

**BALTIC**  
Open  
**Submission**

Cassie Adams  
Judith Appleby  
Frances Arnold  
Aastha Bairolia  
Emma Barratt  
Beacons Films  
Emma Bennett  
C. Mae Bloom  
Aidan Bowes  
Anita Brain Tyrrell  
Simon Briggs  
Amber Brown  
Deb Buchan  
Roland Buckingham-Hsiao  
Matthew Burdis  
Rosalynd Byass  
Marilyn Cain  
Mark Carr  
Andrew Carter  
Gary Carter  
Christie Chan  
David Chaney  
Poppy Chennells  
Chun-Chao Chiu  
BJ Choudrē  
Connor Clements  
Ellie Clewlow  
Erin Collins  
Leah Sarah Coxon  
Michael Crew  
Evelyn Cromwell  
Ben Crozier  
Feliks Culpa  
Peter Davies  
Clive Davis  
David de la Haye  
Jayamini de Silva  
Amir Dehghan  
Jane Dennis  
Alison Diamond (Rogers)  
Erin Dickson  
Egemen Dogan  
Dolby\Messer  
Jessica Donnelly  
Peter Doubt  
Kelly Dunlop  
Dyad  
Cliff Edges  
Hengameh Firoozi  
Francis Fitzgerald  
Abigail Flanders  
Sarah Framrose  
Dora Frankel

Timothy French  
Hannah Gawne  
Billy Goffa  
Maisie Goodfellow  
Chantal Goulder  
Lydia Griffiths  
Katarzyna Grzelak  
Phil Hardy  
Marcus Paul Hargis  
Mayada Hassan  
Becca Heath  
Adonia Hirst  
Josh Howard  
Maggie Hsiao  
Joanna Hutton  
Inspiratori Art  
Sarah Isherwood  
Beth Johnson  
Talia Johnson  
Minty Jowett  
Just Florence  
Jezzelle Kellam  
Jack Connor Kemp  
Lyn Killeen  
Craig Knight  
Lauryn Lamb  
Tomislav Latinovic  
Pheobe Law  
John Lawson  
Annie Lee  
Chris Leedham  
Malcolm Lewis  
Kwan Li  
Toby P Lloyd  
Sarah Lock  
Sue Loughlin  
Niamh Emily Mackintosh  
Annie Macmillan  
David Mangenie  
Justin Marshall  
Brian McCleary  
Georgia McGrath  
Zack Miller  
Edwin Mingard  
Lauren Mitchell  
Aidan Moesby  
Rosie Morris & Rhodri Davies  
Robert Myers  
Ellie Niblock  
Nolasean  
Magdalena Patrascu  
Kath Price & Ellen Baker  
Phil Punton

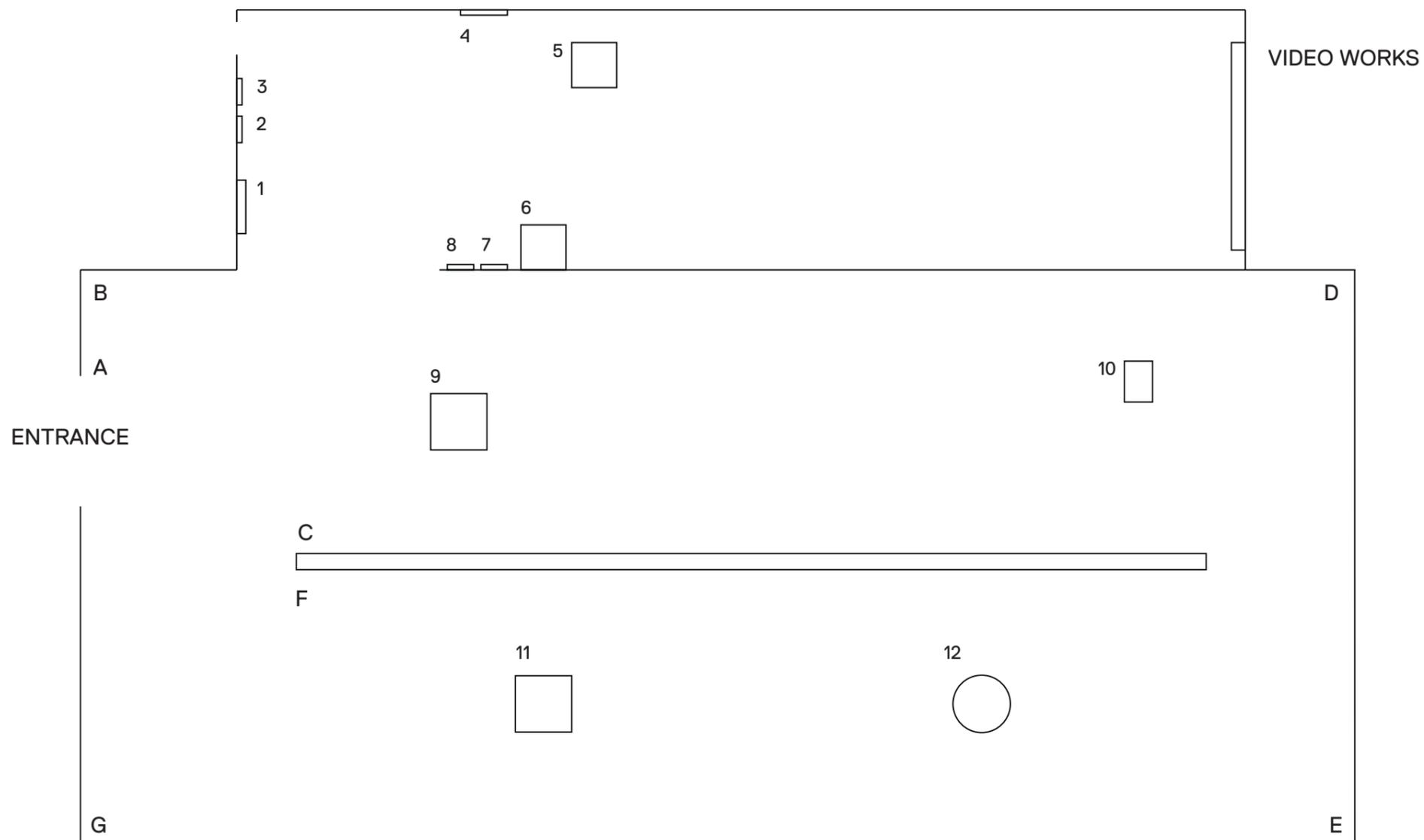
Sara Qaed  
Katherina Radeva  
Bishwadhan Rai  
Dolores Ramona  
Beryl Rankin  
Ellen Ranson  
Simon Raven  
Paul Raymond  
Paul Richardson-Chute  
Tom Rob  
Bede Robinson  
Rhiannon Robinson  
Susan Rowe  
Mark Salmon  
Richard Scott  
Lauren Seatter-Messer  
Dot Seddon  
Helen Shaddock  
Joe Shaw  
Sharon Simpson  
Michael Smith  
Hazel Soper  
Kristi Sparkes  
Sarah Stamp  
Bethany Stead  
Laura Stephenson  
Will Stockwell  
Katherine Strachan  
Matilda Sutton  
Jeffrey Swan  
Annabel Talbot  
Jill Tate  
Alan Thoburn  
Ailish Treanor  
Seb Trend  
Aruna Udawatte  
Beth Waddingham  
Christine Walker  
Maya Wallis  
Diane Watson  
Jonathan Lloyd West  
Geoff Weston  
Jack Williams  
Joshua Williamson  
Jennine Wilson  
Stuart Mel Wilson  
Adam Wilson Holmes  
Lesley Wood  
Steven Wood  
Lydia Wysocki  
Vanessa Zappi

# BALTIC Open Submission

**BALTIC Open Submission** is our first major open-call exhibition, involving over 150 artists and makers based in the North East of England. The vast number of entries, and the works included in the exhibition, highlight the variety of artistic practice taking place across the region.

Presented here are works by artists who have been making throughout their lifetime, to those just beginning; from people who work collectively, to those who create alone; those who have studied fine art, to self-taught creatives who have only ever made work in their private homes.

All entries were selected by a panel of three artists based in the North East: Richard Bliss, Lady Kitt and Padma Rao, alongside Katie Hickman, Curator (Performance and Public Programme) at BALTIC.



1. Pheobe Law **Cattle Grid** steel

2. Helen Shaddock **Filling Time** watercolour and pencil on mountboard

3. Dyad **Redact #3** acrylic paint on cardboard

4. Lauren Seatter-Messer **The Gap in the Wall at Bagendon** archival pigment prints on MP fine art cotton rag paper 300gsm

5. BJ Choudrè **SanityRag: dollhouse** paint, textiles, bamboo, dollhouse

6. Ben Crozier **Cathedral number 3** plywood, paints, diamantes, small models of saints

7. Beth Johnson **Light & Shadow** media piece textured paper, watercolour, cotton embroidery threads

8. Jessica Donnelly **Tristana and the False King** fine-liner pens and drawing ink on cartridge paper

9. Stuart Mel Wilson **Titans** ink pens on plasterboard, hamster wheel, hamster ball

10. Cliff Edges **Star Congress** cast resin, photo-etched metal, injection moulded polystyrene, rubber, acrylic paint, cotton, cyanoacrylate, model cement

11. Dolby\Messer **The Space Between [us]** timber, paint, acrylic, steel screws, bolts, nuts

12. Sue Loughlin **Non-Viable States** glass, copper, perspex

#### VIDEO WORKS

Maya Wallis **I'm not sure if this feeling of being able to dance would come about again** 3 min 37 sec

Jack Williams **Entangled** 1 min

Rosie Morris and Rhodri Davies **Angharat ton Uelen** 3 min 10 sec

Clive Davis **Now We Know** 4 min

Bishwadhan Rai **Limits of my language** 2 min 10 sec

Matthew Burdis **Lindisfarne One One** 4 min 41 sec

Beacons Films **EBB AND FLOW** 4 min 25 sec

Lauryn Lamb **Self Annihilation** 1 min

Erin Collins **numb** 5 min 53 sec

Egemen Dogan **The Best Shot** 29 sec

Will Stockwell **30works30days** 5 min

Chantal Goulder **mahjongtrptych.mp4** 5 min 54 sec

Dora Frankel **Touch the Beast** 8 min and 11 sec

David de la Haye **An Ocean Of Sound** 6 min 29 sec

Tomislav Latinovic **Changing Representations** 1 min 43 sec

1. **Pheobe Law** “This piece of work is part of a series called ‘Survival of the hoof’ which explores the disparity between livestock and humans. My practice examines processes of regulation, normalisation and separation in our relationships with other species. This decorative cattle grid emphasises the functional and aesthetic barriers held between us and animals.”

[pheoberileylaw.yolasite.com](http://pheoberileylaw.yolasite.com)  
**Instagram: @pheobelaw**

2. **Helen Shaddock** “‘Filling Time’ began as a response to a creative block at the start of the year. A visual reminder of time well spent. A way to fulfil my need to be productive. Its importance increased further once lockdown hit. No longer a daily ritual, the completed 2020 series gives me a sense of closure and hope for the new year.”

[helenshaddock.co.uk](http://helenshaddock.co.uk) / **Instagram: @helenshaddock**

3. **Dyad ‘Redact #3’** is an invitation for the viewer to consider the words and language used during the Covid-19 outbreak. Harvesting text and words from across a spectrum of sources including Government guidance, a range of political websites, protest slogans and social media sites, ‘Redact #3’ attempts to capture and reflect our recent history and current situation.

**Instagram: @dyad\_dayd**

4. **Lauren Seatter-Messer** Using art as a form of therapy, Lauren Seatter-Messer’s practice creates a remedial space where she is able to form connections with places of resonance and memory. “Through considering motifs of isolation and detachment, my work examines periods in my life where I have experienced a sense of dissociation. In revisiting these spaces, I have documented my attempts to reconnect, through sensory interaction in the space itself”.

**Instagram: @laurenseattermesser**

5. **BJ Choudrè** “This piece challenges the behaviours and attitudes that surround the taboo topic of the menstrual cycle within the South Asian community. I connected this to my local community by printing menstrual patterns donated by women, anonymously. By this, I hope to create intrigue and discomfort. Men’s clothing is used to provoke thoughts and questions about the responsibility of men’s role within this topic”.

**Instagram: @bjchoudre**

6. **Ben Crozier** is an artist based in the North East of England.

7. **Beth Johnson** “From the beginning of lockdown, I was encouraged to experiment with my embroidery work and this piece has come from two simple ideas: of light streaming down from above, and also of experimenting with pattern and structure in my stitches. I have played with scale, texture, and mixed media to finalise this work, documented on Instagram”.

**Instagram: @whereibelong**

8. **Jessica Donnelly** “I make drawings that influence the creation of my own written folklore and tales, a process that allows for ongoing creativity and a connection to my own storytelling ancestry. I intend and hope my drawings act as a catalyst, encouraging the viewer to create their own enchanting creatures and immortal beings, to in turn resurrect the art of storytelling within themselves. The piece is inspired by a tale of my own creation, expanding the story of ‘The Lady of the Lake’ from Arthurian legend”.

[jessicadonnelly.com](http://jessicadonnelly.com) / **Instagram: @\_jessicadonnelly\_**

9. **Stuart Mel Wilson**’s work focuses on the human condition and explores absurdity and humour in the way we process this world, both individually and as a collective. “Dyslexia is a massive influence and is also a reason I make art. Art can talk where the person is unable, regularly the spoken word is too literal. Art, at times, feels like my language.”

**stuartmelwilson.net**

10. **Cliff Edges** “There’s a revolution going on in Rojava: The Autonomous Region of North and East Syria. In the vacuum left by Assad’s civil war, a glimpse of a truly democratic, grassroots movement has been offered that prioritises feminism, equity, solidarity and direct democracy. I have made a diorama installation based on research into Rojava incorporating a one-off flag as seen at festivals and celebrations in the region and 1:35 scale models”. For further information:

**womendefendrojava.net/en**

11. **Dolby\Messer** ‘The Space Between [us]’ is a collaboration between artist, Jessica Dolby, and architect, Sebastian Messer. Jessica’s exquisite, labyrinthine drawing-mediations trace journeys and landscapes. Sebastian’s quasi-architectural, spatial interventions also occupy an ambiguous, inter-scalar territory between furniture and building, and architecture as the city. This piece evolved via WhatsApp exchanges of low-tech drawing and making undertaken during lockdown. The smartphone paradoxically mediating both our connection and displacement.

**Instagram: @spoorofbotch / @welcome.to.j**

12. **Sue Loughlin** The geological shapes cast in glass are based upon embryonic forms, representing signs of life against societal and climactic breakdown. Loughlin researched the lives of women in the early ceramic industry on Wearside, who experienced exploitation and a high infant mortality rate. The work’s final form took on a personal meaning. “I have come to embrace a much more cathartic dimension in my work, and began to see these small glass pieces as symbolic of personal experiences of pregnancy and pregnancy loss. The decision to coat the glass in copper gave these forms a final ‘protective’ coating. I want them to be seen as treasures, objects of beauty balanced by the sterility of the clinical white Perspex disc”.

[sueloughlin.com](http://sueloughlin.com) / **Instagram: @sue.loughlin**

## VIDEO WORKS

**Maya Wallis** In her practice, Wallis explores the bodily experience of excitement. Originally planned as a live performance for her degree show (cancelled due to Covid-19), Wallis’ work analyses the adrenaline rush found in small acts such as listening to music, dressing and dancing alone. The dancing is unchoreographed—her instinctive reaction to the music. When watched, the film is an intrusion on an intensely private moment. To Wallis, the performance felt bigger, louder, more charged, than the actual recording delivered, reflecting the interior nature of her experience.

**mayawallis.com**

**Instagram: @maya\_\_wallis**

**Jack Williams** created this work to explore computer-mediated intimacy and the ‘touch hunger’ many felt in response to Covid-19 lockdowns. “As a society we have increasingly migrated into virtual environments. The current circumstances have served to accent the necessity of human contact, and how we have to settle for, but have also embraced the simulacra of companionship found online”.

**jackwilliamsvideoart.com**

**Rosie Morris and Rhodri Davies** This film by Rosie Morris was created in response to the music of Rhodri Davies. The sound is taken from Davies’ album ‘Telyn Rawn’, named after the ancient welsh harp, lost for around 200 years, which Davies commissioned to be made for her work. The micro-scale sliding screens created by Morris seek to harmonise with the texture, tactility, honesty and hesitation in Davies’ music. The dance of the screens show the responsiveness of a body reacting, and ultimately being swept along by the frenetic energy of the sound.

**rosiemorris.co.uk**

**rhodridavies.bandcamp.com**

**Clive Davis** produced this collaborative work during the first Covid-19 lockdown. He asked two participants to face a given direction in their home, on the same date and time, and either photograph or write what they saw. Responders were tasked with creating order and meaning from the sets of photographs and text, who then participated in the same process, shifting from viewer/receiver to participant/creator. “The project disrupts the normative ‘meaning’ between photo and text, exploring themes of random versus control, of art, artist, context, meaning and other antagonisms. Consumerism exploits our human frailties and need for order. We believe we understand and are in control”.

**clivedavisart.com**

**Bishwadhan Rai** investigates his growing loss of grip with his mother tongue and grapples with the feeling of losing hereditary identity. The video is made using archival footage of his home country, Nepal, filmed through a western gaze. The title draws on philosopher Ludwig Wittgenstein’s famous quote, “the limits of my language are the limits of my world.”

**Instagram: @bishwadhanrai**

**Matthew Burdis**’ work incorporates analogue photography and performative absence to investigate the memory of a specific location, often focusing on a tangible object as an anchor point. This silent black and white film reflects on first-hand memories of the tidal island of Lindisfarne, Northumberland, as well as its representation within cinema. Exploring ideas of personal and historical loss, its narrative is driven by a stack of analogue photographs, which a hand removes one by one.

**Instagram: @burdismatthew**

**vimeo.com/matthewburdis**

**Beacons Films** ‘Ebb and Flow’ explores how the changing moods of the sea and human emotion reflect each other. Twenty-one award-winning artists and musicians with learning disabilities, autism and additional needs from Tyneside worked in two teams, alongside video artist Taryn Edmonds and musicians Uberloon. The group of artist-filmmakers created their work in response to Berwick Film & Media Arts Festival’s 2017 theme ‘Ultramarine,’ which the team of musicians then designed and recorded an original composition for.

**beaconfilms.org.uk**

**Twitter: @beaconfilmsuk**

**Lauryn Lamb** “‘Self Annihilation’ is a short animated film following the theme of being consumed and destroyed by your own creations. The boundary between life and creation has blurred in this strange way of living. The difficulty to create and lacking motivation from the feeling of being trapped makes me wish that everything that I do is an art form. Am I dissolving myself, as I try to create these worlds when I already live in a world? My body and my planet are vessels for living in a false reality”.

**Instagram: @laurynandart**

**Erin Collins** “Undertaking a phenomenological approach, ‘numb’ explores the concept of the body as a porous vessel, physically and viscerally both acted upon by external stimuli and in itself an act upon the world, and the tussling transition between. A quiet struggle underlines the works entirety, further emphasised by the tactile friction of its explored materials, their symbolic intent, and the intangible medium of their display. One body is constrained, gagged, quietly submissive to the sensations that are placed upon it: it is numb”.

**erincollins.co.uk**

**Instagram: @erineacollins**

**Egemen Dogan** “This piece was created by my husband, Egemen Dogan, who died in February 2020. He was diagnosed with a very aggressive form of brain cancer in November 2019. Developing his artistic ideas helped him through anxious times whilst coping with the intensity of his radiotherapy treatment. ‘The Best Shot’ was his most vivid idea. In this film, his son acts as a sharpshooter, wearing his father’s radiotherapy mask. His son takes aim at the tumour, hiding behind the charcoal Christmas tree decorated with the medical interventions that had the biggest impact on Egemen. As a family, whilst trying to celebrate our last Christmas together, we became his artistic support team and put his ideas onto canvas and then film. Egemen directed this from his bed. This piece symbolises the hope of cure, love and support of family, alongside the terror of terminal illness”.

**Will Stockwell** “In April I took part in 12ø collective’s 30works30days project, where I made a short video each day in response to their brief. My aims were to be playful and find new ways of making work within the new limitations of lockdown. It pushed me to create something in a short space of time. It also helped me maintain momentum and not be too precious about outcomes. My videos are reflective of the adaptive, accessible, DIY activity created by many artists over the last few months”.

**Instagram:** @vvillstockwell

**Chantal Goulder** “As a mixed-race person who grew up in a rural, predominantly white area in the North-East of England, I am particularly interested in the theoretical and cultural divides within the human condition. My main practice focuses on the recollection of cultural heritage and its wider impact on the transmission of personal history in contemporary life. In ‘majongtriptych.mp4’ I am investigating the social and cultural importance placed upon family objects, and how they can be used to communicate ideas of retracing lost history, as well as become vessels for information themselves”.

**Instagram:** @chantalgoulder

**Dora Frankel** this work evokes a darkly romantic Gothic world, seen through the lens of the 21st Century and featuring a diverse trio caught in a moment of time. “Sensual, strange, gender fluid, the film is inspired by the work of Edgar Allan Poe, the paintings of Caravaggio & the visual decadent and erotic aesthetic of Aubrey Beardsley. I felt compelled to make this work to express my ideas about age, androgyny and the dark side of our personalities”.

**dorafrankeldanceartist.com**

**Instagram:** @frankeldora

**David de la Haye** This work was created using acoustic data collected by both NetTag, at Newcastle University, and the Hebridean Whale and Dolphin Trust over the last 15 years for marine conservation. The result of this collaboration is a sound installation that crosses marine science, bioacoustics, electronic engineering and digital arts. This project is supported through Newcastle’s Institute for Creative Arts Practice (NICAP). Donations can be made to the project online.

**daviddelahaye.co.uk**

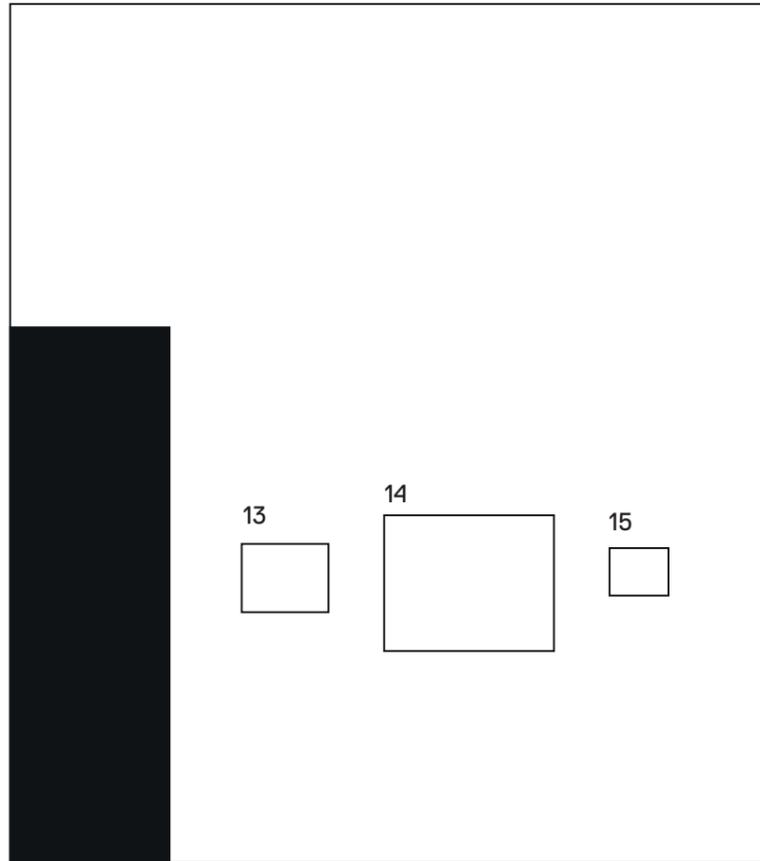
**Twitter:** @DJCdeLaHaye

**Tomislav Latinovic** “This work looks at Northumbria and the coal-mining strikes. I attempt to reassess the streamlined persona of the North East during Thatcher’s time as prime minister; poor and miserable. I borrow from photographs of my family and their friends continuing with their lives, having fun, spending time together, working as a community to lift each other up. I wanted to give an opposing narrative of strength and the ability to survive hardships, instead of one of defeat and misery”.

**Instagram:** @tomizlav



A



13. Vanessa Zappi, **Testimony / Testemunha**, watercolour, watercolour pencil and Indian ink on cartridge paper

14. Peter Doubt **Boy Band Names** whiteboard, whiteboard marker

15. Paul Raymond **The Blob** digital collage

13. **Vanessa Zappi** is a British-Brazilian artist. Her practice explores queer relationships, gender and violence through figurative representations within natural or otherworldly environments. 'Testimony / Testemunha' reflects on sexual violence and LGBTQ+ hate crimes and homicides as institutionalised and intentional forms of violence. The artwork was produced in reference to Brazil where a fascist populist government has taken over. This has had disastrous consequences for BIPOC and LGBTQ+ people who are experiencing elevated injustice and who continue to resist the brutality of this moment. 'Testimony / Testemunha' refers to the witnessing of this violence, in the absence of adequate and constructive justice, and also the struggles of survivors – those still here with us, others that are unfortunately no longer present or on the frontlines.

[vanessazappi.com](http://vanessazappi.com)

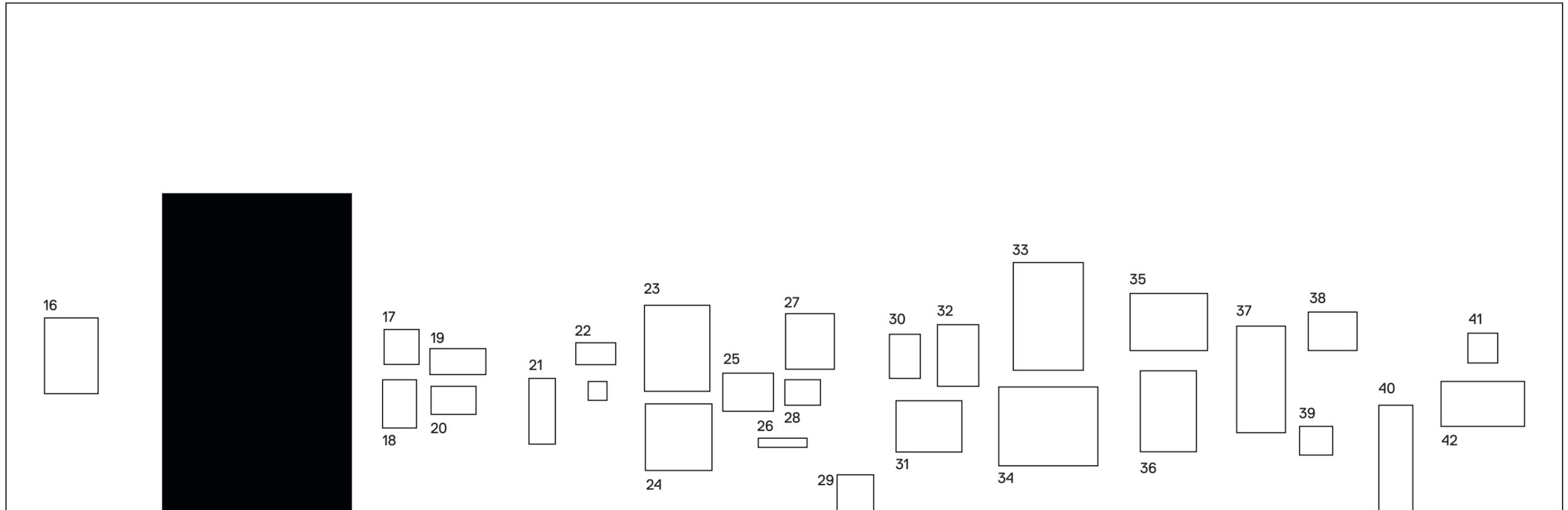
Instagram: [@zaffi3](https://www.instagram.com/zaffi3)

14. **Peter Doubt** 'Boy Band Names' is a list of potential names for a boy band Peter Doubt would like his assistants to form. This work documents the generation of a list of ideas in response to this task; representing a fragment of Peter's process as a 'Prolific Ideas Generator'. 'Boy Band Names' is presented on a white board, taken from Peter's studio for this exhibition.

[peterdoubt.com](http://peterdoubt.com)

15. **Paul Raymond** Made in response to the government's handling of the Covid-19 crisis in schools, this work references the right-wing media attacks on teachers and teaching unions for "standing in the way of the economy". As previous Secretary of State for Education, Michael Gove pushed for curriculum reforms with an insistence on testing and a return to rote learning. Creativity in the classroom was put under threat, the arts were marginalised. Gove coined the phrase 'The Blob' (based on the 1958 science fiction film) to describe what he saw as an army of bureaucrats, academics and teachers' unions who were actively standing in the way of his "world-class education system".

# B



16. Cassie Adams **Untitled** paper, fine-liner pen, plywood, nails

17. Lesley Wood **Domestic Wear** embroidery threads, reclaimed fabrics, (duster dishcloth, doilly), plastics on vintage tablelinen

18. Francis Fitzgerald **Abstract form #4** fibre based photographic paper

19. Beth Waddingham **and they just get further away: memory/loss** giclée: archival Epson pigment ink on Awagami bamboo paper

20. Susan Rowe **PIER SUNRISE** print on Fotospeed Platinum Baryta paper

21. Beryl Rankin **Icon** acrylic paint on wood

22. C. Mae Bloom **The open window only shows me**

**Yesterdays** artificial hydrangea, plaster box, pocket edition of Kate Greenaway's Language of Flowers, paper bag, resealable bag, applique tablecloth, red pencil on paper

23. John Lawson **Squeegee Portrait of three Squeegees** acrylic on canvas

24. Richard Scott **Time-Gestalt** permanent marker on 12 sheets of A4 graph paper

25. Michael Smith **Rocks at Seaham** oil on canvas

26. Tom Rob **Through the Lens and the Lead** vinyl-covered book, Polaroids, paper, pencil

27. Rosalynd Byass **The Valley of the Untouchable Fantasies** oil on canvas

28. Hannah Gawne **3580** screenprint

29. Erin Dickson **Mam** 3D printed Polylactic acid, paint

30. Magdalena Patrascu **Awkward Outcast** watercolour, coloured pencils, acrylics, white pen, black fineliner

31. Alan Thoburn **The Old Blue and White Horse** digital inkjet print

32. Bede Robinson **Untitled** polymer engraving on archival paper

33. Ailish Treanor **Untitled (Mask)** print

34. Katarzyna Grzelak **The First Holy Communion** oil on canvas

35. Hengameh Firoozi **Zangar** paper, pencil, marker pen, acrylic, oil paint

36. Peter Davies **Having a great time** postcards – photo, print, paint, collage

37. Alison Diamond (Rogers) **The Slide** 4 plate linocut, Cranfield Safe wash relief ink

38. Aruna Udawatte **Used and Abandoned** used toothbrushes, paper

39. Maisie Goodfellow **Nous** cardboard, air drying clay, acrylic paint, Posca pens

40. Annabel Talbot **Chilli Moon Jar** ceramic Earth-stone with gold detail

41. Inspiratori Art **Blood and Gold V** acrylic on canvas

42. Robert Myers **City Lights #2** oil on canvas

16. **Cassie Adams** “I draw what I love, which means there is a drawing of Nina Simone on the wall. I draw what I’m feeling, which means there is a drawing of me crying on the wall. I draw memories, which means there are drawings of my dad smoking his cigarettes on the wall. Over the past three months, I made use of a notebook I thought had very little potential, and filled a bare wall with images of nostalgia, desires and feelings”.  
**Instagram: @cassieadamss**

17. **Lesley Wood** “This piece evolved from exploring the word “domestic” and its various meanings. These include those relating to a home, something occurring inside a particular country, a hired help, and incidents of violent behaviour. In my work, the relationship between women and domestic work is noted. I hand stitched the collage despite the fact that embroidery is often viewed as a domestic feminine craft and not given the same status as other art forms”.  
**Instagram: @l.wood100**

18. **Francis Fitzgerald** is an artist, photographer and printmaker. This work was created after the artist began experiments in analogue photography while he was confined during the early stages of the Covid-19 lockdown. “I designed and constructed self-supporting maquettes from mountboard and acetate. I then photographed these with studio lighting and printed from the monochrome negatives using lith-printing development process, which produces a grainy, textured image. The resulting work is an abstract study of form and shadow, though for my particular interest in two-dimensional graphics, the three-dimensional element is deliberately ephemeral: a means to an end”.  
**ffitz.info**  
**Instagram: @ffitzphoto**

19. **Beth Waddingham** These photos are taken from a book made by the artist as a way of dealing with the objects left behind after the death of her parents. The project was conceived as a way of letting these go, while honouring the way in which they symbolise who her parents were. “By photographing objects that they owned, overlaid with projection slides, I have attempted to express the way in which over time, memory fades, but is also constructed”.  
**bethwaddingham.wixsite.com/artist**  
**Instagram: @bethwaddingham**

20. **Susan Rowe** “I’m a landscape photographer and love visiting the coast. However, I am disabled and restricted to places that I can access. Saltburn Pier is a favourite location, particularly early in the morning. This work is a combination of two separate images, both taken in the early morning at Saltburn, then blended together to create my fantasy view”.  
**susanrowelandscap photography.co.uk**

21. **Beryl Rankin** studied Fine Art under Victor Pasmore and Richard Hamilton in 1960-64. She has exhibited widely in the UK, notably including a retrospective at the University Gallery in Newcastle. ‘Icon’ explores the ongoing themes of Rankin’s work; life and death and the countryside combined with natural forms that suggest dreamlike visions.

22. **C. Mae Bloom**’s assemblage work notably contains a pocket edition of ‘The Language of Flowers’ illustrated by Kate Greenaway, a dictionary of symbolic meanings attached to flowers which was popular during the Victorian period. “The work is about a kind of paralysis that happens when I begin to approach the mass-chaos and awfulness that is the present world, it leads me to take refuge in an obsession with the historic past, its irrelevant languages and defunct visual culture”.  
**Instagram: @maewhen**

24. **Richard Scott** “This piece is part of a research project exploring the temporally-linear character of drawing and its potential to influence the perception of form, both on the part of the artist and the observer. It is related to other types of drawing I’ve been practising over the last few years which involve using cognitive-manual feedback systems to control the development of structure”.  
**richard-scott.info**  
**Instagram: @architectureaboutdancing**

25. **Michael Smith** “This painting was made in July 2020 as part of my rehabilitation after a serious injury to my eyes. Seaham has always been a place of retreat and inspiration, especially when the blindness could have ended my ability to paint. This is the first painting on my new journey as a partially sighted artist”.  
**micksmithart.wixsite.com/website**

26. **Tom Rob**’s Polaroid and pencil illustration book was created in collaboration with the 68 friends photographed. After taking a Polaroid, Robinson asked the subject to draw a reaction, representing themselves or anything else. “This book isn’t just by me, it’s by all those involved, the beautiful people of Newcastle, and I’m very blessed to share this with them. I find it fascinating how everyone approaches their illustration differently. Everyone usually says they can’t draw, but I think this book proves otherwise. It’s not just about the drawing, it’s about perception and how people look at themselves”.  
**Instagram: @lens\_and\_lead**

27. **Rosalynd Byass**’ recent work focuses on themes of sexuality, desire, and frustration. She expresses her perspective as a gay woman with an anxiety disorder through surrealist objects. “I seek to convey the strangeness of sexual desire. The women in my painting are in the process of fantasising. The further they ascend, the deeper into their fantasy they go and the less likely they are to come back down”.  
**Instagram: @ros\_poz2**

28. **Hannah Gawne** is a traditional printmaker with a love for surface design, texture and colour. Producing under the name ‘Walter and Edith’, Gawne most frequently uses screen print to create bold patterns that evoke personal memories. “‘3580’ includes images taken on an old 35mm film camera in the 80s, of my childhood. Images overlapping, evoking memories and images of cropped heads and bodies, which would now be discarded in this digital world”.  
**Instagram: @walterandedith**

29. **Erin Dickson** Exploring ideas of home through vernacular language, culture and architecture, Dickson’s practice is connected through tongue-in-cheek themes of ‘Britishness’, particularly relating to the North East. ‘Mam’ is a scanned and 3D-printed sculpture that captures the artist’s mother just out of bed, clad in a dressing gown and slippers. Oblivious to her surroundings, she enacts her daily ritual of watching a non-existent television whilst drinking a cup of tea. ‘Mam’ was created in the artist’s spare bedroom during the UK lockdown, when she was not able to see her in person.  
**erindickson.co.uk**  
**Instagram: @erin.dickson**

30. **Magdalena Patrascu** “Making myself the reference of this ‘portrait’- I decided that the base of the painting should consist of struggles that many teenagers and young adults may relate to. As society introduces harsher rules about what the perfect person should look and act like, the majority of us find ourselves forced to succumb to those expectations in order to lead a sociable life. This drawing is a representation of those who failed to do so and are now considered ‘outcasts’”.  
**Instagram: @magdaleart**

31. **Alan Thoburn** “Highly valued within the Traveller community for their colour, form and movement, ‘stepping cob’ horses have been bred in the UK for the last 40 years. The name of ‘the old blue and white horse’, appears on the passports of current examples of ‘good stepping horses’, as they originate from this original bloodline and is seen as the blueprint for a successful horse. This piece is a response to that heritage and draws on a long history of the representation of horses in the visual and other arts”.

32. **Bede Robinson** works primarily with traditional modes of image-making, including painting and printmaking, drawing on a range of influences from renaissance printmaking to neo-modern cartoon imagery. In his work, he often deals with the distances between levity and gravity, the intersection between folkloric visual culture and technology, and explores the idea of remotely viewing slippages of time.  
**Instagram: @bederobinsonstudio**

33. **Ailish Treanor** creates paper sculptures inspired by botanical shapes and the female body. ‘Untitled (Mask)’ was made to be worn over the face and held up by the tongue of the wearer, which the artist demonstrates in the image. Treanor is interested in blurring the margins between person and object through her wearable sculptures, enabling a physical body to transform and become image. The act of self-objectification in the photo is a reaction to the politicised state of the female body.  
**Instagram: @ailishtreanor**

34. **Katarzyna Grzelak** ‘The First Holy Communion’ is a recreation of a family photograph showing a Polish immigrant’s experience distorted by nostalgia. Floral patterns of carnations correspond with the Polish history of Soviet oppression. This painting is a tribute to a personal conflict between Catholicism, Polish political history and the split identity of an immigrant.  
**Instagram: @grzelak.k.art**

35. **Hengameh Firoozi** “My artworks portray Iranian women by using oriental motifs and elements, including women’s body gestures present in Safavid and Qajar illustrations. The aim is to address the amount of confusion and injustice stemming from religion and tradition present in the patriarchal Iranian society, and to show the suffering that Iranian women have endured over time. These wounds and injustices are displayed through the clothes, atmosphere, and their faces without eyes, doomed not to see and not to fall in love: they are like soulless sculptures full of astonishment and fear, because they live in a patriarchal world.”

36. **Peter Davies** In this series of wilfully amended postcards, Peter Davies explores the passage of time. “Postcards are fixed at the time of writing and sending. Place, if not specific, tends to be located or imagined. The sender is positioned. Inherent is a play with the subject and making. Images and surfaces like the landscape are worked. Social media has now superseded postcard usage”.

37. **Alison Diamond (Rogers)** “My work explores printmaking techniques such as etching, screen printing, relief print and monotype; the subject matter reflecting my upbringing in the North East of England. The images are figurative and are recognisably so. I feel it is important that the audience should be able to closely identify with the subject”.  
**alisonturnbulldiam.wixsite.com/artist**  
**Instagram: @alison.\_.diamond**

38. **Aruna Udawatte** “This is a piece portraying the hurt and pain of employees used and abandoned. The likes of nurses, paramedics, fire fighters, care workers, shop workers, delivery drivers, airline staff, restaurant staff, and so on. A representation of the victims of Capitalist greed, the very people who were used to go in and sort out the toxic, smelliest, dirtiest jobs and abandoned when the job was done”.

**Twitter:** @Niwarana

39. **Maisie Goodfellow** “This diorama explores the relationship between a person’s mind and the space they inhabit, a subject matter which I have been interested in during lockdown. It is constructed using cardboard collected from home deliveries during this period of isolation”.

40. **Annabel Talbot** ‘Chilli Moon Jar’ is a collaboration between the ceramic artist Annabel Talbot and members of the local mental health & arts charity Chilli Studios. Annabel transposed the group’s artworks and ideas onto the moon jar over a series of online ceramic Zoom sessions during lockdown.

**annabeltalbot.com**

**chillistudios.co.uk**

41. **Inspiratori Art** “Created while reflecting on life in lockdown. The plague doctor links history and our lack of understanding to disease. In a halo of cool gold on a circlet and shades of bloody red. Two symbols of the sacred heart hang on the top and bottom corners, symbolising observation and action. Both far apart and segregated by darkness”.

**Instagram:** @inspiratori\_art

42. **Robert Myers** “The work is based on my contemporary view of the city I love. I’m captivated by the lights, reflections, atmosphere and noise which play in my mind when I create the scenes. It is intentionally chosen and composed to be about not the city but about what makes a city. It’s not just about buildings but about the people who live in it. I wanted the solitary figure to be the focus of the painting and the city lights reflecting around them”.

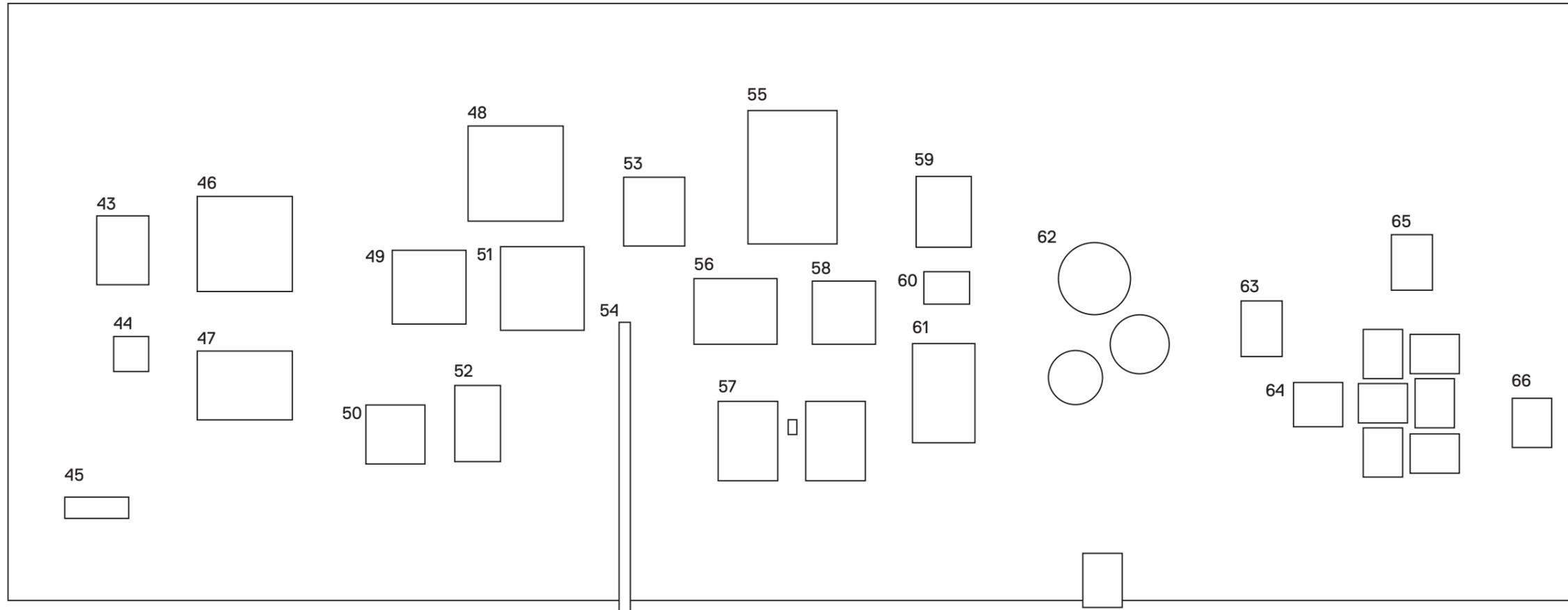
**robertmyersart.com**

**Instagram:** @robmyersart



BALTIC Open Submission, installation view. Photo Rob Harris. © BALTIC Centre for Contemporary Art, 2020

# C



43. Zack Miller **Rustic Ooz** acrylic paint, sand, PVA, Brusho Ink, bleach, wax and card on canvas

44. David Manganie **Lockdown Self-Portrait** acrylic paint, polyester material

45. Marcus Paul Hargis **Elements of/and/in Time** fired ceramic figures, commercial compost, Perspex tray

46. Diane Watson **Beach Babe** digital print photography

47. Josh Howard **2067** brush pen, fineliner pen, 300 gsm paper

48. Craig Knight **Alone Ranger** acrylic on canvas

49. Emma Bennett, **Broadcasting House** acrylic on MDF board

50. Mayada Hassan **Point of perception** copper

51. Emma Barratt **Untitled**, ink on canvas

52. Sara Qaed **Trump T-shirt** 100% Organic ring-spun combed cotton

53. Evelyn Cromwell **Are you sorry you did it or sorry you got caught?** wooden dowel, tapestry canvas, acrylic wool

54. Joe Shaw **Cultural Appropriation** wood, spray acrylic paint

55. Phil Punton **The Drunkenness of Noah, original painting by Camillio Propcaccini** wooden frame image painted on Forex

56. Jennine Wilson **Exhuming of the Budgie Bodies** giclée fine art print

57. Justin Marshall **Hand Thought: Drawing on a Spoon** paper, wood (holly)

58. Sharon Simpson **Ever Decreasing Circles** acrylic on board

59. Adam Wilson Holmes **Untitled Self-Portrait** framed photographic print

60. Deb Buchan **Covid Dreams** chalk pastel and watercolour pencil

61. Adonia Hirst **Boundaries** printed photography on velvet

62. Hazel Soper **Altar for the Commons** resin, plants, vegetable dyed cotton, electrical components, soil, wooden pallet, plants

63. Mark Salmon **Untitled 1** c-type photographic print

64. Amir Dehghan **1446 Lashes** 6 Silver gelatin prints, 1 letterpressed document

65. Abigail Flanders **Cateran Hole** canvas board, acrylic paint

66. Seb Trend **Killer Whale (Crispy Painting #2)** glazed ceramic, neodymium, magnets

43. **Zack Miller**'s work was created over lockdown as part of his studies in Fine Art at Newcastle College. "This work is heavily based on water damage and rust, I explored the theme of rust and decay in my first year of college, thinking about the idea of rust growing as materials decay". **Instagram: @zaackmiller**

44. **David Mangenie** "I did this painting after returning from Sainsbury's for the very first time. A nerve-wracking experience, queuing up, not quite knowing what to expect once inside. Using the mask was uncomfortable, now I don't go outside without it. I made the shirt from the leftover material used by my wife to make cushion covers".

45. **Marcus Paul Hargis** "I modelled and sculpted these figures in a cathartic response to a traumatic event in my life some years ago: a full stop that led to new beginnings. I had in mind that who we are at various moments in time makes a permanent impression on the world around us. Time cannot be rewound, just as fired clay cannot normally be anything other than what it is. However, small fragments can form part of a whole". **marcuspaulhargis.com**  
**Facebook: marcus.hargis**

46. **Diane Watson** 'Beach Babe' is a response to the huge rise in plastic pollution. The work utilises found plastic items, washed-up along the local coastline, and challenges the viewer to inspect these objects in an unfamiliar context. "I seduce the viewer with interesting shapes and patterns; once I have captured their attention the images unravel, and you start to recognise the strange array of objects. Although the patterns have their own aesthetic value their beauty is also repulsive". **diane-watson.com**  
**Instagram: @diane\_\_watson**

47. **Josh Howard**'s practice involves making highly detailed and complex drawings. '2067' explores how multiple perspectives can be combined to create an environment that is both landscape and portrait. By this method, the artist seeks to encourage the audience to figure out how all elements link together to create a narrative. **Instagram: @jshoward.\_**

48. **Craig Knight** "Teaching art for over 25 years I found I had neglected my own practice, sublimating my artistic drive into student exam success. My work grows organically as ideas develop and explores the construction of the self, our social relationships, the structure of memories and expectations, political and shared cultural histories". **cknight3.wixsite.com/mysite**

49. **Emma Bennett** "My painting of the post-war BBC building Broadcasting House in Middlesbrough depicts the building standing alone, almost floating in space. My intention is to play with our social memory of the building – the shape and title suggest the actual architecture of the real space but the colours and

patterns bring an imagined idea with a nostalgic spirit". **axisweb.org/p/emmabennett**

50. **Mayada Hassan**'s work aims to highlight the beauty of Islamic geometric patterns using a contemporary fabrication technology. In her work she creates a dialogue between the cultural heritage of her subject and the strong connection of the universal spirits of all living beings. "It is an art that welcomes one and all to participate and create their own geometric patterns". **Instagram: @mmayadahassan**

51. **Emma Barratt** "This piece only exists thanks to Covid-19. I hadn't painted for around 10 years, and streaming making art, to my friends online, was one of the social outlets that kept me level during the worst of things. I wonder if I'll paint anything else this big in the future, but even if I don't, I'm happy this exists". **nillnix.wordpress.com**

52. **Sara Qaed** is an artist and cartoonist from Bahrain. Her interdisciplinary practice includes editorial caricatures, drawings, comics, illustrations, and wearable pieces. "My passion for caricature as a visual language led me to experiment with different methods and materials to present this kind of art. This t-shirt is a wearable protesting banner that allows our body to perform naturally against racism". **saraqaed.com**  
**Instagram @saraqaed**

53. **Evelyn Cromwell** this work recreates a piece of graffiti on Newcastle Manors car park. The focus on graffiti comes from the artist's interest in public space, what it says about us as a society, how it's designed to shape action and how people change that design as an act of protest. By moving this text from an exterior to an interior wall, the work poses questions of value and motive. **evelyncromwell.weebly.com**  
**Instagram @evelyncromwell**

54. **Joe Shaw** The plastic chopsticks you can buy in the shop are labelled 'imitation ivory', and carry inscriptions that would once have been meaningful. By copying these cheap copies, 'Cultural Appropriation' attempts to bring into focus the nature of originality and the shortcomings of the throwaway culture we live in. This act of reproduction wryly hints at the craftsmanship once required, now superseded by the factory production line. The large-scale replica has been patiently planed and sanded out of wood, the meaningless inscription transferred perfectly and then carved, mark by mark, from the 25cm 'original'. **joseph-shaw.com / Instagram: @joeshaw90**

55. **Phil Punton** created this work in collaboration with The Historical and Mythical Imagery Group based in the North East. The group photographically reproduces old master paintings for pure enjoyment and to increase the appreciation of historical art. After a live recreation session, the group often invites the public to step in as characters themselves. **philpunton.com**

56. **Jennine Wilson** This work is part of the series 'A Memento mori'. Its autobiographical narrative explores the act of saying goodbye to a loved one, within the Mise en scène of a family dinner table. The work represents the artist's experience selling the home of her father following his death. "The narrative is interrupted by 'other worldly' acts, which appears to be without reason, a quiet intervention, unsettling the scene. Loss and bereavement is a bewildering process and we develop an in-built resilience and coping strategy of keeping it all together. The construction of this piece has allowed me to reflect upon the grieving process". **jenninewilson.com**  
**Instagram: @jenninewilson\_imagemaker**

57. **Justin Marshall** This work is part of a larger project 'Hand Thought – Crafting the Digital', which explores the opportunities that digital technologies open for the craft-maker and, more broadly, the relationship between hand and machine. The work includes a hand-carved spoon and two drawings, which combine and contrast both painted and digitally plotted elements. By displaying the complex paths a software package produces to negotiate the inconsistencies of a hand-carved form, the work seeks to question the value judgments we make between the hand-made and machine-made. **Instagram: @\_\_justinmarshall\_\_**

58. **Sharon Simpson** "For the last few years, I have been producing paintings based on Koi Carp and water reflections. I am particularly interested in the balance between the figurative and abstract qualities of water and fish, where reflections can take in what's above the water as well as what is on and beneath the water. Following on from this, my paintings have seen the fish disappear with only the reflections remaining". **sharonsimpsonart.com**

59. **Adam Wilson Holmes** researches social media's influence on body image and persona, and the phenomenon of 'Gaybaiting' – a term used to describe someone who intentionally masquerades as LGBT for profit. "Gazing out towards the viewer, exposed and vulnerable, whilst somehow still holding authority with the façade of an overtly faux chiselled body; the photograph reflects on the often unachievable physiques that gay men are bombarded with. Exposing a paradox within the gay community: the drive of sexual desire, adoration and worship of others; and the conflicting feeling of inadequacy caused by comparing fantasy with the self, ultimately resulting in a stronger feeling of rejection in a community that craves self-acceptance". **adamwilsonholmes.com**

60. **Deb Buchan** "As lockdown began, Chilli Studios ran our art sessions on Zoom so that we could all work from home. I didn't think at all about the picture or what I might want to paint, but I ended up drawing a picture of what sort of things were going on for me during lockdown and the sort of dreams I was having. The studios have a strong feeling of community, and

the creativity is held collectively. Making art during the crisis has been like life itself".

61. **Adonia Hirst** "My work explores communication, intimacy and movement. It proposes new ways in which we can experience softness and volume with our human bodies. Considering the qualities of textiles and its uses in our daily lives, I am interested in discovering how soft sculpture can invoke a personal and intimate space for connection". **Instagram: @adoniahirstart**

62. **Hazel Soper** This sculptural work deals with the environmental and feminist issues around land use and food production. As an altar to a holistic use of nature, the work uses repurposed materials from the farming industry and plants grown from kitchen waste. Drawing on tales of the persecution of women as witches for protesting the seizing of their land in the 16th century, the work calls on us to reclaim connection to nature, and again revolt as witches. **hazelsoper.com / Instagram: @hazelsoper**

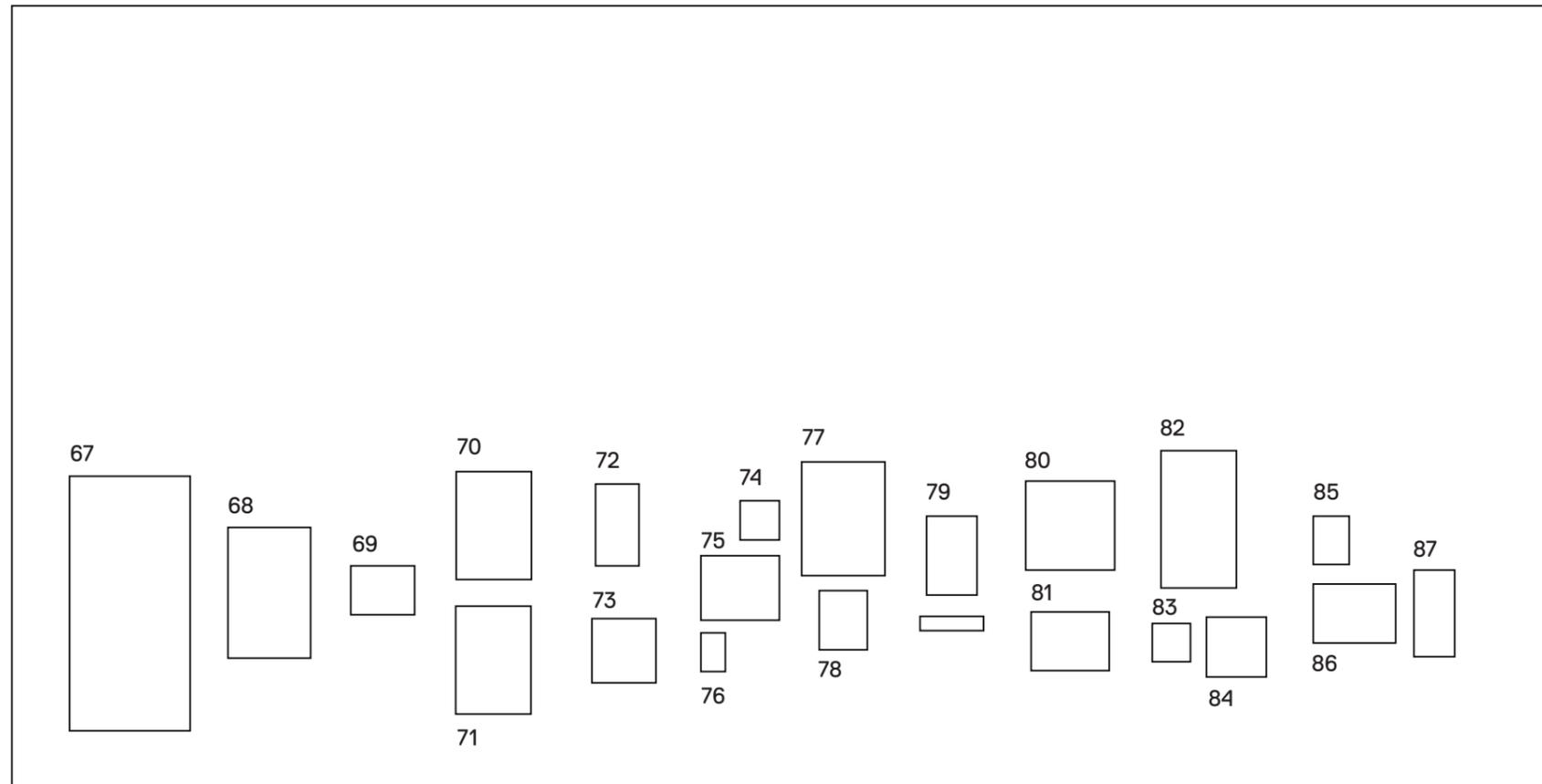
63. **Mark Salmon** "Over the past four years I have been making and exploring work that documents my mental health and anxieties. It evokes moods of isolation and reverie whilst also alluding to ideas of failure, insignificance, death, religion, politics, gender and identity amongst other stories". **marksalmonphoto.co.uk**

64. **Amir Dehghan** This artwork consists of a series of portraits taken at an underground party in Shiraz, Iran (March, 2019). The portraits are accompanied by text that quotes the penal code of Iran, including various laws that enforce lashes. Each portrait is stamped with the number of lashes that the subjects within them owe. All of the pictures have been censored to maintain the political security of the people involved. **Instagram: @amirdehghanart**

65. **Abigail Flanders** This work depicts Ceteran Hole, Northumberland, which the artist set out to find with her father, shortly after suffering a bereavement. "I was emotionally and physically exhausted, nevertheless we managed to find it in good time and it is one of the few light moments in a dark time. My painting aims to convey the idea of light and dark and how both can coincide". **Instagram: afinders\_art**

66. **Seb Trend** "I am interested in the liquid and solid nature of things, and make work using ceramics masquerading as painting. The shapes of the sections are taken from what I call 'Crispies' the bits of paint that flake away from old and unstable paintings, and from the surface of glazed ceramics. Production incorporated liquifying family photographs and the multiple accumulation of layers of impasto paint into reliefs, then transferred through slip trailing into relief moulds. Photography becomes painterly, painting is spatialized, and sculptural ceramics rendered liquefied". **sebastiantrend.com Instagram: @sebtrend**

# D



67. Mark Carr **Andrew** oil-based litho/relief ink on Hosho Japanese paper

68. Toby P Lloyd **Unfinished Manifesto: 1.0** wallpaper liner, pencil, paint

69. Michael Crew **Social Distance** acrylic paint, wood frame

70. Steven Wood **Self-Portrait** oil on canvas

71. Lydia Griffiths **Gordale Scar** print

72. Sarah Stamp **Head/face shroud** cardboard, tissue paper, pompoms, photocopied drawings, pen, pompom trim, sticky back plastic, paper, metallic confetti, precut fluorescent shapes, advertising leaflets/catalogues, metallic tassel, laminating plastic, hot glue, glitter, empty pill packaging, fossils

73. Kristi Sparkes **The Last Breath** ink and acrylic paint on canvas

74. Billy Goffa **Geronimo – “Fire Trap”** acrylic paint, pencil, pen, glue, paper

75. Chun-Chao Chiu **A 82** lino and ink

76. Andrew Carter **How Are You** paper and pencil

77. Sarah Isherwood **I’m Okay** charcoal, graphite, oil stick, acrylic, plaster, embroidery on canvas and hessian

78. Dot Seddon **COLLATERAL DAMAGE** cabled cotton warp, hand-dyed fine wool yarn wefts

79. Joanna Hutton **Lockdown Life; CSvVI; Solace** textile, plastic, embroidery thread, found object, embroidery thread, ink, paper

80. Jeffrey Swan **Tweed Valley** medium: watercolour on canvas

81. Sarah Framrose **We Survive in Financial Times** spray paint and paper collage on wood

82. Chris Leedham **Tope** acrylic on paper

83. Kwan Li **Pipe Girl** printed canvas

84. Just Florence **Could Have Been** coloured pencils on paper

85. Katherine Strachan **Seaham at Midnight** gouache paint

86. Amber Brown **Manganese Beach** scanned colour negative print

87. Marilyn Cain **Optimism** silk, cotton, mixed fibres, braids, water colour paint, metallic fabrics

67. **Mark Carr** This work was selected from the series 'I am Somebody,' created during the artist's time volunteering at the People's Kitchen, Newcastle upon Tyne, from 2018 to 2020. The series documents 31 friends who accessed the organisation's free food and facilities, through photographic prints, film and black and white woodcuts.  
**markcarrart.com**

68. **Toby P Lloyd** This manifesto is deliberately unfinished, to invite the reader to imagine a new vision of the future. Covid-19 has shown us that it is possible to do things differently, but for positive change to happen, we need to demand it. This manifesto aims to inspire collective action by creating a desire for an alternative world to 'business as usual'.  
**tobyhipslloyd.co.uk**

69. **Michael Crew** "Exploring mark-making, light and perspective. I rediscovered art when I joined the North Tyneside art studio in 2018. The last time I had created art was at age 18 in 1978. Now I draw every day. Art is a distraction from destructive thinking and it gives purpose. Art promotes positivity, communication, creativity and activity".  
**Instagram: @michacrewart**

70. **Steven Wood** "This work is one of a series of self-portraits that I have been working on during lockdown, one of my favourite subjects being portraiture and without any sitters it was the obvious choice to complete some self-portraits. Experimentation is a big part of my process. I wanted to dilute the paint as much as possible for the background to have more of a watercolour look".  
**stevenwoodart.com**  
**Instagram: @stevenwoodart**

71. **Lydia Griffith's** artistic practice was triggered by feeling immersed and overwhelmed by natural beauty. Using various new media technologies, Griffith's explores light as medium and the concept of the sublime in art. "As the climate crisis escalates and our relationship with the world around us is more important than ever before, this image explores Kelly Richardson's concept, Do we need to amplify the beauty of nature in order to convince the public of its worth?"  
**lgart.myportfolio.com**  
**Instagram: @\_lgart**

72. **Sarah Stamp** This work is a sculpture and text work. The fictional text is written in the style of museum interpretation which is normally displayed alongside an object. It supposes the sculpture is an artefact created using found materials, suggesting a significant shift in how the world functions. "I was influenced by speculative fiction which is most often a genre used in film, TV and novels to explore alternative ways of living and organising society. The text deliberately does not mention specific dates to set the work in either a fictional past or future".  
**Instagram: @vonstamp**

73. **Kristi Sparkes** "I wanted my piece to be a representation of the struggles of living with mental health problems. I've always been passionate about reaching out to tell others how it feels to be fighting something invisible yet so emotional. I don't believe I can truly get across how it feels to me personally with words alone. Water has always been a good inspiration for me to portray depression, the deeper you go the darker and more pressure you're under, and it becomes more difficult to escape from that. But there are creatures who thrive in these conditions. I've always been inspired by the beautiful form of jellyfish".  
**Instagram: @starlighyuk**

74. **Billy Goffa** "I am a painter and sculptor, mainly producing portraits in a contemporary style. I have always had a passion for art and I truly believe that there is a piece of art out there for everyone that can bring them happiness. It is because of this ethos I live by, that I have enjoyed painting for so long – 73 years to be exact. My passion has spread throughout the family and I now have grandchildren who enjoy exploring particularly my textured pieces. They want to be able to create artwork like their grandad".  
**Instagram: @artist\_billygoffa**

75. **Chun-Chao Chiu's** art practice spans many mediums, including oil painting, watercolour, print and paper making, installation and performance. "The natural environment around me has given me a lot of inspiration. At the moment, print and Chinese brush painting are the forms which I choose to express my ideas of living surroundings. My strong connection with my roots in Taiwan, has deeply influenced my artistic practice".  
**artccc.co.uk**

76. **Andrew Carter** "This is my first self-portrait. I thought about the mental health issues I've had over the years. How in society that you have to put an image out to people. Mainly the question you get asked is "how are you." People never ever want the honest answer".

77. **Sarah Isherwood** "My practice explores how we recall memories, and looks at influencing factors such as prescription medication which can alter our perception. Gestural mark-making acts as a method of conveying my reaction to memories and intrusive thoughts. These marks contrast with the more 'mechanical' nature of sewing which introduces an element of repetition similar to that of mass-manufactured medication, as well as the act of taking the medication everyday. This piece demonstrates the difference between an internal struggle and the external way in which we present ourselves to others to appear 'okay' represented here by the contrast in hessian and canvas – sewn together to make one whole".  
**www.sarahisherwood.com**  
**Instagram: @s.isher.art**

78. **Dot Seddon** "I feel deep sadness and despair for all the children and families caught up in the numerous and varied theatres of war around the world. It is all too easy for us, here in the west, to forget the horrors of the wars and the millions of displaced people. Families fleeing bombs and persecution, caught up in the prejudices and hatred of the narrow-minded. I get confused as to who is fighting who, where and why, how on earth can a child make sense of what is happening to them, their families and their homes. They are the collateral damage in all wars".

79. **Joanna Hutton** "Shops were emptied. The sun shone. Rainbows were everywhere. I missed you. I rode outside. I rowed inside. I ate. I planted. I painted. I listened. I lost. I clapped. I Googled. I Zoomed. I visited. I mourned. I rode for Joyce. I rode for Lindsay. I ride for my mum".  
**joannahutton.com**

80. **Jeffrey Swan** is an artist based in Newcastle upon Tyne and has represented Tweed Valley in this watercolour.

81. **Sarah Framrose** "I made this work a few years ago as a reaction to living in such a consuming capitalist society. It's a never ending economic cycle a lot of us are trapped in, I can't see any way out. But the picture is hopeful. All I can do is keep hoping".  
**serannart.co.uk**  
**Instagram: @serann\_art**

82. **Chris Leedham** "This work was part of experimental work for my 'Final Degree Show' June '19, University of Sunderland. Focussing largely on painting friends and family and a few self-portraits in the age of the 'iPhone' and 'selfie', this painting-from-a-painting was done very quickly whilst painting more freely from imagination and memory. I was concerned with the issue of 'making', exploring painting mediums in an attempt to make the paintings relevant and contemporary".  
**Instagram: chrisleedham\_art**

83. **Kwan Li** lives and works in Hexham. In his spare time, away from his role in a busy kitchen, he has founded an art club with over 800 members. "I think generally my art is a celebration of drawing, the act of drawing lifts my spirits and nourishes me like nothing else".  
**Instagram: @kwanli13**

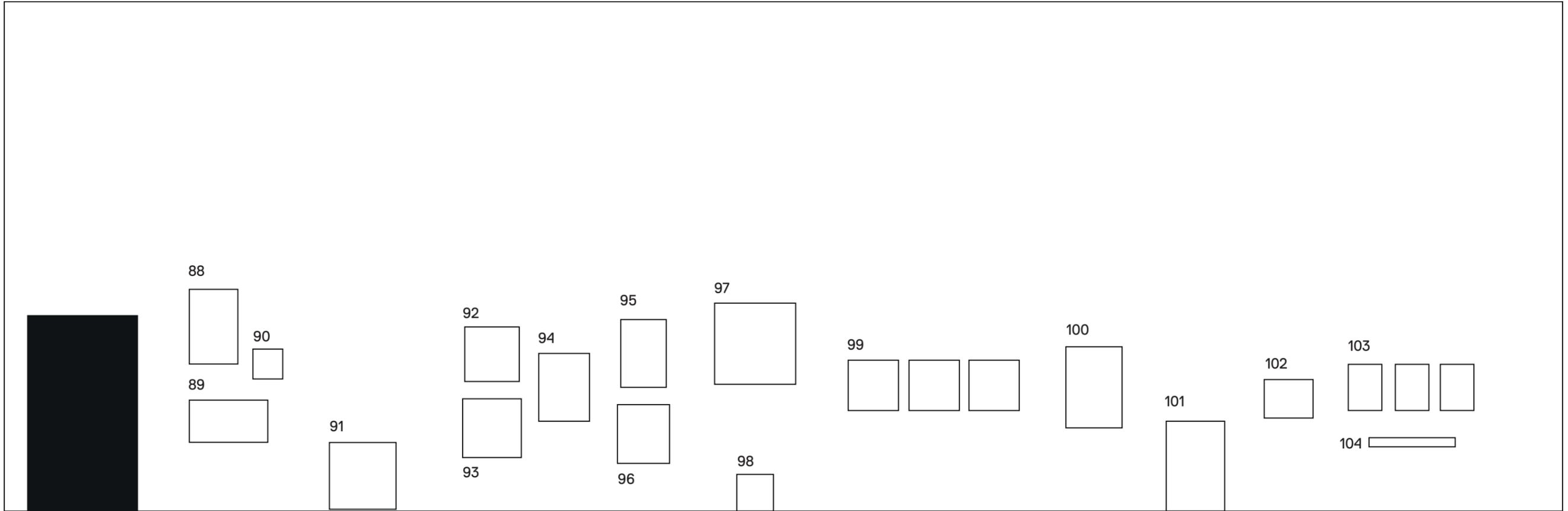
84. **Just Florence** "My body of work has developed so much since lockdown, out of something negative I have gained a new momentum. Whilst creating this coloured pencil self-portrait I was reflecting on the potential each individual has in their life, all the things that could have been. My portraits have developed from an enduring interest in people and the emotional connections we experience. I feel my coloured pencil works have a gentleness, I want to invite the viewer into my work and to have that moment of connection".  
**just-florence-art.com**  
**Instagram: just\_florence\_art**

85. **Katherine Strachan** "I wanted to express my student perspective on the North East by painting one of the many adventures my friends and I have had during our time here. The painting depicts my best friend and I enjoying a cold but cosy BBQ on the beach in Seaham. In the image, we are both wearing cobbled together items of clothing as we had yet to experience the North East winter".  
**i-am-lunarine.tumblr.com**  
**Instagram: @i\_am\_lunarine**

86. **Amber Brown's** practice investigates the post-industrial landscape, ideas of Northernness and the interaction between archives and the contemporary. 'Manganese Beach' records a landscape visually affected by a chemical aftermath, exposed industrial materials and mine-water stained rocks. Throughout her practice, Amber carries out a ritual of returning home to various parts of the North East, documenting empty industrial lands where man once laid his hand.  
**amberbrownphoto.com**  
**Instagram: @amberbrownphotography**

87. **Marilyn Cain** "My work is a textile abstract interpretation of John Martin's 'Solitude', housed in the Laing Art Gallery. It is so pertinent to our current lockdown that I have extended the idea to demonstrate hope for the future, from a position of darkness. I hope to convey a feeling of a dramatic and changed future, from a depressing and challenging past few months".

# E



88. Ellen Ranson **Margaritaville** household paint, latex, canvas

89. Annie Lee **Sepulchre** multimedia on canvas: acrylic paint, marker pen, paper collage (magazines and art books)

90. Maggie Hsiao **Between** felt fibre, merino wool mounted on board

91. Paul Richardson-Chute **Self/Social Isolation** recycled mahogany window frames, recycled glass jars with metal lids, dandelion seeds

92. Nolasean **SUNDANCE** collage of paper and print

93. Rhiannon Robinson **Internet** cyanotype prints and rust-dyeing on cotton fabric, machine-embroidered with cotton and gold thread

94. Jack Connor Kemp **The Fool** canvas, wooden stretcher, fabric dye, bleach

95. Annie Macmillan **Ophelia on the Backs** silknoile, hand-dyed silk organza, scraps of cotton print, hand-dyed stranded cottons, 21st century yarns, stranded linen yarns, sateen

96. Laura Stephenson **title** clay, paper, tape, graphite pencils

97. Gary Carter **Untitled** oil paint on canvas

98. Ellie Niblock **The Birth Suit** silicone, chair

99. Edwin Mingard **Saabeah (10 Months 1 Week 1 Day) Joce (13 Months 2 Weeks 5 Days) Inua (4 Months 4 Days)** from series **Don't Let Me Down** museum grade archival giclée print from medium format reversal film

100. Aidan Moesby **Silence** vinyl text

101. Timothy French, **The Bauhaus Duel** old printer, tape, Montona spray paints

102. Aastha Bairolia **Maple & Warli** canvas, wood frame, acrylic paints

103. Niamh Emily Mackintosh **21st Century Girl** pencil, watercolour, pen

104. Roland Buckingham-Hsiao, **My Dying Father** print on paper

88. **Ellen Ranson** The confident, rhythmic brush strokes of Ranson's work display an energy commonly associated with the arrogance and ego of male artists prominent within the Abstract Expressionist movement. A desire to challenge and question this dominant male profile and rhetoric informs her expressive works, and they capture a hunger for greater recognition, and for the rebalancing of representation of others within art, and the world more widely.

[ellenranson.co.uk](http://ellenranson.co.uk)

**Instagram: @ellenranson**

89. **Annie Lee** "This piece is a response to a surface coal mine which has devastated part of the Pont Valley, County Durham. I have drawn on plans of Michelangelo's sepulchres, and the green line represents the disrupted green corridor running along the valley. The names document some of the thirty-six who died in the old deep mine beneath the open cast, the youngest of which was Matthew aged twelve. My father was a deep miner at fourteen. Coal is our heritage, not our future and we must fight for the survival of our beautiful landscape".

**Instagram: @annieleeart**

90. **Maggie Hsiao** "The soft natural fibres were shaped through the repeated action of a needle, insignificant individually but powerful when performed over many hours. The work deals with the uncertainty and ambiguity of real life. 'Hui se di dai' is a Chinese phrase referring to the 'grey areas' of life, the confusions and opacity of everyday existence, as opposed to the polarised and staunch positions encouraged and manipulated by unseen hands on social media".

91. **Paul Richardson-Chute** "While completing the sculpture I was considering how, even when we are in social situations, the inner self, the thoughts, personal history, personality, the soul if you like, are contained within us. The otherwise wind-blown and free dandelion seed represents the free individual, captive within the recycled glass jar, able to observe, to breathe but not at liberty to move beyond its confines. I constructed the frame of the sculpture from recycled window frames, intending it to add another layer of emphasis to the window on the world beyond".

[potterrealart.com](http://potterrealart.com)

92. **Nolasean** "I started making these pieces in 2015-16 following my dad's cancer diagnosis. His road was not an easy one and each month that passed, he got sicker. He provided strong foundations for the family, which hit us hard when these were suddenly crumbling beneath us. I found a lot of peace making these circle collages and was able to work through my own pain. Collage allows for an immense amount of exploration of feelings and senses. I rely on my strong instincts for composition which come from my dyslexia and ADHD which I don't see as disabilities more 'super powers' as my dad always said". [nolasean.com](http://nolasean.com)

**Instagram: @nolaseanstudio**

93. **Rhiannon Robinson** 'Internet' is based on a quotation taken from computer scientist James H. Clark. "The internet is not just one thing, it's a collection of things – of numerous communications networks that all speak the same digital language." These images explore the language systems employed to convey and transmit information, from binary through to alphanumeric. The piece was then embroidered with symbols taken from computer coding languages.

[typefabric.co.uk](http://typefabric.co.uk)

**Instagram: @typefabric**

94. **Jack Connor Kemp**'s paintings utilise images from his own recent and distant past, interweaving diverse references that play on the idea of visual skeuomorphism; triggering associations and a sense of familiarity in the viewer. These semi-autobiographical works invite the viewer, via shared relations, to identify with aspects of the artist's character.

[jackconnorkemp.com](http://jackconnorkemp.com)

95. **Annie Macmillan** "Scraps of patterned fabric, running stitched onto black silk noile with satin details and added embellishment of lazy daisy and twisted chain stitch, French knots and couched embroidery yarns. Serendipitous designing. The piece examines my relationship with higher learning, then returning to doing what I love to do".

**Instagram: @annimacm**

96. **Laura Stephenson** created her work for a school project on the civil rights movement. In the background of the piece she references her heritage by using family photos of their earlier life in Kenya. "Artwork has always been a massive escape for me, I love trying out new challenges like using different materials I've never used before".

97. **Gary Carter**'s work explores the process of painting and where it leads, juxtaposing the romantic idea of the gestured brush mark, "the artist's hand", alongside the defined and hard edged. "As someone with Dyslexia I have trouble processing information. Painting is something that I can use to try and focus my confusion, try to find some order within defined space".

**Instagram: @paintingnorth**

98. **Ellie Niblock** creates highly decorative and tactile sculptures which she then manipulates digitally, investigating the coexistence of physical and digital worlds. "My practice seeps into the curiosity of unknowable places that border the line between fantasy and reality. 'The Birth Suit' represents a shed skin from an alternative place. Completed during lockdown, I had worries about leaving my house without a mask. This sculpture is wearable, and is a cast of my own body. Subconsciously, I felt that this artwork would protect me when I ventured outside to get air".

[ellieniblock.co.uk](http://ellieniblock.co.uk)

**Instagram: @ellieniblockartist**

99. **Edwin Mingard** "I went through an unpleasant and life-changing experience. There were friends who I didn't see for months, because being sociable was difficult. We stayed in touch through texts, emails, social media, which often meant we had little idea how each other was really feeling. I started meeting up with all of the friends I'd missed, and I'd take a photo whilst they were on their phone, suggesting two realms in which the subject exists - the physical one we were both in, and the one in which we had communicated for months".

[edwinmingard.com](http://edwinmingard.com)

**Instagram: @edwinmingard**

100. **Aidan Moesby** Rosa Luxembourg wrote "those who do not move do not notice their chains". This piece responds to that, a similar tone of call to action without being insightful. A pithy phrase for the Instagram generation. The last few years have seen a political climate that has largely forgotten the impact of direct action, particularly around disability. In the light of Climate Change, Black Lives Matter and the increase in intersectional voices perhaps things are changing – but only if we use our voice. Singularly we are powerless but together things can change.

[aidanmoesby.co.uk](http://aidanmoesby.co.uk)

101. **Timothy French** created this work after being inspired by an interview with the artist Bruce McLean. I watched him as he sifted through piles of rubbish and bits of old canvas. He would see things and read things into the fragment he had found and loved crafting it into a new narrative. "My inspiration for the work started with the little tabs of Sellotape used to hold a new scanner's lid down during transit. I thought it would be fun to place different lengths of tape on the surface of an old printer at the end of its life, and respond to it spontaneously".

[drawntofreedomfineart.co.uk](http://drawntofreedomfineart.co.uk)

102. **Aastha Bairolia** Part of a series 'The Folk of War', these works mix the Indian folk art Warli with modern painting techniques; inspired by personal experiences that the artist conveys in this story, shown in extracts, here: "The young girl is stepping in a new country and is walking towards her new life. It is her first time to step in the world alone. She decides to go for a walk and explore the new city. There are trees near the river, maple trees. She sees all the shades of autumn in one single maple leaf. She now knew she had 'nature'. Nature the one thing that followed her from her home to this new city. Nature the one thing that would never leave anyone, nature that was a centre of art".

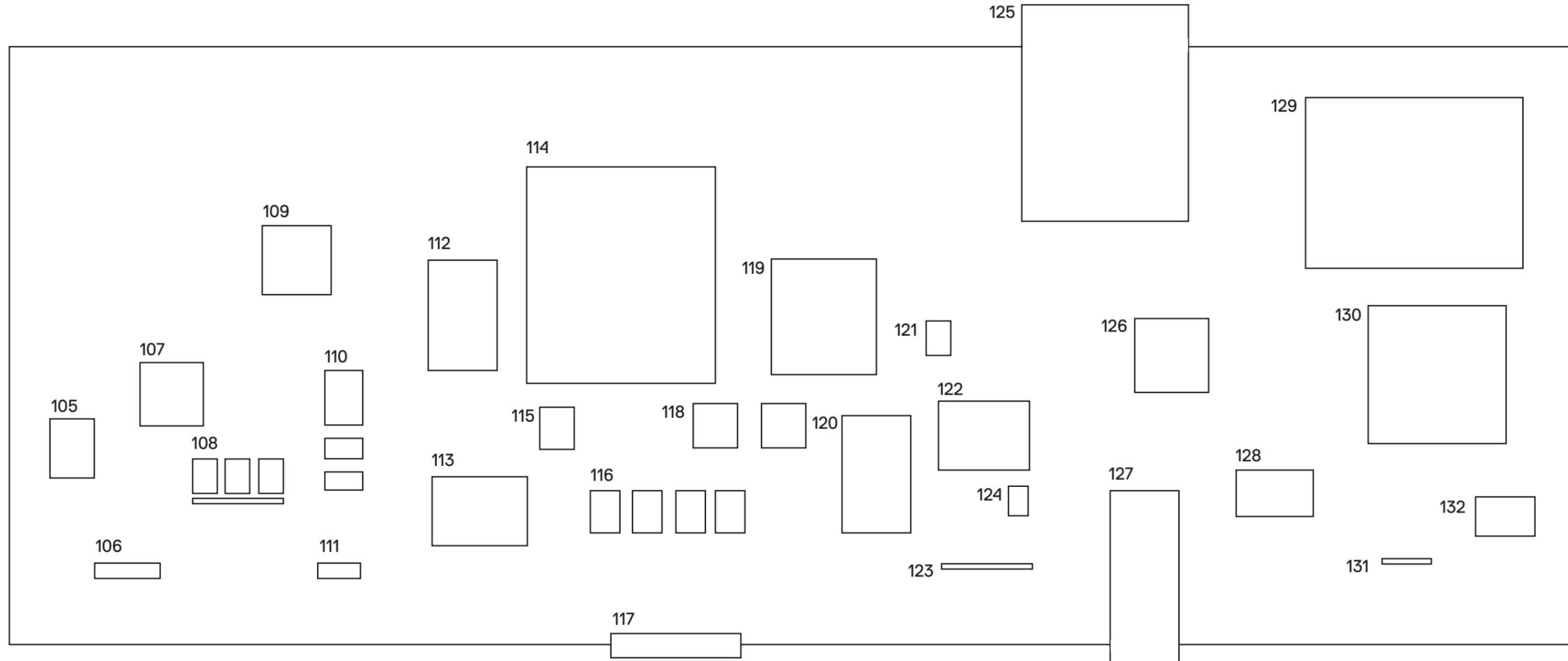
[tuningintoartistry.wordpress.com](http://tuningintoartistry.wordpress.com)

**Instagram: @tuning\_into\_artistry**

103. **Niamh Emily Mackintosh** "21st Century Girl' is a Triptych that compares and showcases contemporary misogyny from both the developed and developing world. By placing the faces of women in the developing world upon western female bodies posed explicitly, it grounds the monetisation of both groups' dehumanisation together. We often see the developing world as completely detached from our "civilised" western society and this piece aims to dissolve that disassociation".

**Instagram: @niamhmart**

104. **Roland Buckingham-Hsiao** "The artwork in the sketchbook documents the final six months of my father's life as he was cared for by my elderly mother. It is an exploration of familial relationships and a personal expression of loss. Toward the end he was bed-ridden and somewhat withdrawn. As conversation was difficult I drew and wrote in order to maintain a connection and as a response to a stressful and emotional situation. The arrangement was inspired by the combination of word and image in Chinese art".



105. Jezzelle Kellam **Abrade** graphite on paper

106. Joshua Williamson **Six axis in ceramics** ceramic

107. Frances Arnold **Cross I** somerset paper, water-based screenprinting ink

108. Becca Heath **Blue Triptych** pen and colouring pencil on paper

109. Brian McCleary **Molly McCleary BEM** acrylic paint

110. Connor Clements **Dovetail Joints Virtual Gallery x Baltic 39: [Open Call Open Call]** A2 print, cut down A3 prints

111. Jane Dennis **Ratatouille and the voice of reason** ceramic

112. Feliks Culpa **Portrait of Greta Thunberg** crude oil on canvas

113. Sarah Lock **Parietal** digital print (using iPad, Apple pencil and Autodesk SketchBook app)

114. Simon Raven **Mandala** pencil on paper

115. Minty Jowett **Geordies Against Racism** cotton thread, glass seed beads, goldwork metal embroidery wire

116. Kelly Dunlop **Amass(er) No. 2** inkjet printing on 320gram water colour paper

117. Georgia McGrath **Untitled** concrete, varnish, cement rabbits, glow in the dark pigment

118. Katherina Radeva **Weightlifter and WOMXN** ink on paper

119. Anita Brain Tyrrell **My Brother's Keeper?** acrylic on canvas

120. Jayamini de Silva **Reconciliation** silk, Chinese natural pigments, Chinese black ink.

121. Jonathan Lloyd West **Teasside** acrylic on board

122. Christine Walker **Popinjay** ink, pen, pencil

123. Talia Johnson **Images that Haunt my Sleep** terracotta clay, underglazes, coloured slip, glaze, acrylic paint, lacquer

124. Simon Briggs **Sertraline** marker on cotton rag

125. Lyn Killeen **Fragility of Life** foam

126. Judith Appleby **Lindisfarne Castle** acrylic on canvas

127. Kath Price & Ellen Baker **Pigeon Power: A Mother-Daughter Collaboration** vintage child's nightshirt, hand-drawn image transferred onto synthetic fabric, vintage linen napkin, vintage thread, yarn, tailor's dummy

128. Lauren Mitchell **ugliness isn't ugly** acrylic on canvas

129. Leah Sarah Coxon **Leda and The Swan (Through Contemporary Eyes)** oil, acrylic and gesso on canvas

130. Malcolm Lewis **Untitled** plywood, expanding foam, LINE-X liquid rubber, iron paint

131. Bethany Stead **If the Shoe Fits** bisque fired stoneware

132. Aidan Bowes **Sakura** high carbon steel, buffalo horn (ethically sourced), chestnut burl wood, resin

105. **Jezzelle Kellam** produces monochromatic work in graphite. She stirs the viewer to create their own subjective narratives through her use of ambiguous compositional elements, which she suggests is important to generate a discussion and intrigue the audience. Her laborious technique utilises multiple layers. “The layers act translucent, each scar, blemish, and wrinkle on the skin can be layered upon each other, resulting in fascinating textures that appear abrasive”. [swastifamilycollective.bigcartel.com](http://swastifamilycollective.bigcartel.com)  
**Instagram: @jezzelleswasti**

106. **Joshua Williamson** “I am a digital artist expressing myself in the medium of ceramics. My recent work comprises objects created in virtual reality software, translated through FDM 3D printing and into cast ceramic works. Ceramics is an emotional craft and the ability to create physically-digitally is rewarding to say the least”. **Instagram: @deadcanny**

107. **Frances Arnold** creates abstract prints inspired by vast landscapes and urban architecture that playfully alter perception. In her recent series ‘Cross’, Arnold explores the image in constant flux. ‘Cross I’ occupies a state between control and imperfection, containment and release. The work embodies Arnold’s fascination with the convergence of multiple perspectives; shifting the eye between illusions of space and the material reality of ink and paper. [francesarnold.co.uk](http://francesarnold.co.uk)  
**Instagram: @francesarnoldstudio**

108. **Becca Heath** “This work is taken from an ongoing series of biomorphic drawings. Repetitive natural forms inform the composition, including plant growth, the surface of water, and microscopic structures. Engaging with this imagery provides a lens through which to reflect on and communicate my own lived experience of Obsessive Compulsive Disorder and anxiety. I find there is overlap between the abundance and repetition of these forms, and the incessant cyclical nature of obsessions and compulsions. To me, this work is simultaneously a celebration of the intricacies of the natural world, and a visual representation of feeling physically trapped within your own thoughts”. [beccaheath.com](http://beccaheath.com)

109. **Brian McCleary** “My mum used to feed me alphabet soup when I was a kid. She insisted on me telling everyone that I loved it. I didn’t really, she was just putting words in my mouth”.

110. **Connor Clements** “In response to lockdown, I took the arts organisation I direct online in the form of the ‘Dovetail Joints Virtual Gallery,’ utilising my past experience in architectural education and practice. Using 3D modelling/rendering programs, building interactive online exhibition spaces, allowing artists a platform throughout lockdown. As lockdown lifts, the virtual gallery format must adapt and move forward, legitimising its place in the art world consciousness”. **Instagram: @dovetailjoints**

111. **Jane Dennis** In a humorous take on the politics of Covid-19, Jane Dennis created these caricatures after reflecting on the daily tea-time news briefings and the continued political manoeuvring, spin and shenanigans during the global pandemic. “It’s a rat eat rat world out there”. [janedennis.net](http://janedennis.net)

112. **Feliks Culpa’s** work depicts environmentalist and climate change activist Greta Thunberg in crude oil. It is taken from a series of paintings of people associated with the unsustainable fossil fuel industries featuring activists, politicians, “Oil Barons” and “land grabbers”. [feliksculpa.com](http://feliksculpa.com)  
**Twitter: @CulpaFeliks**

113. **Sarah Lock** This digital self-portrait draws on Sarah Lock’s personal experience of living with a sensory processing disorder. “Because of my disorder, sensory information from touch is not processed correctly and is overbearing, textures from clothes often causing me physical pain. The portrait shows the darker side of my disorder and the associated anxiety that it causes but I have also tried to portray a sense of calmness as I come to terms with my unusual condition”. **Instagram: @santacarlavampire**

114. **Simon Raven** “This circular drawing was made in the style of ‘automatic drawing’, in which subconscious images emerge from sitting with a blank sheet of paper. I take inspiration from diverse sources, from 1960’s psychedelia to medieval paintings. My work is partly influenced by lived experience of bi-polar disorder; during a manic phase (high energy) I tend to produce more exuberant images than when I am depressed, so my works can be regarded as maps of different mental states”.

115. **Minty Jowett** “2020 has heavily highlighted the ‘cracks’ in our country, ideals, politics and the idea of what Britain is. Lockdown meant I was left without a job but with sewing materials from my time studying Textile Design. A small but symbolic protest embroidery, it joins a long tradition of women’s work in stitching records of history and protest. We need to make sure that the North East is wide-awake and determined in pursuit of fairness, justice and mutual respect”. [mintymakes.com](http://mintymakes.com)  
**Instagram: @minty\_makes**

116. **Kelly Dunlop** “I had previously used the heavy metal tools shown in these works in an earlier project which included sculpture, photography and digital media. Originally reclaimed from a manufacturing company which was closing, I really appreciated these objects for their individual sculptural aspects. In this work, I used black and white images of the tools to create small abstract collages. Manually cutting and exploring simultaneous ‘chance’ images, layering to build depth, and multi-printing the cut-out paper shapes on a photocopying machine”. **Instagram: @dunlopkel\_art**

117. **Georgia McGrath** “Exploring themes of industrial heritage in the North-East and classism, ‘Untitled’ comprises a concrete pillar carried by ten varnished cement rabbits. Rabbits live on the fringes of farmers land, experiencing an ongoing battle with them once they attract their attention by becoming too numerous. These rabbits are a recurring icon throughout my practice, representing working class families and the adversity they face from the ruling land-owners. Changing as the day progresses, fluorescent pigment in the pillar becomes visible. As darkness falls, the rabbits have an advantage, hopefully an edge that will work in their favour to survive”.

118. **Katherina Radeva’s** practice takes a research-led approach, exploring shared cultural landscapes through her pen and ink drawings. These works are taken from the series ‘Drawing Fault Lines’, 2020. The weightlifter became a central character in Radeva’s practice over lockdown in response to the ‘mental lifting’ required to deal with changes to her employment in the theatre. It is also a tongue-in-cheek reference for Radeva, as she comes to terms with the hostile remarks she received as a weightlifter herself when she first arrived in the UK in 1999.

**Instagram: @KatherinaRadeva**

119. **Anita Brain Tyrrell** “Here are my two sons, one deeply autistic, dressed for Halloween and his younger brother, the surfer. They are separated on the canvas by a thin, gold line, hinting at the religious relationship of the title, responsibility. Whilst they both appear to be at leisure, distantly concealed in his Halloween costume, one brother is delicately carrying an axe like it is a fairy wand. The costume reveals many of the vulnerabilities of mental health issues surrounding autism. He couldn’t be more different from his sibling, open to the world, physically laid bare, hedonistically enjoying his life and yet undisclosed, he actually shoulders extra responsibility”.

120. **Jayamini de Silva** “I have grown up being taught that Eurocentric features are ‘more beautiful’ than my own. I have been discriminated against and devalued due to my darkness. My work stands against this. It symbolises a harmony between different complexions – this piece is a celebration of skin and its beauty. Her skin is adorned with traditional Sri Lankan designs, an infusion of my heritage”. [jammiart.com](http://jammiart.com)  
**Instagram: @JammiArt**

121. **Jonathan Lloyd West** “In ‘Teasside’ I wanted to connect folk patterns, technology and regional identity”. **Instagram: @jonathanlloydwest**

122. **Christine Walker’s** work develops through free expression evolved in the process of making, influenced by her fascination with the personal aesthetics of ‘outsider’ art. “I often reflect on perceptions of what

makes ‘good’ art versus ‘bad’ art, high versus low artistic expression and the judgements that accompany this”. **Instagram: @walkerpotterypaint**

123. **Talia Johnson** “The idea for this group of tiles came after a particularly hard week. Each tile takes on the main elements that tend to come together in my nightmares. Some of the tiles represent common locations and recurring themes. Others are a surreal combination that group things together even if they occurred at different times or stages in life. The narrative that is represented in each tile is significant in itself, but as a grouping they embody the core of my story and what makes me who I am today”. **Instagram: @uk\_transplant**

124. **Simon Briggs** created this piece to express the difficulties he faced explaining his struggles with depression. The work describes the potential side effects of the anti-depression medication Sertraline and is created in hand drawn braille. “I chose this medium of braille, that can’t be read by those with sight, as it seemed so redundant and contradictory and that summed up perfectly how I feel when describing my depression”.

125. **Lyn Killeen** “Memory is at the heart of my work. Mortality, loss and absence reoccur inherently as ideas which I aim to project. Recently my practice has focussed on working through concerns relating to the effects of my father’s illness. By creating an atmospheric experience which echoes ethereal qualities, I aim to evoke an emotional response”. **Instagram: @lynwhillianskilleenart**

126. **Judith Appleby** “This painting of Lindisfarne Castle was inspired by the striking image of a man-made structure merged with natural form. The strong but subtle geometry of Sir Edwin Lutyens’ architecture (1901) seems to grow from the towering basalt outcrop on Holy Island. I use layered fractured planes of paint to articulate this geometry of surfaces”. [jaarti.co.uk](http://jaarti.co.uk)  
**Instagram: @judy.appleby**

127. **Kath Price & Ellen Baker** ‘Pigeon Power’ is a mother-daughter collaboration which celebrates a reforming relationship. In this work, Kath Price has reproduced a poem written by her daughter, Ellen Baker, onto a vintage child’s nightshirt. The poem was composed by Baker in classes taken following a serious illness during which she became a wheelchair user. “I’ve stitched on the lines of the poem in strips of linen to evoke the healing process. They are like bandages. And the healing goes on and on”.

128. **Lauren Mitchell** “This painting is inspired by the idea of perspective when looking at art as quoted “to the right audience ugliness isn’t ugly” this references modern art and how everyone who sees it will take something different from it”.

129. **Leah Sarah Coxon** “My work explores humanity at its most vulnerable. I am fascinated by inner conflicts and capturing anything that generates passion or intensity in the human psyche. This painting looks at the Greek myth of ‘Leda and The Swan’ through contemporary eyes, and in light of the Me Too movement; re-examining the work of the ‘old masters’ which romanticise the rape depicted in the myth”.  
**Instagram: @leahsarahcoxon**

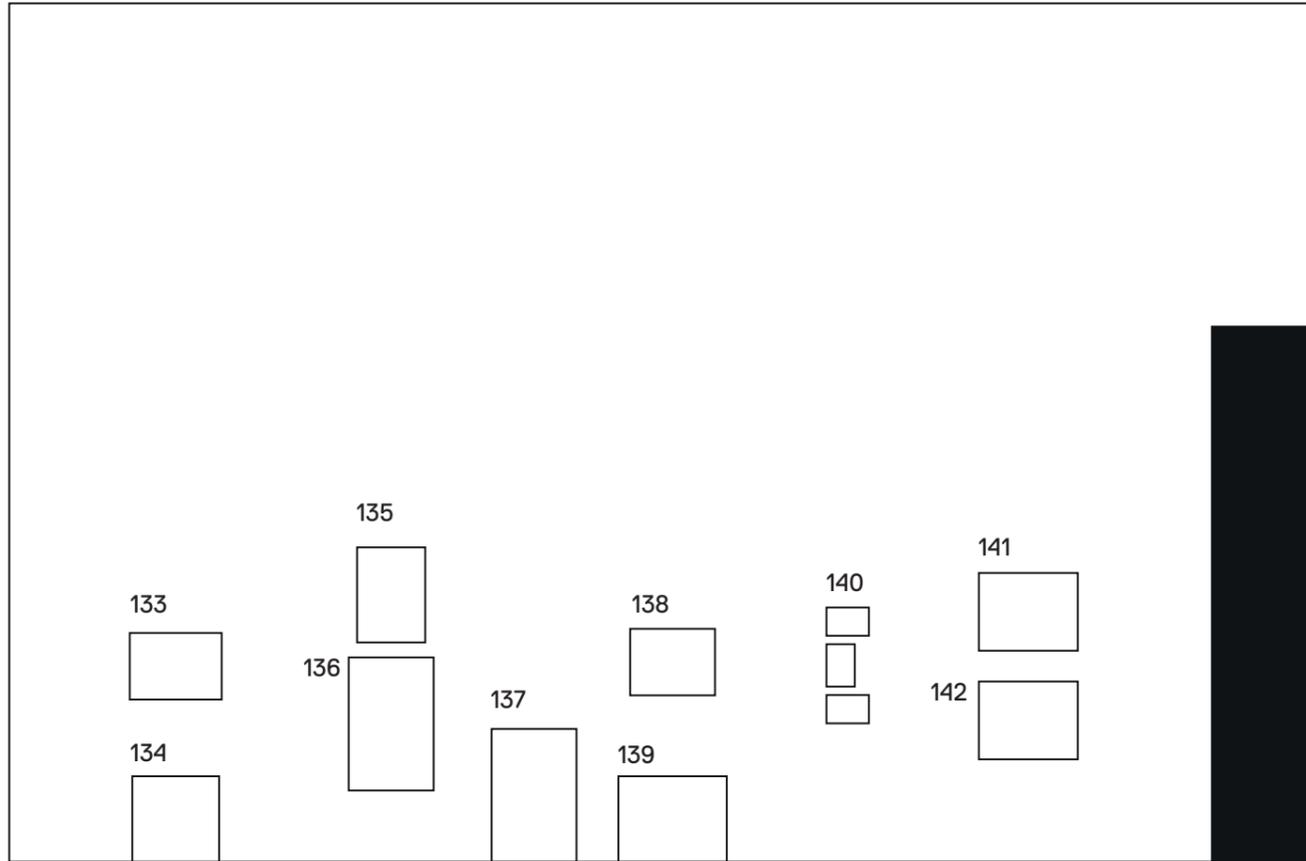
130. **Malcolm Lewis** “I’m a self-taught, multi-disciplinary artist from Bensham in Gateshead who loves to combine unique and unusual ways to express myself and the vivid pieces I dream up. My work is experimental, tactile and most of my pieces are influenced by organic matter, other worldly creatures and the darker subject of depression and not all being as they look. Constantly experimenting with many materials, I’m always looking to create something original”.  
**malcolmlewisdesigns.com**  
**Instagram: @malcolm74.ml**

131. **Bethany Stead** This ceramic vase and sculpture was created in response to research collected on popular 15th century Venetian shoes, weaving together my interest in couture, class systems, symbolism and craftsmanship. Based upon a specific shoe named the ‘Chopine’, these outrageously high-platforms were so difficult to walk in that they required the help of an attendant, whilst they literally and symbolically raised the wearers body further from the ground than others.  
**bethanystead.wordpress.com**  
**Instagram: @bethstead**

132. **Aidan Bowes** hand-crafted this work during lockdown after building his own forge. The ‘Santoku’ style knife was made using traditional Japanese techniques, and features a high-carbon steel blade, ‘Wa’-style handle made from chestnut burl stabilized with resin, buffalo horn ferrule, and brass spacer and flower pin. The cherry blossom, or Sakura tree, was designed by Alice Johnson and electrochemically etched on the blade. The work was inspired by Bowes’ grandfather, who worked as a shipyard blacksmith on Tyneside.  
**bowesknives.co.uk**  
**Instagram: @bowesknives**



BALTIC Open Submission, installation view. Photo Rob Harris. © BALTIC Centre for Contemporary Art, 2020



133. Ellie Clewlow **Beat the boundaries of your life in waiting** map, ink, water-based adhesive on paper

134. Christie Chan **8:20 a.m.** audio, watercolour and pencil on paper, printed paper, bedside table, clock

135. Lydia Wysocki **Tyne Bridges** ink on paper

136. Phil Hardy **Trapped** aluminium composite board with aluminium

137. Poppy Chennells **Stroll through the stream** wire, newspaper

138. David Chaney **Mouth of the Tyne** oil on board

139. Geoff Weston **LIBERATION (Sumus omnes in hoc simul)**

140. Dolores Ramona **This Is for You (series)** ink and gouache on paper

141. Matilda Sutton **Almost Ready** ink pen on paper

142. Jill Tate **Unmoved** oil on canvas

133. **Ellie Clewlow** “This work was a response to a poem by local writer, Kirsten Luckins drawing on a conversation between us about daily walks during lockdown. Inspired by the way Kirsten bent my words into beautiful form, I borrowed her words, with permission, and bent them in my own way. Turning a local A-Z into over 300 individual origami pieces, I represented the poem in Morse code. The act of repetitive folding and encoding is a meditation upon the rituals of lockdown life and new meanings assigned to daily routines like walking or washing”.

**Instagram: @bread\_rosestoo**

134. **Christie Chan** ‘8:20 am’ simulates a personal morning routine during lockdown: waking up to a news report read by a virtual assistant. Devoid of human emotion, the synthesised audio announces uncontextualised numbers in relation to specific dates, which in fact represent the cumulative deaths linked to the Covid-19 pandemic in England alone. Given the emotive topic, there is a certain irony in the emotionless tone of the virtual assistant.

**Instagram: @theflutteringbee**

135. **Lydia Wysocki** “‘Tyne Bridges’ is a monoprint made by printing from patchwork fabric. There are approx. 40 hours of planning, drawing, cutting, gluing, sewing, inking, cleaning, and printing time in this monoprint. Planning and constructing patch-worked shapes as paper piecing is a contemporary version of a traditional technique. But patchwork is typically celebrated and used in its own right: covering it in oil-based ink and subjecting it to heavy rollers, then using it as rags to clean the printing press, is an insult to the hours taken to sew each piece”.

136. **Phil Hardy** “This shot was taken while I was exploring an abandoned military base during the height of the global pandemic. I was immediately struck by the view from the derelict building, through the barred window out to a beautiful countryside. I feel that the composition of the photograph not only juxtaposes the themes of imprisonment and freedom but does so at a particularly pertinent time”.

137. **Poppy Chennells** “This is a sculpture I made depicting an area of the woods near my house which I discovered while walking during quarantine. I decided to try and recreate the scene using a papier-mâché and wire technique. I had fun making the sculpture, hiding little figures in the river and adding details such as the bridge and tire swing to create my own little world contained within a wire cube”.

**Instagram: @poppys.design**

138. **David Chaney** “It can be argued that a large part of the aura of a work of art has always been its tangible presence – the painted surface speaks to the density of the visual experience. I have been exploring this idea in a number of urban landscapes. This image based on

something seen in Tynemouth Harbour is not strictly urban but it speaks to the commercial exploitation of the landscape and the human imprint on a natural form. It is obviously a very simple motif but I believe it to be a powerfully evocative painterly representation”.

**davidchaney.co.uk**

139. **Geoff Weston** Featuring a photograph of the moment of release for a group of racing pigeons, ‘LIBERATION’ reconsiders the pigeons’ image in the popular imagination. “Pigeons have been found to pass the ‘mirror test’, the ability to recognise their own reflection in a mirror. The pigeon is one of only six species, and the only non-mammal, to have this ability. They are able to differentiate between photographs and between two different human beings in a single photograph. They can also recognise all twenty six letters of the alphabet. It is within working class communities that their beauty and intelligence are most often recognised”.

140. **Dolores Ramona** “Drawing has always been a central part of my sculpture practice, ideas are drawn over and over before I come to a realised concept. ‘This Is for You’ has stemmed from a series of drawings made each day during April 2020, beginning as a way to build ideas for solid works and transforming into performative drawings of a character interacting with an empty landscape. The avatar moves freely and expresses themselves on behalf of us. If the mind is viewed as the domain of freedom and autonomy and the body is just physical science, why do we feel so trapped in our collective situation?”

141. **Matilda Sutton** “Working between painting, sculpture and textiles, my practice deals with two interwoven and often synonymous subjects, the woman and the animal. Made on constructed surfaces, my paintings depict female characters caught in various actions, somewhere between ‘humanness’ and ‘animalness’. Drawing from personal experiences, memories and interrelated archetype and myth, I look to create an overlap of symbol and experience, poking at the spaces between in an effort to articulate a form of complicated femininity”.

142. **Jill Tate** “From the architecture we inhabit to the building blocks of reality, Jill Tate surveys the visible and invisible structures that shape our shared and personal space. The tension between comfort and fear, or calmness and violence, plays out silently in the sparsely furnished environments that she creates. “The place we call home can feel like a sanctuary or a prison, whether it is made of bricks or brain cells”. Tate uses earth colours to evoke the literal and metaphysical ground from which everything arises and returns. She considers that all things are fundamentally made of the same energy temporarily organised and subjectively experienced as solid matter”.

## BALTIC Open Submission

BALTIC Open Submission is our first major open-call exhibition involving over 150 artists and makers based in the North East of England. The vast number of entries, and the works included in the exhibition, highlight the variety of artistic practice taking place across the region.

Presented here are works by artists who have been making throughout their lifetime, to those just beginning; from people who work collectively, to those who create alone; those who have studied fine art, to self-taught creatives who have only ever made work in their private homes.

All entries were selected by a panel of three artists based in the North East: Richard Bliss, Lady Kitt and Padma Rao, alongside Katie Hickman, Curator (Performance and Public Programme) at BALTIC.

Please be aware that video works in this exhibition contain flashing lights.

## BALTIC Open Submission

**BALTIC**



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