

North Norfolk Exhibition Project

WIGHTON24

4 July - 4 August 2024

Open daily 10am - 5pm

Free entry

All Saints Church,
26 Kirkgate Lane, Wighton, NR23 1PL

Curated by Mary Crofts and Debbie Lyddon

Guest artist Annie Tempest

Supported by



Registered charity: No. 1156869

WIGHTON24 ARTISTS

DIANA ASHDOWN

NICK BALL

KAY BARKER

ULRIKE BEHRENDT

ESTHER BOEHM *

HELEN BREACH

JUDITH CAMPBELL

LUCY CARE

MICHELLE LOUISE CARTER *

SUZANNE CHISNELL

DOM COOPER

ROS COPPING & LIZ JAMES

PAUL EBBENS & PETER SWANN

VICTORIA FENN

GWYNETH FITZMAURICE

MARI FRENCH

STEPHANIE GILBERT

BETH GROOM

ALISON HENRY

GRAHAM HIGH

MICHAEL HORN

ANNA-LISE HORSLEY

BRIAN JAMES

JAN KEVLIN

SALLY LAWFORD

TRACY LEECH WILLIAMS

FRANCES MARTIN

SUE MAUFE

ANDY MAULE

ANNA MOSZCZENSKA

QIRUOXUAN NA

VERITY NEWMAN

PETER NORTON

JACKIE POTTER

FRANCES PROKOFIEV-HIGH

JULIA ROGERSON

LIZZY SAINSBURY *

PAUL SMITH

NICKY STAINTON

MARY THATCHER

VANESSA VARGO

CHERRY VERNON-HARCOURT

CASEY WASEY

CASS WEDD

HELEN WELLS

JOY WILSON

MICHÈLE WITTING*

A WORD FROM THE CURATORS

MARY CROFTS AND DEBBIE LYDDON

This year has seen a slight change in the way the exhibition has been curated. Due to a lack of funds the NNEP decided to co-opt curators from the committee. We, Mary and Debbie, stepped forward and set a simple brief to the artists – *‘to explore and push the boundaries of your practice and in that spirit of exploration, amaze and impress the curators with exciting new work personifying you.’*

We have indeed been amazed and impressed by the variety and quality of the applications presented to us for this exhibition. New works have come from a wide range of disciplines and span the widest ever age range, from students to artists in their 80's and 90's. It is especially pleasing to welcome artists that have not previously shown in NNEP exhibitions.

Visiting artists in their studios has been a joy. It has been wonderful to talk through the creative process, to encourage and to urge greater and braver creativity. Noseying around the studios to see what was there proved to be pure pleasure – we have been astounded by the amount of work you all do!

This year's exhibition shows the diversity and calibre of art in North Norfolk, and we hope that you enjoy engaging with each piece as much as we have done.

Mary Crofts
Debbie Lyddon
July 2024

Mary Crofts

Mary Crofts is a multi-disciplined artist. Her work responds to environmental issues, identity and petty bureaucracy.

Debbie Lyddon

Debbie Lyddon is an artist whose work explores landscape and place. Her inspiration comes from experiencing and paying attention to her surroundings.

Website: www.debbielyddon.co.uk

Instagram: [@debbie.lyddon](https://www.instagram.com/debbie.lyddon)

POSTCARD SALE

6X4 is an exhibition of donated artist postcards offered for sale at Wighton24 for £25 each to raise funds.

For the last 23 years the volunteer committee of the North Norfolk Exhibition Project has brought an outstanding annual contemporary art exhibition to North Norfolk.

Funding this show has always been a challenge, even more so in recent years with Arts Council cuts and the cutback of financial help from sponsors.

Our present finances are such that without a major cash injection we will be forced to close.

We hope that you enjoy the postcard exhibition but also that you will buy them to help boost our funds so that the North Norfolk Exhibition Project can continue to operate next year.



SALE OF ARTWORKS

When you wish to buy one or more artworks from an artist in the Wighton24 exhibition NNEP (the organiser) asks you to pay in full, or pay a deposit of 10%, which will constitute your commitment to complete the purchase for the listed price.

Your details will be communicated to the artist - should you decide not to proceed with the purchase any deposit is deemed non-refundable.

If you pay a deposit, then all arrangements for payment of the balance are made between the artist and you, unless the artist wishes for the balance of payment to be completed by NNEP.

NNEP will provide the artist with your name, telephone number, email address and postal address for the purpose of completing and fulfilling the purchase. By making a deposit you consent to NNEP sharing your personal data for this purpose. The artist is required to handle your personal information securely, confidentially and for the purpose of this transaction only unless you agree for the information to be used in another way.

Arrangements for the collection or delivery of the work/s are made between the artist and you.

NNEP will not have any liability to any person in respect of any incorrect information provided to it by you or the artist.

Work cannot be removed from the exhibition until after 5pm 4 August 2024 on presentation of notification from the artist or NNEP that purchase has been completed.

DIANA ASHDOWN

Celebration

Monoprint on fabric

NFS

Website: dianaashdownprintmaker.blogspot.com

I began printing the fabric in February 2024 to give the ink time to dry enough to handle and finished making the bunting end of March. I pressed plants from around the local area, placed them on my inked surface and ran them all through the press multiple times for the four different prints.

The combination of bunting and flowers celebrates special occasions. The immediate response to bunting is an uplift of the spirits, the colours used convey a happy occasion.



NICK BALL

A Year in Film

Single use film

£500

Email: greencube@live.co.uk

During 2023 I collected as much single use film that came my way.

The resultant piece is a reflection of what each one of us consume annually.

This material is thrust upon us by the infrastructure of modern society.

This waste we pay for in the product price.

It is possible to make these things from bio-degradable materials.

Furthermore, littering, a pointless exercise will have less of an impact if snacks came in paper bags.



KAY BARKER

Elements of Landscape

Drypoint, carborundum, pumice and string

£375

Precious places

Sand casting, print, metal plates and carved branches

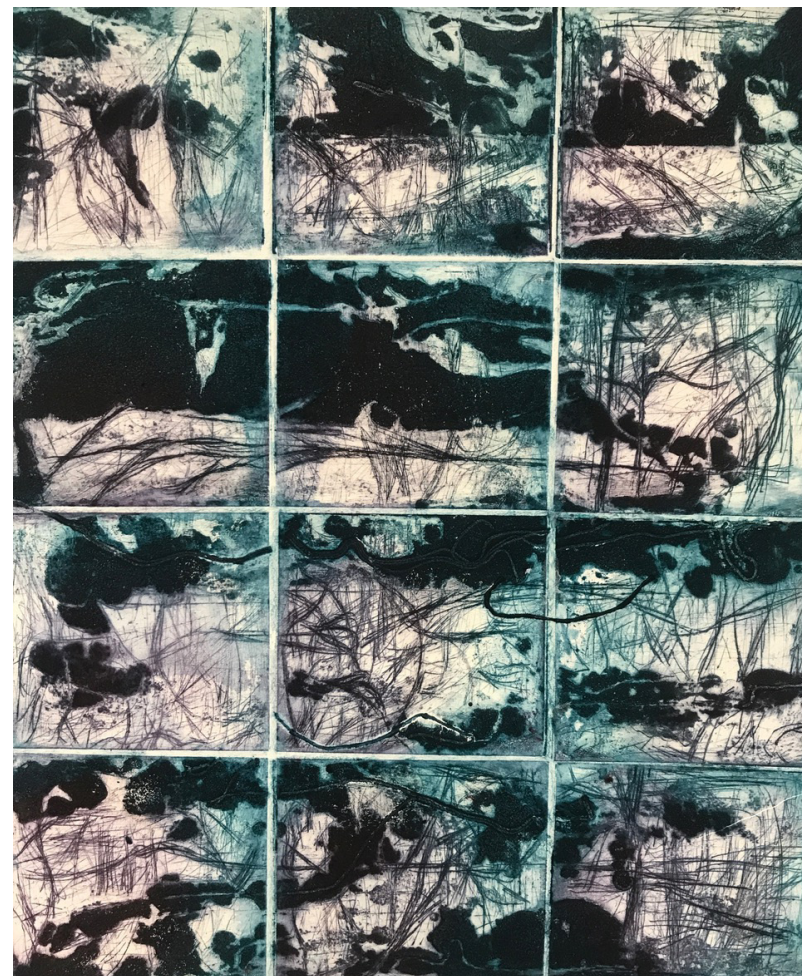
£850.00

Email: www.kaybarkerfineart@gmail.com

I aimed to create a piece which combined the characteristics of various media. Initially I used my old prints, cutting out sections and assembling them to make 3D images. I produced monotypes painting directly onto the plate. My results were interesting but disappointing. Finally I made twelve drypoint plates using etching needles and adding carborundum, pumice gel and string.

With *Elements of Landscape* I have created a unique print which satisfies and links various media, whilst still maintaining the integrity of my subject matter.

The destruction and erosion of the landscape through climate change and the impact humans have on the environment is also important. These aspects led me to produce 'Precious places' a series of miniature landscapes. I produced a wooden case which, when opened, reveals small cast objects, prints and carved branches. Miniature sculptures created from items found whilst exploring my surroundings. Embedding these items in sand I made sand castings and carved selected areas making deeper crevices.



ULRIKE BEHRENDT

Personal Landscapes

Contours

Traverse

Acrylics

£200 each

Dales

Underslung

Acrylics

£100 each

Instagram: @ucbeh_art

Body dysmorphia detaches the person from their body. *Personal Landscapes* is a series of mixed media paintings depicting close ups of the artist's body as semi abstract topographies interwoven with layers of text. *Traverse* and *Underslung* portray the body from a third persons view while *Contours* and *Dales* are based on the artist's viewpoint. The artworks aim to visualise the tension between the artist and this alien shell that carries her around in a joyous and positive way.



ESTHER BOEHM

Permanence

Tissue paper, soapstone dust, natural binding material

Impermanence (This artwork is outside)

Tissue paper, soapstone dust, natural binding material

POA

Commissions Taken

Website: www.estherboehm.com

Instagram: [@boehm.esther](https://www.instagram.com/boehm.esther)

As an artist, I explore the concepts of permanence and impermanence in different experimental ways. In this exhibition, I am using recycled and natural materials. The plants growing in the churchyard and conservation area have inspired the new organic forms of the sculptures. The sculpture outside will be exposed to the elements and is expected to decay throughout the month long exhibition. The sculpture in the church will be protected from outdoor elements. Time will tell what will happen ...



HELEN BREACH

The Pasta Project

Ceramic

Pieces individually priced

Website: www.helenbreach.com

A series of pasta inspired ceramics. My personal boundary pushing project.

As a great pasta eater, this project has been a delight but technically difficult. There are over thirty different shapes of pasta! My skills in working assorted clays have been tested, various forms of modelling have been required - slabbing, coiling, moulding, throwing and experimenting with different glazes. Not to mention the fraught anticipation as dishes emerge from the kiln.

The menu will include tagliatelle, spaghetti, fusilli and squid linguine!



JUDITH CAMPBELL

Marsh Walk

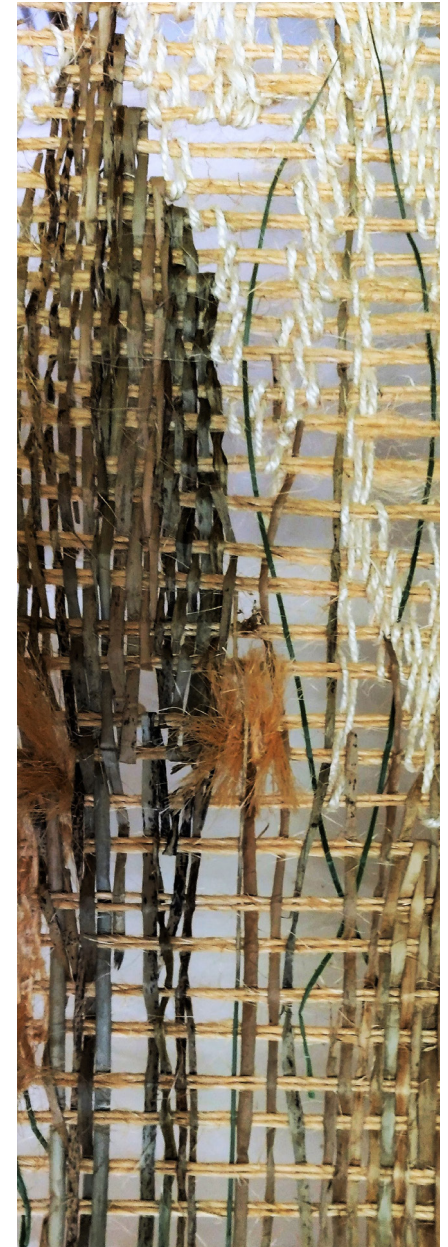
Sisal, reeds, rush, grasses,, natural
fibres, white earthenware

£700

Website: www.judithcampbellart.com

Instagram: @judithcampbellnatureart

I'm walking from my village in N Norfolk
across the marshes to the sea;
starting (at the bottom)
I am leaving behind
the sharp angles of chevron shapes
habitation
and pointy roofs
and moving upwards
northwards
weaving across the marshes
until I arrive at the seashore
At the top are wavy lines
symbolic of water
signifying the flow of human life
my life
by the sea and the marshes
my companions:
the flora
the reeds
the seabirds flying and calling



LUCY CARE

Freeing up the Ship of Fools

Ceramics

£379

Website: www.lucycare.co.uk

The title *Ship of Fools* is about a medieval idea of the church. True faith was seen as climbing into a boat that sails on unseen winds, without a helm to steer by. I was very struck by the story of the fall of Wighton tower and its subsequent rebuilding. It is a landmark tower, miraculously rebuilt when the local church thought that it was gone forever. The Christian churches like Wighton seemed so solid for so long but now the winds of faith are changing everything. Churches are housing art exhibitions and cafés!

But faith is not about a building, it is about a journey – perhaps boarding the *Ship of Fools*.



MICHELLE LOUISE CARTER

Branch Babies Totem

Clay, plaster, branches, wire, concrete, foraged dried grasses, hand-made natural pigments.

£2000

Website: www.darkartnorfolk.co.uk

My project draws upon the lived experiences of disability. As an artist with a disability I'm aware of being vulnerable to darkness and sorrow that goes undetected. I use the language of figuration and landscape to reproduce feelings of isolation, grief and trauma in physical disability. My methodology draws upon the notion of the unruly body through sculpture and form including 'crip humour'. The *Branch Babies Totem* celebrates the innocence of birth before being exposed to social and environmental challenges.

This artwork is outside



SUZANNE CHISNELL

Morston, Blakeney, Cromer

Pastel

£345

Website: www.suzannechisnell.co.uk

My design style originates from a love of pure geometry. Exploration of line, point and mass all play a part in my painting practice. The psychology of colour and its effect on our perception of 2D surface fascinates and informs my work. Colour, mood, atmosphere. This year found me exploring line.

Lines linking point with point, inhabiting space, pulling movement and rhythm out of static. Parallel lines facilitating the emergence of form, volume, shape.

Space between line, positive / negative. Rhythm, void.



DOM COOPER

Guardian at the Border

Ancaster Limestone on slate base

£1500

Website: www.domcooper.uk

Instagram: @domcooperartist

The sculpture references the artist's 17 year old daughter's debilitating mental health condition - episodes of mania and psychosis which occur regularly within her menstrual cycle. The sculpture can be seen as split into two halves - one of smooth curves representing the healthy personality, the other angular and spiky, suggestive of another persona that is angry and confused. The work brings attention to this condition, and reminds us that we are all vulnerable to mental instability at times in our lives.



ROS COPPING & LIZ JAMES

Dissociation

Wire, mirror and perspex

POA

Instagram: @roscopping Instagram: @lizjamesart

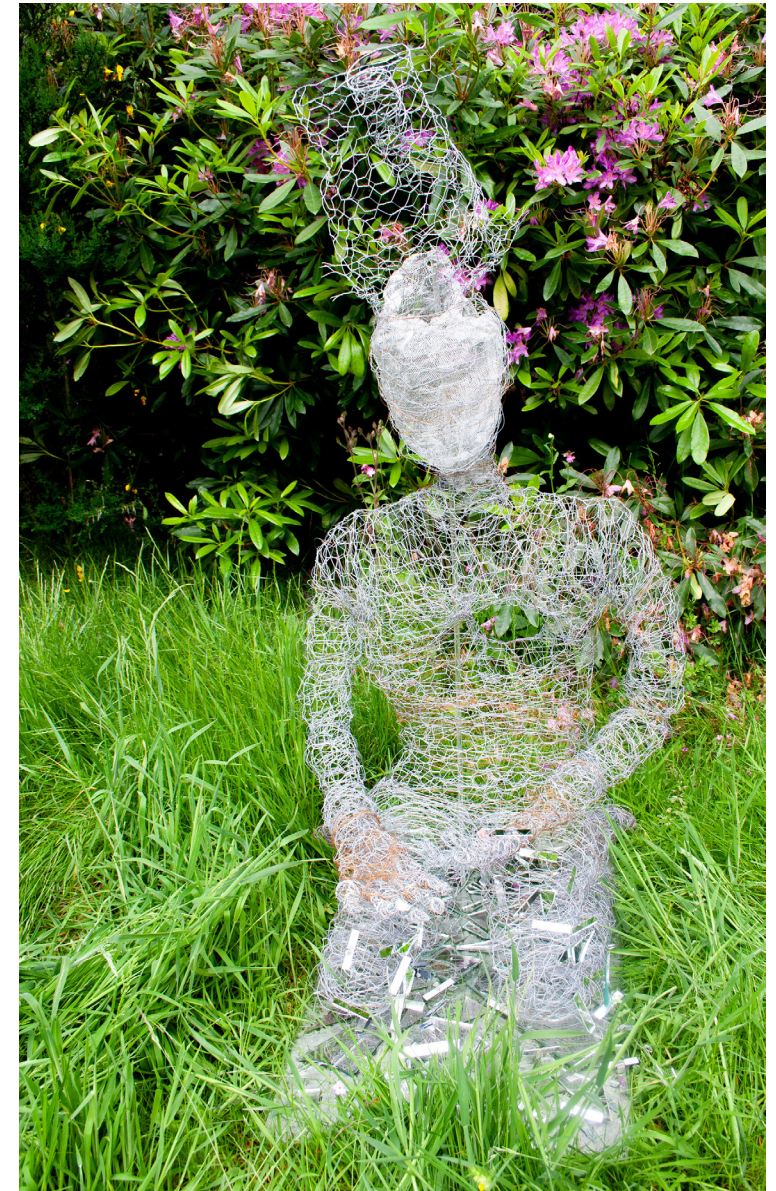
Website: www.lizjamesart.com

The theme of this sculpture began with questions around the ways we recognise ourselves in this ever increasingly busy world. It quickly grew to questioning memories and observing elders suffering from dementia and searching for a clear view of defining insight about ourselves and whether we know who we are sometimes beyond our experiences.

Working as collaborative artists this theme had the unique insight of two minds. We both found difficulty in clearly recognising ourselves and our conversations started to suggest that the longer we had both lived the more boundaries and rules we have both put in place to avoid damage. Ironically leading to interrupting our own recognition of our self. We wondered if this is a universal feeling .

It seemed that suggesting a figure that was partially transparent and hollow, drawing form with wire, and then placing fragments of mirror falling through the hands may remind the viewer of the transient nature of true insight.

We are very excited about installing this piece with the unique light within the Church.



PAUL EBBENS & PETER SWANN

The Old Piano

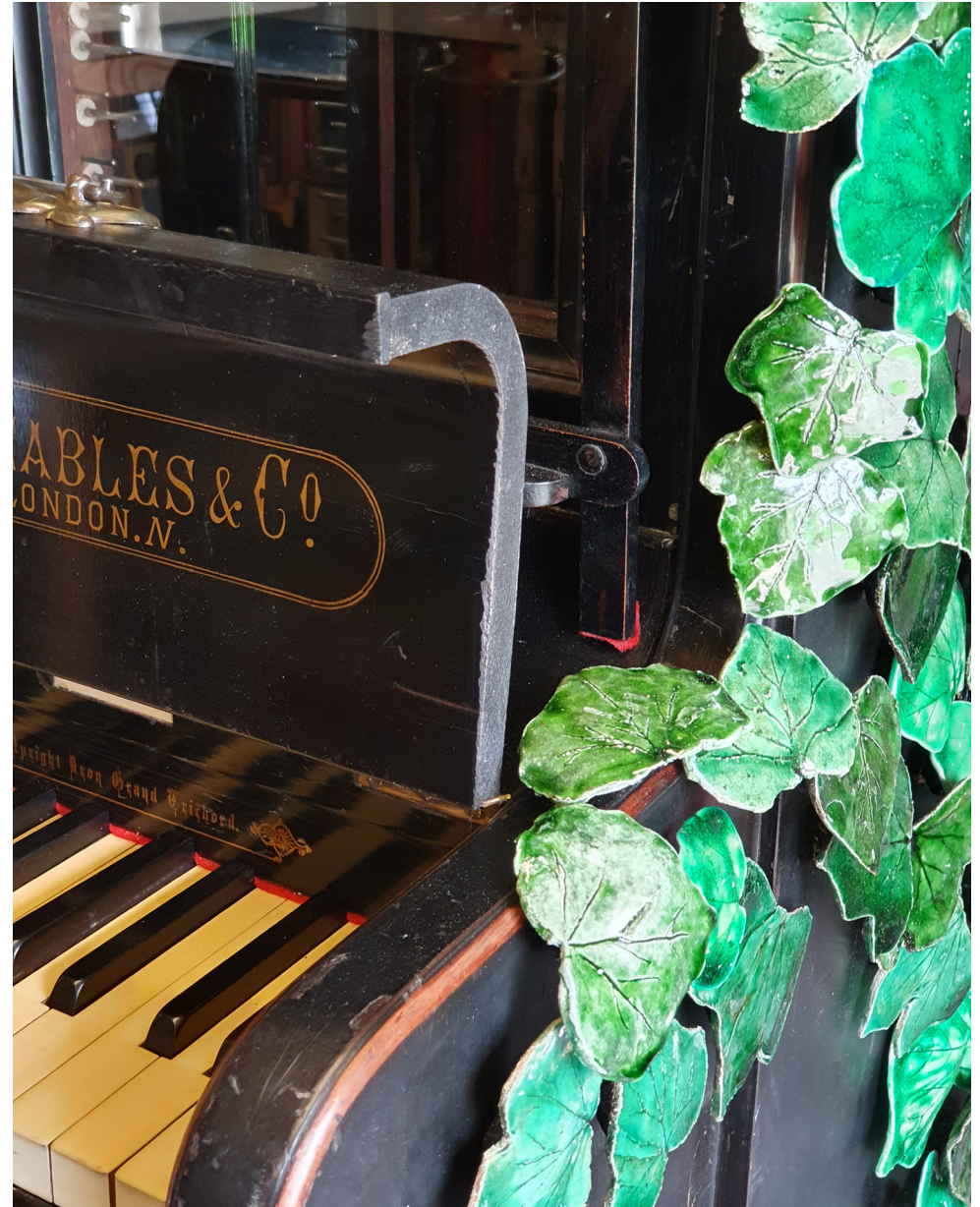
Mixed Media

£1200

Website: www.peterswann.co.uk

Marked for disposal - *'Like a brand snatched from the fire'*. A relic of family diversions and joyous celebration. Years of dedicated craftsmanship and survival of two world wars, seven monarchs and numerous finger fiddlings from the upper echelons of society.

Sad and neglected, worthless and silent, hearing only the faint calls of the kindling stove. Nature tightens its grip and entropy beckons. Life begins anew.



VICTORIA FENN

Plough Monday

Brass

Large gull **£140 each**

Small gull **£ 90 each**

Laetare Sunday

Concrete and gold leaf **£90 each**

May Day

Brass and copper

Large leaf **£110 each**

Small leaf **£75 Each**

Harvest Festival

Brass, copper and Fenland bog oak

I **£225**, II **£250**, III **£275**, IV **£90 each**, V **£275**

Website: www.victoriafenn.com

Instagram: [@vicky.fenn](https://www.instagram.com/vicky.fenn)

This series celebrates forgotten festivals that have lost their significance over time. I've explored the agricultural traditions of *Plough Monday*, *Laetare Sunday*, *May Day*, and *Harvest Festival*. *Plough Monday*, for instance, marked the return to farming after Christmas. Here, the gulls that follow the plough are portrayed in abstract forms, reflecting their interaction with the implement and the land. Through this body of work, I aim to revive and honour these overlooked traditions.



GWYNETH FITZMAURICE

Fallen Twigs

Wire, paper, glue, graphite.

NFS

Instagram: @gwynethfitzmaurice

Leaning in, you see paper and glue, standing back, you think, *'But this is a twig that's been found on the ground'*. Except that it's not, these twigs began life as bent wire and grew into being with paper mache.

Close observation allows us to see the beauty of surface and form that lies unnoticed underfoot.



MARI FRENCH RI

Duality

Acrylic on cradled wood panel
£900

Inundation

Acrylic on cradled wood panel
£900

The North Norfolk salt marsh coast has long been a focus of my practice as an abstract landscape artist. However I only recently became aware that salt marsh habitat plays a crucial environmental role – scientists now know that coastal wetlands are more effective at carbon capture than rainforests, capturing carbon quickly and storing it for long periods, whilst providing natural flood defences. This has added a new dimension to my work; the monochrome palette, also a departure for me, references this carbon issue.



STEPHANIE GILBERT

fleeing rivulets to fish scales

Antique homespun hand-loom cotton cloth from Nigeria, dyed and embroidered.

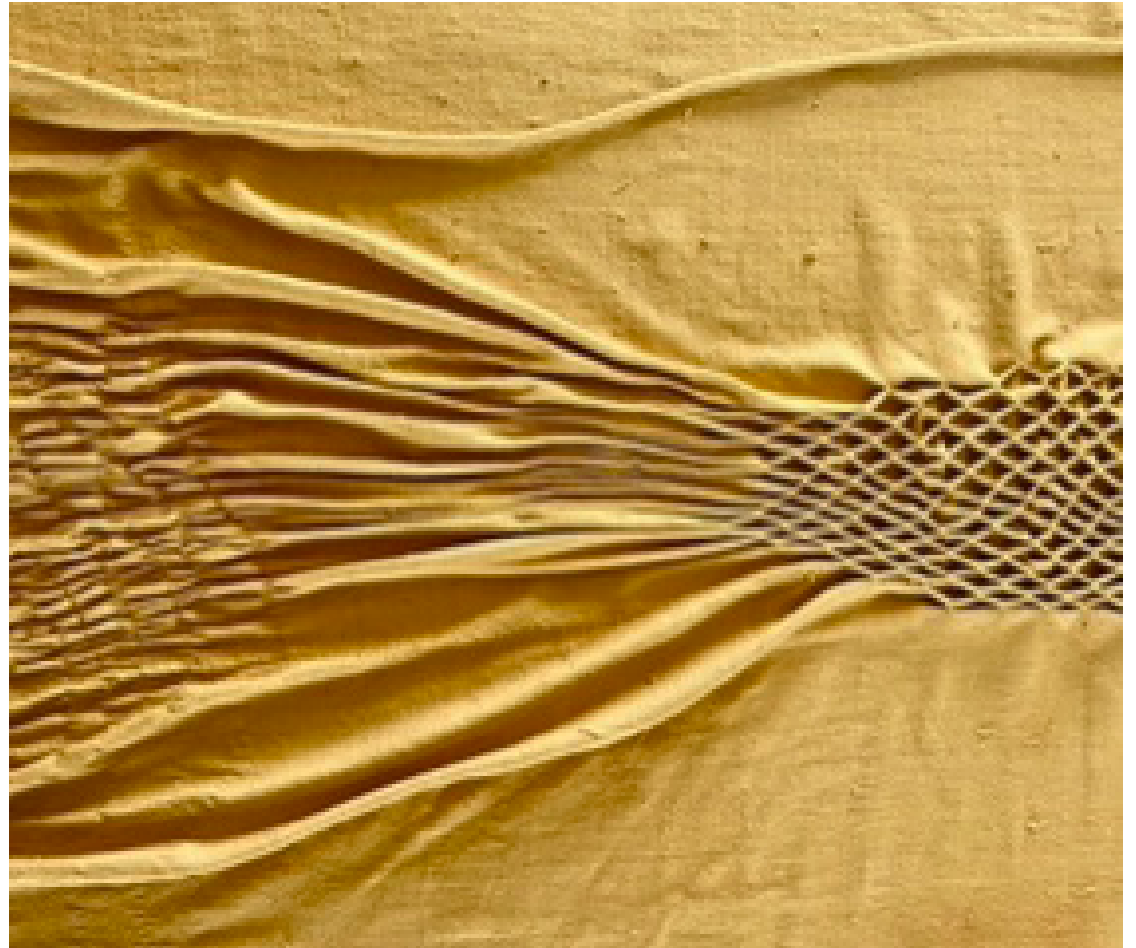
£435

Email: stephaniegilbert@btinternet.com

Walking the sandy beach at low tide I enjoy the little runoff streams fleeing across the sand in a hurry to reach the sea. Water and sand contrive to form tiny wavelets edged by mini cliffs.

The effect is heightened in sunshine and I see in these formations the shapes of fishes and their scales, showing how nature repeats its patterns in surprising ways.

If the beach is a textile, the ever-changing patterns are embroidery.



BETH GROOM

Untitled

Found objects, mixed media

POA

Untitled

Found objects, mixed media

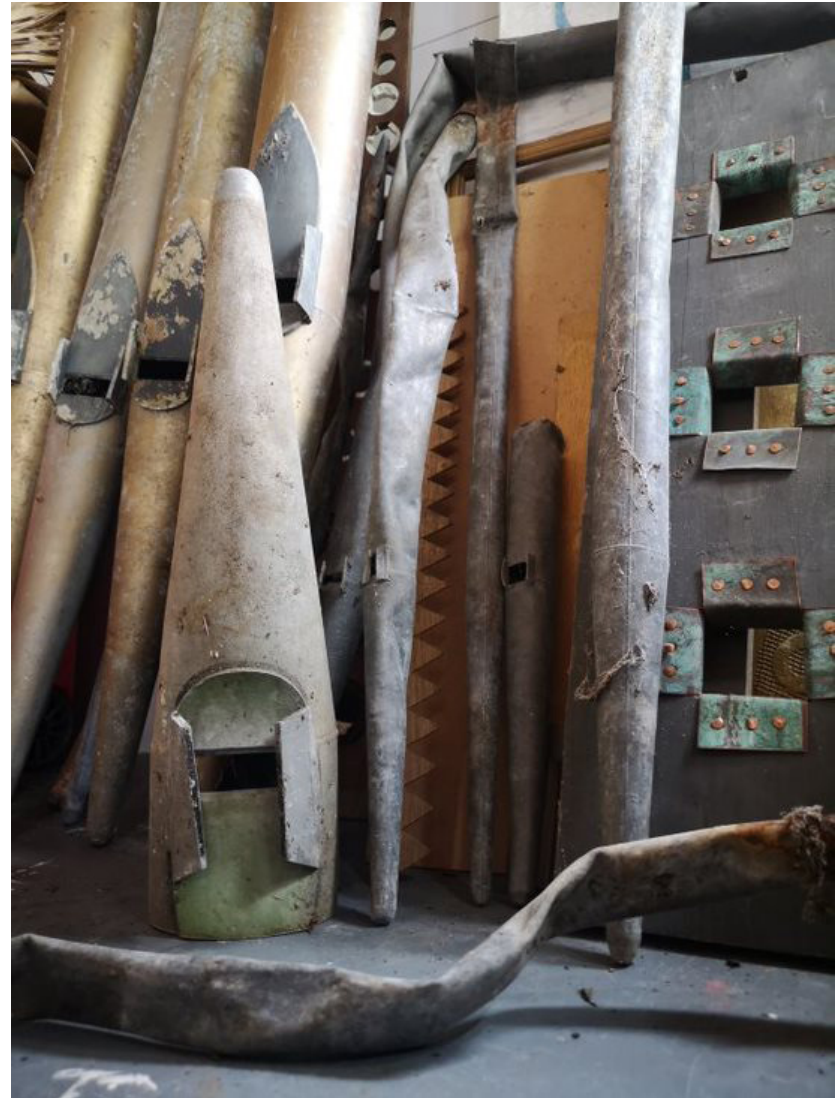
POA

Website: www.bethgroom.co.uk

Instagram: [@bethgroom.art](https://www.instagram.com/bethgroom.art)

Working playfully and intuitively with disused organ pipes from Wighton Church this new body of work considers ideas about the history and meaning of making with found objects.

Beginning with the personality and presence of these austere hollow grey objects the works wittily and thoughtfully reframe the subject in a way that is at once intriguing and ambiguous.



ALISON HENRY

Swifts I-IV

Fired clay

£95 per tile

Coneform

Bronze, no 1 of 9

£1850

Website: www.alisonhenry.weebly.com

My work celebrates the intricate beauty of the natural world, conscious of its precarious state as a consequence of man's impact on the earth. In *Swifts I-IV* the four reliefs reflect my joy at watching these incredible but increasingly threatened birds sky-dance all summer, whilst at the same time yet dreading their inevitable departure, possibly never to return. Presence, absence, joy, loss. In contrast, *Coneform* simply revels in the intricate movement of the spiralling seed-carrier, posing a personal challenge in patience and stamina.



FRANCES HIGH

Ash Tree

Oil on canvas

£900

Instagram: [@francesprokofievhigh](https://www.instagram.com/francesprokofievhigh)

The Common Ash has been my focus in my art-making for over 10 years, since Ash Dieback disease first spread to Norfolk and threatened this species' survival. But the tree in my painting is resilient and its position on the edge of a field has allowed it to spread to its full shape and character. Nevertheless, as a mature tree, it bears the impact of its environment - the soil; the adjacent planting and the climate; the wind. I can identify with this tree: I long for enough space and time to be fully myself and as I get older, my life experience has affected the way I am now.



GRAHAM HIGH

Disconnected Growth

Gypsum, latex, polyurethane, PVA, electronic components.

£1400

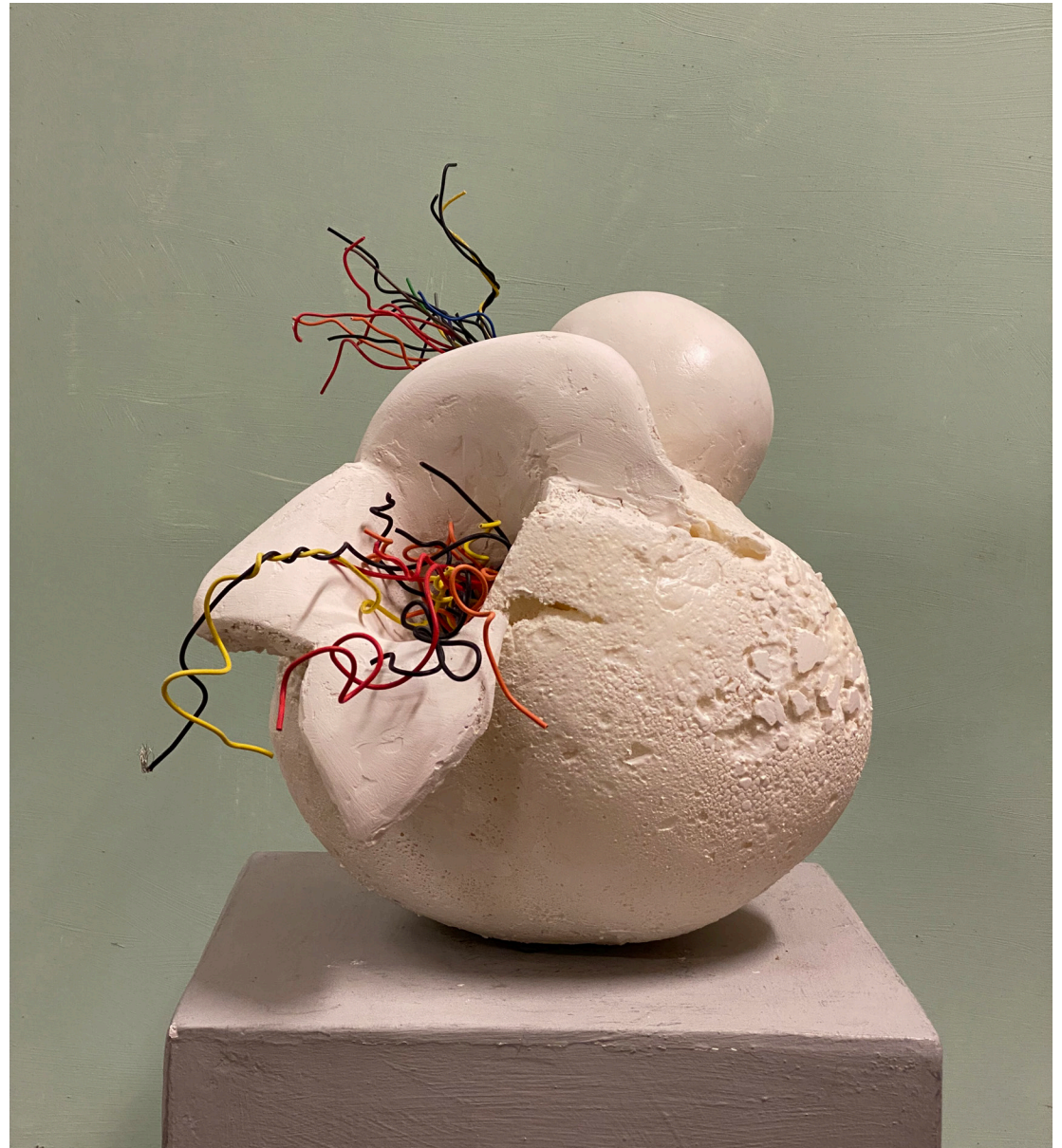
Lost Root

Gypsum, latex, polyurethane, PVA, electronic components.

£1200

Website: www.grahamhighartist.com

My biomorphic work of recent years has produced sculpture that invokes body parts, plants, eggs etc and has celebrated the processes of nurturing, fecundity, growth and positivity. My newest development shifts to natural forms which appear to have been subverted by the overlaid interventions of technology, AI, and the more invasive exploitations of nature. Through the formal portrayal of difficult emotions such as anxiety, repulsion and uncertainty, the works consider the competing values of natural process and human progress.



MICHAEL HORN

Untitled

Mixed media

£1800

Untitled

Mixed media

£1800

These two paintings are representative of the sort of work I've been doing recently, using a lot of collage and mixed media. I use collage in particular to both cause trouble and get myself out of trouble as in the need to shock the painting into life. The paintings are twinned, but each has its own mood; one more Autumnal, the other more Springlike and lighter in tone.



ANNA-LISE HORSLEY

Etiquette

Acrylic on canvas
£2500

Vases

Stoneware ceramics
£70 each

The painting in this exhibition is one of a series called *Etiquette*. This title reflects the way I assemble many of my works on paper or canvas. Through a complex system of decision making, I try to balance disparate elements so that in the end, everything has its correct place at the table.

My ceramic vases are made in a similar way to the paintings. However they often seem to go their own way and I am delighted by this willful life in the clay.



BRIAN JAMES

Eastern Ghosts 2

Pastel, pencil, acrylic

£1950

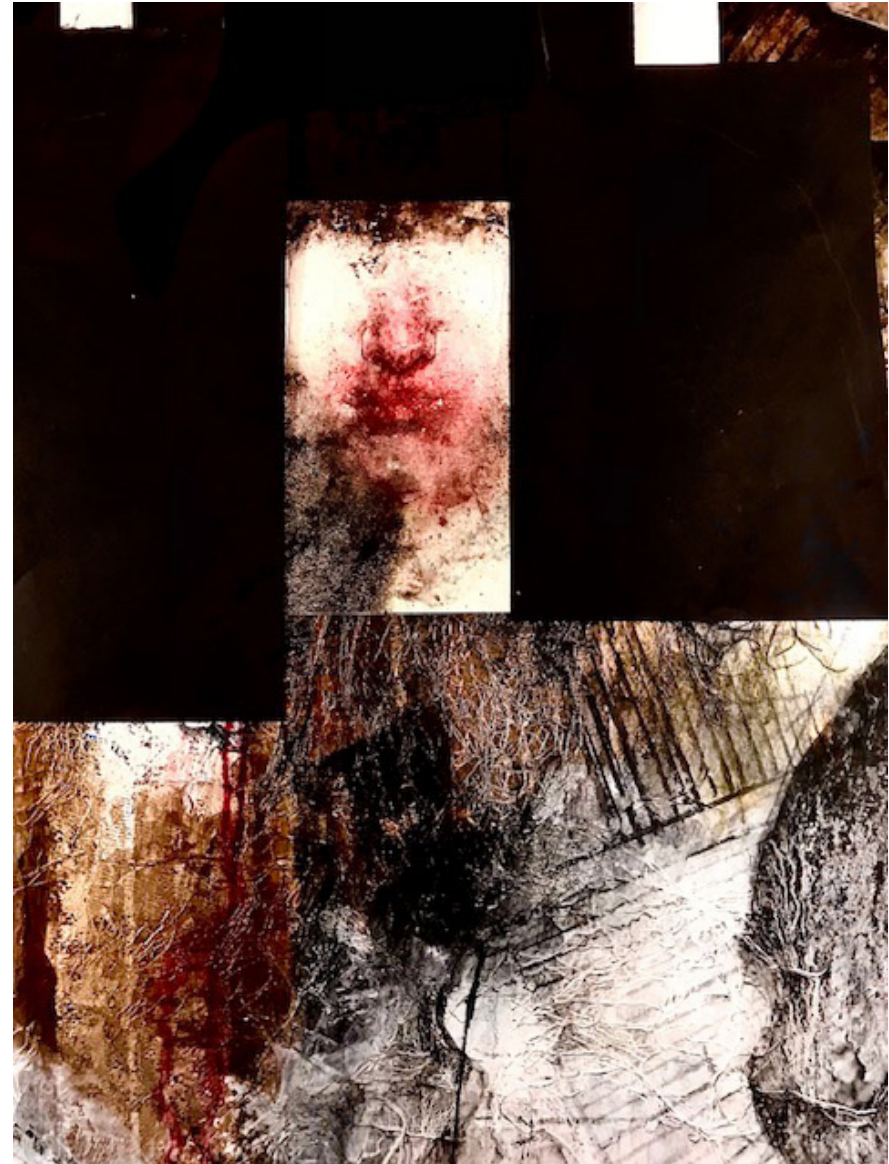
Instagram: @brian.g.james4949

The initial idea came from Egyptian/ Greek/Sumerian artefacts, both sculpture and painting.

The inventive nature of deity portrayal.

Sometimes the images just appear and change as one proceeds.

I'm not always sure what the paintings are about , hopefully its meaning will eventually be revealed!!!



JAN KEVLIN

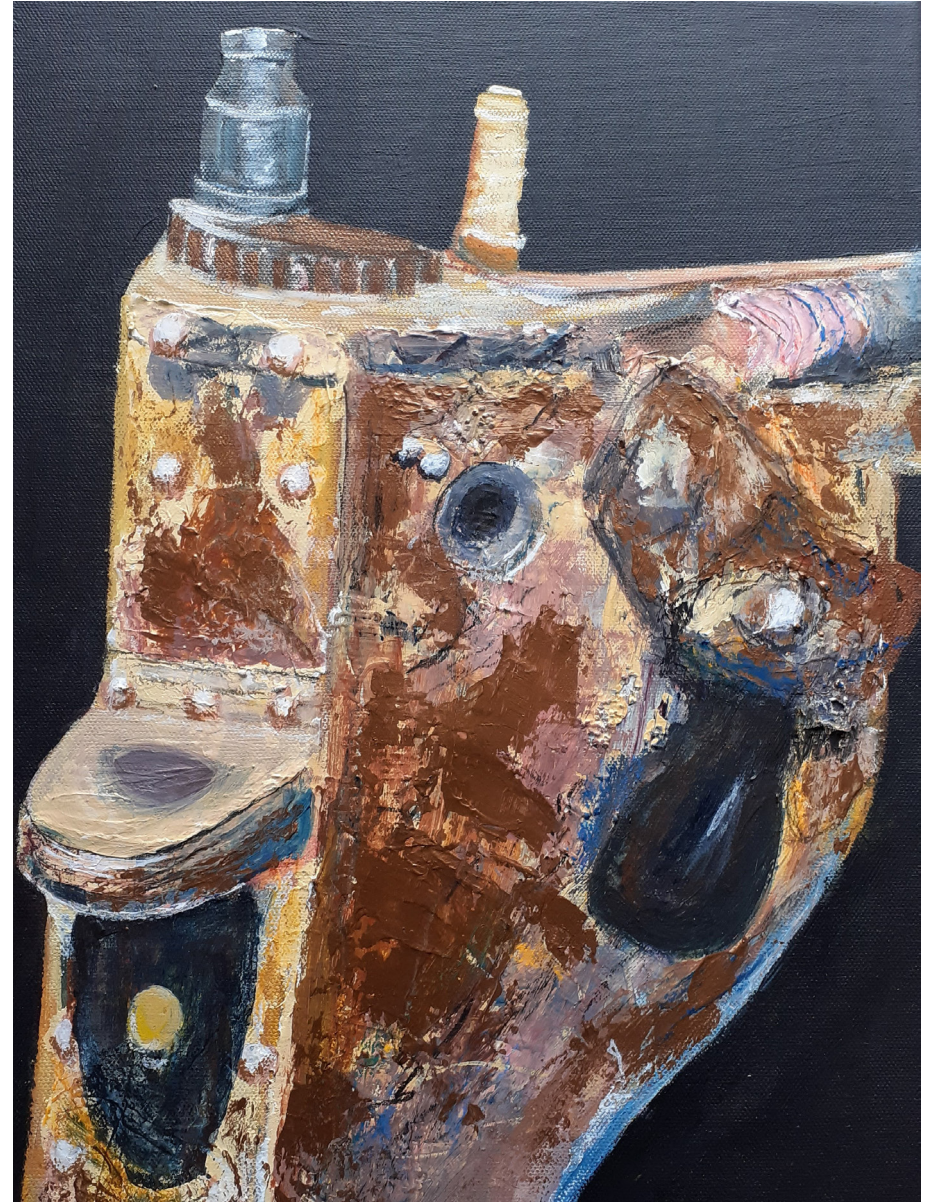
That Colossal Wreck

Mixed media

£80

Instagram: @jankevin

A rusted structure is buried in the sand at Brancaster. Is it part of a ship or old wartime tank? I concentrate on a small part of the whole in isolation, looking at the surface and layers of rust. The object conveys human manufacture and obsolescence, now awarded a new status as a thing of beauty buried in the sand. The title is taken from Shelley's poem "Ozymandias", which explores impermanence and the ravages of time.



SALLY LAWFORD

Bodoko

Stitched textile

£500

Instagram: @art_at_90

I have always been attracted to working with recycled, well used and favourite garments. So discovering a whole textile culture devoted to just that was very exciting.

'Boro', a word derived from the Japanese 'boroboro' meaning something torn or tattered, is a practice of reworking and repairing garments to extend their use, sometimes from generation to generation.

I have used a length of heavy linen, hand printed from wood blocks, given to me by Gallery 196. I have covered the worn and faded parts with stitched patches of domestic fabrics.

This piece could represent a *Bodoko* a bedding sheet, or birthing cloth to bless babies with good fortune from their ancestors.

I feel at my advanced age of 93, that working on this piece involves me with things that matter: thrift, recycling, used loved domestic garments.

A homage to our ancestors who passed down their skills to us. I have also enjoyed the slow hand stitching that this piece has involved.



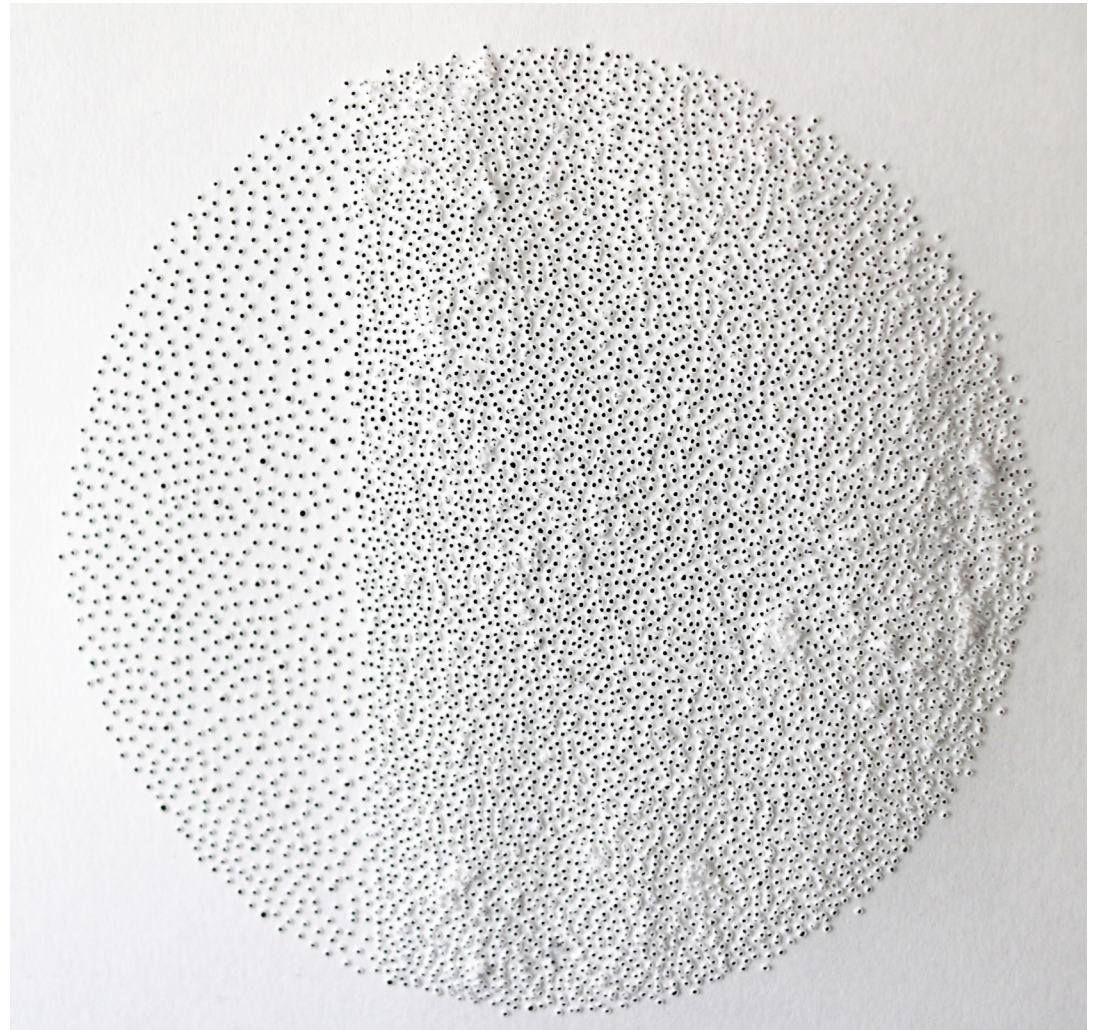
TRACY LEECH-WILLIAMS

Pulped I, Pulped II, Pulped III

Paper

£250 each

In part my practice is concerned with the slight shift between the observed and unobserved spaces relating to the process of drawing. By employing the mark making technique of piercing I can experiment with both sides of the paper and its structure whilst questioning the subtle shadows, lines and patterns which emerge to create drawings. The objective of my ongoing research is to ascertain if a drawing can represent a shift which is so slight that it is difficult to define.



FRANCES MARTIN

Medieval Jigsaw

Ink and mixed media

£795

With references to Medieval stained glass this artwork has been created over time, with a jigsaw-like assemblage, as windows too were reconstituted, using even the tiniest fragments. The bright primary colours of glass pieces and shapes which can be found in windows, reflect the inside of the church and the natural forms outside; from details like dandelion leaves and clocks, to the local topographical landscape. Finding five-digit hand forms, and the same among fig leaves, with drawing, wet media and print processes.



SUE MAUFE

Hidden Secrets

Figurines

Ceramics

£60 to £200 for individual pieces

Website: www.suemaufe.wordpress.com

My work is based on architectural patterns, fragments and influenced by Norwich and Kecskemét, Hungary architecture.

It is also inspired by half hidden frescoes and old floor tiles left in the ruins of ancient buildings. I will be creating separate pieces which form a larger piece of work, bringing ideas of what is happening in the world around us past and present. The individual pieces will stand on their own as well as coming together to make one piece of work.



ANDY MAULE

Tipping Point

Ceramic, stone, metal

£750

Website: www.andymaule.net

I have become increasingly concerned with human impact on the environment, and the wider planetary consequences. *Tipping Point*, articulates the fragility of our current condition while referencing its connection to our industrial past through the use of an archaeological fragment of a mill stone as a base.



ANNA MOSZCZENSKA

Deer

Stoneware clay

£122

Instagram: @ania_moszczenska

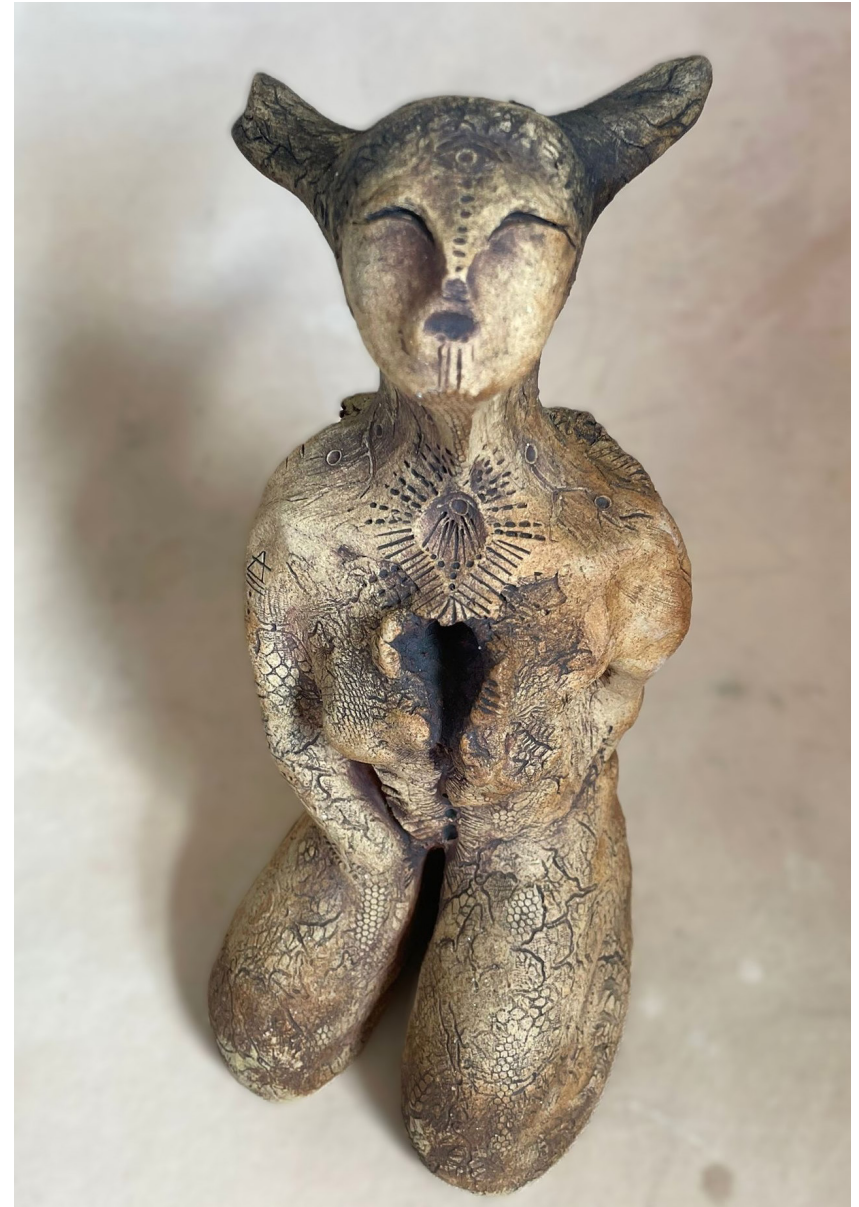
This piece is representing my power animal *Deer*.

It reminds me to be gentle, more compassionate and loving towards myself.

Her chest is cracked open and she is ready to surrender and receive all the love and abundance from the Universe.

This creature is showing my journey through transmuting external and internal emotional states and life experiences.

This creature holds this one particular fragment of my journey, my inner work; a piece of myself birthed into the object.



QIRUOXUAN NA

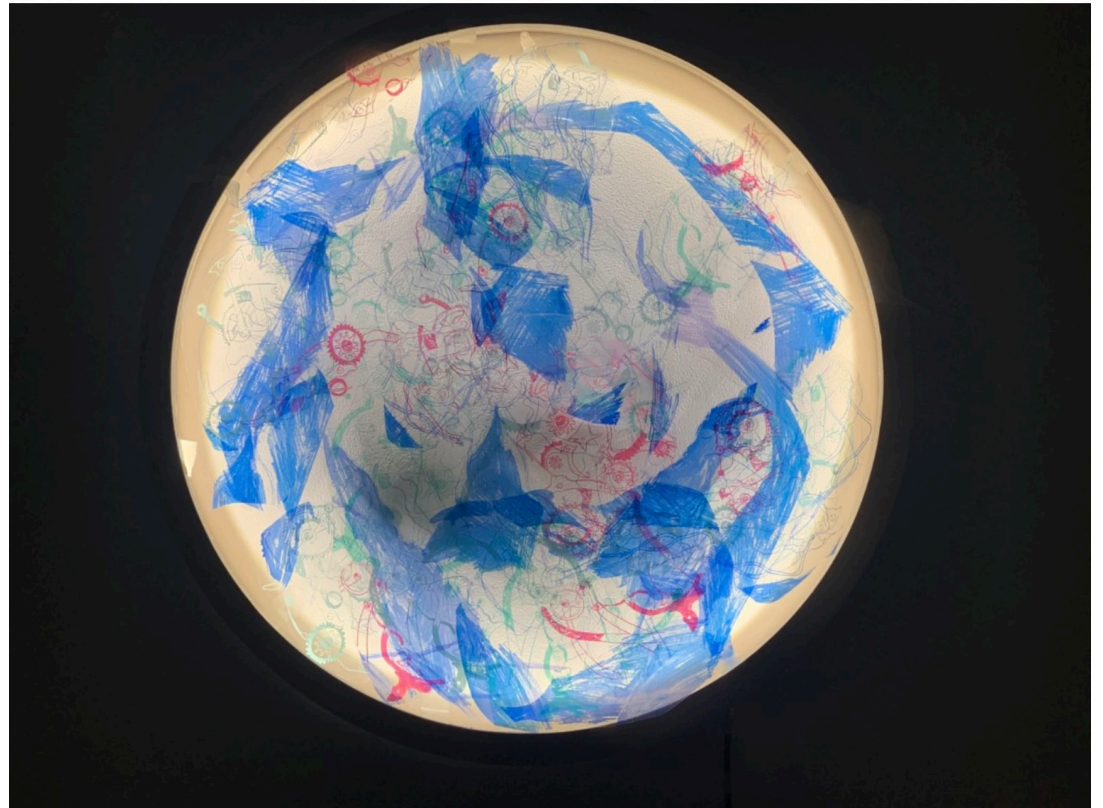
The Moon

Wood, LED lights, Paper

£120

Instagram: @qiruoquan na

As a Chinese, I have special connection with the moon. I share my loneliness and happiness. with it. In Chinese poetry, *'The most beautiful moon is in your hometown.'* Scientifically, it is not true, but emotionally, I still miss the moon in my hometown. This is why I have made this light box. I wish it could bring everyone out of their busy life for a moment to look at the moon and think about their hometown.



VERITY NEWMAN

Family Heirlooms

Wood, nylon, paint, paper and found objects

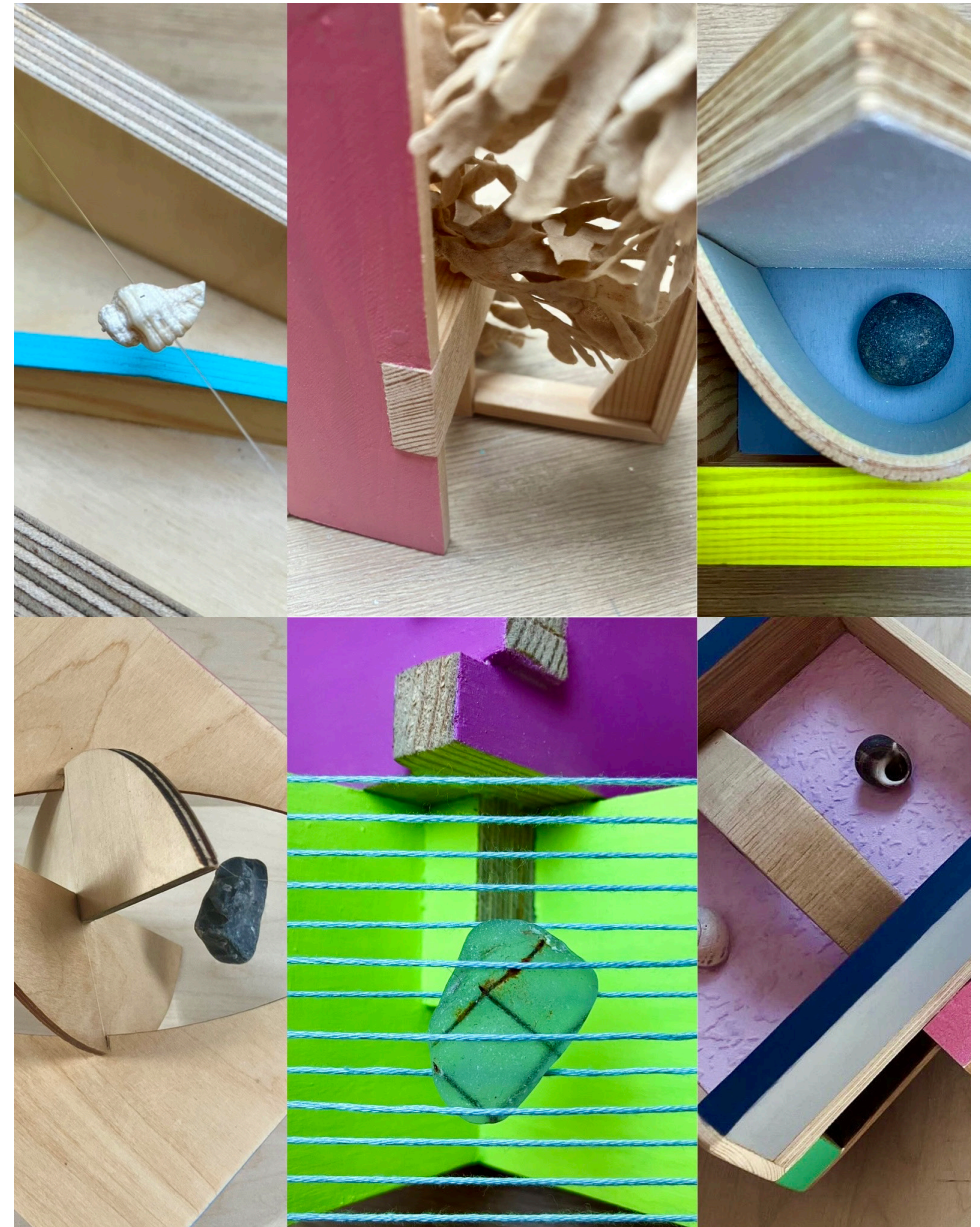
POA (each piece varies from £95-200, with found objects removed)

Website: www.veritynewman.blogspot.co.uk

Instagram: @veritynewmanartist

I am a multi-disciplinary artist, mentor and tutor based in Norwich. My practice explores landscape and habitats, the function/non-function of objects and our attachments to them. I combine materials to create pieces with open-ended functions, bridging the gap between sculpture and craft.

Family heirlooms is a series of 'utilitarian sculptures' that represent my family, our home and days out together. Made using traditional woodworking skills, with offcuts from household DIY projects, they are vessels for the treasures my son and I have foraged: the roundest pebble, the wonkiest coral, the crispiest seaweed...



PETER NORTON

Water Eruption - Honing Lock

Giclee Photographic Print, 75cm square

£550

Website: www.sublimenorfolk.co.uk

A passion for art and for the countryside has led me to an abiding interest in the abstract images that can be found in nature. My work is about pattern and colour, with a sense of order and geometry. It is anti-illustrational, recording the natural world in a different way. This image is about movement as the River Ant pours over the upper weir of Honing Lock exploding in to a 'water flower' against the branch debris.



JACKIE POTTER

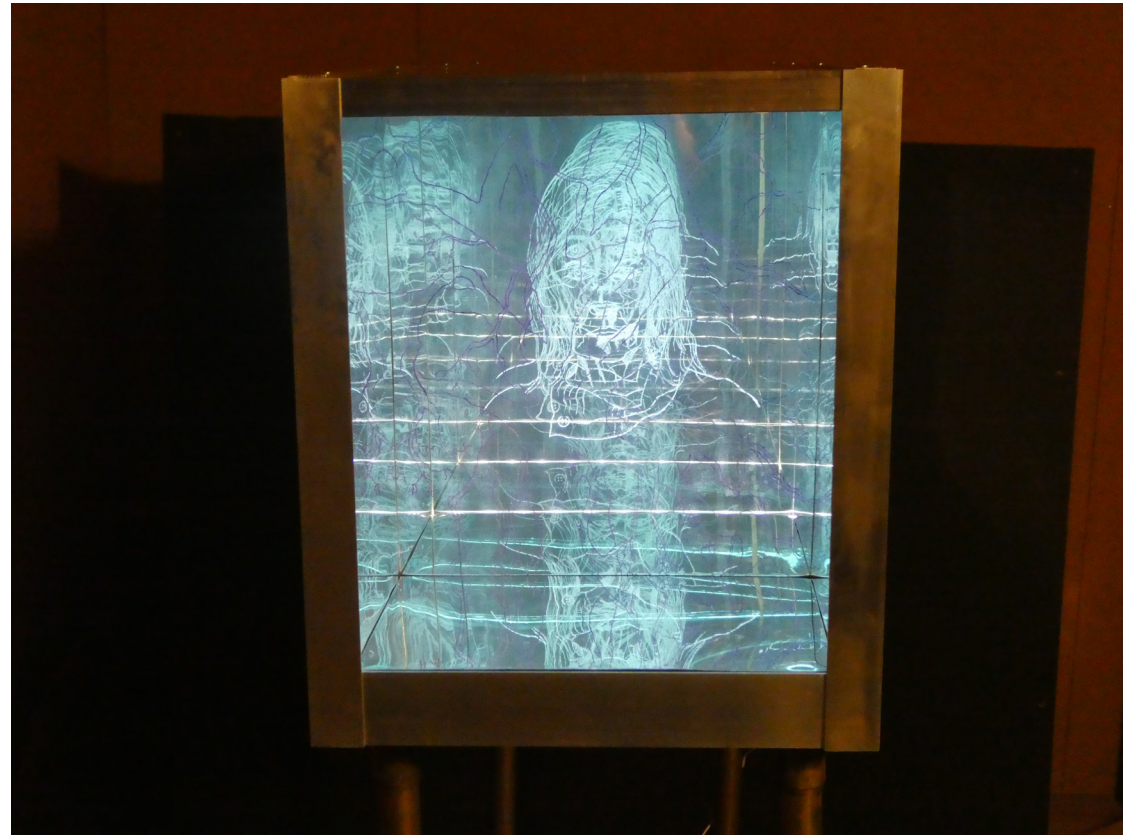
Reflections

Wood/Aluminium/Glass/Brass

£425

Email: potter.jackie1961@gmail.com

My aim is to convey a visual interpretation of self-perception and how this self-perception can be distorted. I consider where we place ourselves within our varied daily interactions and different environments: as an active, noticed, participant or perhaps a more contemplative, quiet participant? Do we want to be heard, our attempts at interaction responded to? Is it okay to quietly observe and listen and hope that our responses are noticed?



JULIA ROGERSON

Wighton Man

Papier mâché

£350

Website: www.juliarogerson.co.uk

The inspiration for this work was 'Spong Man' a small ceramic seated figure set on the lid of a late 5th- to early 6th-century cremation urn found during archaeological excavation of the Early Anglo-Saxon at Spong Hill, North Elmham, Norfolk in 1979. He now resides in Norwich Castle Museum. *Wighton Man* is a man for our times. He bears the marks of his making like "the slings and arrows of outrageous fortune" and ponders on the mess our present world is in.



LIZZY SAINSBURY

Recalled

Hanging piece : Fabrics, thread, paper, clay slip, glazed ceramics

£900 (or two outer fabric strips can be sold separately at £400 each)

Ceramic pieces: **£60-£150 each**

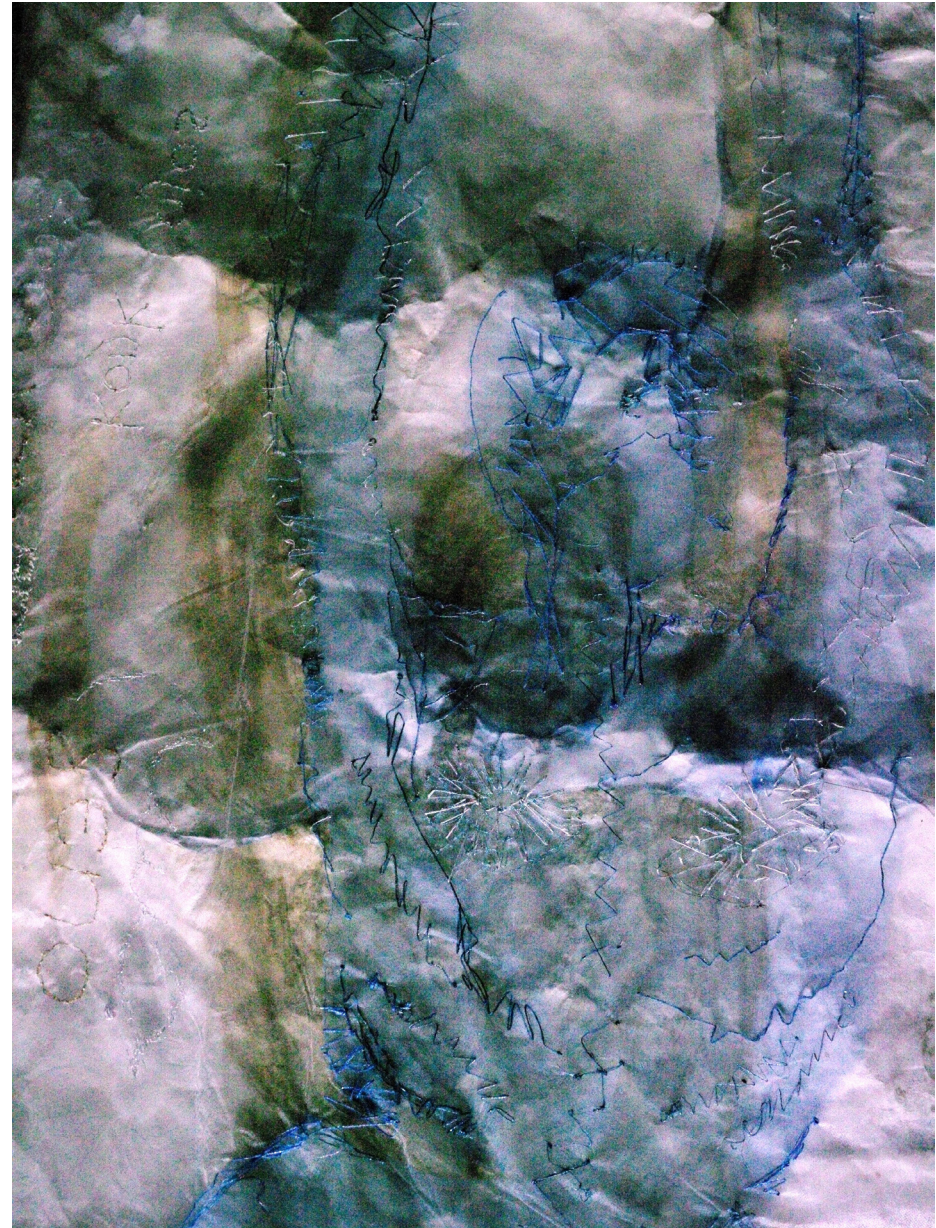
Website: www.lizzysainsbury.com

Instagram: @lizzysainsburyinstallations

Email: ejsainsbury@hotmail.it

Scattered to the winds, small ceramic pieces represent living parts of the body to be searched for in corners of the church and grounds. A map is available to lead you round from piece to piece. The multi-layered hanging piece in the church is the body recomposed, its parts called back by name to form a strong, striving, reaching self. The inspiration was a poem, St Jude's, by Seàn Hewitt. A chance for me to explore the human body in relationship with the large and small architectures of All Saints, Wighton.

Some of this artwork is outside



PAUL SMITH

Crucifixion Entropy

Oil on canvas, recycled corrugated PVC, pure pigments, plaster, clay, 18ct gold

£2750

A venerated figure falls to the ground. It becomes one with the earth, the ash and the dust, later to be excavated, it emerges and rises in a much altered to be honoured and admired once again.

I have always been interested in iconography and symbolism in religious art. Also the significance and meanings of the colours used and the associated language. In this piece I endeavoured to create something visually striking and powerful but hopefully still a bit mysterious.

Sky Canopy

Oil on canvas on recycled corrugated PVC

£1350

In this piece I endeavoured to create something visually striking and powerful but hopefully still a bit mysterious.

I have been painting skies for more than 45 years and corrugating has been a part of my work since my art school days walking to college along the back alleys of Sydney, fascinated by the variety of colour and texture.

Though I see this painting as sky, some see it as water, so I'm thrilled to see it displayed above our heads which works for those gazing up or those who view it as if underwater.

Website: www.paulsmithart.com



NICKY STANTON

The Creatrix: Shaping the World

The Creatrix: Offering Hope

Acrylic and pastels on canvas

£650 each

Website: www.nickystanton.artweb.com

For millennia we have been taught that God, the Father, was creator of heaven and earth, that Adam was given dominion over everything, with Eve as his sidekick. This origin myth of an all-powerful male god, who entitled man to rule over the world, with woman as an afterthought, may be the root of all the ills of the world. What if our origin myth featured a great Creatrix? A female energy who created the world through love, and taught us to compassionately nurture and protect all humans, creatures and the earth itself. What might our world look like then?



ANNIE TEMPEST

Guest Artist

Balance

Aluminium resin on steel base

£4500

Website: www.annietempest.com

Website: www.tottering.com

Instagram: [@annietempestartist](https://www.instagram.com/annietempestartist)

Half renaissance nude and half contemporary woman in dungarees and trainers, this sculpture invites the viewer to consider the distance we have come as women from decorative breeding stock to empowered and capable members of our communities.



MARY THATCHER

Mosaic

Oil on canvas

£750

Website: www.marythatcher.co.uk

Instagram: @marythatcher_art

People have congregated in All Saints Church and shared their grief, their joy and their supplication. A mosaic of life.

As I spent time in the church sketching I collected various aspects: a colour, the way a window sparkled, a stained glass window and the projected light from it. Memories from my childhood surfaced and I collected these images and put them in this painting, a mosaic.



VANESSA VARGO

Ginkgo Biloba

A collage of Ginkgo leaves and oil paint
£450

I have a mature Ginkgo biloba tree which has delighted me for many years. A splendid species, once widely distributed throughout China, but now extinct in the wild. This tree was cultivated by Buddhist monks, who planted it in their temple gardens. This tree is thought to have a spirit living within it, and I find myself drawn to it. My work represents the spaces between people as individuals and the connection we have to the past, present and future, to each other and to the natural world. My tree is living, and will remain in my garden long after my own life has ended, perhaps creating a link between me and future generations who will appreciate and preserve it too.



CHERRY VERNON-HARCOURT

Morning Light 4

Linen cloth coloured with earth pigments and soy milk. Hand stitched

£350

Website: www.vernon-harcourt.com

Cherry's work is inspired by the landscape of North Norfolk – an area she has known for many years. The changing weather and light mean that a view is never the same twice. Her work explores the Norfolk horizon. When looking seawards or inland, the views will be very different, but it is the horizon line that always demands her attention first. She intends to give a feeling of the landscape and the experience of being in it.



CASEY WASEY

Serendipity

Housing development

Website: www.caseywasey.com

Serendipity is an ambitious proposal to regrettably demolish All Saints Church, Wighton. However, this will free up a premium plot allowing for a sympathetic build in its place, a new 10 bed luxury landmark contemporary passivhaus hi-tech home. *Serendipity* thoughtfully responds to the Norfolk landscape and will offer residents North Sea views from a panoramic observation tower. Further amenities include an underground garage, pool, cinema, gym, wellness studio and more. Public consultation runs throughout July and local response is encouraged



CASS WEDD

Five Tiny Pieces of Paper

Mixed Media

NFS

Email: cass@gn.ac.org

In October 2023, following 19 months in detention, Russian artist and musician Aleksandra Skochilenko was jailed for seven years.

Her crime: replacing five supermarket price labels with slogans showing the human cost of Russia's invasion of Ukraine.

I aim to celebrate Skochilenko, and her courageous artistic intervention, while encouraging viewers to support her.

It is brave to be an activist in Putin's Russia, but even here we can't afford to be complacent - two Anti-Protest Laws have been brought in since 2022.



HELEN WELLS

May The Wicked Cease to Tremble Here

Mixed Media Video

NFS

This site specific video responds to the small spaces within the church, to a mis-read gravestone, May the Wicked Cease to Trouble/Tremble here, to the quivering blooming blackthorn in the churchyard and explores physicality, feelings and scale as we tremble in awe, fear, joy or horror at our impact on the earth.

Layering photographs, video, green screen video, drawing, sound and improvised monologue, the piece aims to reflect the fragile, fleeting, trembling nature of life.



MICHÈLE WITTING

Pilgrimage Trunk

Acrylic and Ink

Individual pieces: **£180**

Instagram: [@pilgrim_inscapes](https://www.instagram.com/pilgrim_inscapes)

Email: mwitting@btinternet.com

The trunk under the tree in the conservation garden can be used as a seat. Inside there are images and objects from walking in Norfolk.

You are welcome to open the box and have a look.

The idea of the trunk was inspired by Margery Kempe's visit to Julian of Norwich and subsequent pilgrimages. I wondered how she travelled. I envisaged it also like a sewing box - safeguarded items that tell the stories of female lives, convictions and concerns.

This artwork is outside



ABOUT THE NORTH NORFOLK EXHIBITION PROJECT

In the absence of a public gallery the North Norfolk Exhibition Project was established in 2000 by a group of Norfolk artists for the benefit of the general public and has since then staged an annual exhibition supported by workshops and events. The project became a registered charity in 2014 and is currently run by twelve trustees, both artists and non artists supported by enthusiastic volunteers.

Churches were found to offer a unique space for contemporary art resulting in the first ten years at St. Nicholas', Salthouse, followed in 2011 by a move to St. Margaret's of Antioch, Cley-next-the-Sea, and subsequently to All Saints, Wighton, in 2023.

To ensure a fresh and different experience, a new curator is invited each year to select a theme, create their 'Call' and select artists from the proposals received.

CALL FOR VOLUNTEERS

The project depends on its committee members and volunteers to stage the exhibition. Working on a voluntary basis, new committee members (an annual commitment) and volunteers are always welcome: if you could assist during setting up in late June/early July please get in touch.

As with all charities we have to raise funds and greatly value statutory support along with grants from trusts and companies, individuals and donations. Raising funds has become increasingly difficult as focus moves away from 'the arts': finding new sources will be vital to the existence of the project. Please contact us if you have any suggestions you think might be viable.

To make a donation

Account name: North Norfolk Exhibition Project

Sort code: 08-92-99

Account number: 67323393

Registered Charity No 1156869

ACKNOWLEDGEMENTS

Our special thanks to the Rector and Parochial Church Council of All Saints Church for sharing their beautiful church with us.

We also offer our special thanks to Sue Harrison for agreeing to the use of the farmyard for visitor parking and to those individuals who have supported us with monetary donations.

All Saints Church

Revd Brenda Stewart (Rector)

Alan Groom (Church Warden)

Sophie Butler, Mary & Graham Able

With thanks also to: The whole community of Wighton (especially for use of their Portaloos)

NNEP Trustees

Marie Askham, Nick Ball, Ros Copping, Alan Cossins (Treasurer), Mary Crofts (Chair), Lin Hartley, Debbie Lyddon, Joanna Mullineaux, Jane Norris, Max Saunders, Cherry Vernon-Harcourt

Project Coordinator: Mary Crofts

Invigilation rota: Joanna Mullineaux

Website, publicity & social media: Debbie Lyddon, Max Saunders, Alan Cossins

6x4 Post card sale: Lin Hartley

In house demonstrations/drop ins: Ros Copping, Jane Norris

Volunteers: All those who have offered their assistance in whatever capacity

Catalogue design: Debbie Lyddon