

Artist	Statement
Alexandra Fairer	Acrylic paintings on paper showing different views of the Langdale Pikes.
Alexandra Heaton	The subject of my work is inspired by nature and the landscape. I am a keen walker, and take note of the things I see while outside, which then often appear in my art. Most of my pieces feature animals and plants. My style of drawing is influenced by Lino printing, as I love the appearance of thick, dark lines. I create these by adding ink, instead of removing pieces of Lino, and filling in large sections. In my watercolour pieces, I use thick fineliner pens throughout my drawings.
Alison Tordoff	Interior Architect by day... and mindful artist by night. My work life is full of structured CAD drawings, interior visualising and detailed perspectives, so it's refreshing to break from those boundaries and play with free flowing ideas. All my projects are informed by biophylic design, colour and nature, but also order, rhythm, texture, bold graphics and 'smurge'. I enjoy exploring the perception of what perhaps ought to be and challenging the norm. I aim for my art to be at once statement pieces but also cohesive with a range of contemporary interior styles.
Angie Mitchell	I feel very privileged to be living in a county so diverse in its natural world, and am inspired by the wonderful area in which I live; its flora and fauna and the ever changing landscape, and of journeys I have made, in particular the Scottish Highlands and Islands. My linoprints are individual pieces of work, each plate inked as though in a painting, blending colours as I work. I am at my happiest when I am sitting with my sketchbook surrounded by nature whether it be my allotment, on the fells or on a rocky headland, where I can take in the fragility of the natural world. Sketching is a very important element of my practice, creating sketchbooks for particular places and expeditions, and which then inform new work in my studio. I exhibit in various galleries around the county and South Lakes, and with The Lakes Artists Society and Cumbria Printmakers both of which I am a member.
Bamba Gaye	My works are purely abstract Art, inspired from African mask design and spirit. By using ancient objects like cowrie shells as well as recycled materials such as fabrics, plastic tubes, nerf guns bullets, wire sand more... Cowrie Shells was used as currency by traditional wrestlers, most African Masks come with cowries. Growing up between Senegal and Ivory Coast, it is quite familiar to have these cowrie in your house. So through the years I have developed a way to process my ideas into artworks that can be displayed on walls or shaped as sculptures
Beverley Clarke	Two of my favourite places, the Lakeland Fells and Isle of Lewis, inspired these paintings. Photographs capturing the views were used and painted at home using oils on canvass.
Caroline White	Working mainly in acrylic but dabbling in mixed media, I am inspired by the landscapes and townscapes around me. I paint outside when I can, but also enjoy making quick sketches and working from my own photographs.
Catherine MacDiarmid	My work is inspired by the people around me – friends and close family feature predominantly. I never seek to flatter, but rather to unveil hidden narratives and record situations the way I see or recall them, representing for me a memory, relationship, event, or even a feeling, making each piece very personal. These can be single portraits, or scenes featuring groups and gatherings. I sometimes alter narratives by juxtaposing figures together, however, primarily it is determined by my perception of different situations. I may choose to produce each image in oils, watercolour or charcoal, as each one has individual qualities and challenges, and can express the image in different ways. Personal Space: Eye Level captures the lost and bemused look of a child who felt out of place and overwhelmed at a family celebration.
Ciara Heaton	Ciara's work has developed as a representation of physical, and metaphorical journeys, exploring human experience within outdoor spaces. The discoveries along the way, collecting found items, sounds and drawings will then act as a journaling process to develop into painting or sculptural assemblages. Focusing mainly this year in developing and looking for narrative within landscapes.
Claire Philpott	My work combines various images associated with childhood including family photographs, children's book illustrations and media imagery, with drawings created by children in response to the world around them. The juxtaposing of the two different forms of imagery serves to create a more "whole" image, reflecting the role that the images that surround us play in moulding the identities of our future adult selves or documenting our apparent early experiences. The child's drawings serve to depict the unseen emotional experiences that photographs may not record. As part of the process, sometimes I ask children to make a visual response to the specific image I am working with, other times I use children's drawings from my collection. I enjoy the challenge of creating an original image within the confines of the original composition created by the photographer or illustrator. Sometimes the two forms of imagery work in harmony, sometimes a huge tension is created, and the child's mark-making has a more defacing quality. I enjoy the unpredictability of this part of the process.
Colette Bain	I make relief sculptures using the layering method of papier-mâché and mount the resulting painted figures in boxes or vintage tins to create a controlled 'world' with the use of painted or collaged backdrops. The tins often have associations – nostalgia or waste for instance - or specific designs and decorations, that I can explore and utilise in the finished piece. Each piece evolves in the making – I may have a plan for the setting for a particular figure but once made, they often have their own demands, and the process becomes one of open experimentation as I try to meet them. My aim is to create work that is visually striking or surprising, with a sense of presence. I often create animal or bird figures, as the stories and mythology around them are rich starting points to explore aspects of our own psychology.
Dave Sharps	My work is inspired by the beautiful landscape of Cumbria and the coastal scenery and islands of Scotland. Through mixed media and a variety of printmaking techniques I explore the experience of being on the fells, of walking in the valleys and along the coast. I have recently produced a series of monoprints and drypoint prints that explore the rhythm of the Cumbria landscape, focusing on shape, line and pattern.
David Almond	My purely abstract 'Double Constructs' are an exercise of my ability to be precise at all times. Laying down a construct using oil sticks over and inclusive of the first construct of acrylic, gives a fresh and surprising take of my driving force of precision. Here, I am on a new journey, going back twenty years to my roots of abstract expressionism, and very much enjoying the unique use of the Sennelier oil sticks. Hopefully, the spectators of my colourful and expressive paintings will have an emotive experience, whether by fleeting glance or through absorbed viewing. Both paintings have a white, St. Ives frame.
David Raine	I am a landscape painter using Acrylics and primarily focusing on scenes of the gorgeous English Lake District.
Debbie Adkins	I am a Keswick-based artist and member of the Eden Valley Artistic Network. I paint both abstract and figurative work. My paintings are driven by shape and colour, whether that be in the natural landscape or the contents of the kitchen drawer. When I paint representationally, I always interpret what I see and will manipulate the composition until I get something that feels just right. I work with all mediums and especially enjoy oil and cold wax. I also make and print my own collage papers and incorporate the papers in mixed media landscapes.
Delcia McNeil	Each image is a photographically based digital development. I use my Sony cyber shot camera or my iphone 13 pro, and develop on my ipad pro. I was inspired by David Hockney's ipad work in 2012 at the Royal Academy. For each of these images I inverted the photograph, which resulted in the colours becoming more dramatic. My favourite app to experiment with is photoleap. I also create directly on my ipad but the images I have chosen for this exhibition are from photographs of paintings/drawings – except for Mindscape which is from a photograph. The connection between these three images is the 'inner self'. Deep in our cells is created from a series of ink paintings on ceramic tiles. I photographed one and used a filter that gave it a more textured appearance. I am interested in human cell micro photography. Mindscape is from a photograph of objects lying on my working table in my studio. I had been collecting twigs, leaves, and my drawings for an exhibition at the Merz Barn in Elterwater. I was able to twist the image which gave greater layering and depth. Mandala is from a painting based on the markings of sea shells. Mandalas appear in Eastern cosmology and other cultures. The circle has no beginning or end. It is a container of essence or spirit and the process of painting a mandala can bring inner calm. The psychologist Carl Jung viewed them as a way of expressing and containing the self. I have used the mandala with therapeutic art groups that I facilitate.

Donna Campbell	Donna Campbell is a multidisciplinary visual artist who grew up in the Scottish Highlands. She now lives and works in the North of England as a socially engaged participatory artist. Donna co creates with communities and collaborates with arts, education, and health organisations to create large tapestries, carnival arts and installations. She engages the restorative powers of inclusive and intergenerational creativity as a force for working with empowerment, connectivity and social cohesion. Her curiosity for creative tools which grow resilience, during times of uncertainty, challenge and change is a constant. Whilst her community engagement is outward facing, enriching and energy intensive, her personal practice is a return to the simplicity of informed play. Donna investigates the tensions between a sense of joy and darker narratives around the balance of freedom and control from personal, societal and environmental influences. Her compositions evolve intuitively, guided by drawings, feelings and layering mixed media in a dynamic painting process. These paintings were created on a self directed Painting Residency at PADA in Lisbon, January 2024.
Emily Mason	The 3 mixed media collages I have chosen to submit are part of a series of 7 entitled '7 deadly sins- the environmental addition'. I wanted to bring attention to some of the huge errors humans are making that impact our planet's welfare. The 3 that I have chosen address forest fires, oil companies and the meat industry.
Frances Winder	I am exploring different methods and materials in my work, exploring texture, mixing materials and collage, both in paint and in fabric, with many pieces in machine embroidery or mixed media with an exploration of colour and texture or pattern. I have used collage, inks and acrylic paint to build up the surface: exploring the rich texture this gives as a jump-off point for my work. Often I use gesso, building surface texture and movement into the canvas or paper before I even start with paint. I find it frees up my expression and moves me on from a more literal version of my work. I love colour and vitality and respond to this aim in my paintings.
Giddy Art	Removing representation gave me the freedom to create exciting art that tells a story. My interests lie in the colour, texture and emotional response to strong composition and design.'Aimee Green - Giddy Art. Aimee Green, the founder of Giddy Art, was born in Lancashire and at an early age emigrated to Canada with her family. This was the beginning of an exciting time travelling and living in North America, the Middle East and Europe until she finally moved to the Lake District in 2014. Aimee has been inspired by her travels and the cultural influences of the countries she lived in. In her formative years, she was interested in art and was encouraged to explore her talent. With this artistic flair, Aimee decided to study Graphic Design and has a BA(Hons) to add to her achievements. The graphic design influence is reflected in her paintings. Aimee favours large abstract pieces using vibrant colours and detailed textures to create conceptual art, drawing inspiration from experiences in her life and the inspiration of the beautiful landscape of the Lake District that surrounds her. Aimee's work has been shown in solo and group exhibitions across London, Lancashire, West Yorkshire and Cumbria. She has corporate and private collectors throughout the UK. More recently Aimee has loaned out some of her pieces to the BBC for a series called Million Pound Menu, which aired in 2018.
Hannah Maia	I use painted collage paper which allows me to be loose and spontaneous; thinking more broadly about overall shapes rather than light, shade and detail. I use collage and mixed media as a way of physically showing layers, exposing my ways of working. I mostly paint my own collage papers in gouache or acrylic but also incorporate some pre-existing up-cycled materials. The splatters and movement of the painted paper creates accidental or unintended flubs which often enhance the final work. Much of my creativity involves working digitally, so working in paper collage is allowing me to engage artistically in a non digital medium, away from screens. I find this very rewarding. As a filmmaker I find there to be a similar, overlapping process in the 'editing' of a paper collage to that of editing a film. By moving elements around the canvas or timeline I get to experiment and try out something only to perhaps move those elements back again, or into a new position. My goal is to work out how the whole creation can work together visually and also tell a story. Both editing a film and creating a collage use small elements or pieces to create a bigger more meaningful whole; similar to making a jigsaw for which there is no picture or absolute answer. My work is about my relationship with the land, lakes and mountain tarns of the Lake District; my responses to being in a particular place and engaging with it as a mother and a cold water swimmer.
Helen Ankers	I combine my love of fabric and sewing with my passion for the outdoors, mountains, coastlines and places I know. I recycle fabric, ribbon, feathers and papers and use my sewing machine as a paint brush to create original textile art pieces. I aim to inspire people to look more closely at the world around them and find beauty in the colours, layers and textures and unusual places they find. I hope the texture and detail of my pieces draws the viewer into the multiple layers of landscape all around.
Jayne Pearson	Capturing everyday through lino print/markings
Jill Pemberton	I work with acrylic paint and mixed media - collage and found objects - on hand stretched canvas with wooden frames. The work is process-led, often incorporating sections of previous paintings to blend and impact on the current themes. This piece was produced after time in the West Indies looking up through the tree canopies which were full of Humming Birds and flowers.
John Angus	"Portrait A" is from a series of 'Indeterminate Portraits'. The images were derived from details of black and white reproductions in an art history book of photographs of rooms in the palace of Versailles, which feature framed oil paintings on the walls, representing individual members of the ruling class. The screenprints use the original half-tone dots of the printed reproductions, enlarged to a scale at which the images are not properly readable, but the dot structure is obvious. The background wall has been removed and the perspective angle of each frame adjusted. The resulting prints obscure the identities of the individual sitters, and so negate the original purpose of these portraits, but retain their role as symbolic images of hierarchical power, commonly displayed in galleries, museums, and other public buildings. The two prints "A Meeting of Earth & Aether" are both from a series based on paintings of the annunciation. This is the event in which the Christian god sends an angel messenger to announce to the virgin Mary that she will bear a holy child. It is a moment when two worlds touch, the sacred and the mundane. It is a meeting of reality and imagination, fact and fiction, myth and matter. There are numerous paintings of this event. Many show the meeting as taking place on the threshold between inside and outside of a building. One of these prints is based on a painting by Fra Angelico, the other on one by Crivelli. They are reduced to their basic graphic structure. The architectural setting is simply shown by white lines on a flat brightly coloured or gold background. The virgin silhouette is symbolically printed with mud, and the angel with transparent silver ink.
John A. Scott	It was a girlfriend's birthday during Lockdown and all the shops were shut, so I made her a collage birthday card from old magazines I had lying around. I really enjoyed the process and was pleased with the result so started making more. Sometimes I worked in black and white, but mostly in strong colours, sometimes a mix of mono and subtle colours. The images weren't pre-planned and seemed to form themselves. I'm sure this creative productivity kept me sane throughout Lockdown. I worked in Care at the time so produced my collages mainly in the evening, side lit by a lamp to avoid glare and with music on my headphones - mostly dub reggae (Lee Scratch Pery), Radiohead/Thom Yorke and ambient music by Robin Guthrie and Harold Budd. I lived in a little world of intense colours, tones and textures. Wonderful! It would take me around three weeks to complete each piece or duo; starting by choosing a colour scheme, then wading through dozens of magazines for complementary or contrasting colours, shapes, textures, producing a rough on the table top, then mounting on card, where late-minute changes could happen and finally look through my off-cuts box to see if any small detailed pieces would enhance the overall image or not! They are best seen at night, with music on. They have a life of their own - sometimes they split into little artworks or sections all by themselves. I only used magazines with the best quality paper and print, however, they need protected from strong light to prevent fading. You might like to re-frame with a strong UV protective glass. My collages are created in a spirit of recycle/repurpose. Like our human eco-system they are fragile and beautiful.
Julia Wilmott	Having moved to Kendal in 2022, Wilmott's current work is an exploration of her immediate environment and an ongoing interest in the transcendental qualities of landscape and figurative painting. Citing Vulliard and Bonnard as major influences her work begins with observational drawings of the everyday and allows for narratives to emerge through the process of painting itself. Often resembling a push-pull, building up of and a rubbing away of paint; the surface reveals washes and colliding colour schemes that respond to the relationship between memory, representation and imagined spaces. Wilmott graduated with a BA Hons in Painting and Printmaking from The Glasgow School of Art in 2009. Previous exhibitions include, Makers Mill, Keswick 2019-present, Moving on up Moving on out, Newbridge Project Space, Newcastle (2016) Urban Organisms, Newbridge Project Space, Newcastle (2015), Rural Export, C-Art Rheged Gallery (2013) The Making of Herdwick Cheese, The Rosthwaite Institute (2013) Lightning Bolt to the World, ROKTOWA Gallery, Kingston, Jamaica (2011), Wolf and Badger, London (2010), The Glue Factory Members Show, Glasgow (2010), Brigadoon, South Side Studios, Glasgow (2010) Kill Your Darlings, Shoreditch Townhall Basement, London (2009) www.juliawilmott.com
Kate Davies	I am an artist based in Bowness in the Lake District. I enjoy working in a variety of mediums, however my background in textile design has a significant influence on all of the pieces that I produce. My work is often abstract and with a strong focus on colour, form, pattern and layering. I work with bold and contrasting colours and shapes and I like to explore combining different techniques and materials to create exciting and unusual pieces. I have a particular passion for felt-making which began in 2015. I use the wet-felting method, an ancient technique, to create both 2D and 3D artworks purely through the manipulation of wool fibres by hand. It is quite magical how the fibres can be drawn into different shapes and designs. Just the basic ingredients of wool, water and soap, offer endless possibilities.
Lara Kulkarni	My painting practice relates to my curiosity with the natural world; intimate ecologies, microscopic flora, fauna and local landscapes, seen and remembered. The visual sensations of colour, shape and movement that captivate and mesmerise me are explored initially through collages and small drawings and subsequently worked up into larger simple abstract patterns and rhythms that weave, flow, repeat and grow across the surface. I aim to keep the gaze hovering up close, moving back and forth, around and between layers, analogous to the organic matrix observed in sprouting spring buds, algal blooms, grass in the wind. The final orchestration hints at something continuing beyond the painting boundary.

Lavinia Haslam	Lavinia Haslam, a single mother of two with African-European heritage, embarked on her journey in the creative realm after graduating as a professional photographer and stylist from Bradford University in 1999., she transitioned into the world of Fine Art, earning her MA in 2022 and evolving into a multi-disciplinary artist. Her artistic practice delves into the 5 ways to wellbeing, exploring themes of identity, place, belonging, social injustice, social inclusion, and climate change. Lavinia employs various mediums and images to convey the intricate layers of life and the self. Lavinia's commitment to mental health and resilience led her to collaborate with organizations like the Creative Innovation Zone and Growing Resilience. She actively engages with the Sensory Toolkit, contributing to its development and application beyond visual needs. At the Tate Liverpool, she collaborated with LGBTQ+ communities, inspiring artwork printed on Zines. Currently involved with Embracing Possibilities, an art collaboration within the CVAN network, Lavinia envisions this underrepresented group contributing significantly to exploring climate justice and social change. Driven by a passion for sharing her experiences, Lavinia employs creativity to enhance well-being, health, and social inclusion. Inspired by the sensory connection to water, she intricately explores its various characteristics and its soothing impact on the mind. The sound of running water becomes a central element in her work, investigating its potential to enhance mental resilience in both aquatic environments and daily life. Lavinia's current research focuses on Cumbria's historical ties to slavery and colonialism. Her goal is to uncover hidden histories, drawing inspiration from water. Utilizing diverse mediums such as old photography, cyanotypes, print, fabric, 3D print, VR, and installation, she aspires to create a memorialization of the past, weaving together the elements of water and history.
Marion Kuit	A printmaker, mainly making relief prints in small editions. I am interested in hinting at abandonment, neglect and decay. 'Knot' is a lino cut and monoprint depicting the torn net curtains associated with empty houses. A rattan chair gradually unravels as it succumbs to the weather and a weathered plastic sign splits to reveal an obstructing grid. Prints are produced in small editions on 'Somerset' paper or Mulberry paper.
Mat Butler	I create images based on observation of the world around me. I select elements from nature and create images that are surreal and intensely coloured, a reflection of a diabetic eye condition that effects how I perceive colour. I often like to tie elements together to produce a narrative alongside work that reflects the landscapes around me. I work in oils, acrylics and also printmaking using lino cuts.
Michael McGregor	My desire to build an entire world in an image is reflected in my process. Starting with thumbnails, and preparatory sketches I narrow down the key elements for the upcoming piece. Often focusing on the most difficult to draw areas to make sure when I start laying out the line art onto the canvas, I have a plan. Then I can start blocking out the shadow shapes, highlights, and mid tone values. I use a lot of layers and glazing to build depth and atmosphere. I include areas of high complexity and fun 'easter eggs' to reward the viewer for actually spending time to examine my work.
Mike Hardy	Landscape as metaphor ... with a nod in the direction of the Fauves
Monica Metsers	Monica is a prize winning Cumbrian Painter and Printmaker. She is currently exploring depiction of place, particularly the landscapes she is repeatedly drawn to, those of both the Lake District and The West Coast and Islands of Scotland. She visits, explores and walks in both places regularly, where she uses a combination of memories, snapshots and pencil and watercolour sketches to create her works. In her paintings, she looks to express the place between seeing, feeling, experience and memory, and loves to connect with the viewer through this unspoken visual language.
Neil Ashton	I am a veteran soldier, who has seen the harsh realities of war, whilst serving my country. After leaving the armed forces I found solace and healing in the world of art. I like to channel my emotions onto canvas or paper, using various techniques and colour to convey the depth of my feelings. Through my art I try to explore my inner thoughts in order to make sense of the world we live and the work is a reflection of my personal journey, the resilience of the human spirit and the transformative powers of creativity.
Nichola Connell	I am inspired by our local landscape, especially the drama of rock formations and the power of the weather that wraps around them. I want to create the feeling of the excitement of being in nature when it's at its most powerful, so composition is key to place the viewer within the scene. I am keen to push my landscapes into a semi-abstract state to achieve more atmospheric paintings, away from realism. My intention when painting is to combine semi-abstracted landscapes with my love of rock formations and weather, which, after all, is the essence of the Lake District.
Nicola Fearnley ARPS	Photographic prints using the ICM (intentional Camera Movement) process. The images are not digitally manipulated, the effect is achieved in camera by opening the shutter for around a second and deliberately moving the camera during the exposure. The results give an impression of the subject, rather than the realism of an ordinary photograph. There are often interesting colours that cannot be seen with the eye, especially in low light. 'Thirlmere Birches', taken in the woods at the edge of Thirlmere reservoir. 'River Kent Weir', taken opposite the old K Shoes building at sunset. Part of a large series in support of the Clean River Kent Campaign. 'Peace' – taken on the Stone Jetty in Morecambe.
Oliver Aidan Latimer	My work reflects our human connection to nature and the Sublime, Images captured using large format and digital cameras I explore the presence of humanity within the landscape. As a photographer born and raised in Cumberland I feel grounded connected and in which immersed in this wild landscapes
Paul Whittaker	Paul Whittaker is an artist from Lancashire, now living in Cumbria, close to the Lake District. He paints fresh, contemporary landscapes and wildlife, in acrylics, inks and watercolour. With no formal training, he gains experience through experimentation, blending classic sensibilities with modern techniques. His paintings depict familiar subjects and scenes in unexpected levels of texture and color.
Paula Cross	Some of my work is inspired by my Love of Views and Scenery I come across close to home on my drives or walks. Then I also love to paint Gardens, either, visited, or my own, or even how I would like mine to look so kind of using a painting to plan my own Garden. I also often paint a group of flowers close-up focusing in on details. I paint these images because they are what I Love which is what I once heard someone say is what you will paint best (things you Love) I also annually get to paint large with the village pantomime scenery and regularly enter the local village art competitions in the village show and have had a lot of success in the competitions and praise for the pantomime scenery. I start most of my paintings by taking a photograph. I like to use my own photos where possible, then make a quick sketch on the Canvas for composition then I quickly get on with applying paint and working on the painting over quite a few days or weeks during which I keep coming back and seeing where more work is needed.
Pete Otway	Digital art and illustrations by comedian Pete Otway inspired by the Lake District.
Rachael Margeson	I am a textile explorer (and artist!) inspired by things I have noticed and things I have remembered in the natural world around me. I love where I live beside the Duddon Estuary in South West Cumbria, which is a stunningly beautiful landscape. I employ a wide range of approaches to my art and love to explore different techniques. I often employ a collage based multi-media approach using fabric, paper, printing, paint and ink to add depth and texture to my work. I increasingly find myself using repurposed materials and found objects to make my work. My great love is hand stitch, I find it to be a meditative process which gives my work a unique quality. I love how hand stitch alters the quality and handle of the fabric worked on, it is a kind of magic! I endeavour to reflect the stillness and remote qualities of the places I love in my work and the wildlife which make these places their home. They too are part of the magic.
Robert Finch	I started printing about five years ago following a course at the local arts centre and found that it gave me an ideal medium to put onto paper the thoughts and ideas that had been filling my sketch and scrap books. My ideas come from observation of the world around me, sketching what I see to get the subject into my mind and to distil what it is that attracts me to it. No subject is off limits. Although now retired, my architect background very much influences the graphic style of my work. My prints are made using lino print, collagraph, monoprint and etching

Sam Harrison	I create dynamic and evocative abstract paintings that aim to capture the raw spirit of the landscape. Growing up in the Lake District, instilled me with a deep-rooted connection to the fells, lakes, and coastline of Cumbria. Rather than strive to recreate a realistic representation of the scene in front of me, I seek to distil the essence of my response to it, expressing it in a way that looks beyond the obvious. My process always begins in reality - spending time soaking in the atmosphere, noticing, and capturing key features and characteristics through photographs and sketches. These little glimpses will ultimately re-emerge within the layers of the paintings so that new surprises are waiting to be discovered each time the painting is viewed. Back in the studio, working primarily on canvas or wood panels, I use acrylics, collage, and mixed media to build up depth through many layers, using my sketches and observations as a guide, allowing the composition to emerge. I often complete the painting with thin layers of oil paint to provide a more subtle and natural finish. "Through the mad rush of the wild waves foaming" is part of a series of work celebrating the recent Tall Ships' visit to Barrow-in-Furness. It imagines the mood of the ships, jostling for position as they race down the Walney channel to the safety of their berth alongside Town Quay.
Santeri Viljakainen	Sky and clouds form everchanging shapes, which are inspiring for me to photograph. A slight breeze can alter the entire scenery in seconds. It symbolizes the moments that are shaping our life, gusts moving the castles in the sky. Once I have captured the photo, I run it through a software, which duplicates and mirrors a half of the image. I rotate the duplication until I find the perfect fit. Then I enhance the colours, and finally I add the blurred bars turning the picture into 1:1 square.
Sarah W Brown	Evenings in the Lake District are truly magical with stunning skies, calm waters and silence. Moonlight, serenity and silhouettes have inspired my semi-abstract paintings. They depict the beautiful surfaces of lakes and tarns in all their reflective splendor as well as the dramatic landscapes that retain them. I apply many layers of acrylic paint and surface texture. I then sand back through the layers to reveal shapes that my imagination interprets as sky, land or water at night. I use colour intuitively to develop these shapes further and to recreate the night time ambience I've experienced and find so captivating.
Sophie Budge	I am a local figurative artist with a focus on the female form. Having drawn since a child, and with no formal training, I have developed my style through regular practice, and with an intuition for contrast and form. Using only black pigment liner, my work celebrates the beauty of the female form and the power in emotion and vulnerability, exploring our relationship with our bodies and emotions. With an academic background in science, my pieces take on a sculptural quality, allowing me to explore depth of figure and composition.
Stephen Bouskill	Each piece is made from a 2D satellite image of a mountain. The depth of the image is extracted and turned into contours. These are then smoothed out and turned into a 3D model. The model is then 3D printed in resin, cured under UV light, and painted. The model is then set within a box frame with a background matching the contours and a label.
Susan Mills	Susan's paintings are worked intuitively. She starts with collage, responding to the colours, perhaps the subject and the edges. Multiple layers are built up with acrylic paint using brushes, palette knives and fingers. Charcoal and graphite are used to draw motifs or expressive line. In High Seas & Birthday, both have been used, providing a contrast between sharp fine line and thicker marks. Oil pastel is often used to add another texture. In Prairie Blue, pastel has been used to highlight the texture of the under layers to resemble a winter tree. An opposite to the small painted tree, in size and treatment. The paintings begin to suggest forms to Susan as they grow. There is a push and pull in the way the different media are used. She utilises some distressing techniques such as scratching into and sanding layers back. Susan looks for contrasts, light and dark tone for example in Mind Mountain is strong and suggests a dramatic mood. It is a painting about overcoming problems and coming into the light, a painting about hope and resilience. In High Seas and Birthdays, the tonal contrasts are much more pared back to suggest calm. The curved shapes suggest the flow of water and a gentle energy. The birthday's reference comes from a red star collaged from a birthday wrapping. In Prairie Blue vast planes of soft paint interspersed with building esq shapes, bring structure to the scene and add contrast as do the organic tree shapes. In this way, Susan builds her paintings and conscious thought is relied upon in the final layers. Certain forms or shapes may suggest a story and she builds on those ideas. Her paintings are always a surprise although they always make sense to her in the end.
Suzanne Stuart Davies	My work begins with aspects of northern landscapes. Walking with camera and notebook, I visit and revisit places as ideas occur; make studies and research features which interest me. Information and images are collected in journey books and paintings planned in series. A series takes time to complete, each painting as it develops may have an impact on others or suggest further directions – revisions needed – a slow and meditative process. The paintings submitted for selection to the Brewery Open are from sequences of recent work with titles which combine poetry and pictures.
Trevor Batchelor	To me, photography is just another form of painting. The whole creative process of conceiving, composing and producing a tangible piece of art, that can then be viewed and translated into something that stimulates an emotional response, is not much different whether the subject has been produced by a skilled hand or by a device that has to be pointed in a particular way and direction to produce a desired outcome. A hand will only produce what a brain tells it. A camera also carries out a process that a brain instructs it to do. In certain circumstances it just makes the hand superfluous to requirements. My camera reacts to impulses as and when I feel the need to record objects and entities that my senses respond to. Although these impulses cannot always be precisely explained. I want images that aren't immediately comprehensible. I want the viewer to stop and look, and then question what they are looking at. Using both paint and photographic processes, my art has been developed over a period of practice spanning more than half a century. To some extent my photographic work has been influenced by artist/photographers such as Martin Parr and William Eggleston, but more especially, Saul Leiter's colour versions of the urban landscape probably fit my way of seeing the world more precisely. As much as anything, I prefer the spaces that humanity has wandered into and then wandered out of. Usually not without leaving some vestige of their brief interaction with it, whether this was intentional or otherwise.
Una Aynsley	I make mixed media mosaics. I use marble, stone, slate, ceramic tiles, shells, fossils, found objects, pebbles, stained glass, Italian glass smalti and filati. I make my own substrate from tile backer board and tile adhesive. All my mosaics have a d ring hook to hang on the wall. I either use a direct method and cut and put pieces directly into wet cement or I use the indirect method, using an image under plastic sheeting then bedding the pieces onto plastic, then transferring them onto the substrate when finished. I do the back ground in coloured selflevelling cement or tile adhesive. I am a member of BAMM.
Val Stangoe	My paintings use the metaphor of change in the natural world to explore similarities with our own lives. Change can pull our feet away and tumble us violently on the rocks. Changes in our lives and bodies pull at us, frighten us, threaten our integrity. Under the surface lie shadows of possibilities. But are we brave enough to dive in? If 11 years working in a hospice has taught me one thing it's to grab life in the moment and live it. Dive, swim, ride the tide. Nothings meant to stay the same. I use hot wax and oil for its translucency and flow. Layers of colours shine through and the textures sing. A wonderful medium, made to express water.