

Cromer Artspace 'On the Edge' 2023

Artists and work

	Artist	Work
	Lurii Aleksandrov	The Rat. Mezzotint. Ed 15. Paper: Old Hollandsimily japon 225g/m2.
		The Bat. Mezzotint. Ed 10. Paper: Old Holland simily japon 225g/m2.
	Rachel Appleby is an Artist and Printmaker based near Nottingham and originally from North Norfolk. Her work is almost always influenced by her home county and its coastal locations which are an endless source of inspiration. Themes of home, memories, places and the natural landscape are represented in her signature, stylised way of working.	Shoreline Oystercatcher
	Hilary Archer's prints are done by hand from a Lino cut.	The Edge of Lochaline. Inspired by the Sturgeon Moon 2022. Medium: water based printing ink.
	Lesley Ash	Closer to the Edge. Sidstrand Church in Lino-cut, using oil-based inks.
	Kay Barker. In my current practice I use different media to create texture, depth and tone. As well as printmaking and painting, I employ techniques such as casting, carving and assembling found objects. This allows me to produce two and three dimensional pieces. I have participated in exhibitions at the Mall Galleries and Curwen Gallery in London and continue to exhibit widely. The John Creasey Museum purchased 'Dripstone' which can be found on artuk.org. I was awarded a prize from Société Académique d'Argentan, France for printmaking. I studied art at Portsmouth polytechnic, Central St Martins and The London College of printing.	Erosion. Collagraph with chine colle - unique print.
	Kay Barker. In my current practice I use different media to create texture, depth and tone. As well as printmaking and painting, I employ techniques such as casting, carving and assembling found objects. This allows me to produce two and three dimensional pieces. I have participated in exhibitions at the Mall Galleries and Curwen Gallery in London and continue to exhibit widely. The John Creasey Museum purchased 'Dripstone' which can be found on artuk.org. I was awarded a prize from Société Académique d'Argentan, France for printmaking. I studied art at Portsmouth polytechnic, Central St Martins and The London College of printing.	Rock surface. collagraph - unique print.
	Marie-Noelle van Berkel-Chargois. Art is akin to Magic. Through the act of drawing I invent and explore new worlds that I conjure up out of the blank page. A narrative tension comes into play as I place the figure in a natural environment that can be seen in turn as protective or threatening. Although I take inspiration from diverse sources, my main muse is to be found in the contemplation of nature. My work is also greatly indebted to the rich and enigmatic stories that we qualify as fairy tales, folklore or legends; whereas childhood, that ambiguous age of possibilities where mundane and magical coexist, imbues my work with its particular mood, merging the weird with the wonderful.	Stranded. Multiblock linocut print.

	<p>Alison Bernal's work is concerned with the formal elements of shape, tone and colour using architectural source material. She uses a number of techniques to explore the tension between the two-dimensional form of printmaking and her three-dimensional imagery. This line of inquiry began with an investigation of Piranesi's Carceri prints and developed to use the architectural elements of modern buildings.</p>	<p>Screens 1. Relief print. Printed in two layers on Zerkal and Bib Tengujo. The work explores colour as well as tone using opaque layers of Japanese papers, each printed surface altering the one beneath.</p>
	<p>Neil Bousfield works in relief printmaking and contemporary wood engraving. He continues to make engravings which explore landscape narrative through the concept of place and place attachment. Living on the Norfolk coast allows him to make work that aims to raise questions about communities and people who invest in places which will be lost to sea-level rise.</p>	<p>Cable Route I (triptych). This work explores the physical and emotional impact on a landscape and populous of a cable route connecting land and sea. Addressing ideas of routes, landscape value, and sense of place. Multiple block wood engraving, relief printed in an edition of 20.</p>
		<p>Cable Route II (triptych). This work explores the physical and emotional impact on a landscape and populous of a cable route connecting land and sea. Addressing ideas of routes, landscape value, and sense of place. Multiple block wood engraving, relief printed in an edition of 20.</p>
		<p>Land and Sea: Past and Present I. This work investigates how landscape spaces become the places we know and occupy. Narratives that are enriched through memory and history, enable us to make place through a palimpsest of experience and readings of landscape spaces. This is a linocut, woodcut and engraving - a relief print made from multiple block, edition of 30.</p>
	<p>Leah Bowman. Working with processes including print, drawing, and photography. I rely on other creative avenues such as gathering, walking, observing and listening to fuel my excitement for the elusive feelings I seek to illustrate. I give a deeper meaning to the objects I collect, by coordinating image and text</p>	<p>Souvenir, sit with me. Screen Print.</p>
	<p>Helen Breach. Drawing and sketching is the basis of my practice. As a devotee of life-drawing, not only is the human form central to my work but also how the unconscious mind reacts - particularly when responding to the challenge of creating pieces for the 'On the Edge' theme.</p>	<p>Vertigo. When the fear is real and the lines of fall are quietly etched in the imagination. Etched monotype.</p>
	<p>Lee Bryant. Primarily, I am a printmaker. Last year I purchased a press and I'm letting myself play and find out what it can do! Currently, I love to explore collagraph, monoprint, drypoint and linocut.</p>	<p>Those you wish for. I have drawn (scratched) into tetrapak (the plate) using an etching needle. I selected parts of the printed drypoint patterns, cut them out and used these intuitively.</p>

	<p>Hazel Burgess. My practice is rooted in the outdoors and is a response to an ‘action’ - usually walking or swimming. The environment is often used to shape the work itself: sometimes I bury etching plates in the landscape and allow them to rust, sometimes I map and chart changes to the environment while I’m in it. Chance, control and time are central themes and I usually work within a pre-determined set of parameters.</p>	<p>Breathe. Breathe is from a body of work shaped and created by the sea. Made in the space between low and high tides, where the sea meets the land. It’s a trace, an impression, of time spent submerged - engulfed by the rhythm and power of the sea. Created during the time when we were in and out of lockdown in 2021 - a time when it felt like we were all on the edge. Single edition etching.</p>
	<p>Safi Butler. I gained a BA (Hons) Fine Art in 2002 from the University of Lincolnshire & Humberside. I use clean, simple lines to create bright and bold lino prints. Influenced by nature, much of my work includes animals, plants and wildlife. Having lived in Norfolk since 2009, I draw inspiration from the countryside and coastlines of the county as well as creatures closer to home. I am especially drawn to cats, and have a little black moggy called Caro who is my muse (mews!) and frequently features in my work.</p>	<p>Ripple. On the edge and reaching into the unknown - water as the cats’ nemesis, but the ripples are so alluring. Lino print.</p>
		<p>The Encounter. The game of cat and mouse - this mouse is living on the edge, but what will be the outcome?! Lino print.</p>
	<p>Rob Barnes. My work is inspired by coastal locations and the landscape of East Anglia. Light and colour are the main focus of each linocut.</p>	<p>Along the Moorings. My main aim in this coastal image was to capture the strong sunlight against a group of boats at their moorings.</p>
	<p>Rachel Collier-Wilson. I became a full-time artist in 2018, although I’ve been creating since gaining a BA Fine Art from Central Saint Martins in 1990. I am comfortable exploring a variety of creative media. I use sketching, printing and painting. The common thread throughout my creativeness is my love of drawing. I grew up in the Peak District and have lived in London and New Zealand and now Norwich. All of these experiences feed into my creativity. This results in a balance of work which is often illustrative in nature and work based on the female figure informed by life experiences.</p>	<p>Cromer Pier. I made a little sketch of Cromer pier, and wanted to capture the energy of this in a quirky image. Linocut Print.</p>
	<p>Rachel Collier-Wilson. I became a full-time artist in 2018, although I’ve been creating since gaining a BA Fine Art from Central Saint Martins in 1990. I am comfortable exploring a variety of creative media. I use sketching, printing and painting. The common thread throughout my creativeness is my love of drawing. I grew up in the Peak District and have lived in London and New Zealand and now Norwich. All of these experiences feed into my creativity. This results in a balance of work which is often illustrative in nature and work based on the female figure informed by life experiences.</p>	<p>Mercat. Mermaids for me depict duality of identity, I made this image to play around with this idea combining a cat with a mermaid tail. Linocut Print.</p>
	<p>Ros Copping MA is a contemporary Painter Printmaker. Ros’s work experiments in capturing memorable episodes of the interplay between people, creatures and place, using carved lino that imitates expressive brush work. Sometimes using reduction printing, mono printing and hand colouring and usually printed by hand to capture spontaneous marks and textures. Normally prints then lead onto larger paintings.</p>	<p>Hitting the sea wall Cromer January 2023. Reduction lino print hand printed using oil based ink and water colour paper in a limited edition of 10.</p>
	<p>David Davies</p>	<p>Dancing Babies. A drypoint etching inspired by a work by Kiyohiro. In this dry point etching, I was exploring ‘things Japanese’...particularly some of the old master block printers. This etching was inspired by them, with a modern twist.</p>

	<p>Amanda Edgcombe's work uses materials and references from architectural and natural environments and personal experience. Patina, chiaroscuro and layered surfaces recreated to describe the changing effects of inhabited spaces past and present. Edgcombe graduated in printmaking MA from the Slade in 1993, and BA in Painting at Nottingham. She was awarded a Fellowship in Architectural Glass at Central Saint Martins and completed post graduate studies in glass at CSM.</p>	<p>moonside. Reflections in the space and water that surrounds me - the night sky, water, circuit, circularity of space and time, revisited landscapes - medieval timbers and architectural details, deep tone pigments and tarnished metals.</p>
		<p>returner corner. Made after and about a painting - the cycle and waterfall of materials colliding, revisited walls and marks made on architectural space become clouds and shapes reimagined.</p>
	<p>Sarah Ellis. I am a printmaker and collage artist (2D and 3D). I make prints of scenes of places I love, usually trying for an unusual angle. I only do short print runs and prioritise the idea rather than</p>	<p>Water's Edge- St Benet's Abbey. Reduction linocut on Kent Printmaking Paper with Cranfield Safewash inks. 1 of 8</p>
	<p>perfection. I like to break a few rules and play around with the shape of prints. I also use print in 3 D work.</p>	<p>Crumbly Cliff Edge - Hunstanton. Drypoint on Fabriano Unica paper. Cranfield etching inks. 1 of 6 varied edition.</p>
	<p>Rachel Fijalkowska</p>	<p>Waterfall Series - The Devil's Mouth</p>
	<p>Craig Frost. Working in a range of printmaking techniques, Craig is concerned with places which might be easily overlooked, and the often surprising juxtapositions between the rural and urban, or the public and private he encounters.</p>	<p>Lookout. Drypoint monoprint.</p>
	<p>Anthony George. The core inspiration for my silk screen prints comes from working in the Antarctic environment. Seeing shipping containers, fuel barrels, people and buildings on the ice shelf are abstracted to print. The recollection of actual physical things and experiences are put to a one off</p>	<p>Sunrise and pole Brunt ice shelf. Silk screen print.</p>
	<p>print in an abstract form.</p>	<p>Whale oil tanks and structures at Grytviken. Silk screen print.</p>
		<p>The Brunt ice shelf. Silk screen print 1/1.</p>
	<p>David Greeves. These prints are part of a body of work exploring a counterpoint between the human form and the properties of light. The imagery for the mezzotints is derived from video stills of dance theatre performances by Pina Bausch. The light patterns, which render as dark repeating traces, are captured from a double-slit experiment using a laser beam exposed on to photographic emulsion.</p>	<p>Decoherence 2. 2022. Mezzotint and photographic emulsion on paper.</p>
		<p>Decoherence 3. 2022. Mezzotint and photographic emulsion on paper.</p>
	<p>Catherine Harvey Jefferson. Etchings from journey drawings . Cornwall and New Zealand.</p>	<p>Cook Strait Journey. Box of Etchings.</p>
		<p>Ped-n-Vounder. Etching.</p>
	<p>Pam Hemmings. My mark making is informed and inspired by the Norfolk landscape, currently the saltmarshes at Cley. My expression of colour is drawn from a career in Textile Design. Now I enjoy drawing, painting and printmaking as a continued expression of my creativity.</p>	<p>Cley Saltmarsh #1. Monotype printed on zerca paper.</p>

<p>Sam Hodge studied Natural Sciences at Cambridge University and Painting Conservation at the Courtauld Institute of Art and then worked as a painting conservator before starting to play seriously at making her own prints and paintings in 2008. Since then, she has exhibited widely in The UK and abroad. Exhibitions include: Every Contact Leaves a Trace (solo show, 195 Mare Street, London, 2023) Once Upon an Instance (Bildhauer Halle, Berlin, 2022) RA Summer Exhibition (Royal Academy, London 2022, 2019, 2015) Ground Work (APT Gallery, London 2021); Radical Residency VI, (Unit 1 Gallery, London, 2021); Doom and Bloom (Contemporary Art Society, London, 2019); As the Crow Flies (Bo.Lee Gallery, London, 2019); Vital Matter (solo show, Muse Gallery, London, 2019); Wells Art Contemporary (Wells, 2018); In Residence , (Griffin Gallery, London 2017); International Print Biennale (Newcastle, 2016) Creekside Open (APT Gallery, London, 2015) A Series of Unfortunate Events (Hack the Barbican, Barbican Centre, 2013). Her artists book 'A Catalogue of Misfortune' is in in several public collections including MoMA and The Metropolitan Museum in New York and her prints and paintings are held in numerous British and international private collections.</p>	<p>Pelagic Plastic 3. Photopolymer etching in white ink on black paper. No. 2 of 5</p> <p>Pelagic Plastic 9. Photopolymer etching in white ink on black paper. No. 2 of 5</p>
<p>Anna-Lise Horsley</p>	<p>Fox Frippe (Hypnagogia). Monoprint, oil and water.</p>
<p>Michael Horsley. Making a colour lithograph on a large stone is a slow and labour intensive process. As the layers build up, I am on the edge of killing the entire edition if something doesn't work. Unlike painting, there is no second chance.</p>	<p>Kalighat Magyar Mannekin Heart Attack</p>
<p>Liz Hughes is a printmaker who makes open and limited-edition linocut prints which are designed, and hand printed in Norwich under the mantle of The Pepper Press. The inspiration for her work comes from the natural world, plants, animals, insects and curiosities. She is interested in colour and form and the juxtaposition of shapes and pattern. Her images often involve a lot of detail, which can be an interesting approach in relief printmaking. Liz finds planning the final image can change considerably from its original point of conception and working in the 'negative' throws in its own challenges with the print reveal always creating something she hasn't designed or conceived. This unexpected element is something she embraces with her image making.</p>	<p>Can you hear it?</p>
<p>Lynsey Huxford. I am an amateur printmaker working in relief and intaglio methods. I've been coming to Cromer on holiday all my life. In fact five generations of family have been coming to Cromer. We love it here and hope to continue for many generations to come.</p>	<p>Fields Edge. Lino block print of daisies growing on the perimeter of my local park hand-finished with gold ink. I love the simplicity of daisies.</p>
<p>H.J.Jackson. On leaving Norwich Art School in the late 1950s, H.J.Jackson had to devise a method of printing without the services of a press. Surprisingly, the answer came in the form of his tobacco tin. He found he could use the base of this as a burnishing tool - a method he still employs to this day. The declining fishing industry features strongly in Jackson's work, and he likes his boats to look as if they have been to sea. Jackson is a Senior Fellow of the Royal Society of Painter-Printmakers and a member of the Society of Wood Engravers. In 2023, H.J. (John to his friends) celebrates 70 years of linocutting. That first print, of a galleon in full sail, earned him a place at Norwich Art School. This far larger and complex multi-block linoprint proves that, seven decade later, he can still cut it!</p>	<p>On the Shingle Bank. A caterpillar tractor stands, ready to assist fishing boats on and off the shingle bank along the North Norfolk coast, in this hand-burnished linocut.</p>
<p>Jane Kemp's inspiration comes from history, especially early woodcut illustrations and medieval illuminations.</p>	<p>Red Squirrel</p>

	Sam Kemp produces prints of the natural world and their plants which imbue atmosphere and the emotions they evoke.	Edge of the Sky. A view to the sky through the treetops in a pine wood. Drypoint etching.
		Northern Winter. A view of winter trees on the edge of Northumberland moorland; drypoint etching.
		Edge of the Fens. View of a disused road leading to a waterway in the Fens; drypoint etching.
	Jan Kevlin. I try to convey the movement and rhythm of people in motion in my artwork. I am inspired by the beauty of the dancing body form, or swirling limbs on a skateboard.	Blue Shoes. Two block lino print.
	David Killick. My work is mainly wood and lino block prints; not using my press but hand burnishing which I prefer for a sensitive approach often using overlays.	Lovers. This was taken from two figure drawings which looked wonderful when I slightly overlapped them so I cut the blocks accordingly.
	Jo Lang	At The Edge Of The World. Linocut print from an original design, carved and printed by hand on 190gsm paper.
	Jo Lang	Drop In. Linocut print from an original design, carved and printed by hand on 190gsm paper.
	Catherine Locke	Rocky chart. This collagraph on an old chart is inspired by Guernsey where I grew up. Whenever conditions allow, the sea around these cliffs is negotiated by fishermen in small open boats who place their crab and lobster pots as close as possible to the treacherous rocks.
	Angie Maddigan	Digger at low tide. Original mono print.
	Alan MacKenzie is a screenprinter based in North London, interested in creating compositions that allow for experimentations in colour. Sometimes his own woodcuts are used as an initial basis for the subsequent screenprints.	Signals from Space. In 1961 Yuri Gagarin was the first human to go beyond the edge of the atmosphere into outer space. Screenprint, variable edition of 8, 2023
		All Along the Watchtower. This image hints at how extensive, contemporary surveillance is shifting our society towards the edge of authoritarianism. Screenprint, edition of 3, 2022.
	Alison McFarlane	Shoreline Storm Wells 2023. Drypoint and monoprint on watercolour paper.
		Shoreline Storm Blakeney 2023. Drypoint and monoprint on watercolour paper.
		Shoreline Storm Morston 2023. Drypoint and monoprint on watercolour paper.
	Lenka Medlik. After a degree in traditional printmaking, my MA led to combining this with watercolour and later with collage, takuhon and gel prints, producing unique state prints and variation editions.	Strandline II. My interest in landscape and liminality is reflected in this collaged gel print of the river's edge, the strand lines, composed of all the high tide leaves behind.

	<p>Niki Medlik</p>	<p>Weybourne. A screen mono print onto the centre of a pane of glass. This is about being at the edge of the sea at Weybourne, which can be many things. On the best days it is calm, translucent, (hence my use of glass), exquisite and inviting. It is buoyant to the swimmer like no other sea on the Norfolk coast. Other days it is raging, dangerous and impossible to enter without being smashed down. It can be terrifying and shows who is master.</p>
		<p>Ragwort. One of my favourite weeds, this is a solar intaglio print. I love the juxtaposition of its almost baroque curly leaves and fluffy heads hiding a tuft of bright yellow. It grows at the edges of the streets where the pavements meet the walls, under the bridges, in the cracks. Often found thriving with the homeless and the junkies of the city.</p>
	<p>Amelia Mills. I'm relatively new to printmaking but have worked as a professional artist for a few years now, creating primarily abstract resin paintings. I'm enjoying exploring this new medium and my prints thus far have been inspired by the garden and our efforts to encourage more wildlife. The fragility of Earth's biodiversity and the dependence on pollinators for our survival cannot be overstated. They and we are "on the edge".</p>	<p>Pollinators. Single colour lino print printed in Prussian Blue ink on heavyweight paper.</p>
	<p>Gill Munn. I call myself an experimental printmaker: pushing the limits of drypoint or collagraph with embossing; layering plates and chine-collé. I usually create monotypes rather than editions as a result. In 2021 I moved from Norwich to a small village in the fens (the edge of everywhere and nowhere) and have spent the past year trying to capture the essence of this empty landscape in my</p>	<p>straight lines. Landscape of three drypoint prints with blind embossing and chine-collé.</p>
	<p>Gill Munn. I call myself an experimental printmaker: pushing the limits of drypoint or collagraph with embossing; layering plates and chine-collé. I usually create monotypes rather than editions as a result. In 2021 I moved from Norwich to a small village in the fens (the edge of everywhere and nowhere) and have spent the past year trying to capture the essence of this empty landscape in my</p>	<p>south holland drain. Landscape of multiple drypoint and collagraph prints with tissue overlays of sky and birds.</p>
	<p>Liv Nightingale</p>	<p>Untitled. Chine collé and intaglio print on fabriano, wood and aluminium.</p>
	<p>Sue O'Brien</p>	<p>Gate and Grass. Lino print.</p>
		<p>Stream at edge of wood. Lino print.</p>
	<p>Kirsty O'Leary-Leeson</p>	<p>I am Light and Dust. Multi-layered, gelli mono-print, acrylic on paper.</p>
		<p>Of Dust and Light. Multi-layered, gelli mono-print, acrylic on paper.</p>
	<p>Maria Pavledis. I finished my MA in printmaking at Camberwell College of Art September 2012 and have been involved in printmaking and collaborative work in Norfolk since then, curating two print shows in Norwich and being involved with other printmakers and artists as well as showing and selling my work .</p>	<p>Poplar Kitten</p>

	<p>Lucy Perry. My printmaking practice explores transient moments of light and nature. I combine cyanotype and screen-printing processes, using the natural forms themselves to create works that capture the preciousness of Mother Nature's creations. The cyanotype process uses the sun as the light source, fusing the connection to nature and the life force itself. I use pure metallic pigments and gold leaf in my work to emphasise the preciousness of the natural world around us. The Wild Margins series looks at marginal plants, celebrating the fragile grasses, weeds and wild flowers that get forgotten at the edges of fields and paths.</p>	<p>Wild Margins I. Cyanotype - tea toned, double exposure with screen printed metal pigment. Created using the natural forms themselves as stencils and masks.</p>
		<p>Wild Margins II. Cyanotype - tea toned, double exposure with screen printed metal pigment. Created using the natural forms themselves as stencils and masks.</p>
		<p>Pathway: tread softly. Cyanotype - tea toned, double exposure with screen printed metal pigment. Created using the natural forms themselves as stencils and masks.</p>
	<p>Keziah Philipps</p>	<p>Old Oak Tree. Aluminium etching with watercolour chine collé.</p>
	<p>Lucy Phillips. Edges are intrinsic to my work, from the cut sides of the intricately collaged pieces to the borders of the screenprinted geometric shapes. But the edge of the work itself is elusive - the repetition extends to the end of the surface, giving the impression that what is seen is only a snippet or a thumbnail of the whole. What is outside of the image is unknown. In this sense, the 'edge' extends beyond the visible, leaving the work sitting firmly 'on the edge'.</p>	<p>NH13-23DL (Encounter). Folded screenprint collage on Madrid Litho Paper on board.</p>
	<p>Nick Powell. As a painter, I have not really entered the world of printmaking as part of my practice of making work, mainly because there is a lot that takes up my time with painting. This work I am entering was a rare opportunity to get an idea of the scope of what is involved with Etching/ Aquatint processes.</p>	<p>Two Men. This Aquatint was directly inspired by a painting by John Kiki (titled 'Two Men,' 1983) I saw in a publication when I lived in North London. It was among my first trials with this process.</p>

	<p>Sarah Prail. I am exploring ways of embedding 'presence' within a surface through drawing, painting, printmaking and small sculptures. Speaking to an absence. And of archaeology of feeling and locating myself and other lost things through making. I think of the surface as a kind of membrane, embedding the mark deep within.</p>	<p>Hearing the grass grow. White ground etching. When I made this image I was thinking about the air around a thing, dissolving, suspending, holding spaces. White soap ground is painted onto the zinc with unpredictable results. I mixed extender into Gutenberg black ink to feel more like graphite in a conversation between painting and drawing.</p>
	<p>Venessa Pugh. I am a printmaker who works with a variety of techniques. I am interested in trying to depict my emotional reactions to the natural world.</p>	<p>Beneath the Surface. Etching and Aquatint original print.</p>
	<p>Sarah Ransome. I am an artist and printmaker with a BA(hons) in Graphic Arts & Design. I primarily create modern and abstract lino prints. My most recent series of work has been inspired by the natural and manmade landforms found along the coastline of East Anglia to create unique conceptual and abstract maps. My prints are handmade and showcase the diversity of the shapes found along the coast, from islands and inlets to salt marshes and bays.</p>	<p>Orford Ness. This limited edition lino print is a unique interpretation of the Suffolk coastline at Orford Ness, depicted through a conceptual map that was inspired by the distinctive coexistence of the natural environment and human activity in the area. Despite being an internationally important site for nature conservation, Orford Ness also has a rich military history, giving it a unique and mystical landscape. The shape of a starling murmuration pays homage to the area's reputation as an important site for bird watching. This print is a limited edition of 20.</p>
		<p>Scolt Head Island. This limited edition reduction lino print is an artistic interpretation of the rugged coastline of Scolt Head Island, situated off the north coast of Norfolk. The island's unique landscape, characterised by its dunes, salt marshes, and beaches, has been shaped by the ebb and flow of the tides and the forces of nature over time. Through my creative process, I have used conceptual mapping to highlight the shapes and forms of the land captured in a particular moment in time. This print is a limited edition of 5 prints, each one individually handmade and unique.</p>
	<p>Tara Sampy. In my practice I work with different media, to explore an interest in community. My socially engaged practice has included focussed work with women's groups, allotment holders, and older people. Commissioned to make site specific work in the UK and Europe I have presented my outreach work in partnership with galleries at conferences both in the UK and Germany. I have always had an interest in plants, the people who grow them, and interpretations of the concept of 'nature'. In recent work I have brought plants into the making process, placing them onto the inked plate and printing directly from them.</p>	<p>The lost and found.</p>
	<p>Karina Savage</p>	<p>Pull. Screen print, edition of 5.</p>
		<p>Target. Screen print, edition of 5.</p>

<p>Gaia Shaw. Recent travel with a safari tent allowed me to go far afield. I found diverse locations to make prints, adapting media according to site - first was the beach and then a hut in Cromer, studios at Gainsborough House, Curwen Print Study Centre, Print to the People, Norwich, Arundle Centre, Strontian in Scotland, and Joan Beal's Studio at Octon in the South of France, have all generously provided space, for which I offer my thanks.</p>	<p>Forest Moonscapes. Colour etching.</p>
<p>Stuart Shearer</p>	<p>Room With A View. This cyanotype was made by exposing the sensitised paper behind a section of a drawing made by the artist (printed out onto acetate) and a window frame.</p>
<p>Kristina Sinclair</p>	<p>On the Edge 1. On the edge of the new. Sometimes scary, sometimes fun. A rush either way. Lino print on A3 archive paper with yellow. Set of 1/3.</p>
<p>Ivy Smith. I am a painter and printmaker. Recently my work has been about the seaside - what people do there, the sea itself, and the very particular seaside plants, some of them large and impressive, robustly growing on the edge, in their unpromising bed of sand or shingle.</p>	<p>Horned Poppy at Snettisham. Linocut edition of 50 printed from 6 separate blocks on Rives paper.</p>
<p>Jodie Starkings</p>	<p>The Edge. Lino print on Mitsumata paper.</p>
<p>Shirley Stone. I'm a printmaker based in Norfolk, working mainly in linoprint, drypoint and monoprint. Colour features heavily in my work and my subject matter is often based on a sense of place. The printing process allows me to revisit and delve into memory.</p>	<p>Leenane. On Fabriano paper, this depicts sheep by twilight overlooking the hauntingly beautiful Doolough. It is a site of tragedy too in Irish famine history. It's a spot for quiet contemplation and remembrance.</p>
<p>Kerrie Suteu. Luminita Prints is the brand name of Kerrie Suteu, a wildlife artist based in Braunston, Northamptonshire. Born in the industrial heart of the Midlands, she is inspired by the wide-open skies, intimate woodlands and varied meadows in this country. She shares her home with the woodpeckers, badgers and foxes that visit from the neighbouring pocket park, in Braunston. Luminita (lu-min-it-sa) comes from the Romanian for "little light". It's an appropriate name for a short artist, making small prints about the little, everyday joys that amuse us, who happened to marry a Romanian.</p>	<p>Turtle Dove. Turtle Doves are on the edge of extinction, with their population decreasing by 97%. Two colour linocut print.</p>
<p>Lisa Takahashi's prints are visual interpretations of the ordinary, rendered in joyful shapes, colours and textures.</p>	<p>Coastal Retreat. Multi block linocut.</p>
<p>Rebecca Constance Thomas. My print practice explores diverse natural landscapes and their atmospheres, configurations, and changing forms. I have made work within, and in relation to deserts and other extreme conditions such as storm-stressed plains and fields, and am currently developing landscapes and seascapes in which the erratic climate and coastline of North Norfolk plays a central role. My concern is not only with the look of a particular place, but with the marks, lines, colours and composition of the individual work. I have exhibited widely both in the UK and abroad, and I am a member of the artist group Land2.</p>	<p>Storm 1. This is an artwork book exploring the narrative sequence of the storm. Its concertina like form and structure unfolds a sequence of images. There are twelve unique dry point prints. The work is on the edge of one state of weather going into other. There is a tension, a build up of storm, chaos and then back to calm.</p>
<p>Emily-Rose Thompson. My practice explores the themes of space and time, using layering and repetition. I am interested in what it means to inhabit a space and look at my everyday encounters for inspiration.</p>	<p>Surface tension 1. Screenprint.</p>

		Surface tension 2. Screenprint.
	<p>Rebecca Tough. These prints are based on a childhood pastime of walking around the house looking in an upturned mirror, therefore giving the sensation of walking on the ceiling. I wanted to re-create the experience of being upside down within a domestic setting and the box nets provided the blueprint for the interior and architectural spaces I encountered. The various imagery has evolved out of a series of memories, family photographs, the stuff of family mythology creating spaces that overlap and intersect, a meeting between past and present.</p>	Psychodrama. Dry point etching and monoprint on box net.
		House. Dry point etching and monoprint on box net.
	<p>Brenda Unwin. Edges, soft and sharp borders, lines of colours across the landscape meeting and melding into each other, a particular quality of light and mood. These are the basic underlying concerns in my work. Although primarily a painter, I have used the discipline of simple screenprinting techniques to reduce these ideas to their essence.</p>	Manganese blue / Lemon yellow. Unique screenprint.
		Cadmium yellow / Cadmium red / Manganese blue / Light grey. Unique screenprint.
	<p>Molly Wallis. I am cataloguing the UK red list of bird species, using mezzotint printmaking. I chose to work in mezzotint for this long term project because the time required to scrape and burnish each piece enables me to really understand the bird in question. Working in a range of dark tones, the true colour of the bird is absent, archived as if from an old book, perhaps from a time when the population of these particular birds was of no concern. I have completed 22 out of 70 so far.</p>	The red list series- merlin. Mezzotint print. Hand pulled. Limited edition.
	<p>Haychley Webb is a professional linocut printmaker printing under the name Stellabox Designs. She began self-teaching linocut printmaking in 2017 and quickly became enthralled by the medium. She became a professional printmaker in early 2021 and regularly teaches linocut at all levels around Norfolk. Her art practice likes to explore the way animals interact with humans and human landscapes. She is vegan and hopes to use her practice to show others the individual personalities of animals and their value. Her work often features her natural surroundings in Norfolk and the rich history of Norwich through its stonework and architecture.</p>	Give us one. Original limited edition linocut print. My stepdaughter is studying animal behaviour at University and feeds monkey nuts to squirrels- they climb right up her leg!

	<p>Kate Willows. I make bold and colourful linocut prints inspired by nature and all things Norfolk. My prints often reflect my off-beat sense of humour and hopefully bring a smile to anyone looking at them.</p>	<p>The Life & Times of the Bowhead Whale (268 Years). A multi-block linoprint of the longest living mammal, the bowhead whale, which can live for 268 years. This whale is surrounded by things it may have come across in its life.</p>
		<p>Black Shuck Arrives on the Norfolk Shore. A multi-block linocut of the legendary Black Shuck of East Anglian folklore arriving on the Norfolk Shore from a Viking ship.</p>
	<p>Quirina Wang</p>	<p>Deer Deer. Etching Drypoint and chine colle, 2023.</p>
	<p>Jan Woodhouse. I work with paint, collage, printmaking, and textiles. I also write poems, though don't like to be called a 'poet'. Nor do I consider myself an 'artist', but rather as someone who sometimes makes art, according to time, whim and will.</p>	<p>Woman on the Edge, triptych. My first thought, when I knew the theme of this exhibition, was of Marge Piercy's book 'Woman on the Edge of Time (1976). My thoughts progressed to a sense of how past, present and future converge. The triptych is an image transfer from a collage of my own photos and magazine cut-outs.</p>
	<p>Paul Wolterink is a printmaker, graphic designer and Dutchman who, since 2016, lives and works in rural west Norfolk. Here he set up his print studio and multidisciplinary practice in a former primitive Methodist chapel.</p>	<p>Cesarion is inspired on a Dutch novel Caesarion by Dutch writer Tommy Wieringa. A big part of Caesarion's story takes place in a clifftop house on the edge of a rapid decaying East Anglian clifftop. The prominent C, balancing on the rigid square, represents the main ingredients of the story which 'coincidentally' all start with a C. Such as CANCER, CLEOPATRA, CALIFORNIA, CAESAR and CLIFFTOP. The print technique of which the typical East Anglian coastal sunset sky is printed with is called a 'blend', in which you print 2 colours in 1 squeegee print-move, and blend perfectly in an un-directed randomly built up smooth gradient.</p>
		<p>Don't push me cause I am close to the edge. My love for typography combined with my love for early 80s rap music. Edition is 50 prints</p>