

EDAN Gallery - Exhibition catalogue

The background of the entire poster is a close-up photograph of a heavily rusted metal surface. In the center, there is a green, oval-shaped metal padlock with several screws. The rust is a mix of brown, orange, and red tones, with some areas where the paint or metal surface is peeling or chipped away.

DECAY

8th September to 24th October 2026

EDAN GALLERY
74 Church St, Seaham, SR7 7HF
www.edanart.co.uk

EDAN Gallery
74 Church Street, Seaham, SR7 7HF
Open 11am to 3pm
Tuesday to Saturday

ALL WELCOME
Find out more about EDAN at www.edanart.co.uk
[///weeds.colleague.crumbles](http://weeds.colleague.crumbles) 

Cover Artwork by Anthony Carr, All Rights Reserved

Please return this catalogue for the next visitor.

1


£50.00

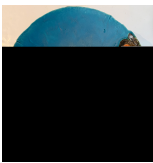
Age of industry

Jean Spence

Found objects assemblage

The age of industry is represented by decaying detritus from the Blast Beach in Seaham. The items that wash up, or are exposed by the tides on this beach represent the industrial age - of coal mining in particular, and the continuing impact of shipping and discarded petrol vehicles on our environment. The assemblage is an abstraction of industrial architecture.

2


£40.00

Copper and Air

Victoria Leeks

Ceramic

New shape, new mould. Again I wanted to get the idea of copper and air and its reaction. I also wanted the effect when glaze doesn't cover the whole piece. I think this has worked out well.

3


£4.00

Tarnished II brooch

Victoria Leeks

Ceramic

I made the Tarnished bowl and thought that it would also make a nice brooch

4


£16

Cherry Pen Pot

Ian Heckles

Wood

Bees Wax finish

5


£16

Willow Pen Pot

Ian Heckles

Wood

Bees wax finish

6 **Sycamore Ball Clock**



Ian Heckles
Wood
Bees wax finish

£35

7 **Mahogany and Ash Pot**

Ian Heckles
Wood
Bees wax finish

£35

8 **Gradation: Glass Coasters (set of 4)**

Ellen Dorans
Glass, Silver, Copper

The high firing temperature causes the silver to change colour to yellow or degrees of amber, and the copper into various shades of blue green, forever trapped within the glass. This set shows the variation of colour in the silver inclusions, each piece different.

£26

9 **Willow Natural Edge Vase**

Ian Heckles
Wood
With bees wax finish

£40

10 **Jug**

Jean Spence
Found objects assemblage

Historically, the symbol of the jug is positive and life-affirming; a vessel for sharing water, milk, oil, wine, necessities of life. Generosity towards humanity and the conviviality of God/gods are often represented by a jug. However, we have polluted life's necessities and forgotten our gods. . The assemblage is ambiguous. Its components, thrown back by the sea which they degrade, have been decayed by their time in seawater. The red interior suggests both love and danger Hand stitched reassembling represents an effort to make amends.

£60.00

11

Land and Sea**Jean Spence***Stitched collage of found objects***£65.00**

The sea has been used as a sink for human detritus, hiding our rubbish and hastening the process of decay. However, the extractive industries and overproduction of manufactured materials that do not decay as easily as natural objects are causing marine stress. No longer can the sea hide the rubbish. It spits it back distorted and semi-decayed. The sea and land are not separate entities. Hand stitched, patchwork fragments from mining and shipping, indicate efforts to reclaim the unity and interconnectedness of things separated by industrial processes.

12

Scroll**Jean Spence***Found objects collage and text***£60.00**

The original meaning of scroll - a medium for reading and writing - has been completely superseded by contemporary 'scrolling'. . The objects used to make this scroll are all in a process of decay: print media, a leather book spine, paper salvaged from packaging, wood and metal collected from Seaham's Blast Beach. The words and poem refer to that beach which contains the detritus of a previous age, and the nostalgia provoked by direct encounters with the processes of decay. .

13

Transformation**Sharron Marley***Ceramic***£15**

The pot was started on the wheel and finished/modelled by hand to show it in a state of collapse and decay, and Mayco stoneware glazes and with metallic properties enhancing that impression.

14

1275-A-Panel-1992**Kay Holborn Bond***Steel on wood block***NFS**

All that remains- British steel, shaped in Birmingham, registered in Darlington, driven...everywhere! If you know, you know. If you don't, you wouldn't understand!

15

Sycamore Carved Turquoise Vase**Ian Heckles***Wood*

Lacquer finish

£38

16

Round draped broach

Victoria Leeks

Ceramic

Experiment to see if the idea of draping clay over a former would work

£4.00

17

Faded Glory

Victoria Leeks

Ceramic

The North East used to being a thriving industrial area until the closures of all industries. This piece represents the decline of industry in all areas. Slowly the land has been reclaimed by nature and the way forward has been taken up by different kinds of trades and businesses.

£35

18

Corroded

Victoria Leeks

Ceramic

I love corroded, rusty pieces of metal. I have tried in this piece to show the decay in a vessel, the lopsidedness of the piece adds to its destruction.

£30.00

19

Decay broach

Victoria Leeks

Ceramic

Clay was moulded over a plaster mould and then a high firing glaze used

£4.00

20

Ruined

Victoria Leeks

Ceramic

For this bowl I used copper sprinkles and then glazed over it to see the results.

£15.00

21

Crown Green Bowl Bowl

Ian Heckles

Bowling ball

£35

22

Rock-a bye baby

Jean Spence

Found Plastics assemblage

£50.00

The decayed plastic bottles represent the oil/plastics industry and the rocking knee pad the coal mining industry. Extractive industries on which we have built human wealth are harming our planet. The doll's head, made of plastic and, like the other objects, washed up by the sea, signifies the problem we are creating for our children. Even a child's toy is implicated in our lost innocence.

23

Spalted Sycamore Bowl

Ian Heckles

Wood

With bees wax finish

£35

24

Olive Ash Bowl

Ian Heckles

Wood

Bees wax finish

£38

25

Disintegration

Victoria Leeks

Ceramic

£35.00

When copper reacts with the air over time it produces a lovely verdigris colour.

26

Heart 1 Pendant Necklace

Sharron Marley

Ceramic

Heart pendant necklace on gold-plated chain.

£18

27

Heart 2 Pendant Necklace

Sharron Marley

Ceramic

Heart shaped ceramic pendant on gold-plated chain.

£18

28

Medium Nugget Pendant Necklace

Sharron Marley

Ceramic

Glazed ceramic nugget pendant on stainless steel serpentine chain.

£18

29

Small Nugget Pendant Necklace

Sharron Marley

Ceramic

Glazed ceramic nugget pendant on stainless steel serpentine chain.

£18

30

Fall Earrings

Sharron Marley

Ceramic

Ceramic earrings on gold-plated stainless steel ear hooks.

£18

31

Circle Stud Earrings

Sharron Marley

Ceramic

Small circular stud earrings decorated with mayo glaze. Gold coloured posts.

£15

32

Oval Stud Earrings

Sharron Marley

Ceramic

Oval shaped stud earrings decorated with mayo glaze. Gold coloured posts.

£18

33

Debris

Victoria Leeks

Ceramic

For this piece I sprinkled powdered clay into the bowl and around the edge to get the effect of disintegration. I then used a new glaze, which I really like, to finish it off.

£10.00

34

Fatigued

Victoria Leeks

Ceramic

The inclusion in this piece is taken from a corroded piece of plaster of Paris that has been left out in the rain, I have then added it to this small bowl before glazing it

£10.00

35

Decay to Zero

Victoria Leeks

Ceramic

I have really enjoyed working for this exhibition. Lots of test glazes and repeated firings to get what I wanted.

£30.00

36 **Reaction: Glass Coasters (set of 4)**

Ellen Dorans

Glass, Silver, Copper

£26

The high firing temperature causes the silver to change colour to yellow or degrees of amber, and the copper into various shades of blue green, forever trapped within the glass.

37 **Fractured & Faded**

Tony Frisby

Photography

£50.00

This photograph is of the side of a derelict railway carriage awaiting restoration at Tanfield Railway. Whilst the team of volunteers do a great job and the restored carriages look fantastic, in some ways I prefer the weathered and decayed “before” look that happens when nature takes its course. I love the abstract artistic pattern created by the peeling paintwork and the way that the surface has broken into a mosaic effect. Like other paint peel pictures I’ve taken, I think that the image looks a bit like a world map – maybe that’s just me !!

38 **Mental Erosion**

Claire Smithson-Homer

Acrylic

£150

39 **The Slow Unravelling**

Nasim Akhtar

Liquid Acrylic and Sumi ink

£140.00

Floating seagrass is captured in the changing seasons, as summer fades into autumn and winter. This experimental work began by submerging paper in the North Sea, allowing its movement and ebbing currents to shape the fluid acrylic background. I then applied liquid acrylic by hand, creating floating fronds in varying stages of decay. Shifting hues and tones evoke the gradual transformation and disappearance of seagrass as summer ebbs away.

40 **Dandelion**

Peter Brewis

Watercolour, Fineliner & Acrylic Pen on Brown Craft Paper

£35

Painted on earthy brown craft paper, a dandelion is caught in an imagined state: half still blazing yellow, half ready to release its seeds into the air. The flower does not simply end—it opens further, loosens, and lets go. What appears as decay is also dispersal, carrying the possibility of return.

41

5 over ripe pears lying on a wall at Blackwell**Danny Gilchrist***Pen and graphite***NFS**

On a visit to Blackwell near Windermere in 2024 I came across these pears lying on a wall in full sunshine. Although each pear was rotten the colours were as vivid as I have depicted in the drawing. Originally exhibited at 1719 in Sunderland as part of a project to produce a drawing a day (366 drawings in total for 2024) they became part of a private art collection when the project and exhibition ended. On loan from a private collection.

42

South Uist**Roger Gadd***oil on canvas***£90**

The wind and rain in the Western Isles mean that fence posts like these are left standing but battered, sometimes appearing somewhat random and without purpose but they will have once been part of a longer fence which has since decayed completely. In these amazing islands, everyday objects take on a picturesque quality.

43

Late Summer**Roger Gadd***pastel***£80**

Foxglove seed-heads, marguerites and geum drawn from life, towards the end of a dry summer.

44

Beach Party**Bill Holmes***Oil on canvas***£100**

The dead and decaying tree on the edge of the beach provides the perfect conditions for these exotic fungi to flourish. In doing so, they take on a party-like appearance.

45

Stop Gap**Bill Holmes***Oil on board***£150**

The local farmer has used several tree stumps; 'Stop Gap' being one of them, to fill in gaps in his hedgerows. The decaying stumps are gradually overgrown with vegetation and, over time, start to blend in with the original hedgerow.

46

Wilting Poppy

Peter Brewis

Watercolour

£90

In this loose watercolour painting a poppy unfolds and begins to yield. Against a field of dissolving colour, petals soften and droop, seed pods form and stems lean.

47

Washed Up

Lesley Wood

Mixed Media

£90

This piece references the deterioration of our seas and what gets “washed up”.

48

Denim Waters

Lesley Wood

Mixed media

NFS

This work references how pollution decays and harms animal and plant life. Precious water should not be wasted. It's worrying that 3,000 to 7,500 litres of water is estimated to be used in the making of a pair of jeans.

49

Waist/Waste Water

Lesley Wood

Mixed media textiles

£250

This piece references the importance of water and how pollution decays and harms animal and plant life. Water is precious and shouldn't be wasted. It's worrying that 3,000 to 7,500 litres of water is estimated to be used in the making of a pair of jeans.

50

Pele tower ruin

George Browell

Oils

£50

Painted from imagination. A ruined border pele tower

51 **St Mary the Virgin Church Seaham**

Peter Brewis

Watercolour

£90

Watercolour painting of this wonderful Anglo-Saxon Church. One of the oldest surviving churches in England. Still intact and in use but stones inevitably softened and eroded by wind, rain and time.

52 **A castle ruin**

George Browell

Mixed media

£50

A mysterious ruined castle in the woods

53 **Erosion**

John Thirlwall

Oil paint

£250

Sheet metal in the dockyards suffered from the decay of metals and coatings such as paint, as they were exposed to weather, salt and working conditions. It is a part of a series of boat and shipyard paintings.

54 **Beautiful Boatyard Blues**

Tony Frisby

Photography

£50.00

A photograph of a section of a trawler hull taken at Palnackie Boatyard in South West Scotland. The boat is nearing the end of its life and has obviously seen better days but I think that there is a quiet beauty and dignity in some objects as they start to decay and deteriorate. The variations in colours, shapes and textures create a unique, interesting and attractive abstract pattern.

55 **Weathered Sculpture**

John Thirlwall

Oil paint

£400

Outdoor sculpture and architecture the world over suffers surface and form decay through neglect and the effects of weather and air pollution. This painting is one of many which I explored over a long period.

56

Morrisian Decay**Peter Brewis***Fineliner and Promarker***£90**

In this drawing, living forms and fractured surfaces intertwine until the boundary between growth and breakdown dissolves. Leaves, pods, and tendrils push through networks of cracks and webs. The title suggests similarities the drawing has to 19th century William Morris wallpaper designs.

58

Angel of the Pit**Jean Spence***Collage of found objects and hand stitch***£120.00**

The boot soles and the metal image of the angel are decayed items relating to coal mining and industry above and on the Blast beach where the objects were found. The angel, which holds a child, signifies protection of the past and the future. The wings, made up of work-boot soles, suggest the hope of rising above the limits of coal mining. The hand -stitched pit wheel in the background indicates that the industry will not be forgotten whilst the angel guards the memories.

59

What we were**Jean Spence***Found items collage***£120.00**

This collage of found bits and pieces signifies the rational, mechanical, industrial age from which we are struggling to emerge. It is an abstract image representing a past that is disintegrating but which imposes itself on our present in distorted and purposeless forms that nevertheless continue to seem rational and continue to shape our common-sense thinking.

60

...into nothingness**Anthony Carr***Photography***£65.00**

A window looking out from a big abandoned farm building just outside Durham City. Its frame and fixings so old they've given up completely, creating an opening out to what looks like nothingness, but actually allowing for nature and the elements to easily enter, and begin the slow decay of the interior.

61

The Pitman's View.**Ellison Lockwood***mixed media***not for
sale**

The idea is to give the viewer a sense of industrial decay. i found the textures to be quite appealing and, to finish off the work, there's a image of a pitman. You really have to look closely to find it.

62

Submerged Seam**Ellen Dorans***Sculpture: Glass, wood, and found metal disc***£150**

When the pits closed the seams running out to sea were flooded, never to be worked again. This abstract sculpture represents the subsequent decay and loss of the mine workings. The piece of wood was found on Seaham beach, having been burnt and long subjected to the sea and elements.

63

Madonna of the Seas**Jean Spence***Collage of found objects***£120.00**

The image represents the hope of refugees who must ultimately depend on divine help for survival. It is based on the sole of a discarded shoe washed up on the Blast beach, which in turn is laid on a cross-shaped disintegrating tyre, part submerged in decayed plastic, signifying the dangers of their journey on land and sea, during which so many die, including children. The items represent our carelessness about the planet, and overconsumption that is implicated in the struggle for resources, leading to poverty, war and the global refugee crisis.

64

The Pitman's Sole.**Ellison Lockwood***Mixed Media***not for
sale**

The idea is to give the viewer the experience of what once was a historical, industrial past on the East Durham Coast.

65

Bend Me (blue)/Shape Me(pink)**Kay Holborn Bond***Ceramic***£150 (pair
with base)**

We take from nature to forge new things, then we spend a life time trying to prevent that thing from returning to nature and see it as caring, or we allow the return and call it neglect. Which is really the care/ neglect?

66

Along from Noses Point**Ellison Lockwood***Mixed Media***£45**

An abstract view along from Noses Point is the inspiration for this work, I regularly walk the dog along the coastal path and it never disappoints in taking in the surrounding vista.

67

The Lost Sole.

Ellison Lockwood

Mixed Media

£45

During the last few months I've collected items of decaying shoe and boot parts. They look as though they are historical pieces, the idea is to give the viewer a sense of maybe the Blast beach is a MUSEUM of artifacts.

68

Once There Were Towers

Jac Seery Howard

Mixed media on paper on canvas substrate

£150

Developed from mark making on Seaham's Blast Beach, the towers of Dawdon Colliery emerged from childhood memories when they dominated the town's skyline. Long since demolished... gone like almost every other clue that we once had coalmines here.

69

Under Fields and Denes

Jac Seery Howard

Charcoal, pastel, ink on paper

£150

A collaged amalgamation of drawings and mark making on Seaham's Blast beach to suggest the decades of decay that were allowed to pollute the Durham coast.

70

SUNDER

Ellen Dorans

Sculpture: Reclaimed wood, Steel

£245

"Sunder: to split something apart often with force". Wear shipbuilding was renowned worldwide. The shipyards closed due to the moratorium forced by the then Thatcher government. This, along with the closure of the pits, decimated Sunderland, tearing apart the industries and communities that built it.

71

Contamination

Victoria Leeks

Ceramic

£30.00

Contaminated by the addition of copper wire and a red glaze and fired to 2020 degrees Celsius. Reaction, the red glaze burned off as it was an earthenware glaze but it gave me the finish I wanted.

72

Wood and Moss Decay

Victoria Leeks

Wood

NFS

This piece used to be part of a chime. It sat out in all weathers and finally deteriorated so it was no longer any use. I love it, the decay and moss covering it, so have never thrown it away.

73

Inshewan

Ellen Dorans

Sculpture

£135

The salvaged wood comes from a Georgian Manor House I stayed at. The owners, when restoring, had kept bits and pieces from the original interior woodwork that were “too nice to throw away” so gave them to me to use in my work. The small objects and bird skeleton were found when out walking. All parts of the sculpture in various stages of discarded decay now having new purpose.

74

Opulence Decay

Rosa Fox

925 silver

£170

Heavy twisted double chained statement necklace.

75

Ore

Rosa Fox

925 silver

£78

Twisted oxidised rope silver bracelet.

76

Twisted Smoke

Rosa Fox

925 Silver

£75

Hand made fabricated twisted flattened silver wire large jump rings

77

Tarnished Graceful

Rosa Fox

925 silver

Delicate bar bracelet.

£30

78

Unravelling

Rosa Fox

925 silver

Looped and curved oxidised necklace.

£120

79

Man and Nature

Kay Holborn Bond

Ceramic and found object on wood block

Nature does a pretty good job of reclaiming and reshaping what humans throw in the sea. There are many occasions where- walking along the beach- I have come across a manmade object with natural objects wedged inside. Objects become rounded, softened and changed by the sea, the sea takes human rubbish and turns it into treasure. This little piece is a homage to these transformational processes.

£75

80

Forgotten

Ellen Dorans

Sculpture: Wood, rusted steel

I carved this beech log many years ago in response to stories my grandad told me about working down the pit. He told of how confining and claustrophobic felt to be underground cutting at the coal face, sometimes in seams only 18 inches tall. The sculpture has changed considerably outdoors beginning now to rot and rust with constant exposure to the elements.

NFS

81

Leave Me to Rot

Kay Holborn Bond

Ceramics on found metal frame

All hand held objects tell a story of the people who used them. Tools in a garage, hung up with care, used by skilled hands, loved and cherished. What happens when those skills are lost? When we stop knowing how to do things? What happens to the objects and (more importantly) what happens to us? These pieces are imagined objects, they are not literal pieces, they exist to suggest a lost connection, a lost understanding.

£150

82

The Station

Dawn Routledge

Gel print

Abstract depiction of the derelict Station Hotel

£30

83

Last Chapter

Lesley Wood

Mixed media

An old decaying book was the starting point for this hand stitched narrative collage. The book was reassembled giving it a new life with the addition of a dried pressed rose. The romantic symbol of a rose was also stencilled to the old fading book cover to complete the piece.

£120

84

Monteray

Dawn Routledge

Gel Print

Taken from a photograph of part of a derelict car

£40

85

Romantic Remains

Lesley Wood

Mixed media textiles

Roses which feature in this work are often associated with romance and love. The focal point of this narrative is a decayed but preserved dried red rose. An embroidered stained and scorched doily and a piece of old text giving romantic word definitions completes the piece.

£120

86

Rusting cable - Dunstan Staiths

Danny Gilchrist

Pen

This is a redundant steel cable once used to shunt, secure and operate the loading chutes on Dunstan Staiths on the River Tyne. Reputed to be the largest timber structure in Europe, it loaded coal from the Durham Coalfields directly onto waiting colliers. Opened in 1893 it closed in 1980 it is now Grade II listed and a protected monument.

£250

87

After The Seam**Nasim Akhtar***Liquid Acrylic and Sumi Ink***£130.00**

Inspired by sea coal collecting along the North East coastline, 'After the Seam' reflects on mining heritage and the industrial landscapes shaped by coal extraction. Rust, violet and rust-orange tones evoke corroded machinery, iron debris and the weathering of industry. The work explores a landscape eroding, surfacing and being reclaimed by the sea. The paper was submerged in the North Sea at Roker, where liquid acrylic and Japanese Sumi ink were added. Sand, decaying debris and sea coal marked the surface, creating textures shaped by the tide and its movements.

88

ZYKLON B**John Thirlwall***Oil paint***£750**

After the most horrific experience of my life, I painted a series of reflections about my visit to Auschwitz. The empty death cans were left to seemingly decay and looked as innocuous as discarded rubbish.

89

Make Do and Mend**Neida Pearson***Hand embroidered textile***£175**

This piece shows the wear that time inflicted on fabric, button holes warping, button held by thread, fabric patching, pattern wearing away and how fabric can become threadbare.

90

As the Cliffs Crumble**Neida Pearson***Hand embroidered textile***£175**

As cliffs crumble, plants find footholds to grow and eventually they start to fade as they are beaten by the wind and rain and drought of climate change.

91

Linked Together**Anthony Carr***Photography Print***£55.00**

Linked together in the way the metal from the chains is linked to the rust that forms over them.

92

Intertidal**Jac Seery Howard***Rust dye and hand stitch***£200**

Decaying iron sea groynes on Seaham beach collected and left in the weather to impart their rust onto fabric. Since they were loosened by successive tides from the main structure of the groyne, I hinted at tidal/wave action with the blue of the hand stitch.

93

Corrugated Corrosion**Tony Frisby***Photography***£50.00**

A photograph of a corrugated iron panel at Beamish Museum. I love the way that the red rust looks as if it is cascading down the panel – almost like a waterfall of fire !! In addition, the way that the red rust sits alongside the more monochromatic shades of grey metal creates a dramatic contrast and adds interest to a commonplace object. This proves that abstract photography relies heavily on the subject having interesting shapes, textures, patterns and colours in order to create “something out of nothing”.

94

Colourful Corrosion**Tony Frisby***Photography***£50.00**

This is a photograph of a rusted metal panel on a piece of farm machinery. The subtle variation in autumnal colours resulting from the erosion of different layers of paint and the lines and shapes, created as the panel has been scratched and marked over time, present an interesting abstract pattern and shows that beauty is evident in even the most uninspiring places if you look hard enough.

95

North Gare Blimp**Anthony Carr***Photography Print***£55.00**

An old odd-shaped little metal container fixed to a wooden structure that sits on the banks of the Tees at North Gare. Slowly rusting and peeling its paint the "blimp" seems to be holding out, but the decking looks worse for wear and ready to pitch everything into the water.

96

“Levels of...”**Anthony Carr***Photography Print***£55.00**

A garage door in various levels of decay, as if the rust has slowly crept its way down, eating section by section into the metal underneath the paint, completely taking over the top area, whereas the bottom still tries to keep hold of its original paint, that will eventually peel away too.

97

Rustscape

Jac Seery Howard

Gel prints on translucent paper on cradled wooden panel

£130

Rust coloured gel prints developed from observational studies of the protective sea groynes on Seaham beach.

98

Stapled and scarred

Angela Sandwith

Salvaged industrial steel relic from Blast Beach, reclaimed wooden gatepost, original iron staples

£200

The heavily pitted steel object was found on the Blast beach Seaham, it was obviously left over from the town's industrial past. Pairing it with a section of scarred wooden gatepost, taken out when the field fence was renewed, creates a direct dialogue between Seaham's industrial heritage and its rural landscapes. Both share a matching story of weathering, decay and resilience.

99

Decaying Cedar of Lebanon

Danny Gilchrist

Pen and oil pastel

£300

The Cedars of Lebanon are mentioned in the Bible as symbols of strength, majesty and divine creation. In the Epic of Gilgamesh a Cedar Forest of Lebanon are guarded by the monster Humbaba. It is rare for a cedar tree to decay due to its dense wood, but I came across this one on an estate in the Cotswolds.

101

Wedding dress circa 1600

Angela Sandwith

weathered steel pan scrubbers

NFS

By using steel pan scrubbers to construct a wedding dress the romanticized ideal of marriage has been subverted. It links the celebration of a wedding directly to lifetimes of invisible and undervalued domestic labour, traditionally forced upon women. Allowing the dress to weather and decay with rust serves as a potent metaphor. The bright, metallic shine of the "new" dress breaking down into flaky, orange-brown rust mirrors how rigid gender roles, unequal dynamics, and repetitive labour can erode a person's identity and vitality over time.

102

Inner Decay

Claire Smithson-Homer

Acrylic and sand

£150

103

Decay of Society**Dawn Routledge***Gel print and Collage***£120**

Pubs and working men's clubs started closing around 1985 when we stood in queues at the local post office listening to neighbour chat to neighbour collecting pensions and benefits, not seeming to mind the wait while catching up on local news. Everything is now paid into our bank accounts while bank buildings are closing, due to banking transactions being now mostly digital. This is where we sometimes chatted to strangers. Butchers, another queue another chance to chat, now we pick our meat up from the supermarket. Local builders merchants have been overtaken by having more choice and cheaper goods at B&Q. It is more convenient but less social, we often don't know our neighbours any more.

104

Locomotive scrapyard**George Browell***Mixed media***£100**

The sad sight of rusted outdated steam locomotives waiting to be dismantled for scrap.

105

Lindisfarne Priory**George Browell***Oils***£100**

A shell of its former self but saved from total decay for us and future generations.

106

Remains of Redcar Steelworks**Roger Gadd***pastel***£80**

Plein air pastel from South Gare shortly before this tower was demolished. Nature is reclaiming the land after industrial decline and decay.

107

Magnesium limestone stack, Whitburn**George Browell***Oils***£100**

One of a number of stacks on our magnesian limestone Durham and Tyne and Wear coast

108

49 Soles

Ellison Lockwood

sculpture.

**not for
sale**

Created from salvaged pieces of decaying boots and shoes washed up on the shore and housed in a sculptured basket made from natural materials. The idea initially came from a nineteenth century aboriginal domestic basket which was used in collecting numerous items.

109

Decayed Torso

Ellison Lockwood

Sculpture

**not for
sale**

salvaged beach wood carved, sanded and varnished given the identity of a sculptured torso, displayed as looking as though its a museum piece from the viewer's point of view the work somehow gives a historical presence.