



Supporting and raising money for:

Prospect
Hospice



FINE ART

Auction Catalogue

Supported by and in cooperation with:



ROTARY CLUB OF SWINDON



WELCOME & THANK YOU

All money raised through the auction will go to Prospect Hospice, Swindon.

Welcome to Swindon's ultimate charity art auction. We hope that it will be a fun way to raise some money for the important local charity Prospect Hospice, Swindon. By the end of the evening, you will have helped significantly to improve the lives of others.

About Prospect Hospice

Prospect Hospice delivers outstanding, compassionate, respectful, and highly personalised end-of-life care to a community of more than 330,000 people across Swindon, Marlborough, northeast Wiltshire, Fairford, and Lechlade. Its vision is for a community where death is no longer a taboo subject and where everyone can live and die well.

As a charity, Prospect Hospice depends on the generous support of local people, groups, and businesses to continue providing a wide range of free services to those living with life-limiting illnesses. It costs £10.6 million to run Prospect Hospice each year and the hospice currently receives only 16% in government funding, the rest they must raise themselves with the help of the local community.

To make a bid:

If you are unable to attend the auction and wish to make a remote bid please contact Jeremy Holt me@jeremyholt.co.uk or 07968 777114, **deadline 11am on 19th Oct 2026.**

For bids during the auction make a definite physical movement that can be seen easily by the auctioneer, such as a wave of a hand or a nod of the head. **Please note some of the paintings in the auction are subject to a reserve price.**

How to pay:

Payment can be made in cash or by card at the payment table.

Raffle:

We have a raffle with fabulous prizes that are displayed on the raffle table. The draw will be made privately before the break at around 7.45pm. The winning numbers will be displayed for you to see at the start of the break. Please then collect your prize.

Order of events:

6-7pm	Drinks, viewing of artworks, fixed price artworks and raffle tickets on sale.
7-7.45pm	First part of auction.
7.45-8pm	Break. Winning raffle numbers announced.
8pm onwards	Second part of auction.

Fixed Price Sale:

In addition to the auction lots there are many fixed price artworks for sale displayed for you to view in person on the evening. All money from the fixed price sale will be paid directly to Prospect Hospice, Swindon.

Thank you:

A very big thank you to the artists who very kindly donated their art works to be sold both in this auction and the fixed price area. Thank you to those who donated raffle prizes.

Thank you also to the wonderful supporters from Prospect Hospice Swindon, Rotary Club of Swindon, Gel Studios, Visual Art Swindon and of course to Jeremy Holt for the initiative and organising. Thank you to our auctioneer for the evening, Alastair Greener. Thank you to our local donor covering all venue and hospitality costs so that 100 % of the proceeds go to Prospect Hospice, Swindon.

KEN WHITE (1943 – 2025)

For
Auction



1. 'Back Home', original reductive lino print, actual image size 30x 30cm, paper

This artwork is a hand signed limited-edition linocut print titled "Back home" (numbered 25/100) by the late Swindon based, British artist Ken White (1943–2025), known for his distinctive regional, industrial, and working-class-inspired imagery.

Artist & Signature: Pencil-signed "Ken White '10" in the lower right and titled with the edition number "Back home 25/100" in the lower left.

An expressive, stylized rural or industrial valley scene depicting figures returning home including a cyclist and a walking figure along a steep winding path past rustic cottages and telegraph poles.

Medium & Style: A multi-block or reduction print utilizing black, warm ochre/tan ink on white textured art paper, showing dynamic diagonal composition and bold graphic slashing typical of Ken White's printmaking.

Juliet Wood (b. 1939) is a British figurative painter whose work in oils and oil pastels grows from rapid, directly observed drawings. She has taught for many years, notably as head of department and later for seventeen years at Swindon School of Art and Design, before leaving in 1995 to concentrate on painting. A nationwide portrait practice developed from her first commission in 1977 and her representation by the New Grafton Gallery Portrait Centre; she exhibited with the Royal Society of Portrait Painters in 1997 and 1998. Major solo exhibitions include 'Alone and Together', 'Brunel's People' at the Menier Gallery, London (2013-14) and the substantial 2019 retrospective 'A Human Touch'.

Wood's paintings of contemporary life capture the unspoken poignancy of human interaction, from community scenes in Swindon to later series on refugees. Her portraits - around two hundred sitters from all walks of life—are held in public collections including the Royal Society of Edinburgh, the Scottish National Portrait Gallery and the Museum and Art Swindon Collection. She has published two illustrated books on her principal series and continues to work from Marlborough.



For
Auction



2 . 'Like Snail Unwillingly To School' , by Juliet Wood, Oil on Canvas, 2014. Framed. Frame Outer Edge 102cm x 87cm x 5cm.

Is a lively oil-on-canvas street scene by British figurative painter Juliet Wood (b. 1939), capturing a slice of everyday contemporary life with her characteristic direct observation and expressive, painterly handling. The composition is set on a typical British high-street pavement of pale tiled slabs (Swindon in fact!).

The title quotes Jaques' speech in Shakespeare's *As You Like It* ("the whining school-boy, with his satchel / And shining morning face, creeping like snail / Unwillingly to school"). Wood gives the classic image a modern twist: the boy's hunched, reluctant posture on his skateboard becomes the "snail," set among ordinary shoppers rather than a pastoral scene.

Wood's style is loose and atmospheric - broad, visible brushstrokes, muted urban palette punctuated by the red tie, yellow scarf and pink shirt, and a strong sense of fleeting human encounter. The work belongs to her long-standing interest in the unspoken narratives of daily life and diverse urban crowds, seen in series such as her Swindon "Alone and Together" paintings and later London refugee subjects.

For
Auction



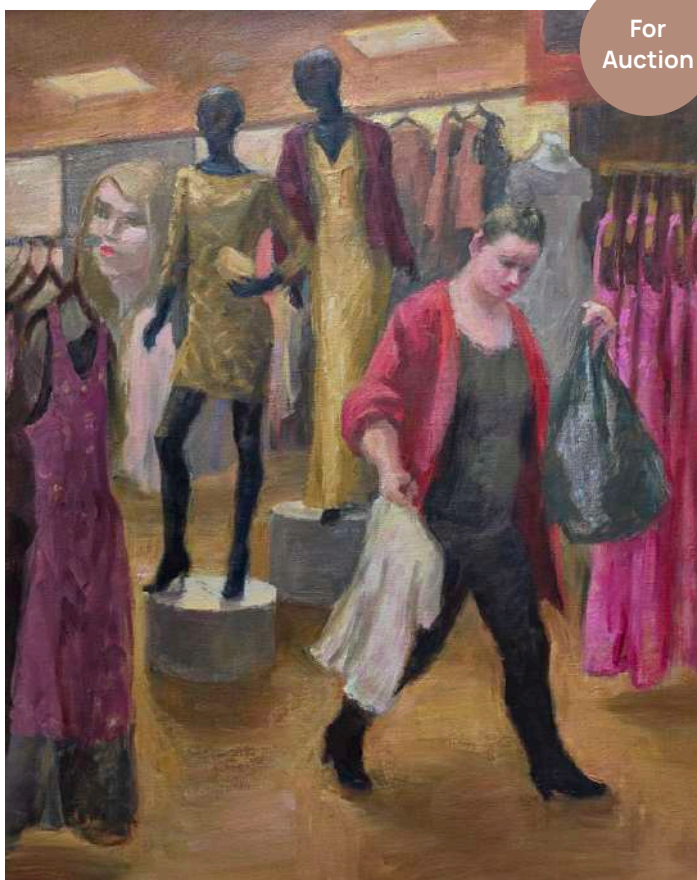
3. 'Crossing', by Juliet Wood, Oil on Canvas, 2016. 30cm x 35cm canvas size. Framed. Outer Frame Size 43cm x 48.5 x 3.5cm

Crossing is a compact, vigorously painted oil on canvas by Juliet Wood (British, b. 1939), showing a fleeting moment of urban movement typical of her observational street scenes. The painting depicts two figures mid-stride, crossing a road (in Marlborough). Their bodies are captured in Wood's characteristic loose, abbreviated handling - simplified forms, strong colour, and a sense of hurried, everyday motion.

The palette is higher-key than some of her larger crowd scenes, with the green coat providing a sharp accent against the muted urban tones.

The work belongs to Wood's long exploration of ordinary human encounters and the "poignancy of what is so often seen yet unspoken." It is presented in a simple cream-painted frame, ready to hang.

For
Auction



4. 'Stepping Out', Oil on Canvas, by Juliet Wood. Framed. Frame Outer Edge Size 58cm x 68.5cm x 4.5cm

Stepping Out is an oil-on-canvas interior scene by Juliet Wood (British, b. 1939), painted with her typical direct, energetic observation of contemporary life. The painting depicts a woman in motion within a clothing shop or boutique.

Wood's loose, painterly brushwork captures gesture and atmosphere rather than precise detail, emphasising the fleeting human presence amid the commercial setting. The work sits comfortably within her long-standing interest in everyday encounters and the unspoken narratives of ordinary people in public or retail spaces.

Presented in a simple white frame, it is a characteristic, ready-to-hang example of her figurative practice.

Jo Taylor is a ceramic artist based at Griffin Studios in Wiltshire, UK, and represented by Vessel London. She holds an MA in Ceramics with distinction (2012), a BA in Ceramics (2005) and a Professional Graduate Certificate in Education (2007), all from Bath Spa University. Her career includes a 2019 ITV commission to reinterpret their logo as sculpture for the "ITV Creates" ident, the publication of her book *Hand built Ceramics* by Crowood Press in 2021, and a Masterclass feature in *Ceramic Review* the previous year. Jo was winner of AWARD at the British Ceramics Biennial in 2025.

Resident in Swindon between 1995 and 1997, she has long held a personal connection to the Milton Road Health Hydro (formerly Milton Road Baths). In 2022 she was awarded a project by Zurich and chose to respond to this striking building. Having always enjoyed swimming there, she "dove right" into the subject, inspired by its elegant architecture and, above all, the shimmering reflections of its stained-glass windows in the pool water.

The resulting body of work spans prints on paper, cardboard and clay, as well as porcelain vessels. Black-and-white etchings and blue screen prints capture the arched windows with their intricate grid and leaded patterns, while richly coloured photographic and hand-worked prints evoke the luminous, fragmented quality of light filtering through the glass. These same motifs are translated into the interiors of small porcelain bowl shapes: one glazed in soft celadon green carries abstracted linear traces of the architecture, another holds a more vivid, jewel-like rendering in blue, red and yellow that mirrors the stained glass itself. Seen together, the works turn the fleeting reflections in the pool into permanent, tactile objects - an intimate celebration of a building Taylor once swam beneath and later returned to as an artist. **(Some of Jo Taylor's works for this project also appear in the fixed price section at the event).**



5. Milton Road Health Hydro' Porcelain with celadon colour glaze, 10cm diameter x 4.5cm height

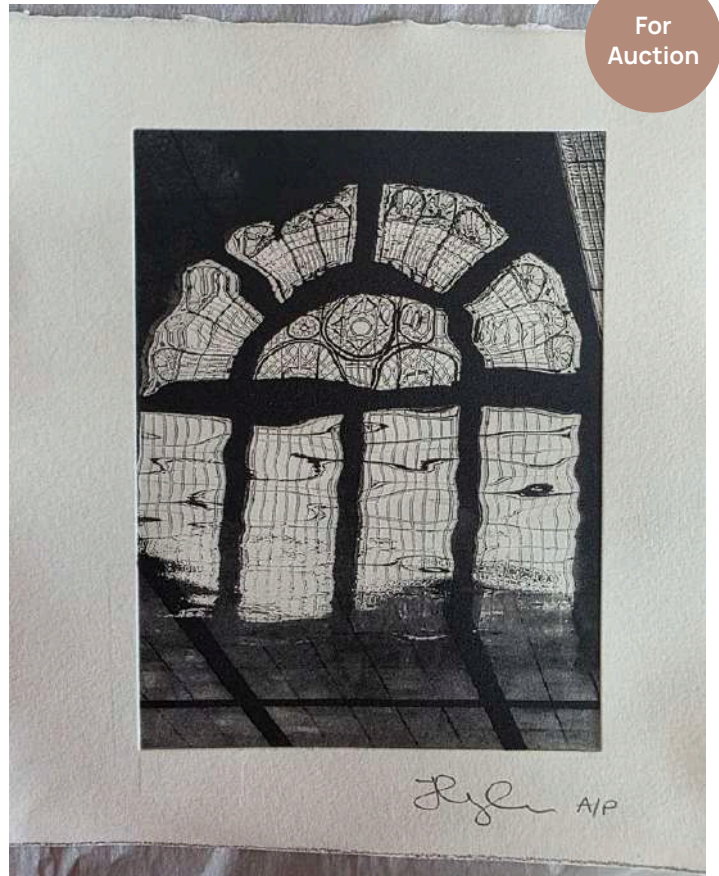


6. Milton Road Health Hydro, Porcelain with inner glaze blue, red, yellow 9cm diameter x 3.5cm



For
Auction

7. Etching 'Milton Rd Health Hydro', Hand Signed Artist Proof, AP, Actual Image size 16cm x 12cm, paper



For
Auction

ANNA SIMMONS

Anna Simmons, from the Pewsey Vale, spends much time in London gathering inspiration from a very different environment. Although based in a rural setting, many of her paintings are drawn from an urban world. She has exhibited extensively in solo and group shows, including The Little Gallery, Marlborough (run by Windsor Birch), London, Bath and America, with her paintings sold widely and held in public collections. She paints in oil, her main interest lying in creating a strong sense of space and light within architectural settings; the inclusion of figures is important, adding a further dimension and a kind of bridge between worlds.

Her works explore light, darkness and the quiet beauty of everyday life. Captivated by how light can transform a dull or ordinary scene into something beautiful, she describes "the drama of light shining in a dark place," illuminating moments of stillness within everyday life. Urban landscapes, interior public spaces, bus stops and escalators become sites of reflection. As she explains: "We fear the dark, but if we really have the courage to explore the dark times and accept them, we will gradually begin to see that we cannot have light without the dark. They really are one thing. And the most ordinary places, the bus stop, the escalator, have a beauty of their own, if we are awake to see it." Although she has painted all her life, Simmons studied art formally later at the prestigious St Martin's after leaving her teaching career; her work has since focused on exploring space, atmosphere and the relationship between light and shadow.

8. 'Leaving Paddington' 60cm x 80cm Oil on Canvas



For
Auction

9. 'Kings Cross Station I and II' 60cm x 80cm. Oil on Canvas



For
Auction

Sheryll K Fox brings considerable prestige to the piece. Two of her paintings have been selected for the highly regarded ING Discerning Eye exhibition at the Mall Galleries, London (chosen by Beverley Knight and art collector Mervyn Metcalf), while another was accepted into the Bath Society of Artists' Annual Show at the Victoria Gallery. She has exhibited as a guest artist at the Corsham Gallery, shown with the RWA Friends in Bristol, and staged solo and curated exhibitions including a residency at Swindon Dance. With a background in theatre and design that informs the dramatic yet intimate quality of her surfaces, Fox continues to attract collectors through www.skfoxart.com. Stanton Lake is a fine example of her landscape painting at its most atmospheric and collectible.

For
Auction



10. 'Stanton Lake', Acrylic on canvas by Sheryll K Fox, 31cm x40cm x4cm

This luminous autumn landscape by Wiltshire-based contemporary artist Sheryll K Fox captures the quiet drama of Stanton Lake, its still water mirroring a sky of soft cloud and the rich golds, russets and deep greens of the surrounding trees. Working in acrylic with her characteristic expressive mark-making, Sheryll blends graphic clarity and abstract energy so that the scene feels both bold from a distance and richly textured up close. The painting is a direct product of her regular landscape sketching practice and her studio explorations of light, reflection and movement—qualities that define her local-landscape works.

CARYN BEAR KOH

Caryn Koh is a Swindon-based fine artist whose journey from a medical background to the visual arts has been marked by both personal rediscovery and professional distinction. A graduate of Dasein Art Academy, where she received the Outstanding Achievement Award in Fine Arts, she has built a significant profile through solo exhibitions such as *Vessels* (G13 Gallery, Kuala Lumpur, 2023) and *Within These Walls* (Mams Gallery, Swindon, 2020), alongside group shows across Malaysia, Taiwan, and the United Kingdom.

Her work has been shortlisted for prestigious platforms including the ING Discerning Eye, the Derwent Art Prize, and UOB Painting of the Year, and she was a shortlisted contestant on Sky Arts' Portrait Artist of the Year. As a member of London's WOM Collective, an organiser of Swindon Paint Fest, and a muralist whose pieces have appeared in the UK, Europe, and Southeast Asia (with her mural *Uncertainty* featured on BBC News), Koh continues to expand the reach and impact of contemporary painting.



11. 'Last Holiday' 60 x 90 cm, Oil On canvas, 2020

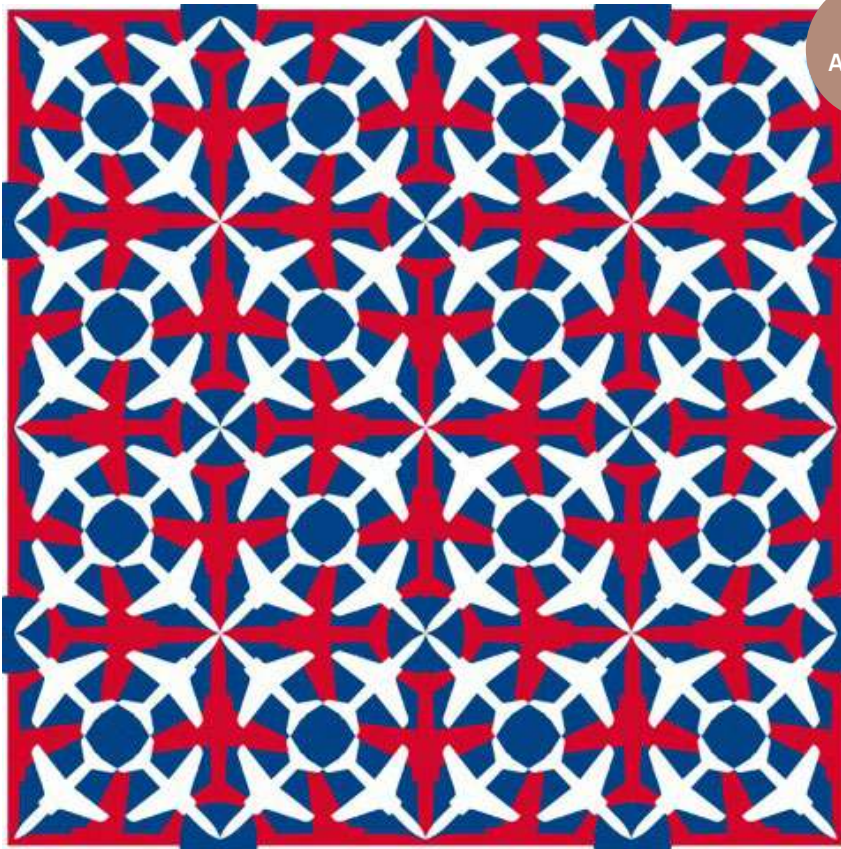
Last Holiday (2020) is a compelling 60 × 90 cm oil on canvas work by Caryn Koh, rendered in a restrained monochromatic palette that heightens its emotional resonance. The painting captures a dense throng of figures moving through an indeterminate urban or institutional space, their faces and postures conveying a quiet intensity - some gaze forward with determination or fatigue, others raise phones to document the moment, while a few appear lost in private thought. Caryn's confident, painterly handling of light, shadow, and form gives the crowd a collective yet deeply individual presence, inviting viewers to reflect on themes of transience, observation, and the human condition that run through her practice.

DAVID BENT HON CRAeS

The Hawk Tessellation was created by David during his time as artist in residence with the Royal Air Force's Aerobatics Team, The Red Arrows.

The Tessellation collection was created after David was invited to exhibit his artwork in the United Arab Emirates where he developed a deeper understanding and respect for Islamic principles of art and design. Credited with leading a new movement in modern aviation art and awarded Honorary Companionship of the Royal Aeronautical Society, David's work encompasses a broad range of subjects and can be seen on his website davidbentstudio.com

"Few artists master the ability to fuse technical understanding with aesthetic interpretation; it takes a keen eye and a vivid imagination to animate mechanical marvels in the way that David Bent achieves so effortlessly. His sense of design and striking use of colour combined with studied draughtsmanship has created an extensive body of work that unites vivid social commentary, ecological concerns and a refreshing air of wonder in the human and mechanical world. David's extensive portfolio and his continued self-belief as an artist has reaped rich reward and recognition that honours the man at the heart of his art. - Professor Paul Gough August 2026."



For
Auction

12. 'Hawk Tessellation', Limited Edition Art Print, Framed, Number 1:50, 460mm x 460mm print size

SIMONE DAWOOD

Based in rural North Wiltshire, Simone Dawood paints the surrounding landscape from her studio overlooking farmland a stone's throw from the Ridgeway and the ancient North Wessex Chalk Downs.

Originally from London, she studied at Heatherley School of Fine Art and the London Drawing School, a frequent visitor to the area she moved full time to Wiltshire over 25 years ago. Her work reflects a close familiarity with the landscape and the shifting light, informed by many miles of walking and revisiting favourite sites. Hill Forts, Sarsen Stones and the ubiquitous White Horse Figures. The materials and process of making are integral to her practice. She sketches first en plain air. Sketches are then worked up to larger scale charcoal drawings in the studio. Using an intense colour palette she builds layers of highly saturated oil paint on primed linen. Her compositions are often partially abstracted and playful. Superficially the simple graphic shapes mask a complex process of composition, balance and response to her subject. Colours give the impression of vibrating across the picture plane.

The soft contours and folds of the hillsides ripple and echo to form pleasing but sometimes unlikely patterns, clumps of trees sit against vast skies and there is a sense of those who used this land in past times; farmers, travellers, shamans, druids, seekers and the traces they left behind.

Simone sells and exhibits locally through galleries and Open Studios as well as undertaking commissions for private clients. Simone has exhibited work at The Royal Academy Summer Exhibition, Royal West of England Academy (Bristol), Museum and Art Swindon, Bath Society of Artists and her painting Cherhill was gifted to the permanent collection at Chippenham Museum in 2024.



For
Auction

13. 'Cherhill', Framed Limited Edition Print, A/P (Artist Proof), Signed by the Artist, Archival Inks on Archival Paper, 80cm x 66cm

Tim Carroll's figurative paintings are full of vibrancy, mystery and imagination.

From ceramic trees to paintings of dancing figures, all his pieces are at once exciting and harmonious, fun and sophisticated. The balanced colours and compositions are pleasing to the eye, whilst the active group of figures and exotic settings create a strong narrative quality and sense of mystery.

Tim gained a BA in Fine Art at Leeds University in 1982. Since then his work has become enriched by the places and cultures he has encountered during his travels to India and Italy. He is also inspired by Celtic knotwork, English literature and early Italian Renaissance art to create his multi-layered images of the human figure.

Despite varied cultural influences, Tim has maintained a strong connection to his home town, Swindon, where he has lived since the age of ten. Tim has completed several local projects, which have involved the documentation and renovation of public art for Swindon Borough Council, and an extremely well-received series of paintings, '100 Views of Swindon'." Katie Ackrill, Curator, Art & Museums, Collections and Exhibitions Officer, Swindon Museums – Museum & Art Swindon



14. 'Beach Party', Acrylic on board, 32 × 16 cm Signed lower right

A lively, horizontal figurative scene of young people dancing and moving energetically along a beach promenade. A chain of figures in brightly coloured swimwear and casual summer clothes — red shorts, white one-piece, yellow dress, brown tones, pink, and vivid blue — stride, turn and gesture from left to right across the pale sand. They link arms, raise hands and interact with a sense of joyful momentum against a backdrop of dark green tree-like forms, a band of intense blue water and sky. The simplified forms, balanced yet active composition, and rich, harmonious colour create a strong narrative of summer celebration, energy and mystery typical of Carroll's work.

Steve Sewell is an oil painter based in Swindon, Wiltshire. A former NHS doctor who retired early in 2021, he has devoted himself fully to painting - a lifelong passion pursued alongside a medical career. He works both in the studio and en plein air, finding beauty and pleasure in the ordinary: the way light catches a tree, the quiet enjoyment of a café, or, as here, the enduring charm of a local park. His subjects range widely across people, animals, landscape and still life, and he also undertakes commissions.

Town Gardens Fountain exemplifies Sewell's ability to transform a familiar public space into a luminous, meditative image of lasting appeal. Framed in a handsome black moulding with gold inner slip.



For
Auction

15. 'Town Garden's Fountain', Oil on board, framed, 61.5cm x 48.5cm

A luminous and atmospheric depiction of the historic fountain and pond within Town Gardens, the Grade II-listed Victorian pleasure grounds in Old Town, Swindon. Sewell captures a moment of quiet beauty in this cherished local landmark, where dappled sunlight filters through mature trees to dance across the water's surface. The central three-tiered fountain rises from the reflective pool, its cascading water rendered with delicate, luminous strokes that create sparkling highlights and soft ripples. Surrounding vegetation - tall reeds, lily pads, and autumn-tinged foliage in warm ochres, russets, and deep greens - frames the scene, while a curved path and distant bench invite the viewer into the contemplative space.

Working with a confident, impressionistic handling of oil, Sewell demonstrates his characteristic sensitivity to light and the everyday poetry of place. Rich, layered colour and fluid brushwork convey both the solidity of the landscape and the transient play of illumination, resulting in a work that is at once observational and evocative.

TERRY HUMPHRIES

www.instagram.com/humphries_terry

Terry Humphries is a Wiltshire-born artist who studied Design/Illustration at Swindon School of Art. He paints predominantly in oils en plein air, responding directly to changing light, weather and landscape.

A natural colourist, Terry uses colour rather than tone to create a sense of light and form, with an increasingly gestural approach that gives his work a distinctive personal voice. He is particularly drawn to dramatic skies, changing light and the silhouettes of buildings within the landscape.

For
Auction



16. 'St Mark's Church, GWR Park, Swindon, 8x10 inches (including the frame it is 13x15 inches), Oils on panel, Framed

Dr Susan M Carr is a Swindon based artist, writer and researcher whose practice explores beauty, place, memory and human experience through painting and drawing. Trained initially in Design/Illustration, she later completed an MA in Art Therapy and a PhD developing her practice of Portrait Therapy. Susan worked for twelve years as an art therapist at Prospect Hospice. Alongside her studio practice, she paints en plein air and is currently developing work inspired by art history, place and her particular fascination with the Pre-Raphaelites.



17. 'Gathering Daisies', Oil on panel, Framed , 7x5 inches

BOGUSLAWA BRYSKA

www.boguslawa-brysky.co.uk

"I graduated from the prestigious Państwowe Liceum Sztuk Plastycznych w Łomży - Wojciech Kossak State High School of Fine Arts in Łomża. built a career, raised my children, some with autism and for many years my own creativity had to wait while life demanded my attention. Even when I wasn't painting, I never stopped seeing the world as an artist. Every sunrise, every reflection on water, every walk through the countryside quietly reminded me that one day I would return."

Bogusia creates art that embodies her unique aesthetic and limitless creative spirit. Her work, deeply rooted in imagination and emotion, resonates with authenticity and offers a fresh perspective on the world. With every brushstroke, she infuses her work with originality and emotion, transforming colour, texture, and form into a captivating narrative of creativity and self-expression.

Boguslawa Bryska has exhibited her work in numerous galleries and cultural institutions, earning recognition for her innovative approach to painting and mixed media. Each piece by Bogusia captures the subtle interplay of light and shadow, form and abstraction, drawing the observer into a meditative journey.

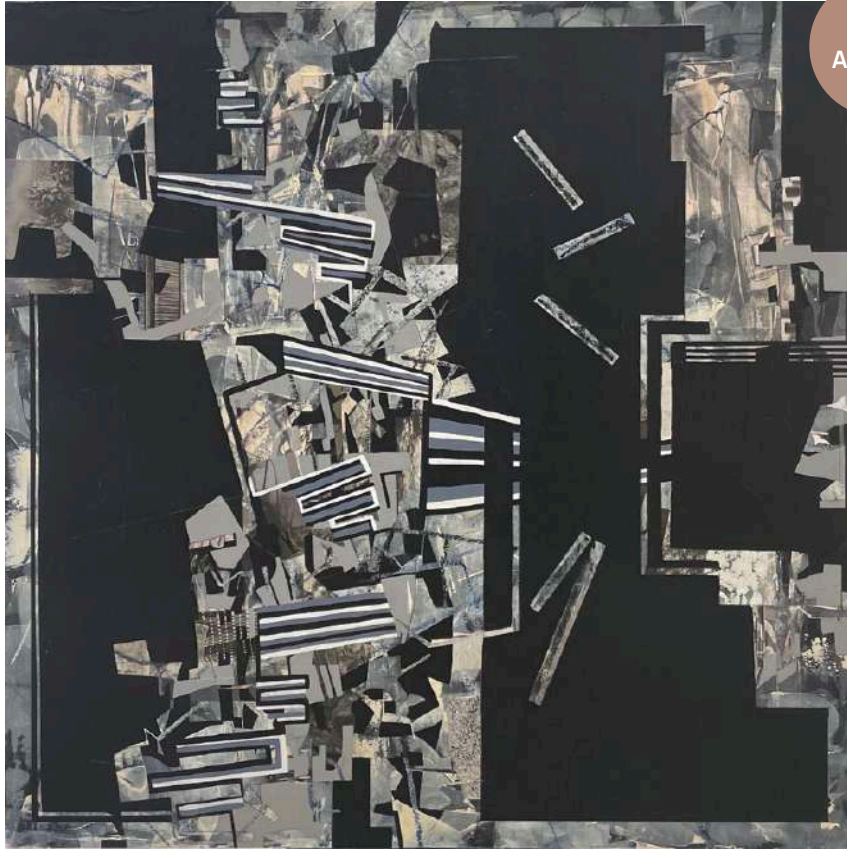


For
Auction

18. 'When Light Meets Coate Water', From the Swindon Series. 50x41cm Oil painting on canvas board, Framed

CAROL BURNS

Carol Burns is an award-winning mixed media artist whose layered abstract paintings explore memory, story and the traces that shape who we become. Before becoming a full-time artist, she spent more than fifteen years working alongside patients and communities, an experience that continues to influence both her work and the questions it explores. Her paintings have been exhibited throughout the UK and internationally, including the Venice Biennale, Miami Art Week, the Royal West of England Academy, the Royal Cambrian Academy and the Society of Women Artists at the Mall Galleries.



For
Auction

I'd also like to offer something to everyone supporting the auction. Anyone attending who later decides to purchase one of my original paintings can simply get in touch and mention "Prospect".

I'll give them 15% off any original painting and donate a further 15% of the sale price to Prospect Hospice.

19. 'Here There Are Traces Of Labyrinthine Dreams', Artist's Proof (1 of 1) 30cm x 30cm (33cm x 33cm framed), Printed on aluminium

The explores the relationship between architecture, memory and the landscapes we carry within us. Built through layers of paint, collage and drawing, the work invites viewers to discover fragments that gradually emerge over time. The black and white palette reflects the tension between certainty and uncertainty, presence and absence, while the shifting forms suggest forgotten places, hidden histories and the traces that continue to shape us. Like much of my work, the painting asks people to bring their own experiences to it rather than searching for a single interpretation.

Carol Burns' artist proof print on aluminium uses a specialist process where each ink colour has a slightly different texture, "so when you run your hand across it you can actually feel some of the texture from the original painting. Because it's printed on aluminium, it can happily live in kitchens, bathrooms or even direct sunlight without fading or being damaged.

"Before becoming a full-time artist, I spent more than fifteen years working alongside patients and communities, so supporting Prospect Hospice feels particularly close to home. I'm really pleased to be able to contribute in this small way."

GEM VANGILS

Gem (full name Gemma, using the Dutch surname Van Gils in honour of her late nan) holds a BA Hons in History of Art. Her work is held in private collections worldwide.

This is a rare chance to own an original piece by an emerging artist whose practice bridges historical understanding of portraiture with a contemporary, personal vision. Bid with confidence knowing you are supporting a dedicated painter whose work is already available through her website and who actively invites dialogue with collectors via Instagram and Facebook. Don't miss the opportunity to bring this distinctive, personality-rich portrait into your collection.



For
Auction

20. 'David' Oil on Canvas, 42cm x 59.2cm, unframed

Discover an exceptional opportunity to acquire "David," a striking original oil-on-canvas portrait by Gem Van Gils a self-taught Wiltshire-based portrait artist.

While using the traditional medium of oil on canvas, Gem Van Gils also introduces modern, graphic elements and boldly-coloured backdrops to her paintings. Creating fragmented faces with elements of negative space. Her subjects feature a collection of interesting characters from indie icons like David Bowie to cult classic personas like Patrick Bateman. These can also be seen in her work as a tattoo artist at Swindon/based studio, Strange Ways Tattoo on Victoria Hill. "David" continues this series with quiet intensity: a contemplative, characterful likeness rendered against a soft blue ground, accented by subtle green foliage that lends both elegance and symbolic depth.

CAROLINE DAY

Caroline Day is a distinguished Wiltshire fine artist whose work has earned national recognition and a place in collections worldwide. A First-Class BA Hons graduate of Camberwell College of Arts (1994), where she studied under Euan Uglow, Humphrey Ocean and Paul Coldwell, she later gained an MA with Distinction from Cardiff University. After fifteen years as an educator and art coordinator she returned to her native county in 2008 to paint full-time. Since 2016 she has enjoyed an exclusive partnership with English Heritage, creating original artwork for their sites and gift shops; her paintings have been exhibited nationally, feature in the Wiltshire & Swindon History Centre archive, and were the subject of her acclaimed 2024 solo exhibition *Everyone Blooms*. Drawing on the romance and precision of Dutch Golden Age flower painting, the luminous colour of the Old Masters and a contemporary sensibility indebted to Georgia O'Keeffe, Day treats flowers as both botanical subjects and profound emblems of transience, resilience and human connection.



21. 'Spring Dreaming', Daffodils, Original Acrylic Painting, Framed Frame Outer Edge - 72cm x 61.5cm

In *Spring Dreaming* she captures a generous cluster of daffodils in a simple glass globe, their golden trumpets and cool green foliage emerging from a quietly dramatic grey-and-white ground.

The work exemplifies her characteristic dialogue between light and shadow, the sculptural quality of her brushwork, and her fascination with the fleeting beauty of spring. Daffodils, those earliest heralds of renewal, become a meditation on hope and the turning of the seasons - a "dream" of warmth and colour after winter. Presented in a handsome grey frame measuring 72 cm x 61.5 cm overall, this original acrylic is a radiant, collector-worthy example of Day's celebrated floral still-life practice.

My practice begins with drawing. It is the way I observe, record, and make sense of the world. From these drawings, I create intaglio prints and monotypes that explore landscapes marked by change, from derelict factories, abandoned quarries, to mountains shaped by ice and time.

What connects these places is their sense of impermanence. Industrial ruins carry the weight of past use, slowly surrendering to decay, while mountains embody forces far greater than us, their shifting forms revealing deep histories of erosion and renewal. Through printmaking, I look for the dialogue between human presence and natural process, between what is lost and what continues to emerge.

Though often dark in tone, my prints are not only about decline. They also point to resilience where new ecosystems thrive in wastelands, or the quiet persistence of life in harsh, monumental terrains. Each work is a reflection on our shared heritage and a reminder of the cycles of change that shape both our environment and ourselves.

Alongside my own practice, I'm passionate about teaching traditional drawing and printmaking processes. After completing a BA in drawing and an MA in Multidisciplinary Printmaking, I've worked in art education for over 15 years, teaching across a range of settings. I run my own workshops and longer courses from my studio at Centrespace Studios in Bristol and also teach across the country, essentially, anywhere that will have me come along and share what I love doing!

In 2016, I co-founded Bristol Print Collective, a group dedicated to sharing the joy of printmaking with the wider community through workshops, exhibitions, and collaborative projects.

I'm a member of the Royal West of England Academy (RWA), the Royal Society of Painter-Printmakers (RE), and the Heritage Crafts Association (HCA). Sharing my love of printmaking with others, whether through teaching, community projects, or collaborations, is at the heart of what I do.

Residencies play a vital role in my practice. Time away from the everyday allows me to think, make, and consolidate new ideas. Past residencies include The Lodge Project in Wirksworth, which concluded with a solo exhibition; a month-long residency at Venice Grafica; and a residency at Funen Graphic Studio in Odense, Denmark. I was also selected as an Earth Science Artist in Residence, an experience that deepened my engagement with landscape and environmental change.

I've been fortunate to receive funding from Arts Council England, QEST, the Elizabeth Greenshields Foundation, the Eaton Fund, and the Gane Trust. These awards have given me the space and support to dedicate focused time in the studio, pushing my practice forward and continuing to explore new directions in printmaking. As a result I have exhibited widely nationally and internationally and have work in public and private collections including the V&A, London.



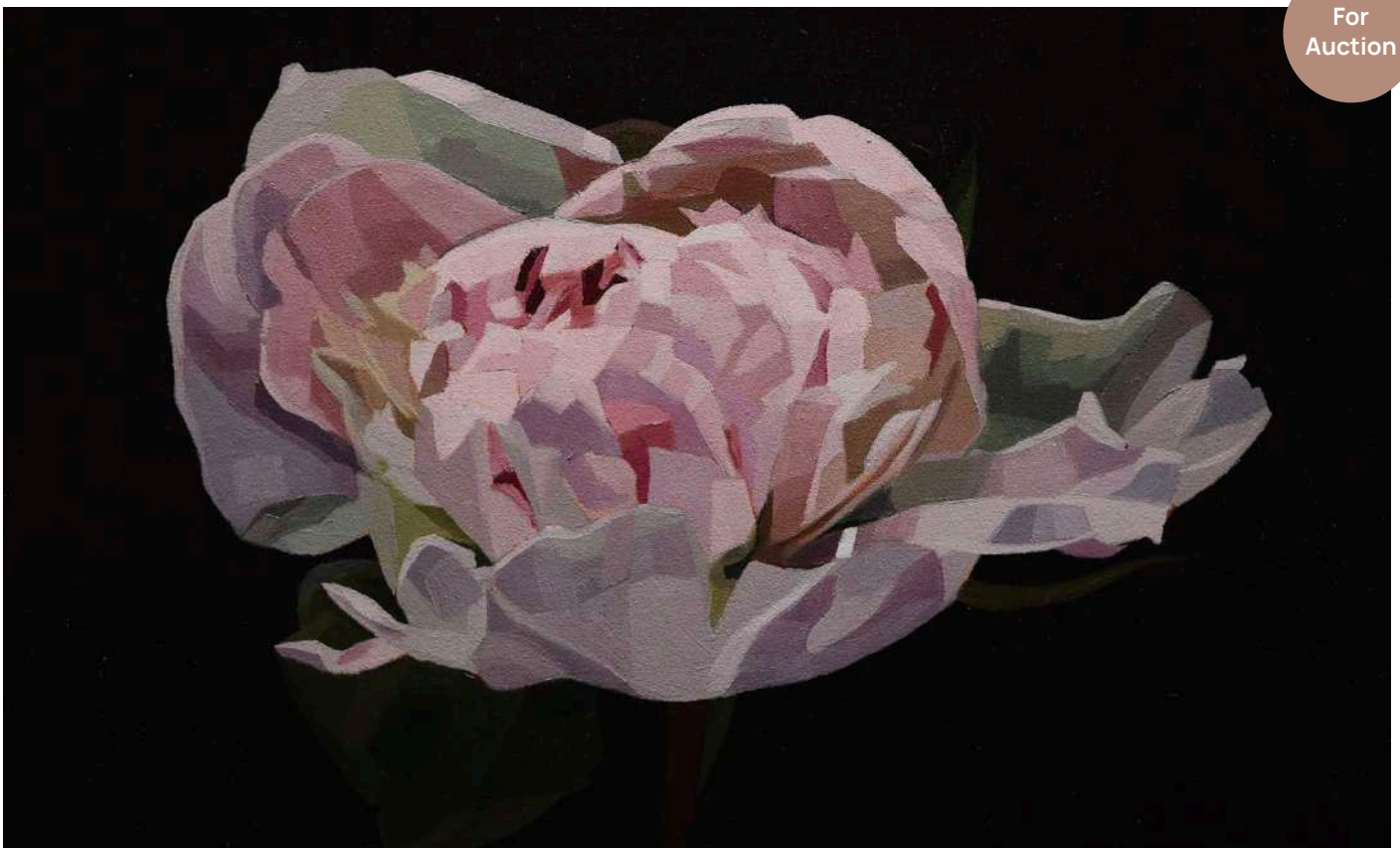


22. 'Loch Lomond', Etching, 30.5×21cm

Duncan Shoosmith is a Wiltshire-based painter whose work is held in private and public collections worldwide, including the National Museum Wales. He has twice been selected for the BP Portrait Award at the National Portrait Gallery, London, and in 2019 was the winner of Sky Arts Portrait Artist of the Year. A member of the Contemporary British Portrait Painters, he cites Lucian Freud, Frank Auerbach and David Hockney as his principal influences.

Originally trained in graphic design, Shoosmith turned to painting after encountering Freud's work at the Whitechapel Gallery in 1993. Early commissions through BBC television (including work for Laurence Llewelyn-Bowen) established him as a portrait painter, yet his practice has always been defined less by narrative detail than by the formal and emotional charge of the head - or, as here, the flower - seen through pose, angle and the physical language of paint.

Peony is a rare example of the artist's still-life work and demonstrates the same rigorous, light-sensitive approach that has earned him national recognition.



For
Auction

23. 'Peony', (1968) Oil on board, 12 × 16 inches (30.5 × 40.6 cm)

A luminous and finely structured still life of a single peony, painted with the same acute attention to form, light and surface that characterises Duncan Shoosmith's celebrated portraiture. The full-blown flower is isolated against a deep, velvety black ground and rendered in a distinctive faceted manner: soft pinks, lavenders and pale mauves are broken into interlocking geometric planes that catch and refract light across the petals. Cooler green-grey tones appear on the undersides of the petals and the partially visible leaves, while a slender stem drops quietly into the darkness. The result is both intimate and monumental - a contemplative study of volume, colour and pure presence.

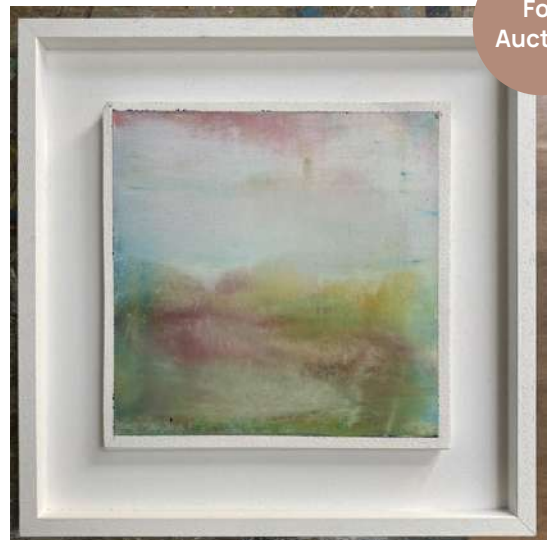
Tara Parker Woolway (@parkerwoolwayartist) is based in Oxfordshire, close to the beautiful and inspiring White Horse at Uffington. Tara is an active member of Oxfordshire Art Society who regularly opens her studio for Swindon Open Studios and Oxfordshire Artweeks.

"I have always studied and made art, first at Shelly Park, Bournemouth then at Middlesex University in London. My passion for creativity has led to a long career as an art teacher and I love helping others to find the joy of Art. A period of illness in 2020 and 2021 meant that I had to step back from the act of creating but painting played an important role in my recuperation. After my illness my work has become very calm and peaceful, perhaps alluding to the joy I find in being alive."

"I have had work selected for the ING Discerning Eye prize (2024, Mall Galleries) and was also longlisted for the Women in Art prize 2024."

Recent exhibitions also include Swire Ridgeway Arts Prize exhibition, Ronapainting Gallery, 'For Women by Women VI' exhibition, The Penyschnant Conservation Centre Open 2025, Conway, Wales and SJE Arts, Cloister Gallery, Oxford 2025

Tara Parker Woolway has work in private collections across the UK, Europe and Africa.



24. 'The magic lies between', Oil and cold wax on paper 2025, 30 x 30 cms (framed)

'The magic lies between' explores the feeling of being out in the landscape, taking in the colours sights and sounds. I walk most days on The Ridgeway; the highest point for miles around, it is crowned with beech copses running like horses manes across the tops of the chalky downs. Rather than being a specific location, I paint a memory of a place, fleeting recollections of views. Layering paint and wiping sections away reveal the spaces as if mists are swirling, causing the landscape to appear and disappear.

I am fascinated by the point between realism and abstraction, where shapes and marks create fleeting impressions of a subject. When using oil paint and cold wax I work in thin layers of buttery soft colour, wiping colour across the paper, encouraging areas of colour mixing and blending. Cold wax adds body, transparency and depth to the paint.

RHIANON BEARDSALL

A full time Wiltshire artist, creating both mosaic and mixed media paintings. Rhianon's infinity for nature in all its forms shines through in her art whether her subject is a characterful animal, or a vibrant landscape with a deep sense of place.

Described as a "mosaic mastermind" in a feature article in Ideal Homes & Gardens (India), August 2018

A regular participant in both Marlborough and Swindon Open Studios, see more of her work at Studio 23 this September. Rhianon exhibits her work throughout the south west and is currently exhibiting a body of work in Museum & Art Swindon. Her work brings joy in homes throughout the world.

For
Auction



25. 'Everything is Part of Something Bigger', size (framed): 64 x 35 cm

Rhianon Beardsall's mosaic 'Everything is Part of Something Bigger', depicts an abstract landscape illustrating the flow of nature.

Rhianon says "The rolling hills turn into fields, that turn into beach, the land turns into sea, the mountains into waves, the sea into sky, the moon into the sun and the planets into the universe... it's all connected and everything is part of something bigger. We even are made from stardust."

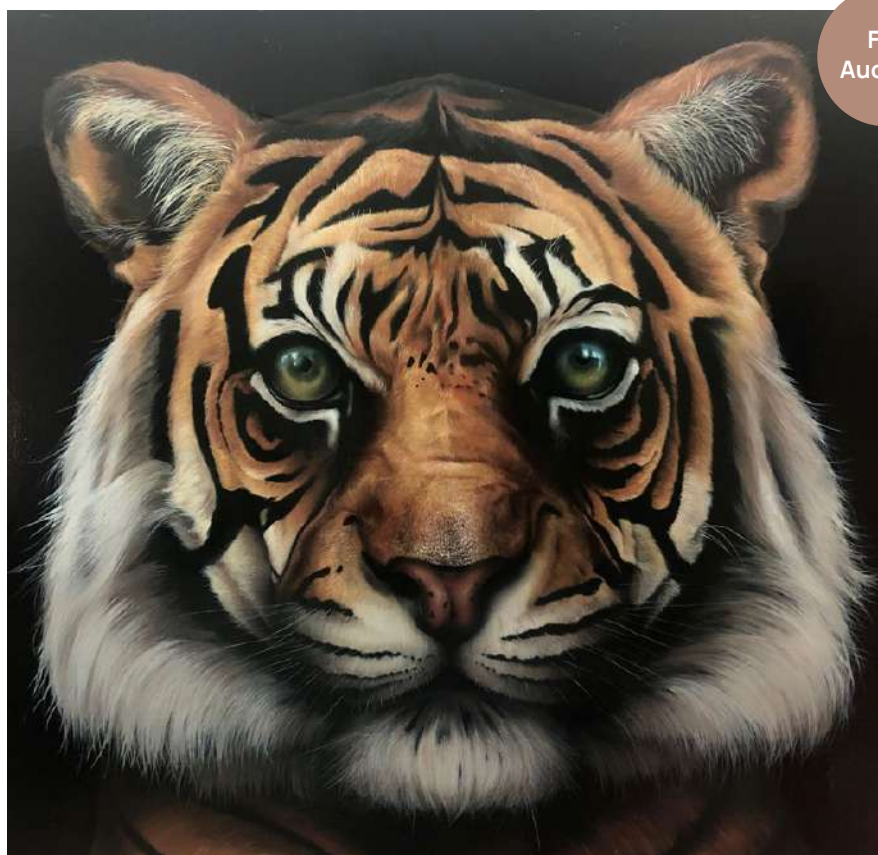
Original contemporary mosaic on wood with bespoke black frame.

The layout of vitreous glass tiles in a simple opus regulatum style, by using the division of squares to create the form of the design.

MIKE MILLAR

Mike Miller is a Wiltshire-based wildlife artist whose work is held in collections and has been commissioned internationally. Born in Bromsgrove and now living in Wiltshire, he is largely self-taught. After being told at college that his art “would never amount to much,” he trained as a teacher, lectured successfully at an art college, and later provided intensive art therapy for students who had struggled in mainstream education. Years afterwards he returned to painting, moving from acrylics to oils and focusing on animals and the natural world. His process is immediate and instinctive; he regards the eyes as the key to capturing an animal’s core essence. He works at a range of scales according to the subject and regularly exhibits locally, including recent shows in Swindon and Marlborough and a mural of an owl created for Swindon Paint Fest. His work is in high demand for private commissions.

This first-edition canvas print of Gaze has been donated by the artist to raise funds for Prospect Hospice, Swindon. All proceeds will go to the hospice’s specialist care for people living with life-limiting illness and their families across Swindon, Marlborough and the surrounding area.



26. 'Gaze' Tiger, 75cm × 75cm, first-edition canvas print of original, hand-finished and embellished in oil, varnished

A commanding close-up of a tiger that meets the viewer’s eye with quiet intensity. Miller’s distinctive approach – canvas print of an original painting, hand finished with oil paint directly onto the canvas so that form, proportion and character emerge together – especially evident in the treatment of the eyes and expression. The slightly heightened colour and layered gloss varnish give the animal a living presence and depth that rewards close looking.

PAUL EXTON

Paul Exton was a Swindon-based painter, sculptor and muralist whose late-flowering practice filled both studio canvases and public walls with energetic geometric abstraction. A founder member of Artsite, where he kept his studio for many years, he worked primarily in acrylic to create a distinctive language of sharp angular planes, perspectival tunnels and fractured shapes, all rendered in an exuberant, unapologetic palette. Coming to art later in life and completing college at fifty, he rapidly made up for lost time, producing the vivid murals that still brighten Fleming Way, the area around the Mechanics Institute and Carfax Close, including the 2023 work Future Concepts.

The two paintings offered here come from the memorial retrospective Where Colour Remains, which gathers works that remained in Exton's studio after his death on 11 November 2025. Dense networks of black and white line overlay fields of warm reds and cooler violets, generating restless movement and spatial complexity that is colourful, eccentric and full of life.



For
Auction

27. 'Underglow', Charcoal and Mixed Media 127cm x 82cm x 4cm, (Small tear on canvas now patched with canvas on reverse)



For
Auction

28. 'Equinox', Charcoal and Mixed Media, 127cm x 81cm x 4cm

MARY PARSONS

www.maryparsons.info

Mary Parsons is a Swindon-based artist whose colourful, geographical paintings celebrate the overlooked spaces between landmarks - those courtyards, corners and everyday pauses where we stop, reflect and build our own mental maps of familiar places. Mary often takes her easel outdoors, discovering local beauty through on-location sketching and painting. Mary has collaborated with organisations including Avebury Manor, Swindon's Railway Village and Prospect Hospice itself, where her presence has sparked conversations about noticing details and finding wellbeing through art. She believes encountering an artist at work adds an unexpected, uplifting dimension to any visit.



For
Auction

29. Café Courtyard, Oil on Canvas. 71 x 71 x 1.5cm

Café Courtyard (2018), a 71 x 71 x 1.5 cm canvas, began as a three-dimensional sketch made on location off Upper Borough Walls in Bath and was later reimagined in the studio as a richly lit night-time scene. Bold red umbrellas, glowing yellow walls and inviting tables draw the viewer into a moment of pause amid urban life, typical of Parsons' vibrant style. Offered here to raise funds for Prospect Hospice Swindon, the painting embodies both her distinctive vision and her generous connection to the hospice.



Prospect
Hospice

THANK YOU

All money raised through the auction will go to Prospect Hospice, Swindon and make a huge difference.

We extend our sincere thanks to GEL Studios in Swindon, for generously creating the graphics for this auction catalogue in support of Prospect Hospice. GEL Studios is a purpose-led, B Corp certified creative agency widely respected for its prestige work and deep commitment to the local art community bringing both skill and heart to every brief.

Through collaborations with organisations such as Swindon Culture Collective and Museum & Art Swindon, support for festivals and cultural initiatives, their Next Gen programme that opens doors for young creative talent, and hundreds of hours of pro-bono work each year, they consistently champion artists, nurture emerging voices, and strengthen Swindon's creative scene. Their recent recognition as Employer of the Year at the South West Business & Community Awards reflects the same values of excellence, inclusivity and community impact that the team bring to projects like this one. We are truly grateful for their talent and generosity.

