 | johnericrothwellart.wordpress.com | @johnericrothwell

Northumbrian artist John Eric Rothwell finds inspiration from walking his dogs through local woodlands. Immersed in the beauty of nature, Rothwell makes mental notes of natural forms, light and textures he encounters along the way, translating these observations into his artwork. Working with oils, wax and mixed media on heavyweight paper and canvas, he captures the enchantment and atmosphere hidden within the woods.

Rothwell graduated from the University of Sunderland with a degree in Fine Art in 2010. He works as an artist for an NHS Trust, where he delivers arts and craft workshops for residents undergoing treatment during their pathway in hospital.





Kate Sweeney

Safe Hands
2026

Rust, elderberry, pink felt-tip, Haribo sweets and charcoal on paper

katesweeney.icu | @thumbprod

Kate Sweeney is interested in finding ways to represent families, kinships and relations formed beyond blood and DNA connections. *Safe Hands* (2026) is part of an ongoing body of self-portraits produced with inks and tools Sweeney makes from materials she finds around her, including plant matter, household waste, soil and scrap metal.

The watery colours, gritty tide marks and leaky stains are difficult to control or predict. They slowly change on the paper, shifting, fading and deepening. This process of animating over time encourages the artist to think through and describe ideas of what it means to be a parent.

Theo Sunter

Party in the Greenwood
2026

Oil on glass, watercolour on paper, painted animation, 1:54 min
Sound design: Sebastian Hewison

@theosunter.art

Inspired by the greenwood forest as described in Simon Schama's Landscape and Memory – a land where the hierarchy of class and gender are reversed in pursuit of justice, freedom and love – this animation takes an acid house party video and combines it with the liberation the artist finds in nature. What emerges is a contemporary land where divisions are set aside.





Garry Sykes

The Palace
2022

Super 8 and digital video, 3:32 min
garrysykesfilm.com | @gravenimages

The Palace (2022) is a conversation between Garry Sykes's dad and nana about the age-old British tradition of breaking into royal residences. The dialogue is overlaid with Super 8 footage filmed by the artist's grandad in London in the 1960s, alongside shots filmed on an iPhone by Sykes as he retraced his steps, and found 16mm footage from the 1930s.

The contrasting eras of film, together with recent footage of Sykes' family – one of whom is no longeralive – spliced with their much younger selves, turn the piece into a short meditation on youthful expectation and the locked gates many of us encounter as we grow older.

Aysha Tengiz

Karaoke Kittiwake
2026

Paper mâché, acrylic paint, varnish
£300 | ayshatengiz.com | @ayshatengiz

Karaoke Kittiwake (2026) was inspired by a combination of the exceptional people and nature found in Newcastle. The Kittiwake sings at 2AM karaoke. Her favourite song goes something like "kyah kyah kyah!"





Lucy Lei Tween

Tyneside Cinema Café
2025

Oil paint on canvas

@lucylei.art

Lucy Lei Tween often creates self-portraits set in places that exist only in her mind, becoming metaphorical windows into safe spaces that have no physical form. In this painting, the artist portrays herself within a space she would not usually depict. She chose Tyneside Cinema's café as the setting for the reference image to create a contrast between physically inhabiting a space alongside other people and experiencing solitude internally. For Lei Tween, 'above the table is what I let people see; underneath it is what they cannot see.'

Luke Ternent

Urban Idyll
2025

Photographic print on laminate foam board

£150 | @luketern

Luke Ternent is a photographer with a strong passion for urbanism, architecture and the built environment. *Urban Idyll* (2025) depicts the beauty which can be found in even the tiniest corners of the city when observed at the right moment. Taken on a clear by cool spring afternoon, the late sun casts a gorgeous golden glow on the Tyne Bridge, creating a soothing collage of soft colours.





James Ward

Arising Dwelling Ceasing
2024

Acrylic and charcoal on wood

£950 | @jameswward52

Arising Dwelling Ceasing (2024) is inspired by the Buddhist concept of impermanence: everything that is born exists in a constant state of change, and nothing remains the same from one moment to the next. Failing to recognise this reality can create a sense of separation and anxiety, as we want pleasant situations to last and unpleasant ones to end as quickly as possible.

Becoming familiar with impermanence is, for James Ward, the first step towards finding greater peace in the world. Making pictures is a way of trying to understand, in some small way, how each of us fit into this vast, unknowable universe.

John Vasey

Portrait
2026

Acrylic, house paint, ink, and marker on paper

£300

John Vasey was diagnosed late in life with autism and began experimenting intensely with ideas concerning 'masking', a strategy used by some autistic people, consciously or unconsciously, to appear neurotypical. The masking of autistic traits is understandable but at the point of an affirmative diagnosis there is often a state of confusion and a search for the authentic inner self. Vasey's mask *Portrait* (2026) is open to interpretation: it could be applied to human experience generally or take inspiration from the dark approaches of American illustrator Marshall Arisman or Polish artist Zdzislaw Beksinski. Diagnosis doesn't make life easy but the lighter area at the centre of the 'mask' may symbolise a potential space of revelation and relief.





Roy Weatherley

St Mary's Icehouse
2020

Acrylic paint on canvas

£700 | @roysweatherley

St Mary's Island and lighthouse is a well-known landmark in the region and a regular hunting ground for pesky gulls on the lookout for a chip or an ice cream. One of a series of seascapes and local sights, *St Mary's Icehouse* (2020) combines a typical seaside treat with the place itself. All of Roy Weatherley's work is inspired by the North East region, especially the coast. Weatherly shows a different view a little something extra to the norm.

Mary Watson

Clay Play
2026

Terracotta clay, majolica glaze, hand painted and digital decals

marywatsonceramics.com | @mareware_ceramics

Clay Play (2026) is a selection of a larger collection of ceramic trophies born from a three-year AHRC-funded PhD with Sunderland's veteran community. Through co-constructed, weekly creative clay sessions, Mary Watson worked alongside veterans to explore identity, health, wellbeing, and social isolation through making.

The resulting works embody and celebrate the individuals and community at the heart of this project — their creativity, passions, and life stories. Each trophy's surface is a portrait: majolica-glazed and painted, layered with digital imagery and original poetry by Maia Elsner, created for the work. Together, they form a collective testament to the benefits of creative clay work and the community that made them possible.





Rory Williams

Saturday Afternoon Unwashed Dishes
2025

Oil on canvas

£800 | artistrdw.com | @ArtistRDW

Saturday Afternoon Unwashed Dishes (2025), is part of a recent series by Rory Williams focusing on easily overlooked moments as a way of questioning how we experience and construct meaning from our immediate surroundings. Williams was inspired to paint this following a visit from his family, standing in his kitchen looking at the cluttered dishes and reflecting on the conflicting feelings they held.

Although they suggested chores and routine, they also represented time shared and a moment well spent. The painting becomes a reminder of the quiet, often forgettable acts that shape everyday life.

Nicholas Wesson

FUIMUS #1
2026

Giclée print

£250 | nicholaswesson.co.uk | @nicholaswesson

East Cleveland's Norman landowners, the De Brus family, carried the motto Fuimus: 'We Have Been.' The area, once rural, was reshaped in the 1800s by ironstone mining, which brought rapid industrial growth and new communities. The mines closed by 1964 and the last blast furnace fell in 1973, leaving economic decline and weakened infrastructure.

FUIMUS #1 (2026) is a monochrome image, embellished with iron ochre discharged from abandoned mines, that echoes the lasting industrial scars on places that once thrived.



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ALM

Tynemouth
2025

Compressed charcoal on paper

Created as part of ALM's GCSE portfolio titled Sea and Debris, the artist depicts the well-known coastal landscape of Tynemouth using compressed charcoal on paper.

Albie

All Your Dreams
2026

Video, 5:16 min

These partly improvised live performances, made on the streets of Sunderland could either be interpreted as a 'call for action' or a 'cry for help'. Different costumes and types of musical atmospheres change Albie's demeanour and voice exploring the different sides of his character. Albie is interested in seeing how passers by react, or often, don't react to the musical happening in front of them.





Amelia

Everyone passes through here
2026

Photograph

£95

Amelia's photograph *Everyone passes through here* (2026) reveals the places people ignore and the ways in which local bus stops connect hundreds of people across our region. Taking multiple photographs of the same model in new outfits, Amelia 'wanted to show people of different backgrounds and styles are all going on the same literal or metaphorical journey without thinking about it'.

Drawing on our shared movements, commutes, and routines, this image considers the ways in which local communities are connected. Whether you are waiting at the bus stop or simply driving or walking by it, you are always a part of someone's journey.

Annelise

The Festive Magic of Fenwick
2026

Mixed media, ink, pencil, coloured pencil, watercolour on paper

This mixed media artwork captures the festive magic of Christmas at Fenwick department store in Newcastle upon Tyne. Created using pencil, markers and watercolour, the drawing celebrates the building's distinctive architecture alongside its much-loved Christmas window displays. Snow falls across the night sky as warm lights glow from the windows, creating a lively contrast between the wintry surroundings and the welcoming store.

At street level, colourful festive scenes and decorations draw the eye, while small figures bring a sense of scale and activity. The piece reflects the excitement, warmth and tradition of a Newcastle Christmas and a cherished local landmark.





Archie

Lines of Memory
2026

Mixed media, monoprints, ink drawing

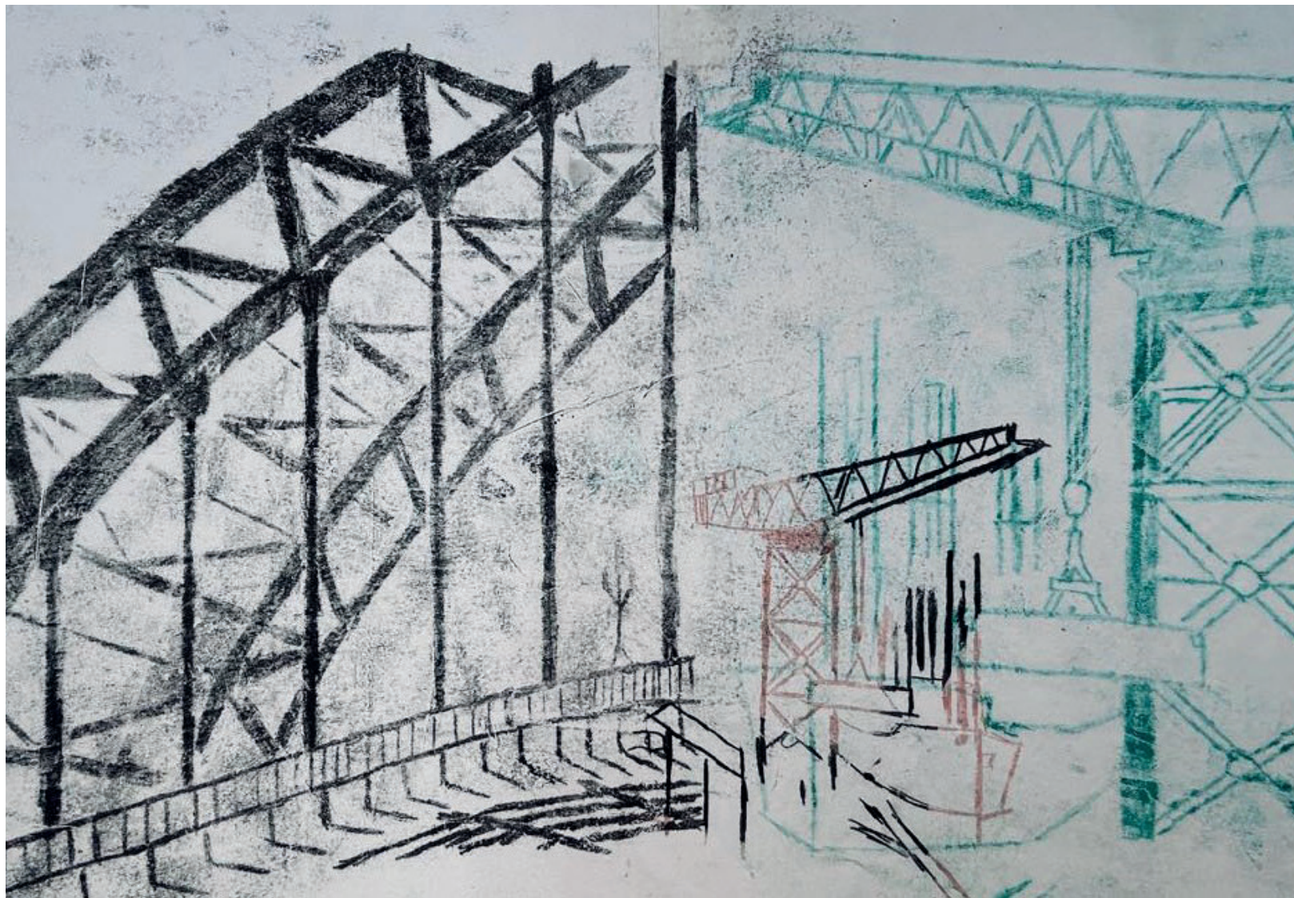
Archie's work creates a sense of memory, allowing the past and present to overlap. Bringing together imagery of the city as it exists today with monoprints that point to a time left behind. *Lines of Memory* (2026) captures Newcastle's railway heritage and the influence of George Stephenson on modern transport. In this work, Newcastle's past, present, and future come together as one, as a panoramic vision of our post industrial cityscape.

Aoife

Kittiwakes
2026

Oil pastel, coloured pencils on paper

Kittiwakes (2026) by Aoife is a drawing of a kittiwake with her chicks, inspired by the birdlife the artist has encountered since moving to Northumberland in 2024. Aoife loves watching the kittiwakes at Baltic, collecting empty eggshells from the pavement below and enjoying the nests exhibition on Level 5 at Baltic. For this picture, Aoife has used coloured pencils and oil pastels.





Ben G

Experimental Environment
2026

Cyanotype, acetate, adhesive vinyl on paper

Ben G explores the relationship between photography, light, and the local environment, examining how they can influence the creation of an image. Through the experimental photographic process, cyanotype, *Experimental Environment* (2026) captures the effects of time, light, and chance. Rather than treating the environment as a passive subject, Ben's work considers nature as an active collaborator during the photographic process. This image reflects the connection between material, location, and experimentation, highlighting how familiar surroundings can be altered to reveal unexpected forms, textures, and moments of transformation created by the natural environment.

Ben Lumley

Emerson Chambers
2025

Ink on paper
Prints available on enquiry

Growing up in Gateshead, Ben Lumley's visits into Newcastle are regular, and are made special by the city's local heritage and architecture. His art reflects the everyday beauty in and around where he lives, that so many ignore, and that he likes to cherish. Surrounded by so much change within the city, Ben looks for constants; timeless reminders of the city he knows.

The Emerson Chambers building is a striking landmark that signals the changing times within Newcastle. Once a restaurant with a resident orchestra, now a beloved Waterstones bookstore, creating for the artist, lasting, vivid memories.





Blessing

Untitled
2026

Water-based paint marker on paper
£100

Untitled (2026) is a response to the exhibition 'Listening To The Voices Of The Rivers', at Newcastle Contemporary Art, which the artist visited with her school. The drawing depicts fish which are native to the River Tyne. Blessing has added patterns and mark-making inspired by some of the work she saw at the exhibition.

Brooke

The Heart of Durham
2026

Watercolour and pencil on paper
£40

'I have chosen this building because it is the best building in Durham (in my opinion). I have drawn part of the cathedral with shading and pencil strokes. I have also taken some seriously amazing pictures of it during the day! While walking around this masterpiece you will hear phrases like her "this is so cool" and "that was a treck and a half to get up here"'
- Brooke





Cassie

Sunday Drop Inn
2026

Watercolour and pencil on paper

£50

Cassie loves the architecture of the high street in Low Fell where she lives, as it is full of independent shops, bars and restaurants. *Sunday Drop Inn* (2026) is her favourite section, containing Mamma Mia's takeaway, the Beer Drop and Steph's Barbers. While the brickwork is the same, all three have distinctly individual designed fronts and windows.

Cassie's watercolour is from a photograph taken on a Sunday afternoon after meeting her grandparents for their weekly catch up inside the Beer Drop!

Charlie

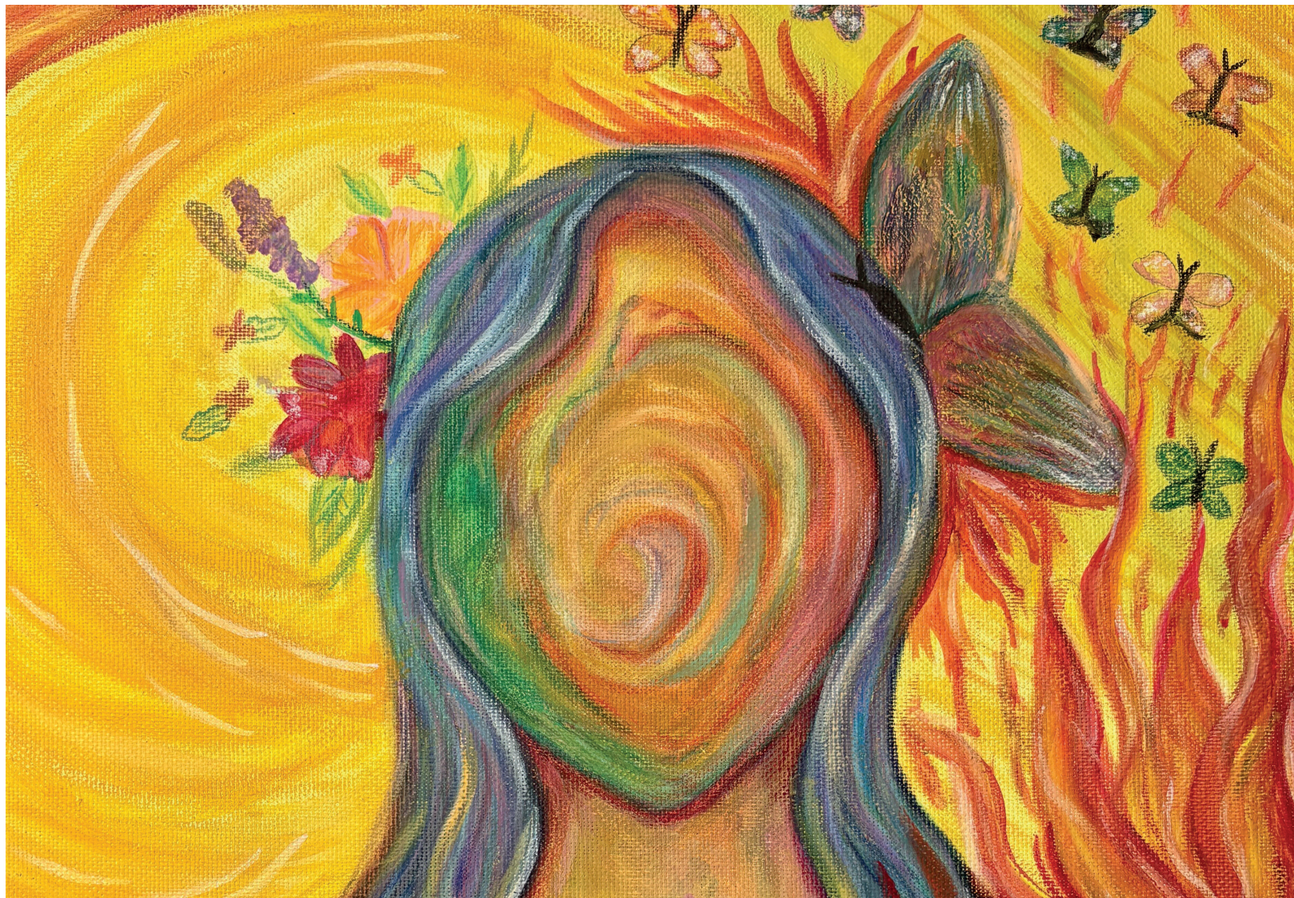
She Grew Anyway
2026

Oil pastel, acrylic on canvas

£120

Charlie is a young autistic artist who uses creativity to explore emotions, identity, mental health and experiences that can sometimes be difficult to express through words. Her artwork reflects her journey of understanding herself and finding ways to navigate a world that can often feel overwhelming. *She Grew Anyway* (2026), is a deeply personal about resilience.

The tree represents Charlie's growth, while its roots symbolise the experiences that have shaped her. The flames and swirling colours reflect difficult emotions and challenges associated with mental health, autism and feeling different. Yet flowers and butterflies bring a sense of hope, freedom and possibility. The message is simple: despite all the challenges, Charlie grew anyway.





Daniel

Turrell Triptych
2026

Mixed media collage on paper

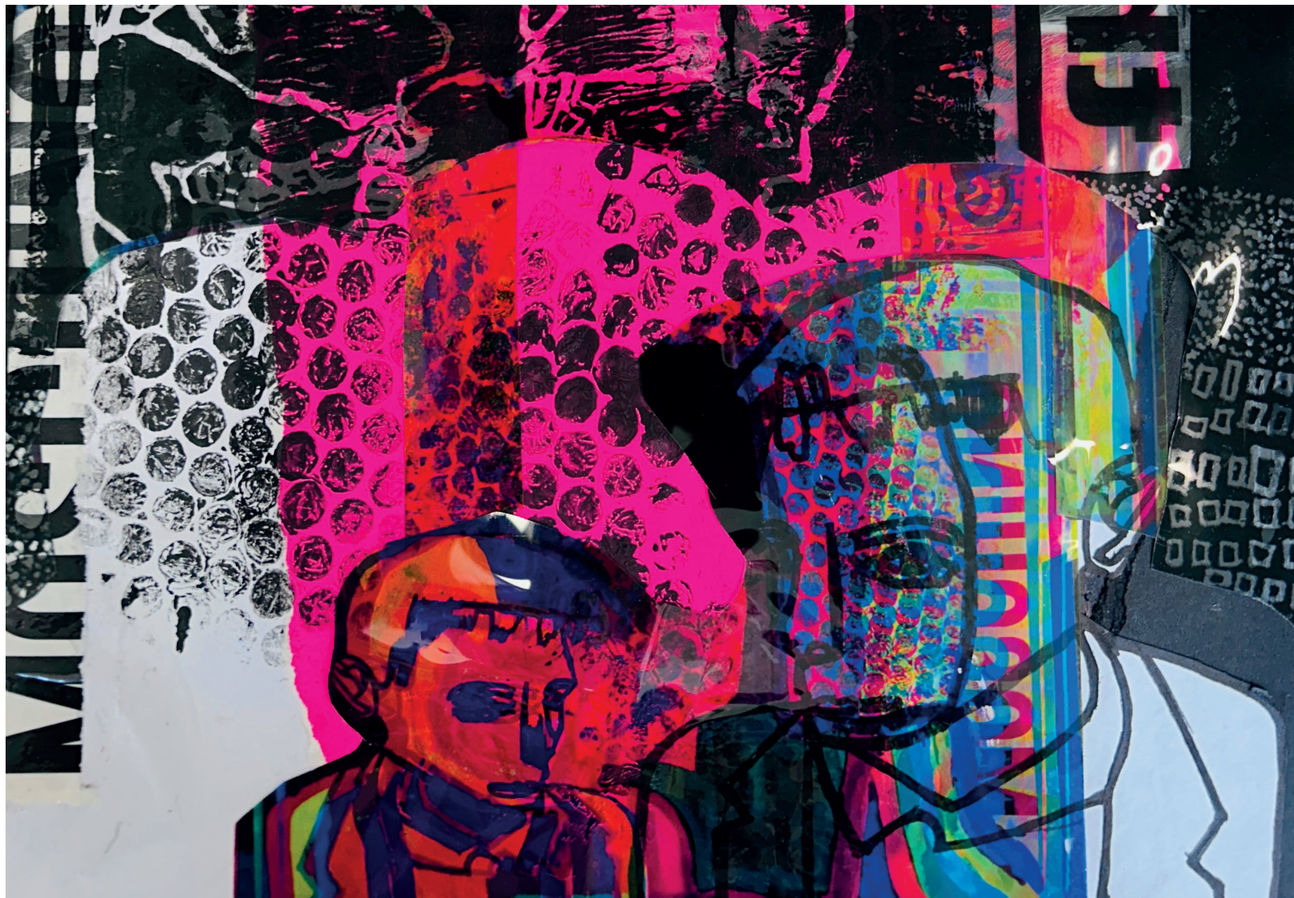
£100

Daniel's triptych represents his passions and the vibrant culture of Newcastle upon Tyne, particularly his love of NUFC. Football is a major part of the city's identity, inspiring the energy, colour and atmosphere within Daniel's work. Using mixed media techniques, Daniel created expressive layers that reflect the character of the city. Daniel's multimedia work responds to Jimmy Turrell, whose bold and vibrant style has influenced his use of colour, texture and composition.

Chloe

Untitled
2026

Watercolour and pencil on paper





Fenwick

Art Award
1st Place

Elizabeth

Riverside
2025

Oil on canvas board

Elizabeth was inspired by the autumn light in a photo she took while on a walk in Wooler with her best friend, leading her to paint this oil painting. *Riverside* reminds Elizabeth of happy memories spent together and many more to come.

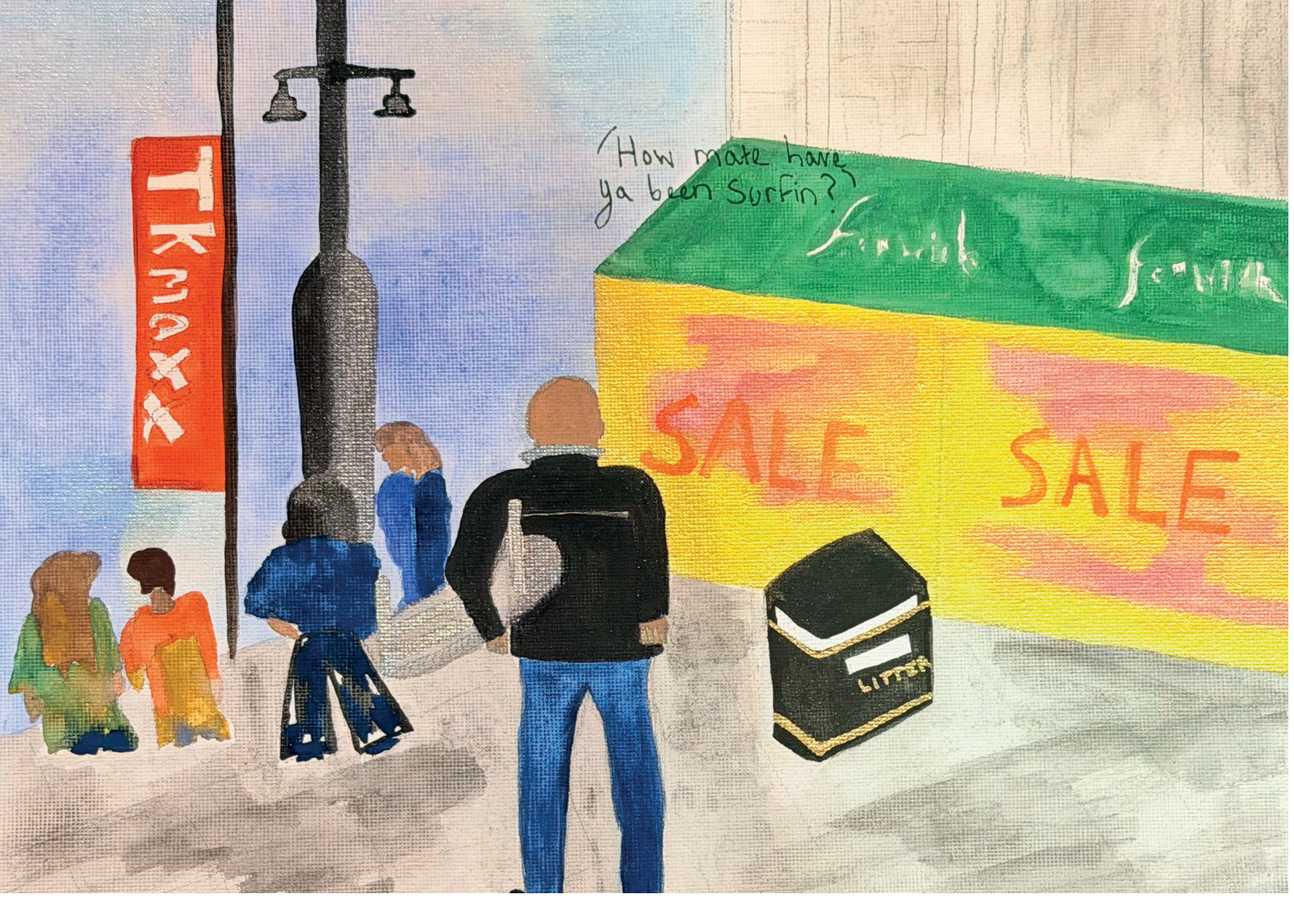
Elizabeth

Untitled
2025

Acrylic on paper

'I had been to my friend's house. She lives in a nearby village, and I was riding my bike home. I had to stop and take a photograph because I saw these three trees. I thought "I really want to paint this" – so I did.' - Elizabeth





EmV

What it means to be a Geordie?
2026

Watercolour on canvas

£50

‘This piece is inspired by a light-hearted family story that perfectly captures the spirit of Newcastle and the humour woven into everyday life in the North East. After my family’s ironing board broke, my dad headed to Fenwick to buy a new one. Rather than having it delivered, he chose to carry it through the city centre himself. As he strolled down Grey Street without a care in the world, a passing Geordie shouted “Hey mate, have you been surfing?” That moment – spontaneous, warm and unmistakably Geordie – reflects the character of locals at their finest. In this work, I wanted to celebrate that sense of community, wit and friendliness by bringing cheer to a simple story highlighting the everyday charm of Newcastle culture.’ - EmV

Emily R

Guardian
2026

Wool, coloured felt, embroidery thread, buttons

‘*Guardian* (2026) is a celebration of the community, spirit and warmth of the North East. It was created using natural wool from my grandmother’s sheep and techniques she taught me. The piece reflects the traditions and practices embedded within my family and the wider region where I live. The work takes inspiration from Anthony Gormley’s iconic Angel of the North, a landmark that welcomes both newcomers and locals to the region. The idea developed from one of my earliest textile pieces, which I made at the age of eight. Textiles remain central to my creative practice, allowing me to explore and represent the significance of feminine traditions, heritage and protective togetherness.’ - Emily R





Emily W

Harmony
2026

Fabric, chicken wire, hot glue,
fabric pens, paint pens, paint, canvas board

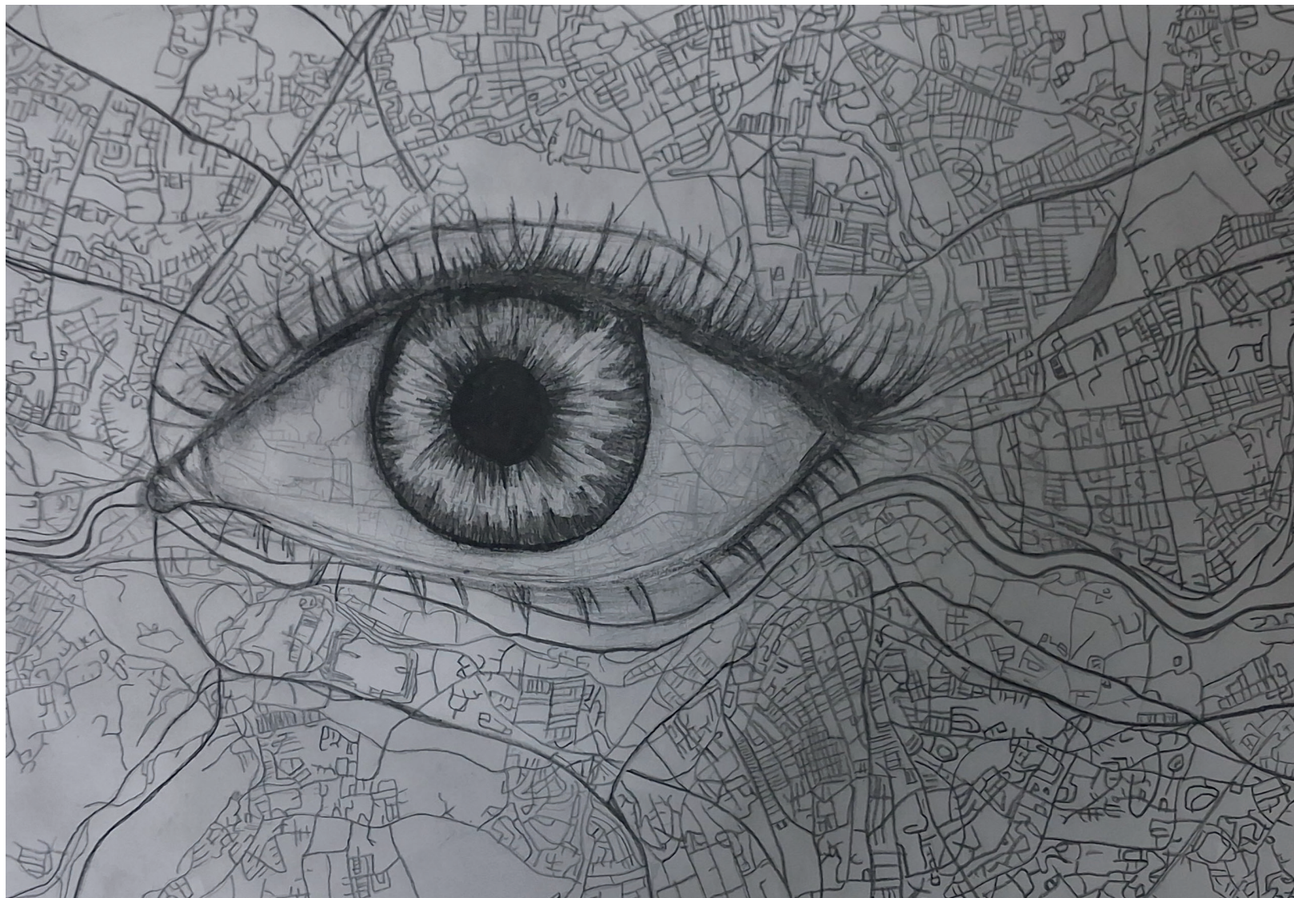
‘My artwork represents a butterfly whose numbers are widespread but rapidly declining. The Wall butterfly is commonly found in local parks, basking on walls, trees and rocks across the North of England, Scotland and Ireland. The Wall butterfly is critically endangered and is in high risk of extinction. For me, local means Richardson Dees Park which would not be the same without its wildlife. Wildlife can symbolise harmony which we can agree is one thing we need in a world of chaos’. - Emily W

Fen

The Eye of the Tyne
2026

Pencil on paper

‘Looking through the eye, we see our community with pride, kindness and belonging. Everyone is accepted and valued. Our streets, rivers, homes and landmarks are special places that connect us, while the strong current of the Tyne, that maps and shapes our identity, bringing people together and strengthening our local community.’ - Fen





Fozzy

Local to me
2026

Watercolour paint on canvas

Gabriel

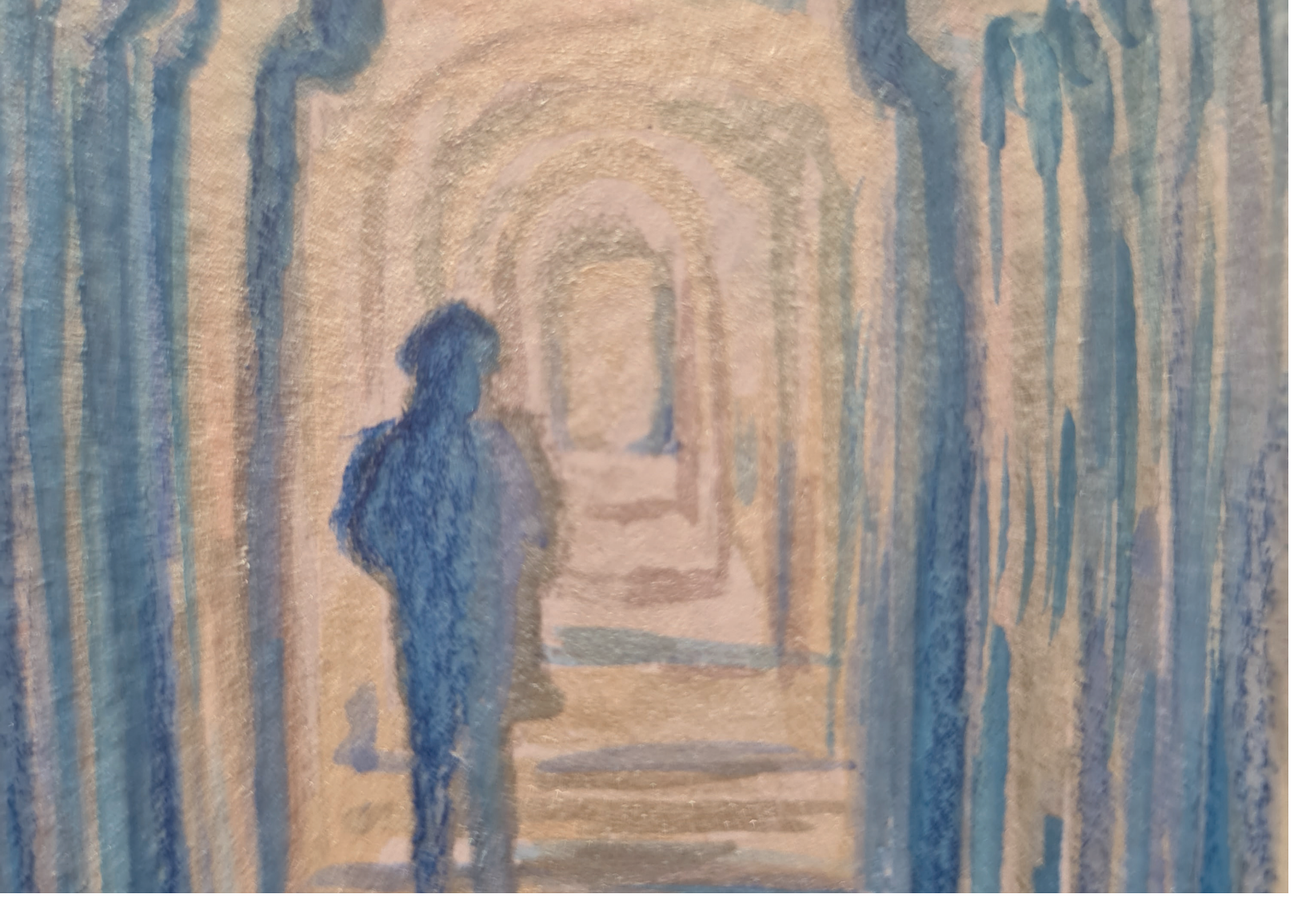
Ice Cream Melting in the Sun on a Hot Summer's Day at the Beach at Saltburn
2026

Acrylic and pen on canvas | £300

Gabriel depicts the famous Lemon Top ice-cream, which is melting on a very hot summer's day. The work emerges from our hottest summer on record, where there have been multiple heatwaves. The ice cream melts, just as the whole country has melted in the heat. On either side of the ice cream are the beaches of Redcar, Marske and Saltburn.

On the cliff is a field of rapeseed flowers and the cliff at the bottom is being eroded by the crashing of the fierce and furious waves of the North Sea.





Hailie

South Shields Sunset
2026

Photograph

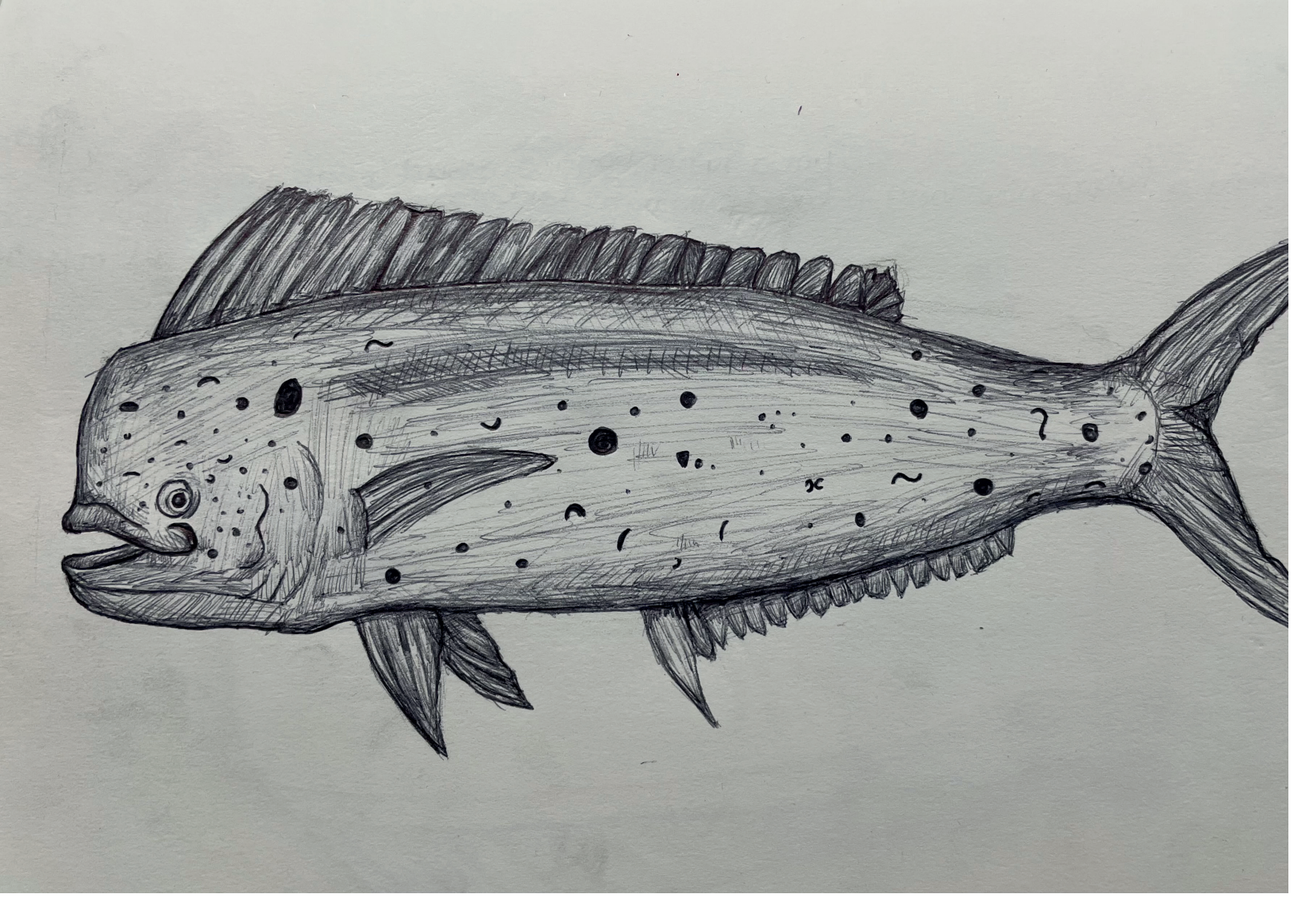
Gabriela

Two Words
2026

Watercolour and pencil on paper

‘Responding to the theme of Local, I created a mixed media piece in watercolour and coloured pencil, highlighting the literal bridge between two worlds, that of Newcastle and Gateshead. My work reveals the architectural and economic divide, using the transition of darker, gloomier tones transitioning into light, becoming so close yet so distant.’
- Gabriela





Hector

Fish
2026

Pen on paper

Henry

Around the Tyne
2026

Photograph

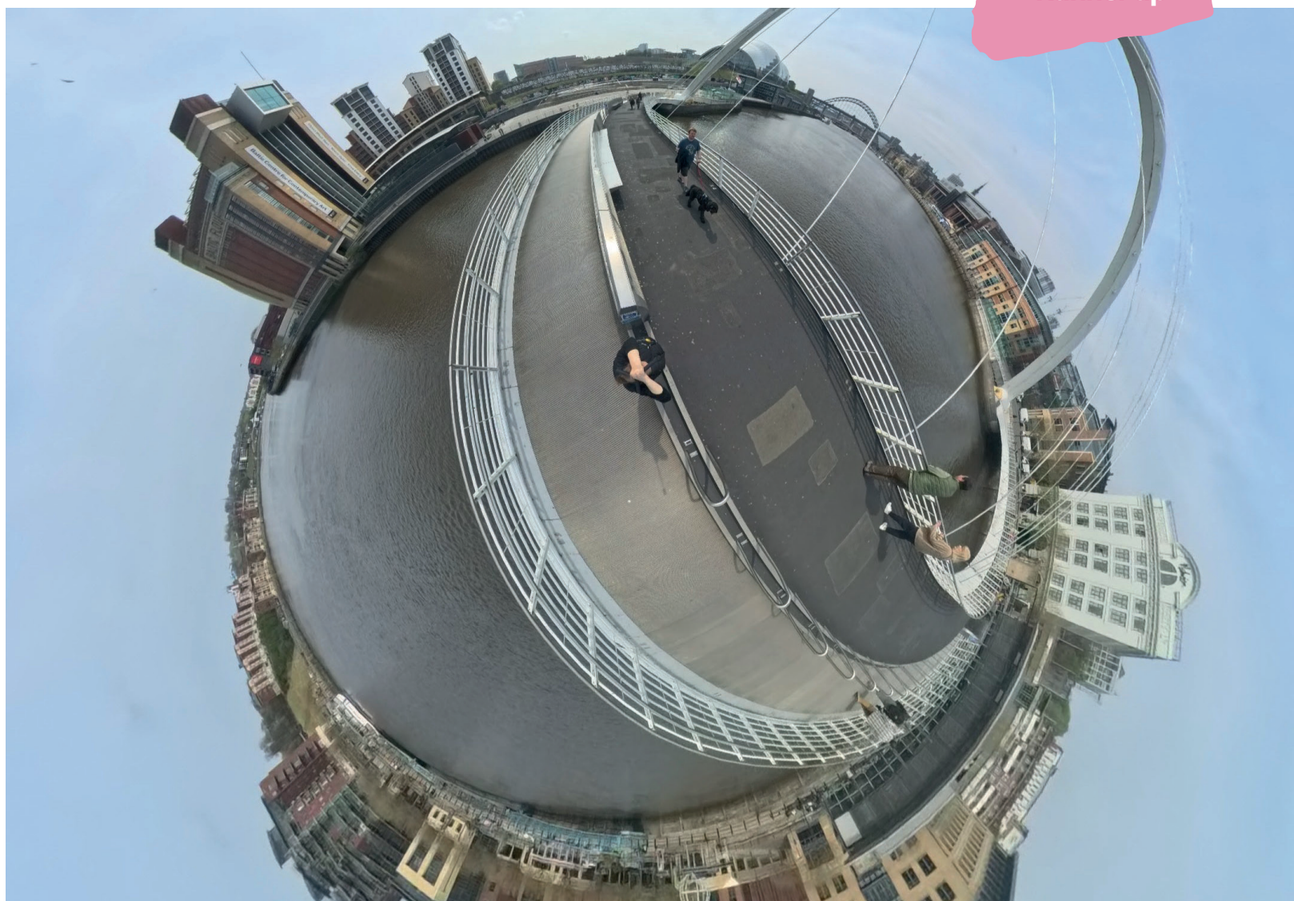
£125

‘I love visiting the Quayside and wanted to find a unique way to capture the wonder of all the elements that make it what it is in one image. A 360 degree camera enabled me to do this in a fun way, combining the historic features of the landscape with the more contemporary ones. I love that this image makes the Quayside look like a unique world in its own right!’ - Henry

Thank you to Digital Voice for the training and equipment.

Fenwick

Art Award
Runner up





Jackson

Attack of the clones
(pls don't fire back they are still in training)
(n.d)

Photographs

Jacob

St George's Church Cullercoats
2026

Spray paint and posca pens on card

£150

'I can look at St George's Church in Cullercoats from my school and always like seeing its tall spire. When I walk home from the beach, the spire guides me and helps me know that I have nearly returned. I wanted to paint this because it's a special part of Cullercoats and reminds me of my home and family.' - Jacob





Fenwick

Art Award
Runner up

Jason

Untitled
2026

Water-based paint and marker on paper

£150

‘This is a painting of a cat which always sits outside of my house in Walker. Created specifically for the Youth Open Call, I painted it in a loose, expressive style which was inspired by Chinese art, which is where my family are. I wanted to combine the idea of ‘local’ across two continents.’- Jason

Karen

Untitled
2026

Water-based paint marker, fine-liner on paper

£100

‘This piece depicts an interpretation of the Tyne Bridge and was partly inspired by artist Cordelia Sanchez, whose work we saw on a school visit to the exhibition ‘Listening to the Voices of the Rivers’ at Newcastle Contemporary Art.’ - Karen





Kieron

Meadowell Riots
2026

Wood, clay, paper, acrylic

£200

Kieron's work explores the Meadowell Riots of 1991, an event that has deeply shaped the community he grew up in and his relationship with his hometown. Having grown up in the shadow of the riots, Kieron explored the destruction, vulnerability and lasting impact left on the community. Using original newspaper articles and graffiti, Kieron created his own interpretation of these events. As 2026 marks the 35th anniversary, the timing of this work feels particularly poignant and personal, allowing the acknowledgement and reflection on an event that continues to shape Meadowell today.

Lily

St Mary's Lighthouse
2026

Acrylic and pen on paper





MJ

38 minutes of the shadows of history
2026

Pen on paper

Matilda

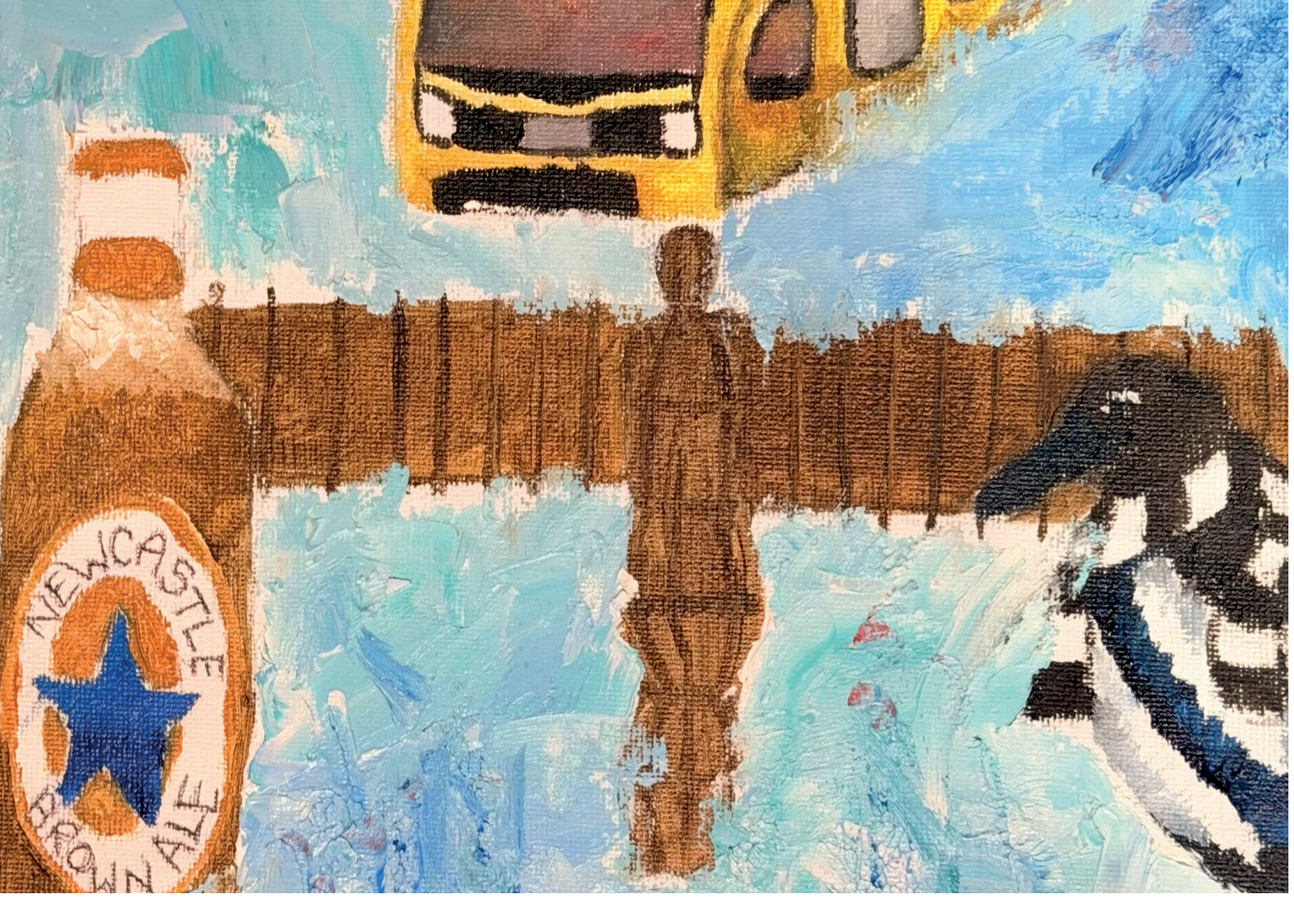
bad apples
2026

Acrylic paint, aluminium cans, photograph

£175

‘I used acrylic paint to transform discarded drinks cans into apples. I then placed them in my local park and photographed them. The apples represent how people my age can be viewed and the stereotypes against us in Walker.’ - Matilda





Molly

Cragside
2026

Photograph

£90

This photo was taken at Cragside house in Rothbury, Northumberland and was inspired by the novel *Wuthering Heights.* While visiting, Molly thought Cragside house looked like how she imagined Catherine's house to be in the novel. Ever since reading this classic, it quickly became Molly's favourite book because of its dark, gothic mood and morally questionable characters. 'I wanted to represent the gothic atmosphere of the novel through my photo'.

Merynn

Spirit of the Toon
2026

Oil paint and pencil on paper

'What makes Newcastle inherently Newcastle? What really does make it our home? I found that there's not solely one distinct place or object that truly represents not just Newcastle as a place but as a community. I looked to the things that you would first thing of when you say Newcastle. I decided that these were just a few of the things that people will see as local and iconic. To me, this piece brings together these elements, and celebrates the places and culture we proudly call ours.'
- Merynn



Robbie

The Jumping Deer
2026

Photograph

‘This is one of my favourite photos I’ve taken. The deer was running through the field and then it suddenly jumped, and I was ready and managed to get the shot. It all happened so fast, I only had a split second. I like how it’s in the air with all four legs off the ground; makes the photo look more exciting and full of movement. The golden grass and the dark background make the deer stand out more.

Wildlife photography is all about timing and being in the right place, and this was one of those moments where everything just came together. I don’t know if I’ll ever get another shot like this again, which makes it even more special to me. It’s a reminder of why I love photography – capturing moments in the wild that most people never see.’ - Robbie

Rose

Under the Northern Lights
(n.d)

Watercolour and ink on paper

‘I was inspired to paint this after I saw the aurora outside of my bedroom window. We used to visit Sycamore Gap regularly as a family when I was younger. It is a quiet place where I could be myself.’ - Rose





Sawdah

Origami Flower Vase
2025

Origami paper, elastic bobbles, glue, tape

£90

‘This Origami Flower Vase was made to put on my coffee table. My hobby for origami started in Lockdown when I was 9 years old, and since then, I have loved creating things that are sentimental to everyone and have a purpose.’ - Sawdah

Sophie

Untitled
2026

Photograph

£40

‘I made this image on a school photography trip to North Shields. I didn’t intend to blur the image, but it captures the wind and the gustiness of the coast in a surprising way, as if the tower is being blown. There is a real moment and energy to the work, which I find interesting.’ - Sophie





Viktoriia

Between the Feathers
2026

Hand-cut black paper

Between the Feathers 2026 is a hand-cut paper artwork developed as a school-based response to Nahoko Kojima's Flamingo. Viktoriia drew the image onto black paper and carefully cut each detail by hand using a scalpel. She explored how positive and negative space can transform a simple, fragile material into a complex image. The work is intended to be displayed slightly away from the wall, allowing light to cast a second image through its shadow. This interaction between paper, light and shadow creates a sense of movement, elegance and transformation.

Surann

Whose Environment?
2026

In this photograph, Surann explores the conflict between nature and pollution, focusing on thoughts and emotions surrounding environmental deterioration. Her focus is Hartlepool and Seaton Carew, particularly the North Gare and its coastline, which is personally important because it is part of the artist's everyday environment. Surann is interested in the contrast between natural landscapes and human-made pollution, including Hartlepool Power Station, and interviewed individuals to gather their opinions and emotions about the local environment and what is happening. Discovering heartbreaking information about innocent animals dying over the years from the impact of human-made pollution, Surann made this image, using Lightroom and Photoshop to manipulate and layer her images.





Willow

Local Faces Not Places
2026

Coloured pencil on paper

‘Local’ to me doesn’t always just mean the places or buildings that are around me, but instead the friends and people I know who support me in many ways, every single day. The people depicted in my artwork represent the community around me and are just a small amount of the people who always manage to be thoughtful, happy and kind all of the time’. - Willow

Violet

Woods Near Penshaw Monument
2026

Graphite pencil and pen on paper
£600

In this drawing, Violet has tried to recreate the lonely and slightly eerie atmosphere of the woodland near Penshaw Monument that she frequents on walks with her family. Violet is interested in the quiet beauty of everyday scenes. The fallen decaying tree trunk shown here is not only interesting visually but nourishes the environment around it. ‘Some people might see it as untidy, but for me it represents nature’s ability to self-sustain.’





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