

Artist	Statement
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<b>Anna Sharpe</b>	Wild mountainous landscapes nourish my sole and feed my artistic practice. Utilising my mountaineering and rock-climbing skills I explore these hostile environments before bringing their magic to paper with watercolours, inks and fine liners. Every year gets hotter and as the permafrost melts the snow- capped mountains of our world become increasingly fragile and visibly changed. In the European Alps giant glacial ice structures still cling to jagged peaks. I watch as every year the glaciers shrink and with the mountains become increasingly fragile, prone to enormous rock fall. I am drawn to researching and documenting these precarious environments. With ice tools and rope, I explore the remaining structures. Lowering myself deep into crevasses I discover creaking worlds, far older and greater than my small human ego. I mourn the fact that the alpine glaciers are diminishing. In my explorations (on both foot and paper) I investigate the ungraspable magic of the ephemeral and explore the relationship between change and loss. Walking through the landscape and with the fluid lines of a brush I contemplate humanities position in the ebb and flow of a land that spans times beyond human comprehension.
<b>Anna Sier</b>	I'm Anna, an artist from Cumbria currently studying illustration at Edinburgh College of Art. My work is often influenced by the natural world, and in this piece I took inspiration from hedgerow plants and wildlife. I like to experiment with a wide range of different materials and techniques in the pieces I make. This artwork was created using a printmaking technique called pochoir, which involves cutting stencils which are then printed through.
<b>Annie Robinson</b>	Passionate about colour, Annie Robinson has a practice which includes a large portfolio of abstract artwork featuring kaleidoscopic landscapes. Annie works patiently over long periods of time to apply her rich, detailed patchwork motifs using multiple mark-making media. This artwork, "Colours", features paint sticks, paint pens and oil pastels. This meticulous multi-media process is an important part of a mindfulness practice for Annie who find creating these mesmerising artworks an integral part of relaxation. Annie derives creative inspiration from a rich appreciation of films and music, as well as finding further self-expression through dance. Annie has shown work in multiple group exhibitions across the North of England, including in Wentworth Woodhouse, Yorkshire, as part of a curated selection of international artists. Annie is supported by Prism, a Carlisle-based arts studio funded through Arts Council England. <a href="http://www.prismarts.org.uk">www.prismarts.org.uk</a>
<b>Bronwen Spence</b>	I work mainly in acrylics and love experimenting with colour, building the composition up with different layers using interesting shapes and forms, with the emphasis on spontaneity and dynamics to design a thought provoking painting. I intend the viewer to use their imagination to find different interpretations of my work.
<b>Caroline Stow</b>	Cumbria-based Printmaker, whose intensely coloured and layered images evolve from combinations of relief, mono and intaglio plates to create and recreate layered prints, forming and dissolving connections as the images build. Particularly interested in making as an explorative process, always finding more to learn and enjoy and love collaborative projects, working with other artists or with community groups.
<b>Caroline White</b>	Working mainly in acrylic but dabbling in other media, I am inspired by the landscapes and townscapes around Kendal and further afield. I paint outside when I can, but also enjoy making quick sketches and working from my own photographs.
<b>Catherine MacDiarmid</b>	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, acrylics, watercolour or charcoal, as each one has individual qualities and challenges, and can express the image in different ways.
<b>Cherrie Trelogan</b>	Cherrie Trelogan's mixed media work focuses on seasons and life cycles. After the death of both parents and the arrival of her first grandchild with six months in 2020/21, Cherrie became more aware of the cycles of life and that her role had changed. After a Fine Art degree and as a qualified museum curator, she has always been interested in the stories embodied in objects and paintings but also the genetic and personal stories handed from one generation to the next. As artists, every mark we make or object we create in our lifetime, also leaves a new layer of history. She sees human beings as vessels, that collect, hold and share feelings, memories and stories for future generations.
<b>Ciara Rose</b>	My work explores the relationship between people and place. How a body moves through a space, and how that space moves with in them. I am concerned about materiality and process, the push and the pull, the order in the chaos. I am drawn to the importance of physical, emotional and unique human experience, when relating to our environments.
<b>Dave Sharps</b>	My work is inspired by the beautiful landscape of Cumbria and the Scottish coast and islands. Through paint, mixed media and printmaking I explore the experience of being on the fells, of walking in the valleys and along the coast. I use colour and texture to represent the changing and dynamic weather and light conditions. I work mainly from sketches and my own photographs of the landscape. The style of my work ranges from representational to abstract.

<b>David Jackson</b>	I've lived in the Lakes most of my life and I'm a keen photographer, more recently Ive been using my photography as inspiration for my artwork I love nature and the local area and love to incorporate that into my art with plenty of colour, I use acrylic, oils, water colours or pencils but not afraid to develop ideas in illustrator and combine all mediums, I love to splatter colour and that is my trademark style to make my pictures pop!
<b>David Rippin</b>	My submitted images are all photographs of woodland-patches close to my home in Hawkshead, in the southern part of the Lake District. A major focus of my work as a landscape photographer is on woodlands and forests. To my mind, trees, woodlands and forests occupy a unique place and offer a very special photographic motivation to me. They represent both permanence and transience. The woodlands have been here a long time and the older trees have seen more than any of us. Yet they constantly cope with a myriad of challenges – the infinitely variable weather, the impacts of humans and other animals, as well as the changes that climate warming and environmental degradation brings. Through all this, they teem with relentless life, and constantly regenerate. They are an enormous inspiration to me. The images I am submitting for consideration are, to my mind, all quite ethereal woodland scenes. They are all shot from the summit of a local hill (Latterbarrow) on misty mornings. I climb Latterbarrow several times each week, often with my camera, and this has allowed me to see the same scenes and the same landscape in all weathers. In these images, the interplay of trees with mist or fog is something very special, and indeed such a combination is relished by all woodland photographers. In my submitted images, the fog isolates the trees, giving an almost dreamlike quality to the scenes. The mist and fog is often very fleeting, persisting only for a short time. However, there's a peacefulness in these images that hides how briefly the mist lingers.
<b>Dawn Gabrielle Chandler</b>	I am inspired by people, their stories and the things they use. I paint 'shelflife'; a word I came up with for things that fit on a shelf with a common theme. Portraiture is also integral to my work either as a portrait in its own right or within the shelflife. I trained in graphic design in the 80s and I love to include different styles of typography in the artwork, usually on the spine of a book or packaging. I taught myself to paint later on in my 30s, but the solvents in oil paint gave me a headache. Once I discovered gouache I took to it straight away, it felt like the medium for me and I only paint with gouache these days.
<b>Debbie Nicholas</b>	My work is varied from printmaking to acrylics. I am a member of Space2create and have developed my own style while attending sessions there. I would describe myself as an Outsider Artist since I am untaught and have mental health issues.
<b>Delcia McNeil</b>	This year I have chosen artwork which, for me, represents both busyness and calm. Hot drama is created from working digitally with an original 100cm square acrylic painting. I use my Sony cyber shot camera or my iphone 13 pro. and the digital development is done on my ipad pro. I bought an ipad after being inspired by David Hockney's ipad work in 2012 at the Royal Academy. This painting represents passion for me. So many thoughts was created directly on my ipad. I was on a long haul flight and couldn't sleep. I started this image then and then continued with it later by adding more layers. I wanted to represent the tension in my head and painting it was therapeutic for me. Later back home I was keen to see how my digital artwork might look printed on aluminium composite panel so took the risk and tried this one out. I really liked the result. Priest/Priestess is acrylic on canvas. This painting is more meditative and calming. I wanted it to include a feeling of space and spirituality. The figure is also about transgender or non-binary identity. For me true spirit transcends gender or sexual preferences.
<b>Di Meth-Cohn</b>	I am based near Kendal and since moving to Cumbria, in 1986, the colours and shapes of this beautiful area have been powerfully inspirational in my work. I enjoy being in the hills, in grassy fields, by lakes and coast, in all weathers. Elements of soul enriching time spent soaking up the area are featured in my art. I enjoy being expressive in my paintings and although the splashes of paint, featured in many of my pieces, may indicate an energetic process, I like to balance this with areas of softness, with the absence of harsh lines. I work in many different mediums and styles, depending on the piece I am wanting to create. Colour is a big feature and I am drawn to certain combinations, with a vivid contrast, combined with muted, merged tones, that may provide a misty, subtle, ambiguous hue. I have found solace in painting, when going through immense sorrow, particularly the unexpected illness and death of my husband Rob, 5 years ago. I have been fortunate however, to experience much love in life and it is important to me, to show this in my work, through light, vibrancy and sensitivity in my paintings. I absolutely love using alcohol inks! I think the vibrant colours are fabulous and they're such fun to paint with! They dry very quickly....and so my process when using them, is lively and energetic. I often use them over a background I have prepared with acrylic, spray paint, ink and acetone, to produce loose, wacky shapes of merged colour. I may often paint with the intention to depict feelings of connection, optimism, happiness and positivity. It gives me a lot of pleasure, when my art brings brightness and cheerfulness to others. I hope you experience this also.
<b>Donna Campbell</b>	Donna Campbell is a multidisciplinary visual artist who grew up in the Scottish Highlands and now lives and works in the Lake District. As a participatory artist, Donna co-creates with communities and collaborates with arts, education and health organisations. She engages the restorative powers of inclusive and intergenerational creativity as a force for working with empowerment, social cohesion and celebration. Donna creates outdoor community carnival arts for processions and site installations. Her recent giant interactive procession puppets have inspired awe and delight in local audiences. Her community tapestries have been recognised as beacons of colour, hope and resilience, including by Grayson Perry. The process includes nurturing creative spaces where people can share stories, make sense of the world and increase support networks whilst making impactful artworks. Curiosity for creative interventions which forge connection during times of uncertainty, division, challenge and change is a source of constant research and inspiration for Donna. Whilst her community engagement is outward facing, enriching and energy intensive, her personal practice is a return to the simplicity of informed play. Inspiration arises from perspectives around personal, social and political tensions between a deep sense of joy and darker narratives around the juxtapositions and balance of freedom and control. Her compositions and use of colour, evolve intuitively, guided by drawings and focused thoughts and feelings as she layers mixed media mark making in a dynamic painting process.
<b>Emma Evans</b>	Emma Evans is a multimedia artist working predominantly in embroidery and large-scale painting. These mediums often interweave with each other to create dynamic and expressive works that are rich in colour-scapes. Emma's practice is highly process-led and she frequently works on multiple artworks simultaneously to intuitively build layers, creating in phases of her preferred mediums. Conversations are a key spark for her creativity. This artwork, "Untitled", is the first in a series of works where Emma has been developing a new creative technique using masking tape to create movement filled negative spaces and tangible textures. Emma is supported by Prism, a Carlisle-based arts studio funded through Arts Council England. <a href="http://www.prismarts.org.uk">www.prismarts.org.uk</a>

<b>Emma Ronay (Bower)</b>	I am a 2D visual artist who relocated from London to Cumbria in 2018 to live with and provide care for my father-in-law. When able, a practice of walking our area has become part of my contemplation. This has re-invigorated my engagement with the sensate world, felt experience and the subconscious, influenced by an animist, pantheistic and polytheistic sensibility. My practise is led by pleasure in the tools which have for the last ten years predominantly been gouache and watercolour on paper. My work is a mixture of control and fluid chance. It is often unpredictable and unknown with meaning frequently revealing itself after completion. Appearing to reference botanic, cellular, astral, planetary and oceanic spaces with satellite and drone imagining; it is a dialogue between the non rational, the intuitive and knowing. Meeting organisms and presences, energetic transmissions and landscapes revealed through the processes of making.
<b>Frances Winder</b>	I am absorbed in landscapes and seascapes, working with plants, meadows, trees and water. Always enjoying the transient mood, changing colours and fleeting light that I see. I want my paint surface to be exciting and to be enjoyed, rather than a reproduction of a scene. I work often in more abstract ways, the surface and colour, the use of collage and the build up of paint and colour, aiming at speaking for itself in a more experimental way. This winter I have been working from sketches of the lovely area of Scotland; Kippford, Sandyhills, and Rockcliffe that I visited and sketched in the Autumn. Also working in the Bay areas and Arnside, relishing the texture of sand and rock, shell beaches in Scotland and the vigour of plants so dynamic in the landscape. My work is built in layers; if it is collage, I have built a patchwork of papers, then built over them with bold acrylic colours in thick paint to bind them then drawn over with inks, oil pastels and paint. With more conventional acrylic work I layer up the paint, usually starting with a coloured ground, then working more layers to modify this, I try to keep my brushstrokes free and direct , and not to make it all too realistic.
<b>Frazer Burley</b>	My work takes inspiration from the living world and my experiences within it. The form of my work is drawn from memorable experiences in nature, a certain feeling I may be harbouring or simply paying attention to the material and riffing off it. I like to focus on a sense of movement in bold, contained forms using carved detail to bring them to life. I work with wood as it is a fascinating medium full of wonder and unending diversity. What I also find captivating about wood is it's deep, prehistorical connection to humans. From heat to cooking, shelter to art. We have been interacting with this material since human life began. In that is something both enchanting and reassuring.
<b>George Tsverik</b>	Well I guess one day you realise you have stories to tell and have to find a way to tell them Words made a habit of failing me I chose painting Much less likely to get lost in translation It's a big world I don't want to get lost in translation
<b>Gilli Mayo</b>	It's still there the anticipatory flutter in the belly on recalling being trusted to hold my first Kodak Instamatic. Film rolls, flash cubes silver and blue, and the strap placed carefully around my wrist, all part of the ceremony and intrigue. Putting the viewfinder to my eye everything else seemed to fade away apart from what was important ... Click... Just a snapshot but from that moment the magical feeling of discovering a way to capture a fleeting moment of connection seemed alive within me. The following years brought the transition from analogue to digital to the mobile phone camera. Until last year when gifted my dad's analogue medium format camera sparked my enthusiasm to begin again and follow my curiosity to make sense of the world as I experience it through the unusual viewfinder and simplicity of a medium format camera. From the first negatives I was hooked. They had a sensitivity instantly recognised as something absent from previously used formats. My aim is to endeavour to enable the viewer to 'feel' the image and visual mood which when placed with carefully selected words has the potential to give more insight so they may become part of the conversation. These three images form part of a winter residency in 2024 on Hydra Island, Greece, across the Aegean Sea from Athens, a place uniquely with no roads and only horses, mules and donkeys for transport. My intention was, without summer distractions, to see, respond and record my personal perceptions and experiences. It was an illuminating time valued not least for the quiet acceptance of the community. This series uses a twin lens reflex Haiou Seagull medium format camera with Lomography Lady Grey black and white film.
<b>Jacqueline Wallace</b>	First and foremost, I love painting for the sake of painting, due to the joy it brings me. My artwork is the expression of my imagination and my soul, brought to life with rich colour. Through my inner vision, I explore my dreams, emotions, and memories, as well as the awe-some natural world around me. I create my artwork by spontaneously layering free flowing colour, with mark-making techniques and experiments, which go on to unfold magical stories or characters. I create depth and mystery by constantly painting over my work... layer upon layer, leaving little windows of previous layers to remain and enrich the painting. Sometimes they turn out how I'd imagined, but often they take on a whole new life of their own once the painting is underway and I'm in the flow! Ultimately, I like to think of my work as a celebration of life... It's chaotic, beautiful, very messy at times, magical, mystical, and ever-changing.
<b>Jan Livesey</b>	These three ceramic pieces have each been hand formed and developed slowly over several days, creating textures inspired by our natural environment - landscapes, geology, woodlands and flora from my surroundings of Cumbria and Morecambe Bay. Beginning by shaping a solid lump of clay, I manipulate the clay slowly from its centre, creating texture by slowly stretching, then resting the clay, allowing it to dictate much of the process.  I use terracotta, white earthenware and textured stoneware clay, adding coloured slips and sodium silicate before stretching, so that each piece is unique in colour and form. My aim is not for perfection or symmetry, but to allow for experimentation as the clay reacts to the environment I have created for it in a natural, organic way. I have been informed and influenced by the creative processes used by ceramicist Patricia Shone, and the early works of Ruth Duckworth.
<b>Jayne Pearson</b>	Acrylic and texture medium on canvas with hand drawn vivid marks, botanical and bold patterns are created representing the chaos and calm in everyday. Lino prints depicting cheerful graphic images of bold fruits, taken from original hand drawn drawings. Giving a playful nature

<b>Jennifer McMillan</b>	My work seeks to uncover how pre-existing narratives control us. It encourages questions and conversations around power, ownership, belonging, and femininity. I explore our place in society using playful art forms that often reject the established conventions of both social rules and esteemed art forms. My series of Digital Nudescapes merges landscapes with the female form. The composition reveals a relationship between the two, exploring both contrasts and similarities, while critiquing the accessibility of both the natural landscape and nude bodies abundant in our digital landscape. They are digital prints created using Photoshop, Adobe Express and digital collage.
<b>Julia Wilmott</b>	Julia Wilmott studied Painting and Printmaking (BA Hons) at the Glasgow School of Art, graduating in 2009. Her work has been exhibited in both regional and international exhibitions. Having moved from a rural Lake District location to Kendal in 2022, and since becoming a mother, Wilmott's current work explores the new relationship she is forming with familiar landscapes that now lay beyond her immediate setting. Her practice examines concepts of the rural idyll, and provokes questions surrounding our concept of 'wilderness'. Her recent work, Six Scotts Pines Thirlmere, depicts a real scene surrounded by timber forestry that Wilmott visits in an imagined sense, due to its inaccessibility, evoking narratives of local ownership and dislocation from the landscape. Wilmott applies oil pastel on wood that provides an immediate application of expression. Often resembling a push-pull of building up and rubbing away of paint, the surface reveals washes and colliding colour schemes.
<b>Kate Davies</b>	I am an artist based in Bowness. I enjoy experimenting with lots of different mediums and techniques but my main focus is in textile art and in particular felt making. I use the wet felting method to create both 2D and 3D artwork purely through the manipulation of wool fibres by hand. What is a relatively simple technique that requires just fibres, soap, and water, offers endless possibilities. My work is mostly abstract. I like to work with bold shapes and contrasting colours to create unusual pieces, combining different techniques to create surprising and unique work that catches the eye.
<b>Kerry Cooper</b>	Kerry Cooper's watercolours are grounded in the raw, elemental beauty of the Lake District, where mountains and lakes serve not merely as subjects but as deeply personal sites of memory and emotional resonance. Her paintings do not present landscapes as static views; instead, they emerge as living presences—mutable, charged, and deeply felt. Cooper's approach foregrounds the atmospheric and expressive possibilities of watercolour, harnessing the medium's unpredictability to mirror the shifting weather, play of light, and underlying pulse of the terrain itself. Far from seeking total control, the artist welcomes the organic movement of pigment and water, allowing back runs, bleeds, and granulating textures to unfold naturally across the paper. These qualities become active metaphors for the vitality of the land—its breath, its moods, its capacity for both calm and tumult. Each composition becomes a site of encounter between control and surrender, echoing the dynamic tension between human presence and the environment. Cooper works primarily with 100% cotton cold-pressed paper, chosen for its ability to absorb and hold the complexity of layered washes and wet-into-wet applications. Her process often begins en plein air, where direct engagement with the elements informs a gestural, intuitive foundation. Back in the studio, these impressions are refined—though never overworked—to preserve their immediacy. Blooms and veils of colour are built up in translucent layers, creating depth and atmosphere without losing the freshness of the initial mark. In these works, the Lake District is not only depicted—it is experienced. Cooper invites the viewer into an embodied relationship with place, where water, pigment, and memory coalesce into something both intimate and expansive.
<b>Lara Kulkarni</b>	My painting practice describes my relationship with the natural world, one of marvel and absorption in the biology and ecology that I see everyday in my garden and the landscape beyond. I hope to invite the viewer to hover their gaze close to the surface and become intimate with the pattern, rhythm and movement observed. I develop new work with small paintings and collages, a playful exploration of something I have seen, a visual sensation or a memory of an intimate and minature world spied upon, such as winter leaves at the edge of a puddle, tufts of sedge grass, dormant pond life. Initially a drawing is developed, forming a looseweave matrix or motif. A template or tracing is sometimes made in paper, to use on the board or canvas. Words that resonate with me whilst in the process of painting are : sprouting, budding, hibernating, growing, germinating, blossoming, transforming. metamorphising. The pattern and colour slide between abstraction and representation. Working with the materiality of paint is the way I explore the ambiguous space between what I see and experience in nature and its translation into the painting. The painting itself then dictates is own logic and organic growth towards completion.
<b>Lavinia Haslam</b>	Lavinia Haslam is a multi-disciplinary artist, arts-based researcher, and advocate for racial equity, social justice, and climate action. She gained her B.A (Hons) in photography in 1999 and later earned an MA in Fine Art in 2022 at the University of Lancashire, where her practice expanded to explore themes of identity, belonging, social injustice, and climate change. Lavinia's work focuses on mental health, resilience, and wellbeing, collaborated with many organisations across, the North West of England. Her innovative projects often integrate textiles, cyanotype, upcycled clothing, and 3D printing, using water as a metaphorical and literal thread to connect history, migration, and healing. Co-Chair of REN Race & Equality Network and Chair of Global Sustainable Futures, Lavinia demonstrates leadership in inclusivity, co-creation, and sustainable development. Her ongoing research bridges art and advocacy, fostering dialogue on racial equity and sustainable industries within global communities.
<b>Libby Gallagher</b>	A textile artist specialising in natural materiality and regenerative storytelling, I seek to create art that not only reflects, but contributes to a more regenerative and conscious world. My work is an exploration of ancient craft, permaculture and the intersection of design and ecology. I take cues from the wider landscape, plant lifecycles and organic structures. Captivated by the meditative process of handling and processing fibre from the land, I begin with a deep appreciation for the diversity and untapped potential of natural materials. My work aims to reward and feed curiosity while deconstructing and redefining traditional, slow craft processes, such as weaving, paper making and spinning, within a fine art context. My design approach is based around 'painting' with an experimental combination of natural fibre, yarn, paper pulps, most notably flax, hemp, nettle, wool, lokta and mitsumata, in it's raw state, recycled and end of life. With an artistic philosophy of material circularity and traceability, I create artefacts telling a craft story of human-environment relationship.
<b>Lucy Wright</b>	Lucy Wright is a Lake District based fine artist and ceramicist whose work speaks of nature and the interplay between the wild and the human. Playful, delicate and infinitely beautiful, her work is intriguing and often whimsical with a warmth and humour which speaks to the heart.
<b>Marion Kuit</b>	I work mainly in print, usually making woodcuts or linocuts. These small edition prints are made using the “ reduction “ process with MDF. One block is carved and re carved in order to print several layers of colours. Subject matter is hedgerow plants seen on walks in the Kendal area



<b>Mary Low</b>	Although self-taught and neurodiverse my innate experimentation and curiosity has allowed me to develop my art into paintings, collaborative art projects, prints and land art, in a variety of different media. As with many people drawing or mark-making started when I was very young, as did walking in the countryside. In recent years the two actions of mark-making and walking have converged. I walk over 2000 miles a year in the hills and mountains of Britain. I make visual forms of concepts, emotions and time passing. My art continues to look at the edge-lands of my environment as well as the relationships with family and friends through the themes of identity, intimacy and implicit memory. Recently, following the death of my last non-sibling relative, I began to paint figuratively for the first time in over 30 years. The recent paintings, ‘Lost Family’, are sourced from photographs. I often alter the composition, colour palette or the focus of the photograph and I play with both figurative and abstract language. This process explores how far an image can be altered and still hold enough information to be recognisable. The paintings submitted revolve around the themes of the myth of the ideal childhood, the temporary dreamlike quality of reality and an unconscious search for something lost. By employing the power of suggestion I hope to engage the viewer to connect to their own narrative experience through viewing the work.
<b>Michael McGregor</b>	High-fantasy-fine-art in acrylic on canvas. Underpaint the canvas, block out the piece with a pencil, establish shadows and light, base fill color, modulate where needed, endure the quagmire of details, matte varnish to tie it all together and.... HEY PRESTO! "Home of the Dwarven Anvil" was built over 4 months. 3000 hand cut and sanded clay blocks, 2000 hand split shingles, 1500+ timber pieces. working doors and windows. fully modular construction allowing for access to its completed interior. used in stop motion animation. Approx 1500 hours to build. working lights. Furniture and accessories included. There are outbuildings and hand made trees which accompany it, framing the manor as a centerpiece in an ever expanding medieval/high fantasy town.
<b>Michelle Stewart</b>	My mixed media work is inspired by what I observe around me. Working with my own photographs and an assortment of artist materials (card, coloured paper, marker pens, coloured pencils etc.) I created these collages to record life around me.
<b>Monica Metsers</b>	Monica’s work reflects a lifelong infatuation with fantasy and the surreal. 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. Her paintings are worked up in layers, building up different thicknesses to create a sculptural and dreamlike effect. As a painter/printmaker, she enjoys the interplay between the two very different mediums. In her Lino Prints she pushes the possibilities of the process, introducing many painterly techniques to achieve a real sense of feeling and movement.
<b>Nicola Fearnley</b>	The work is photographic. Intentional Camera Movement (ICM) technique is used to give an impression of the subject rather than a realistic record. Typically exposure lengths are 0.8 seconds while moving, twisting or zooming the camera. All done in a single exposure, in camera. The set of images submitted give impressions of museums, galleries and exhibits. There is a sense of movement and of being in a dreamlike space.
<b>Rachel Gibson</b>	I live in the North Pennine Fells and am inspired by the open landscape, the wildness and the traces of the past. My work reflects an intuitive connection with the land, recording the experience and memory of 'passing through'. Using references from the natural world and the North Cumbrian landscape, I explore the perception of nature as an entity which treads a delicate balance between creation and destruction, growth and loss. I use a range of media, often combining them to create imagery which is subtle and mysterious. Through layering, erasing, drawing, painting and relayering, each piece carries its own history, expressing a link between thought, experience and memory and all the certainties in between. These processes are rarely planned in full and only become complete when they seem so: unique journeys and unknown destinations. Each piece carries its own history.
<b>Richard Monks</b>	My work is abstract, painted from memories gathered in the landscape over the seasons. It includes familiar elements – shapes observed on regular walks around the Lake District, Liverpool and the Liŷn Peninsula, between which I divide much of my time; field patterns on the fellside, rock formations along the coastline, or the remains of an industrial era on the banks of the Mersey. With these as my inspiration I build up layers of paint in an intuitive way; scraping, sanding, scouring to reveal hidden details - responding to the marks themselves, constantly looking to see what emerges - contrasts - relationships between colour and form. So that the final work, whilst not immediately recognisable, retains a sense of time and place.
<b>Robert Finch</b>	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 and generally made using lino print, collagraph and monoprint.
<b>Sam Harrison</b>	Growing up in the Lake District, I feel connected to the beauty of the Cumbrian landscape. My goal is to capture its unique character through expressive abstract paintings that are inspired by the colours, shapes and textures I experience. My work starts from observations and sketches gathered whilst outside, noticing characteristic features that catch my eye. These little glimpses eventually re-emerge within the many layers of the paintings, conveying the overall feeling of place.
<b>Sarah Walkley</b>	My work celebrates the Natural World and my love of animals. As humans we take our planet for granted and exploit the environment and the animals in it. We don’t realise how much we rely on every living thing to support life on Earth. My work attempts to show animals in all their beauty and fragility, being made of glass, it can be easily broken by carelessness, just like our planet.

<b>Stuart Irving</b>	Stuart Irving is a prolific artist whose practice features bold brush strokes and a confident use of colour. Stuart experiments with various art forms but is keenly passionate about painting. “Wrestlers” is inspired by one of Stuart’s keen interests. These bold shapes represent the action and movements of wrestlers in a cage match which is adorned by banners. The intensity of colour and form is intended to position the viewer as a wrestler during the match. Stuart is supported by Prism, a Carlisle-based arts studio funded through Arts Council England. <a href="http://www.prismarts.org.uk">www.prismarts.org.uk</a>
<b>Suzanne Stuart Davies</b>	SHELTER Traditional agricultural and rural buildings are disappearing fast – replaced, converted or deserted – but the textures of these time-honoured structures, stone and wood, corrugated iron and paint, still attract the eye in the quiet landscapes of Westmorland. Making small watercolour and pencil studies in situ of possible subjects can be a first step. Photographs are collected. These gather in the studio and some are more insistent than others. A new sequence of oil paintings begins. As this develops, memory and imagination are involved; as each painting progresses, it affects the others in the series and eventually what matters most is that the traditional aspects of painting – colour, form, texture – balance.
<b>Tony Baker</b>	Formal training as a Set and Costume Designer , but since moving to Kendal have been exploring the landscape through different mediums - acrylic , oil , charcoal and conte pencil , Particularly inspired by water and cold water swimming - as part of the Blue Mind Men Sunday swim club . Rayrigg jetties and water feature often. Also starting to work in ceramics exploring shape colour and texture through stoneware clay , slips , glazes and coloured glass .
<b>Trevor Batchelor</b>	What I see can be materialised either in painted form or by the photographic process. Therefore my creative output is alternates between painting and photography. These two disciplines work hand in hand to interpret the things that arouse my subconscious urge to make my visions become a tangible reality. I see no difference between making images in paint or making images by the photographic process. The images here were brought to life using paint. However, first they started life being recorded through the lens of my camera. A skip full of 'surplus to requirements' items, tossed aside during a recent refurbishment at a local MacDonalds fast food establishment, provided me with the visual stimulation to recreate the scene just as I saw it. I had no need to resort to abstraction, someone had already unknowingly and unwittingly provided that process. But it was left to me to see and interpret the scene. This is what I saw.
<b>Victoria Mandale</b>	I am a screen printer and illustrator based in Cumbria. My work is heavily inspired by the beautiful landscapes and flora of the Lake District. I mainly work in paper cut collage and mono screen print to create bold, colourful and contemporary artworks. Creating by hand is integral to my work. The authentic, original and sometimes imperfect results of paper cut collage, stencil screen print and mono print allow for personality to shine through, creating unmatched textures and explorations into bold colourways.
<b>Yves Leather</b>	My practice is rooted in deep compulsion, I see this overtaking me. Allowing the colours of the world, the experiences of my past, the situations of the day, and my desires in the moment blur together. The content of each individual piece of work is largely unimportant as I work through iterations of ideas and imagery until they exist on their own terms. As though one could stutter with a paintbrush. I strive not to question these impulses, but rather to take them at face value. Turning a symbol over and over again until it gains some sense of belonging.