



Free form willow and driftwood basket by Jean Tinsley

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# Friends of the Hatton

## Winter Bulletin 2024

**President: Baroness Joyce Quin**

[www.friendsofthehatton.org.uk](http://www.friendsofthehatton.org.uk)

The Friends of the Hatton is a registered charity No. 1089739

 **Hatton** Friends

This bulletin contains contributions by:

Zoe Allen, Hazel Barron-Cooper, Michael Browne, Polina Chizova, Josephine Cousin, Bill Jackson, Ann McKeever, Lindsey McLaren, Roger Newbrook, Dr Harriet Sutcliffe, Richard Thompson, Sue Tideswell and Jean Tinsley.

If you would like to write an article for us for use in a future bulletin; maybe a review of a workshop, talk or an exhibition you have seen, please contact us, by emailing [hatton.friends@btinternet.com](mailto:hatton.friends@btinternet.com).

## Dear Friends

We are well into November and the weather is still relatively warmer than normal for this time of the year. I'm sure you are now looking towards Christmas and all the preparation and enjoyment.

Things are gradually progressing towards next year. We already have a date for our next exhibition from 31st March until 13th April 2025. This will give all those wishing to exhibit work plenty time to prepare. Our Annual General Meeting is to be held on in the middle of our exhibition.

The trustees meet every three months and we continue to look for new trustees to join us. If you feel you have couple of hours to spare, please come and join us or get in touch. There are no requirements except that you have an interest in art and raising its awareness. We are also trying to recruit new members, perhaps you can convince a friend to become a member.

In the meantime, I wish you all a happy and peaceful Christmas.

**Bill Jackson**

***Chair of Friends of the Hatton***

# Some dates for your diary...

## Friends Annual General Meeting 2025

Advance notice to all Members: The 2025 Annual General Meeting will take place on Saturday 5th April, 10.30 to 12.30 in the Hatton Learning Room. Meeting Agenda and associated documents will be included in the next bulletin.

## The Friends Annual Exhibition

Building on the success of our July 2023 exhibition we are pleased to give advanced notification of a similar exhibition planned for 2025. This will run **from 31 March to 13th April 2025** and held in the same gallery as last year, which was the University's Ex-Libris Gallery, linked to the Hatton.

This notice will hopefully give you time to prepare any work for submission.

**Full entry documents will be included in the next Bulletin.**

Note Entry of work in the exhibition is restricted to members only

## Members Subscriptions 2025

Members Subscriptions are due from January 2025.

Please ensure you are paying the correct membership fee. Fees are currently:

- **Single membership: £15**
- **Family Membership £20**
- **Under 25's and/or student membership £5**

## Promoting your exhibitions and art events

Many of our members are practising artists. If you are exhibiting your work, we will be happy to promote it to our members on our website and Facebook page. All you need do is to let us have some details, including a brief outline of your exhibition plus dates, times and the venue.

The only condition for this is that your work is linked to the arts and you are a member of the Friends of the Hatton.

Please email [hatton.friends@btinternet.com](mailto:hatton.friends@btinternet.com) with details.

# Mali Morris: Returning - Hatton Gallery



Mali Morris by Stephen Lewis

This exhibition (which runs until 11 January 2025) marks the return of Mali Morris to a city that holds a special place in her heart and one where her artistic career began. Arriving from North Wales as a student in 1963, Newcastle, with its wide streets and high-rise bridges, seemed dramatic and different. The whole country was emerging from post-war austerity, and in Newcastle there was a noticeable buzz and a visceral mood for change. There were drastic architectural transformations, as well as the excitement of the latest fashions, art, music, and poetry. The city itself was hugely influential on Morris – seeing bands at the Club a’Gogo, concerts by Bob Dylan and the Rolling Stones, and hearing new poetry at the Morden Tower, where Alan Ginsberg performed, and Basil Bunting gave his first reading of *Briggflatts*.

It was a critical moment at the art school, too, where big changes had recently been introduced. Newcastle University had just that year become independent. Artists and educators Victor Pasmore and Richard Hamilton had developed a new and radical first-year *Basic Course* with ideas stimulated by the Bauhaus, that would go on to change how art education was taught in Britain. Rather than a classical art training where students copied static objects, it was a more dynamic programme of exercises in how to think critically about forms and pictorial structures. Hamilton’s teaching brought in external influences from the contemporary world, such as advertising, cinema, literature, science and the art scene in New York, and with Professor Kenneth Rowntree’s approval, he invited in significant British artists, for visits. One such was Terry Frost, who ran a colour project. What Morris learnt from Frost was “Colour as entity, not adornment or description, not as decoration, but as a structural force ... it had everything to do with the world, but without having to describe it.”<sup>1</sup> Other eminent artists she encountered at the Department of Fine Art were Matt Rugg, Rita Donagh, Ian Stephenson, Derek Morris, Eduardo Paolozzi, Joe Tilson, Richard Smith and Sandra Blow. All had an impact on her experience, informed her understanding or offered her encouragement, helping her build her own unique practice-led enquiry that would sustain her for the rest of her career. Her years at the University were certainly formative and provided innumerable influences. For Morris, the “lasting legacy of Fine Art at Newcastle is a tendency to be analytical about what constitutes painting, without denying its seductions, and its ability to move one.”<sup>2</sup>



Photograph by Mali Morris

## Dr Harriet Sutcliffe

<sup>1</sup> Mali Morris, *Mali Morris: Painting* (London Royal Academy of Arts 2019), 118.

<sup>2</sup> Mali Morris, interview with Harriet Sutcliffe (July 1, 2024)



The late Phyllida Barlow spoke of Mali Morris as having *'extraordinary power as an artist of great authenticity and profound creativity'*.



Mali Morris, *Pink Spread*, 1986

Morris cites her influences as many and varied; studying in Newcastle's Fine Art department in the 1960s, she valued the studio teaching of Rita Donagh and later became friends with painter Ian Stephenson, with whose ambitious abstract paintings she felt an affinity. She wrote her dissertation on Gian Domenico Tiepolo, travelling to see his frescos at the Villa Valmarana ai Nani at Vicenza, and speaks of a continued connection to the work of modern giants: Matisse, (*'so radical'*), the lightness and colour of Cezanne (*'you never get to the end of Cezanne'*), and the colour fields of Helen Frankenthaler. Morris also talks of the joy and wonder of nature – how things grow and become what they are and of childhood memories, of walking up Snowdon by moonlight in order to reach the summit to see the breaking dawn.

It should have been no surprise, then, when visiting Morris in her studio, that her working space sits between two bodies of water in the heart of south east London, where the light is ever-changing, charged, moving with the tidal water. Morris' paintings are noted for their luminosity and translucence and fresh, vibrant colour, colours, shapes and forms moving effortlessly together gently pushing and pulling across the layers of space in which they dance under the viewer's gaze – there I sat, surrounded by the dance of colour and light and remember thinking - how perfect!

*Mali Morris: Returning at the Hatton will feature around 40 key works spanning 45 years, tracing the evolution of Morris' painting from the early gestural and stained pieces into the vivid geometric layering of recent work*

**Mali Morris: Returning** is co-curated by Sam Cornish and Zoe Allen.

## Featured Artist – Jean Tinsley

Jean Tinsley is a multi-media artist and maker based in Stocksfield, Northumberland where she enjoys sharing her skills running art and craft workshops using a variety of different materials and techniques.

After taking early retirement I embarked on a BTEC course in Art and Design at Newcastle College then went on graduate from Newcastle University with a Fine Art Degree in 2014.

Since graduating I have experimented with various media and now have developed a creative practice that is focused on a mix of fine art and traditional crafts. I am currently focusing on working with sustainable materials and using traditional techniques.



As our lives have become more hectic many hand crafting skills have been lost. These hand crafts were often communal activities where skills would be passed down from generation to generation. They were also influenced by the need to create new from old. My work seeks to keep these crafts alive, offer the opportunity for others to engage in them and to reuse and repurpose items; yet at the same time give them a contemporary twist.





At the moment I am enjoying experimenting with willow, textiles, book making and various printing techniques to make a range of both functional and aesthetic items. The willow I use is sourced locally and harvested annually by hand. I really enjoy working with willow and appreciate its tactile and robust nature, the range of colours it offers and how it can be woven to create intricate and interesting forms.

My handmade books are fashioned in varying shapes and sizes, with different page arrangements and alternative bindings. I use natural materials such as woollen tweeds, leathers and handmade papers to fashion tactile, hardwearing notebooks.



Examples of Jeans work can be viewed on her website [www.jeantinsleyarts.com](http://www.jeantinsleyarts.com) and she is currently exhibiting her willow work at Number One Kirkharle, Kirkharle Courtyard, Northumberland.

## Learning at the Hatton

At the Hatton Gallery we have a full learning programme that runs alongside each exhibition. Primary and secondary schools attend from across the North East and sometimes from further afield such as Cumbria and Yorkshire to participate in tours and art workshops. Further Education groups and students from a selection of universities also attend the gallery.

For each exhibition a range of workshops, activities and talks are created which are appropriate for each age group. Adult groups also participate in art workshops such as Equal Arts for over 55's, mental health groups and a variety of community organisations. Building Bridges, a group for refugees is delivered on a weekly basis by Theresa Easton, a lecturer from the Fine Art department.

The Hatton also provides outreach activities to hospitalised children, care homes, schools and other settings. As well as this there is a public programme of talks and tours to compliment the exhibitions

*Hazel Barron-Cooper*

**Learning Officer**



# Upcoming Workshops, & Lectures

Lectures are FREE for members, £5 for non-members. Workshops are £20 for members, £25 for non-members. **Lectures, workshops and events are held in the Learning Room at the gallery** unless stated otherwise. Don't forget to check out our social media ([@friendsofthehattonlectures](https://www.instagram.com/friendsofthehattonlectures)) on Instagram or follow the [Friends of the Hatton on Eventbrite](#).

## Charles Danby - Sensory Realms:

### More than visual stories in contemporary painting

Saturday 22 February, 1.30 pm



Fictions, Causewayed Enclosure, Windmill Hill, Avebury, 2024

Charles Danby is an artist, critical art writer, independent curator and Assistant Professor in Fine Art at Northumbria University, Newcastle upon Tyne. His writing explores hidden sensory realms within contemporary painting and tensions in the sensory knowledge of painting being formalised in language. His recent chapter Interspecies Cyborgs: Edges of Contemporary Painting in the book Sensorial Modernities, Routledge, is expected 2024.

Let us know you are coming:

[eventbrite.com/e/foth-painting-lectures-charles-danby-tickets-1087234149609](https://eventbrite.com/e/foth-painting-lectures-charles-danby-tickets-1087234149609)

## Workshops

### Let's have fun with fabrics – a seasonal workshop with Kath Price

Saturday 7 December, 11am -3pm. £20 for Friends, £25 for non-members



In this workshop you can decorate a ready-made drawstring bag with a hand stitched robin or a tree made from a piece of vintage quilt, you can create a Scottie dog decoration or wall hanging, try the clippy-mat rag rug technique to make a small holly and berries garland, or use recycled sari strips to make a mini-wreath for your tree.

You'll be able complete at least two of these projects during the session and no experience is necessary.

All materials are provided, including vintage fabrics and trims. There will be an opportunity to try different techniques.

## Hanging Birds with Jean Tinsley

**Saturday 11 January, 11- 3 pm.** This workshop will take place in the **Seminar Room**.

**£20 for Friends, £25 for non-members**

One of the benefits of 'making' is that it provides a focus away from the 'everyday' and working with your hands provides a mindful relaxing activity.



In this workshop Jean will give a short presentation about her practice followed by a demonstration of how to make a hanging bird using simple hand sewing techniques. Each participant will receive their own kit to enable them to make this attractive decoration which can be used as a decoration round the home, given as a present or kept for next year's tree. Once you have learnt how to do this you can create any creature of your choice.

**Materials provided:** printed cotton material, needle and thread, scissors, hanging cord, wadding, beads, bell and instructions to take home.

Jean Tinsley is a multi-media artist and maker based in Stocksfield, Northumberland. "The beauty of using different creative skills and materials is that they can overlap and provide endless possibilities". She is currently focusing on working with sustainable materials, using traditional techniques, and applying a contemporary twist, experimenting with willow, textiles, book making and various printing techniques to make a range of both functional and aesthetic items.

Further details of Jean's work, see [www.jeantinsleyarts.com](http://www.jeantinsleyarts.com) and Featured Artist article in this bulletin.

## Artificial Intelligence and the Artist (part 2) with Dr Leila Hogarth

**Saturday 8 February, 11:30am - 2.30pm. £20 for Friends, £25 for non-members**

If you missed out on the first workshop this is a chance to join in and learn about AI art in a relaxed participatory session. You don't need any prior experience with technology, this is a playful artistic look at artificial intelligence.

If you enjoyed the first workshop then you can see how I developed your collage images further using different AI techniques. You will be able to build upon what you created previously or experiment further using the latest techniques.

Are you curious, or perhaps dubious, about how artificial intelligence can be used in art? In this playful and exploratory workshop we will be experimenting with generative AI and testing how we might incorporate it into our creative practice.

I will be introducing examples of how artists are using Artificial intelligence as part of their creative process. I will also share some of my recent creative experiments with AI at different stages of image creation. We will be looking at how different styles and art movements can be suggested to the AI.

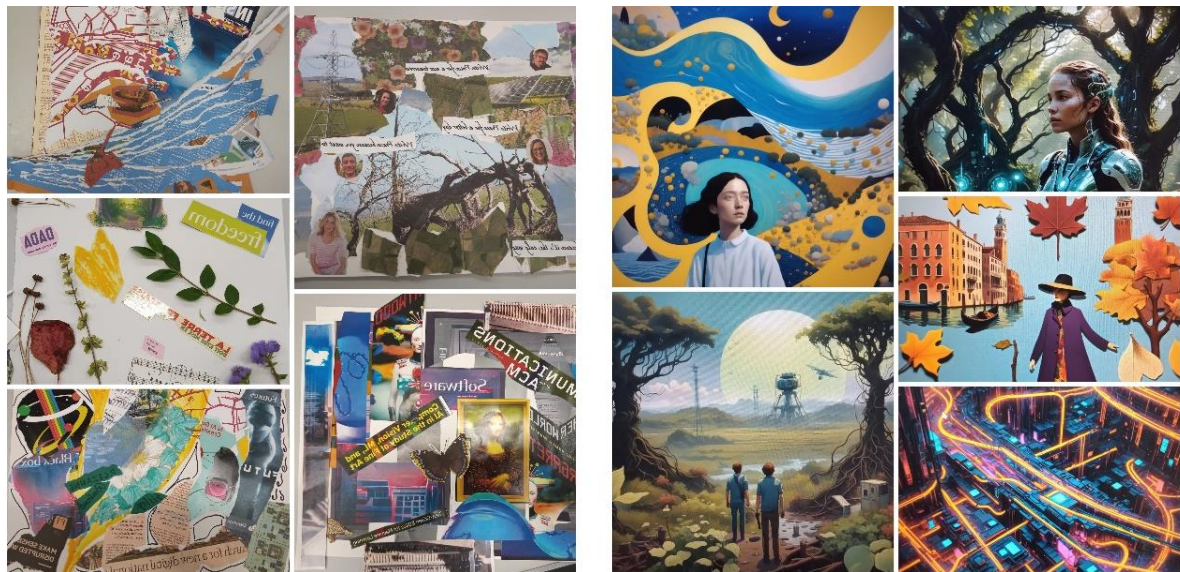
You are invited to bring an image of your own to experiment with. This could be from any stage of your creative practice, for example a finished artwork, a work in progress, or a set of inspiration

images and objects. This experimentation will work well with anything which you feel 'creatively stuck' on. All you need is a reference image to start from– it can be in any medium (painting, sketch, needlework, collage, composition, photograph etc).

Additionally, you will be able to use resources from my assorted collage and image making collection. Materials provided will include: a3 substrate, selection of papers for cutting up and using in collage, scissors, glue, acrylic paint, washi tape, stamps

**Learning outcomes** - you will learn how to use an AI image generator and the art of how to communicate with the AI through semantic prompting.

**Outputs** - you'll have a set of images have created collaboratively with the AI.



Initial collages produced during the first workshop on the left and the AI interpretations of participant's descriptions

## Don't forget...

... that you can use your Friends of the Hatton membership card to:

- **Get discounts in the art material store** by the Gallery
- **Get discounts in the Gallery shop**
- **Get discounts on framing** with Reid Framing Ltd,  
Unit 19, Hoults Estate, Walker Road, NE6 2HL



# Some reviews of recent workshops...

## by Leila Hogarth

*Despite my lack of artistic credentials and only the most rudimentary notions of AI, I was curious to know more about the ethical aspects of AI in relation to art and the artist and found Leila Hogarth's 'playful talk and workshop with collage' both fascinating and thought-provoking.*

*Leila was engaging and encouraging throughout and her enthusiasm for the subject was infectious. I was intrigued by Leila's own creations such as the Data Oracles, collage and tapestry and I think we were all astounded by how Leila's AI image generator interpreted our collages!*

*I can't wait for her follow-up session next year!*

### **Ann McKeever**

*Leila's workshop was a fascinating and activity packed three hours. Leila introduced her work with some of the objects that she has made during recent practice. She then considered how artists can use Artificial Intelligence [AI] to ask important questions about Art "through the eye of a machine". We debated how AI can be used ethically from the artist/designer's perspective for example:*

- ***How are artists using AI to create work?***
- ***What do artists have to say about image provenance and preservation of copyright of the original work?***
- ***Is AI "as applied to art" genuinely transformative or incremental?***

*The participants then began the 'hands on' session. First, generating collages, focussing our hopes, dreams and concerns about the future that AI poses. Each collage was discussed with the class and the themes drawn out to provide the text input to generate hybrid AI images. Leila then gave a live demonstration to create a set of images, using our text prompts and audience suggestions.*

### **Outcomes:**

*Participants had a considerable amount of fun. We had hands on experience with AI image generation. For the most part, it was clear how AI had interpreted our inputs but also the AI sometimes did 'see' the world somewhat differently to what we had expected.*

*As well as the image generation, participants had the opportunity to discuss the interplay and integration between Artists and Artificial Intelligence and questions of originality and ownership.*

*FOTH have taken our first small steps!*

### **Further Reading.**

*The AI package used was "Night Café Creator" <https://creator.nightcafe.studio/>.*

### **Michael Browne**



## ... and Lindsey McLaren

*Wendy and I really enjoyed the short introduction to oil painting.*

*Lindsey had worked so hard to have everything ready and laid out for us, which was so good to see when we arrived. She explained and demonstrated what we were to do and made sure everyone understood, and was very helpful if we didn't. Her aim was to help us work quickly as if 'en plein aire' [painting outdoors], but I'm not sure if that message really got through to all of us! And certainly I felt that another hour would have been good, perhaps because I was enjoying myself so much.*

*Thank you all for the workshop, which was such good value.*

### **Sue Tideswell**

*Today was a wonderful day for creating art! This time, however, I wasn't the one doing the painting. Earlier this year, I was invited to lead a workshop at the Hatton Art Gallery at Newcastle University, and today the workshop took place.*

*I want to thank the [Friends of the Hatton](#) and everyone at the gallery for making this workshop possible. A special shoutout goes to all participants; I hope you enjoyed the session as much as I enjoyed guiding it!*

*We started off by discussing how to find interesting ways to arrange the scene to create a focal point. Then, we moved on to creating art using photographs as a reference point. This was an oil painting session, aiming to create a loose and expressive style to capture the essence of the scene.*



*The artwork produced was impressive, reflecting the strong ideas to create great compositions we built upon at the start. It was fantastic to see such creativity come to life!*

**Lindsey McLaren**

# What's on at the Hatton Gallery

**Hatton Gallery Opening Times:** Monday to Saturday, 10am to 5pm

## **Mali Morris: Returning**

**Until 11 January 2025**

This is the largest exhibition to date by renowned British abstract painter Mali Morris, who studied at the Department of Fine Art, University of Newcastle, from 1963 -1968.

She is delighted to return to the Hatton Gallery after all these years, where, as she says, 'it all began'.

## **Kurt Schwitters' Merz Barn Wall**



Schwitters' Merz Barn Wall is now presented alongside new interpretation.

***On permanent display - Free***

# What's on locally

Some other highlights from galleries across the region...

## **Abject Gallery**

*27 Fawcett Street, Sunderland, SR1 1RE*  
10 till 5 pm each day.

### **Lizzie Rowe - Life and Works**

Until 6 December 2024

This exhibition celebrates Lizzie's life and works and charts her transition from male to female through her stunning and sometimes challenging works.

## **Bailiffgate Museum**

Alnwick, Northumberland.  
Sun Tue-Sat 10 to 4 pm

### **A Sleeve Unravelled by Sue Bowhay Pringle**

Until 2 February 2025.

'A Sleeve Unravelled' takes its title from one of Shakespeare's many references to sleep as restorative rest, peace, innocence or death. Inspired by the landscapes and natural forms of Northumberland and Umbria, Italy, as well as architectural and literary references, the work

explores the themes of change, memory, adjustment, scarring and repair.

## **Baltic Centre for Contemporary Art**

*Shore Road, Gateshead Quays*

### **Yoko Ono – Imagine Peace**

Until 29 December 2024

During a time of significant conflict across the world, Baltic will re-shape Yoko Ono's IMAGINE PEACE artwork on its building exterior.

### **Franki Raffles Photography, Activism, Campaign Works**

- until 16 March 2025  
The first major retrospective exhibition of feminist, activist social documentary photography Franki Raffles 1955 to 1994.

Raffles documented the lives of women in various countries which include the UK, Russia, China, Israel and Palestine.

## **The Biscuit Factory**

*16 Stoddard Street NE1 1AN*

10 till 5 pm each day. FREE

### **Deborah Grice - All Shall Be Well**

Until 23 February 2025

This forthcoming Winter season we'll be welcoming landscape artist Deborah Grice to the gallery to headline our busiest season as part of our Christmas Programme

### **'Nova' Light Installation by Stephen Newby**

Throughout December

An exclusive opportunity this Winter for you to see 'Nova' - a spectacular 3D illuminated installation by local sculptor Stephen Newby.

## **The Bowes Museum**

*Barnard Castle, County Durham Sun-Sat 10-5*

**17.50 under 18's free.**

### **Kith & Kinship: Norman Cornish and L S Lowry Until 19 January 2025**

Experience works by two of the greatest Northern artists of the 20th century.

The exhibition celebrates the region's distinctive industry, emotive landscapes and playful recreation activities, with a narrative that brings to life the relevance of these pieces today and how they resonate with a sense of place, hope and aspiration.

## **Bureau of Dreams**

*St. Mary's Chare, Hexham, NE 46 1NQ*

Open Thurs to Sat 10-4pm.

A recently opened Gallery in Hexham.

**Rachel Hope, Artist**, paints primarily in oils sometimes acrylics and also produces hand cut collages. She is influenced by Surrealism and is inspired by the sense of magic she experiences when she sees the intertwined worlds and infinite layers found in nature.

## **Castle Fine Arts**

*61-67 Grey Street, Newcastle upon Tyne*

Open Mon to Sat 10-6pm Sun 11-5pm.

Featured artists in the Gallery include:

**Bob Dylan, Johnny Depp and Robert Bailey.**

## **Jim Edwards Studio**

*57 Lime Street, Newcastle upon Tyne, NE1 2PQ*

Tues-Fri 10 till 4 pm. Saturday by appointment.

## **The Find. Vintage and Artisan Goods**

*59 Lime Street. Ouseburn Valle*

Open Wednesday - Sunday 10 to 5 pm

## **Great North Museum Hancock**

*Barras Bridge, Newcastle upon Tyne.*

Mon-Fri 10 to 5, Sat 10 till 4, Sun 11 till 4

## **The Hancock Gallery**

*2 Jesmond Road West, Newcastle upon Tyne,*

*NE2 4PQ. Open Tues - Sat 10-5pm*

## **Mining Art Gallery**

*Bishop Auckland, County Durham. Sun Wed-Sat*

11 am to 4 pm.

## **The New Bridge Project**

### **The Collective Studio**

*Clarence Walk, Shieldfield Centre 4-8 off*

*Stoddart Street, Newcastle upon Tyne, NE2 1AL*

## **Laing Art Gallery**

*New Bridge Street, Newcastle upon Tyne.*

### **Chris Killip - The last ships**

A permanent photography exhibition documenting the rise and fall of the ship building trade in the North East of England in the 1970's.

This exhibition, draws from his archive and includes previously unpublished photographs of shipbuilding on Tyneside.

## **Lindisfarne Castle**

*Holy Island*

**Liz Gre** - throughout 2024 and into 2025. In conjunction with the National Trust, this exhibition explores site-specific work using light, sound and cultural elements to draw inspiration from the elemental nature of Holy Island. The aim is to tell the story of the Castle in a fresh and contemporary way

## **Lollamac**

*St.Mary's Chare, Hexham, Northumberland.*

Traditional metalworking tools and techniques to create texture and form transforming an unassuming piece of metal into wearable art.

## **Links Art Gallery**

*Dukes Walk, Whitley Bay, NE26 1TP*

Open each day 9-5pm.

The Gallery stocks a wide range of art and craft with the emphasis on work by North East Artists including: Joseph Mulroy, Jim Edwards, Laura Edgar, Jim Kearney and Jane Jackson.

## **Newcastle's Independent Handmade Market**

**Grainger Market 9 to 5 pm**

First Saturday of the month. Unique local handmade art.

## **Northern Gallery for Contemporary Art**

*National Glass Centre, Liberty Way, Sunderland*  
Sun-Sat 10 am to 5 pm

## **South Shields Museum & Art Gallery**

*10 Ocean Road, South Shields, NE33 2JA*

**Shields on the River Tyne.**

*Until 23rd January, 2025.*

This exhibition spotlights a mezzotint print of JMW Turner's iconic watercolour giving visitors an insight into the South Shields riverside area in the early nineteenth century through the eyes of one of Britain's most celebrated artists.

This exhibition coincides with the Laing Art Gallery's exhibition Turner, Art, Industry and Nostalgia.

**Permanent: Tales of South Tyneside**

See how South Tyneside has changed over the last 150 years.

## **Sunderland Museum & Winter Gardens**

*Burdon Road, Sunderland, SR1 1PP*

Saturday 10 to 4 pm. Mon-Fri 9.30 to 5pm

**Ian Macdonald: Fixing Time**

Until 4 January 2025

This is a retrospective exhibition across two venues - **Sunderland Museum & Winter Gardens** and **Northern Gallery for Contemporary Art** – see NGCA entry.

## **Tower House Gallery**

*Collywell Bay Road, Seaton Sluice NE26 4QZ*

11-4pm Wednesday to Sunday

An early 18th Century mini castle representing over 40 artists from the North East. A wide selection of original paintings, prints, jewellery, glass, sculpture, ceramics, poetry and a range of environmental themes are available.

Paintings by Darren Ambrose, Steel Horseshoe  
Sculptures by Adrian Anderson and  
Watercolours by Marion Morrison.

## **Tullie House Museum**

*Castle Street, Carlisle, CA3 8TP*

**Sheila Fell: Cumberland on Canvas**

Until 16 March 2025

This will be the first major retrospective of Fell's work in over thirty years.

## **Wild and Free Gallery**

*3A Ilfracombe Gardens, Whitley Bay, NE26 3ND*

The business was established in 2014 by local artist Gail Curry. Originally working in fibre and fabric, Gail has now embraced painting and refurbished her former gift shop into an award winning contemporary Art Gallery.

## **Joanne Wishart Gallery**

*6 St. George's Road, Cullercoats, NE30 3JY*

Open Weds to Sat 10-5 pm.

Joanne specialises in colourful local coastal paintings, prints and seaside pictures