

North Norfolk Exhibition Project

WIGHTON25 SITE/SIGHT

3 July - 3 August 2025

Open daily 10am - 5pm

Free entry

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

Curated by NNEP Committee members

Supported by



Registered charity: No. 1156869

WIGHTON25 ARTISTS

Jackie Amies

Diana Ashdown

Nick Ball

Ulrike Behrendt

Esther Boehm

Helen Breach

Margie Britz

Jim Brown

Rachel Burchell

Michelle-Louise Carter

Niki Chandler

Ros Copping

Alan Cossins

John Cox

Sian Croose

Drew Edward

Liz Falconbridge

Victoria Fenn

Gwyneth Fitzmaurice

Rhona Fleming

Stephanie Gilbert

Beth Groom

Anna-Lise Horsley

Lizzie Kimbley

Barbara Ann Lawson

Jessica Loveday

Debbie Lyddon

Heidi McEvoy-Swift

Elizabeth Merriman

Richard Mills

Marianne Moggridge

Annette Morgan

Peter Norton

Jackie Potter

Joanna Reynolds

Sheila Robinson

Lizzy Sainsbury

Paul Smith

Bee Springwood

Nicky Stainton

Rozzie Ulph

Sue Vaughn-Williams

Cherry Vernon Harcourt

Karen Whiterod

Michele Witting

MARY CROFTS 1947-2025

Chair of NNEP from 2015 to 2025

Mary Crofts became involved with the North Norfolk Exhibition Project in its early years when the exhibition was held in Salhouse church, first joining the committee and then becoming Chair in 2015. This was a demanding role but she also exhibited in numerous exhibitions having completed her BA in Fine Art in 2007 followed by an MA in 2009. Her work demonstrated her ability to work with different materials; in 2011 she worked with mirror glass, copper tape and solder for her installation 'A Divided Line'; in 2013 she used discarded rubber tyres in 'Plastic Futures' and in 2015 she turned to acrylic paint on recycled cell foam for her painting of the pillbox on Cley beach. Use of discarded tyres reflected Mary's growing concerns with environmental issues in particular the problem of industrial waste.



By the time Mary became Chair in 2015 the exhibition had moved to Cley church where she took on additional responsibility for fund-raising and co-ordination turning her hand to whatever needed doing. She was equally at home painting the boards used in the exhibition and taking her turn behind the bar at the Private View and it was Mary who remembered the all-important bottle opener. She had by this time become known for her biscuits and cakes which invariably appeared at meetings in the days before Zoom and at public meetings such as the AGM and the artists' Spring meeting.

Following the interruption caused by Covid, the exhibition moved to Wighton where it opened in 2023 and Mary continued with her endless support for NNEP. Wighton church was without a water supply and Mary ensured that there was a reliable supply of fresh bottled water for tea and coffee for committee members and invigilators; she also ensured that supplies of fresh coffee, tea and biscuits were topped up for them throughout the exhibition. Mary excelled in attention to detail: not only were invigilators' and committee members' refreshment requirements met, boards required for the exhibition were stored in Mary's barn together with boxes of wine in readiness for the Private View. Mary you looked after us all; we will miss you.

A MESSAGE FROM THE ACTING CHAIR

As you may be aware our chair Mary Crofts sadly died in February and this has left us without a rudder for a while but we are now back on course. This years show is dedicated in her memory.

Site/sight is a show that offers up images that relate to the church, the surrounding countryside and with the concepts of what we see as art.

In the last few years our operation has shrunk somewhat due to our relocation and the squeeze on finances, not only public funding but personal budgets. We would like to invite you, the discerning viewer to consider buying a piece. Our remit as ever is primarily to display unique art without any pressure to make works that are engineered to sell.

It is such a boost for all the artists showing when someone is moved enough to spend what most might see as a lot of money on one of our works.

Of course if you cannot afford one of the exhibition pieces we also have our postcard sale where artists donate small works for the cause that are sold at £25 each. There is also the shop where artists showing can sell small pieces relating to their larger works, small sculptures, unframed works, prints etc.

Thank you.

Nick Ball

ABOUT WIGHTON25 SITE/SIGHT

The North Norfolk Exhibition Project's annual Summer Exhibition of Contemporary Art, selected from the Open Call to artists with a connection to Norfolk, is this year on the theme of 'Site/Sight'.

Site/Sight are homophones, words in English that sound the same but have different meanings. Site, a physical place, and sight a visual sense that can be a continuum between what is present to what might be or has never been, apart from in our minds. A memory, image or thought. The theme therefore results in work that is site-specific but which also embodies the artist's response to that location.

The Curating Panel wanted a theme that was challenging and which promoted the development of experimental work while at the same time remaining connected to the exhibition site both physically and from the artist's personal perspective. The artwork also invites viewers to engage with physical location and their own experience of it.

This year over forty artists proposed new work to respond to locations significant to them and to their own interpretation of sight. Many artists have considered the interior and exterior site of our venue, All Saints Church, Wighton, situated in the countryside near the North Norfolk coast. Others have chosen universal themes that suggest sight in the mind's eye, or codes that symbolise an idea or vision. Many different materials and media are used with 2D and 3D work, and time and sound-based media, presented to exercise the viewers' sense of curiosity inviting them to consider why place can hold different meanings for us all.

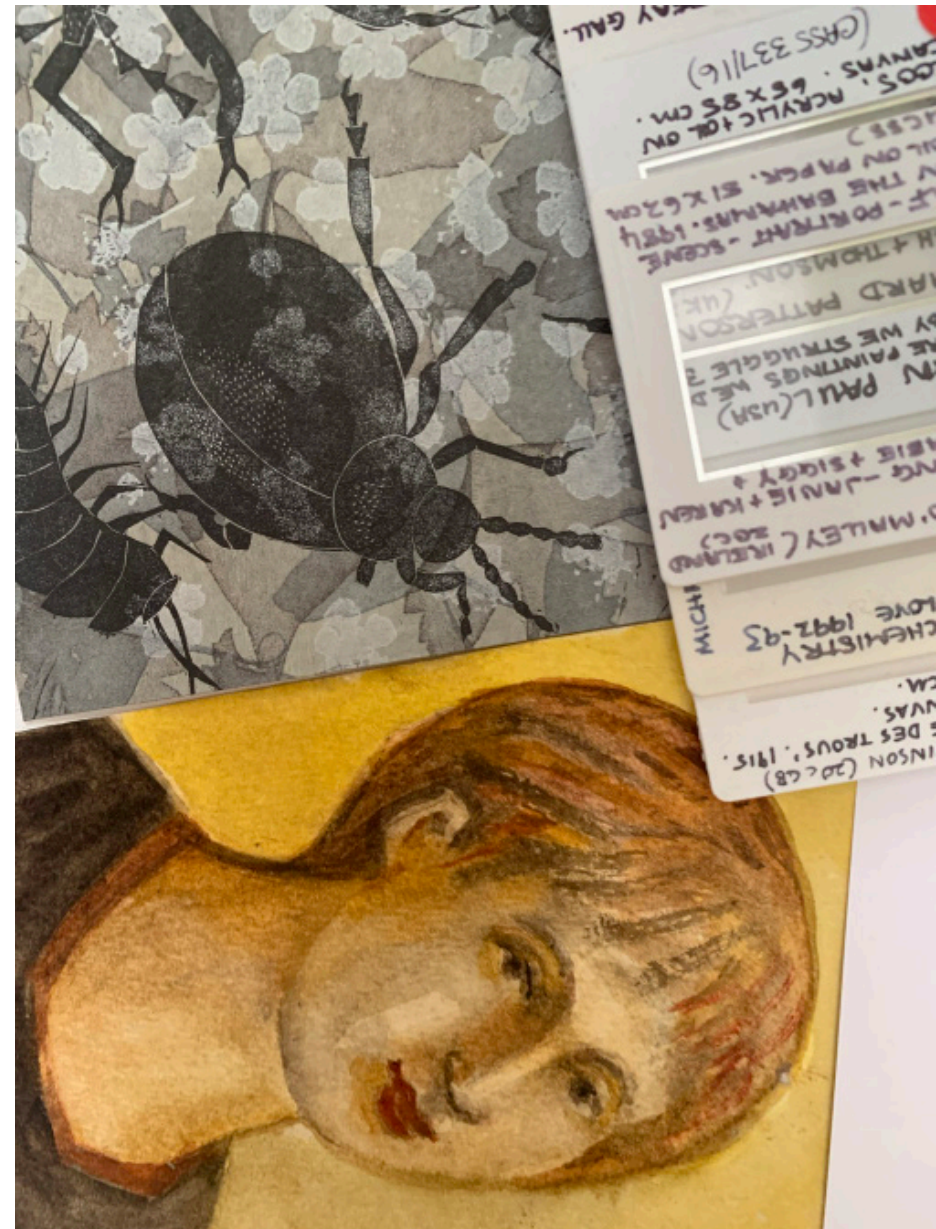
POSTCARD SALE

6X4 is an exhibition of donated artist postcards offered for sale at Wighton25 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.

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.



JACKIE AMIES

Buzzing - Birth

Longevity'- Life

Decay - Death

Etchings on paper

Each piece £150

Instagram: @jackieamiesartist

I am an artist inspired by nature. For this exhibition I have looked closely at the habitats that surround the church and embed the work with historical human interactions that have occurred on the site.

A juxtaposed fusion of the delicate and fragile nature that survives all around us and the hard solid state of the church.

The work will engage visitors to look closer and discover more about the conservation area and the church.



DIANA ASHDOWN

Noticing Changes

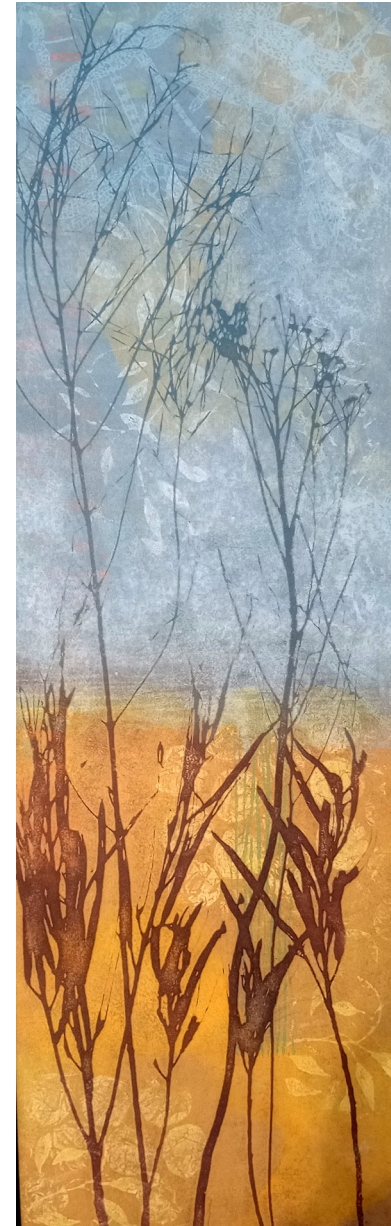
Solar and monoprint

£198

Website: dianaashdownprintmaker.blogspot.com

This Spring I collected dried plants from Wighton Churchyard, using the shadows from these plants I created solar plates, I also printed monoprint backgrounds, to print over.

I create my printing plates with some idea of how I would like the prints to look but they usually turn out differently as I add layers. I am particularly interested in how colours work together and wanted the underlying monoprints to peep through the added layers, creating a delicious patina of traces.



NICK BALL

A Thousand words

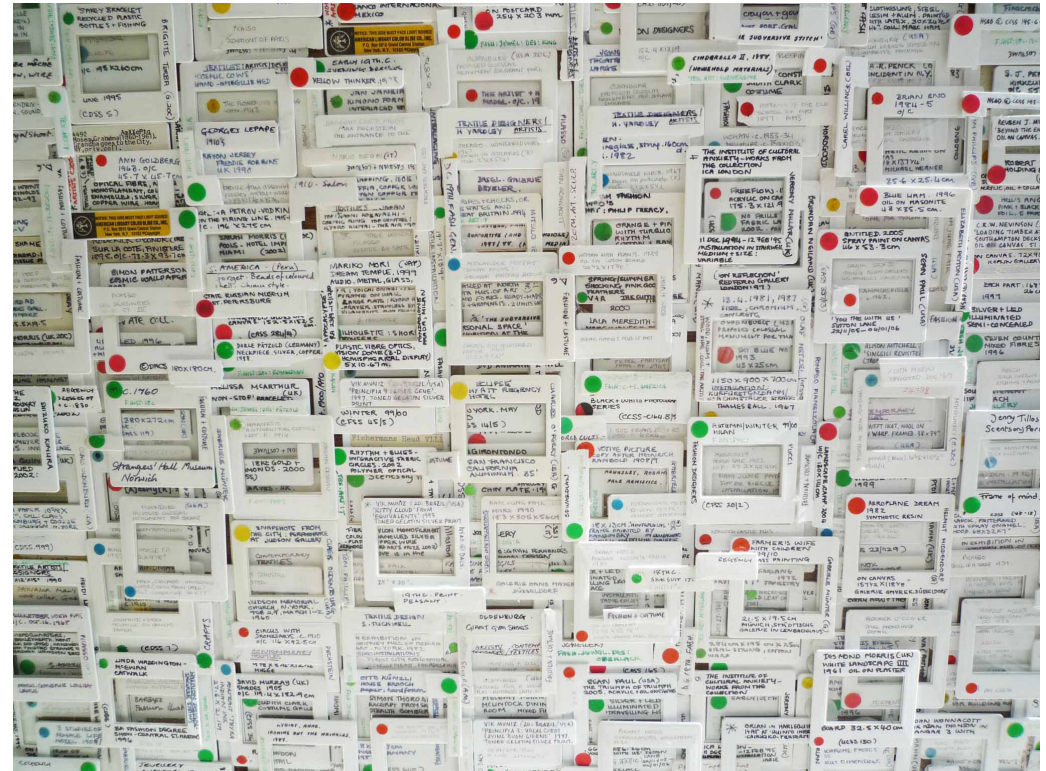
35mm slide cases

£750

Website: greencube@live.co.uk

Eloquent descriptions of missing images.

A picture tells... In this case there are no pictures but thousands of words describing them. This is part of my continuing Media Medium series of works reflecting on the myriad of media forms that have come and gone over time. These slide cases were part of what was Norwich Art School slide library which was skipped.



ULRIKE BEHRENDT

Connections (Wighton Church)

Acrylic paint on clear perspex

£200

Instagram: @ucbeh_art

Connections takes inspiration from the witch marks on the baptismal font at Wighton church. Fragments of headstone text sit in areas of vibrant colours inspired by the stained glass windows.

Transparent areas allows it to blend into the surrounding. The work connects the church, the baptisms and those buried there to emphasise that it is a site where architecture and life are intertwined.



ESTHER BOEHM

The Passage

Mixed media

£2895

Website: www.estherboehm.com

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

A door into a church is a portal into a space of belief. What is a belief? It is a personal journey - one of our own perception of truth. Not only the here and now but something beyond that, something that is greater than ourselves.

Inside a church, we celebrate this.

My sculpture echoes the shape of the opening and explores my journey paving the way into what I believe and hopefully will stimulate to reflect on your own beliefs.



HELEN BREACH

Watching You

Metal (mostly recycled), acrylic sheet, pipe cleaners, assorted paint mediums

£500.00 per eye

Website: www.helenbreach.com

Instagram: [@helenbreach1](https://www.instagram.com/helenbreach1)

'Watching You' is inspired by eyes looking down from the stain glass windows. The backdrop of the west wall creates an imagined face.

Eyes are a gateway into the soul but a malevolent glare can create an evil supernatural curse.

Eye-shaped votives were offered in chapels, appealing to heavenly powers for relief from mysterious eye diseases for which there was no known cure.

Today mechanical eyes are everywhere watching us but my eyes are big and bright to make you smile!



MARGIE BRITZ

In and Out, Double Spandrel Diptych

Found local pigment on canvas, dry rubbed

instagram@margiebritzart

The first part of this site-specific diptych is seen on entering enter the church, the second, on leaving. Foraged local pigment, (coastal sand, mud, clay and chalk) is used to echo the boundary lines of the spandrel, drawing attention to both the charged, potent shape and the rhythms of the archivolts.

Having pulverised and ground the found pigment, it is then dry-rubbed onto and into the canvas.

- a spandrel is the triangular space between the right or left curve of an arch and an enclosing right angle.
- archivolts are the layered or repeated bands or mouldings around an archway.



Some of the found pigment used in this piece

JIM BROWN

Cast

Concrete

£300

Instagram: @jimbrown67

Website jimbrown1.weebly.com

Lug worms are an important food source for waders, fortunately, they are in abundance along the the North Norfolk coastline. The casts they create at low tide can be seen as random drawn lines, never repeating and which are wiped clean at high tide, making ready for a new batch.

The work 'Cast' focuses on just one, exploring its linear formation, transience and location. The use of concrete, specifically the sand content, reflects what casts are made of.



RACHEL BURCHELL

we look, but do not see

Pigments made from natural materials gathered from Wighton churchyard on collaged papers, mounted on reclaimed wood

£250

Website: www.rachelburchellart.co.uk

Embracing a sustainable, site-specific practice, by making pigments from natural items gathered in Wighton churchyard, I look to find beauty in that which is often overlooked, chaotic or discarded. Allowing visual imagery to emerge from plants in the churchyard's grounds, work develops that provides a space to reflect on what we fail to notice; to question ourselves where we lack awareness and insight in order to move towards being more mindful and attentive.

Pigments made from natural materials gathered from Wighton churchyard on collaged papers finished with natural cold wax, mounted on reclaimed wood. NB natural pigments may change colour over time.



MICHELLE LOUISE CARTER MAFA

Meditation Tepee

Wood, wire and Faroe Island sheep fleece

£1800

Website: www.darkartnorfolk.co.uk

As an artist with disability, my work focuses on well-being and acceptance of the unruly body. Heightened sensitivity within my surroundings, outlines what's important to me including self-preservation and personal enlightenment.

Meditation opens sight and we notice colours, textures, movement and stillness. My tepee is a place to relax and reflect. I have hand-spun and shaped fleeces from Faroe Island sheep, into textured panels. A space to feel secure has been my intention. Using medieval skills from forgotten past ancestors.



NIKI CHANDLER

SAD JOY. The Unfinished Business of Grief

Textiles

NFS

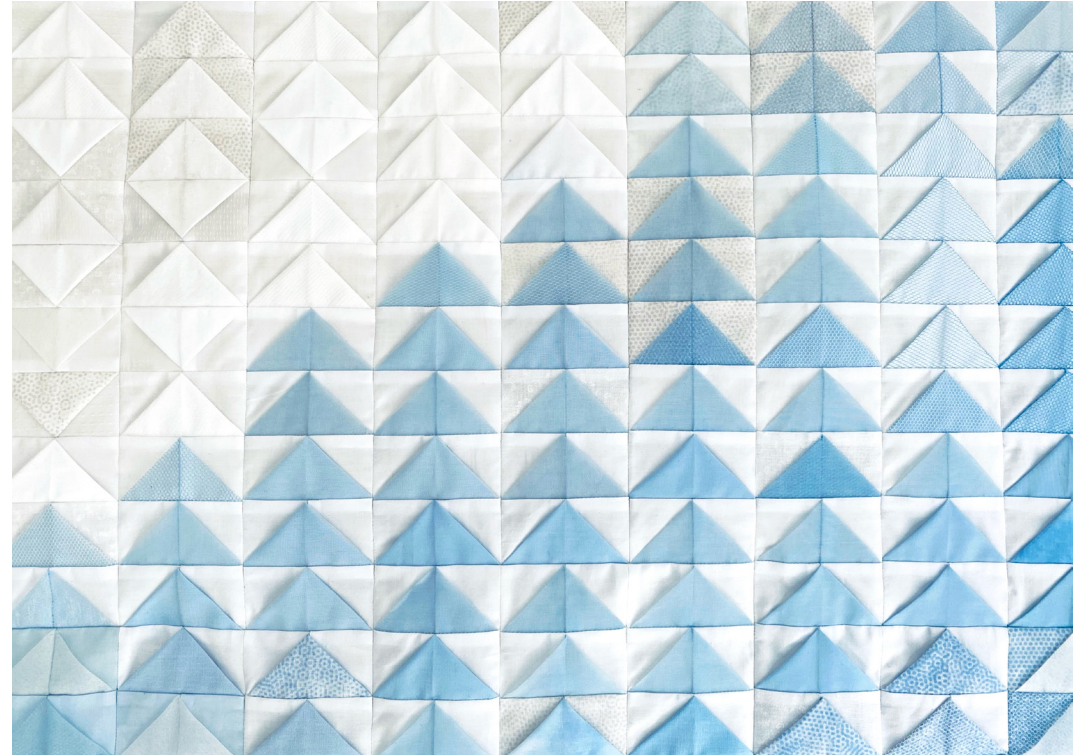
Instagram: @nikichandlersablestitcher

In memory of Elizabeth Jane Burrows 1961 - 2017
(MND) and Mary Alberta Chandler 1935 - 2019
(Dementia).

My mother-in-law knew with certainty she would be reunited with her loved ones after death. Silently she searched the flocks of migrating birds looking for her beloved daughter :

"There she is - there she is."

I take her deeply poignant words as the inspiration for this artwork to celebrate their lives, both women free and transformed, their souls drifting ceaselessly in an endless blue Norfolk sky.



ROS COPPING & JESSICA LOVEDAY

The Presence of Absence

Film, paper cutouts, linoprints, mobile structure

Commissiions welcome

Instagram: @Roscopping

Instagram: @jessicaloveday_artist

A multimedia piece that aims to fragment and abstract the place where we walked with our mothers; imitating fleeting moments in memories, suggesting a reflection of the chaotic uncontrollable mind of the bereaved.

Mothers are anchors, connecting us to time and place so when they're gone we become untethered; we seek to find new meaning and learn to notice small encounters with the world around us, like the tiny bubbles of seafoam formed by colliding water-the delicate sounds of them popping on the shoreline; and how sunlight intensifies colors, animating shadows so we can still walk the promenade together.



ALAN COSSINS

Living with Ambiguity

Acrylic on canvas

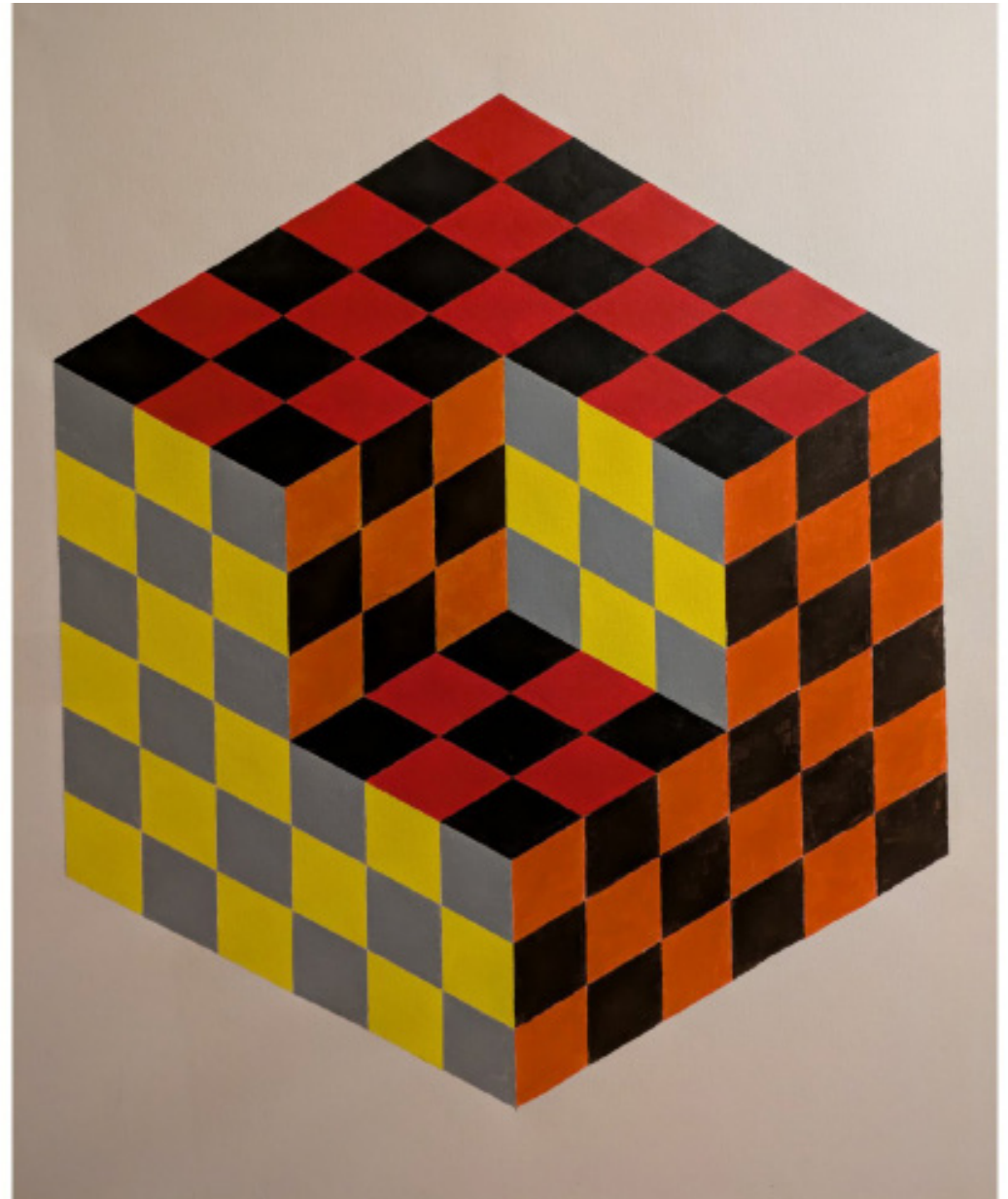
£250

Website: www.alancossinsart.com

This work explores how we resolve ambiguity.

The image, in the "from above" perspective, is seen as a smaller cube inside an open-sided box. In the "from below" perspective, we are looking at the underside of a large cube with a smaller cube removed. We try to resolve the ambiguity and experience a "flip" between the two interpretations.

How the viewer experiences this "flip" between interpretations is a function of the "site".



JOHN COX

Summer triangle

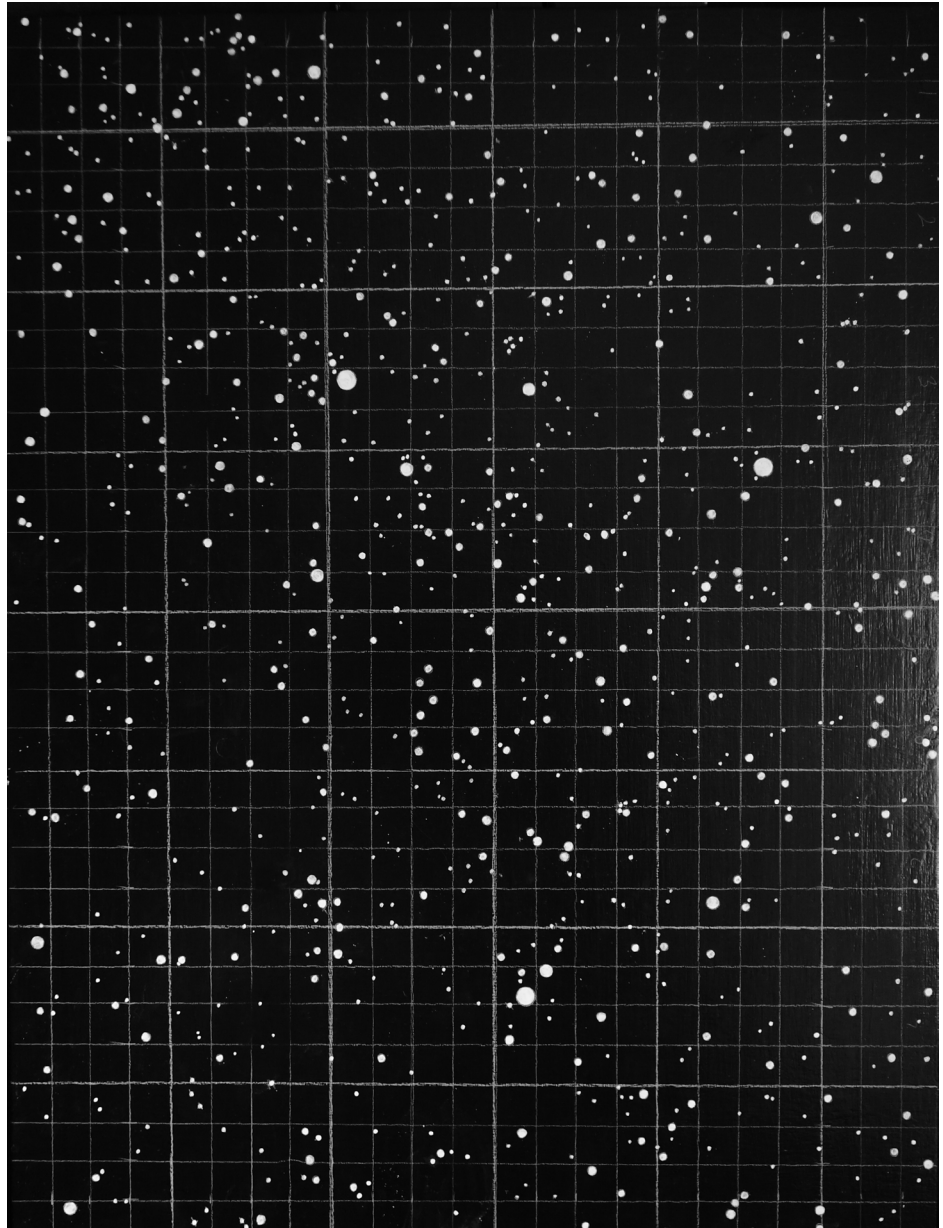
Acrylic on plywood

£500

Work in progress.

Depicts starfield centred on the 'summer triangle',
Deneb, Vega, and Altair.

Symbol size approximates to the apparent brightness
of stars in this field seen looking south in July and
August. Finished work will have each object coloured
up according to its identified spectral type OBAFGKM
shown blue to red, and relating to surface temperature
where blue (violet) is hottest and red is coolest (orange
and red giants).



DREW EDWARDS

Child Dream

Flint

£20,000

Website: www.drewedwardssculptor.com

Instagram @drewedwardsculptor

Drew Edwards is a self-taught Artist who from an early age had an affinity for sculpting. Initially carving in wood, he progressed to increasingly uncompromising material and his work is now entirely produced from Flint. *Child Dream* uses the medium as a visceral mirror piercing for elemental truth between stone, the self and the divine. Holding both figurative and abstract elements in its discourse with the past, both in the material and Artistic sense, it disturbs the ground holding a Superposition of both Iconoclast and Orthodox.



LIZ FALCONBRIDGE

Canadian Connection

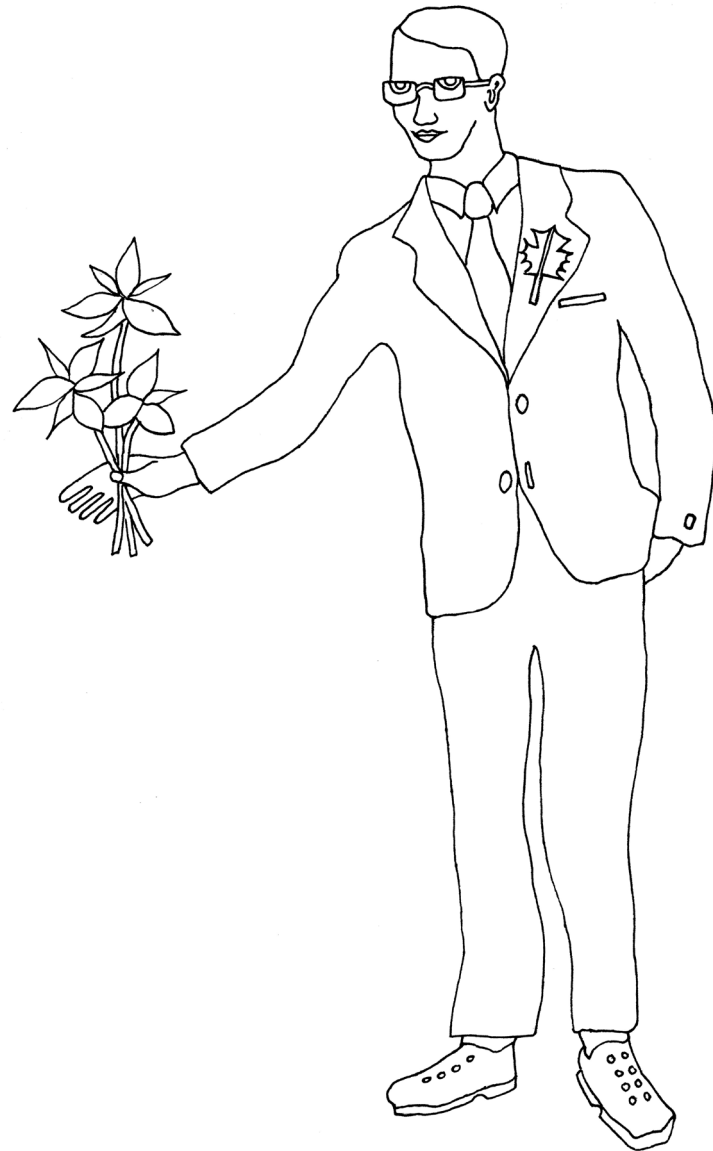
*Wood, card, seamless background paper, coloured gels
& work light*

£500

In 1965 the All Saints Church tower dramatically collapsed, being rebuilt over a decade later thanks to a generous donation from Leeds Richardson of Ontario, Canada, whose ancestors came from Wighton. It was renamed the Trillium Tower after his province's native flower.

As a dual British/Canadian citizen I found inspiration in this Canadian connection, bringing the story to life within a small Church niche, using shadow puppetry and stained-glass references to depict and revive key narrative elements, sourced from research.

<https://soundcloud.com/liz-falconbridge/canadian-connection-audio-description>



VICTORIA FENN

My Father's Land: Project

Brass, Re-used Plywood, Elastic band, Test tube, Soil from the farm

£450

Website: victoriefenn.com

Instagram: vicky.fenn

Titled "My Father's Land" this body of work consists of opposing pairs displayed together as dualities and contains soil from my family's farm. Here "Project" draws from the imagery of a trebuchet, symbolising the unpredictable forces at play in farming life.

The work creates a dialogue between personal memory, environmental concerns and the broader agricultural context, offering a nuanced reflection of the land, heritage and the passage of time.



GWYNETH FITZMAURICE

Response to Found Objects

Papers, glue, masking tape, fabric, wax.

POA

Instagram: @gwynethfitzmaurice

Why pick up one particular shell on a beach?
What is it that draws you to it?

This unselfconscious choice is what prompts me to explore that found object, scrutinising it by drawing and replicating its form. The materials used are easily to hand: papers, glue, masking tape, etc.

While making it, the piece is constantly handled. This is what I want to share- holding a small sculpture, seeing its form, while recognising the materials from which it's made.



RHONA FLEMING

The Mystic Marriage of St Catherine

Oil on canvas

POA

Website: www.rhonaflaming.co.uk

The west window in the south aisle has a depiction of St Catherine in stained glass. I have an interest in a painting by Paolo Veronese 'The Mystic Marriage of St Catherine,' c1575 that hangs in the Gallerie dell'Accademia, Venice. This became the starting point and I allowed the painting process to inform my response as it becomes progressively more abstracted, each mark informing subsequent actions to create a contemporary interpretation rather than an attempt to reproduce the original image.



STEPHANIE GILBERT

Athelstan and Aethelraeda go Head to Head

Carved packaging foam, needle-felted with sheep's wool

£750 each

Gargoyles and grotesques are the humorous treats in mediaeval church architecture. The stone masons could have fun after the exacting process of building the church structure.

The curator's brief Site/Sight is perfect for giving Wighton some humorous grotesques.

Athelstan represents the cruel side of life, the demons which must be overcome. He leans across the aisle at the innocent girl.

Aethelraeda, chaste, demure and law abiding, is repulsed by evil and averts her eyes.

Are they Wighton parishioners?



BETH GROOM

Fold

Ceramic and Wood

This work explores a continued interest in simple repeat patterns made with circles and folded circles. I'm interested in how these abstract forms repeatedly appear in all manner of natural and manmade phenomena, and how they might be used as a metaphor for something that is not fully understood or visible. Working intuitively with clay, the quality of the surface has become an important part of the work. I'm interested in creating a moon like surface - with craters and rhythms that speak both to the natural world and the human experience.



ANNA-LISE HORSLEY

Deadly Nightshade

Acrylic on canvas (dyptich)

£1800

Website: www.anna-lisehorsley.com

Instagram: @annalisehorsley

" I have a deadly nightshade,
So twisted does it grow,
With berries black as midnight,
And a scull as white as snow."
(Extract from a girls' Skipping Rhyme)

This painting evolved through a process of working into damp canvas on the studio floor. Paint is applied in a similar way to making a large watercolour. Decorative shadow silhouettes were added later.

Relics

Stoneware ceramics (vases and candlesticks)

£40 - £100

These objects were made to look as if they had been found in an ancient ruin, washed up on a shore, or dug out of the earth.



LIZZIE KIMBLEY

Pause

Paper yarn with natural dyes

Website: www.lizziekimbley.com

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

'Pause' offers a reminder to spend time in nature, to slow down, pause for a moment and to notice. This piece is inspired by walking the marsh and meadows close to home. Walking the same paths each day becomes a ritual, time carved out for slowing down, paying attention and being in the moment. 'Pause' aims to capture the sense of joy and wellbeing that comes from taking time to pause in nature.



BARBARA ANN LAWSON

Mermaid of flowers

Collage and acrylic

£150

Website: barbaral2@sky.com

In the top left hand corner of the porch as you enter is a small roundel carving in stone of a mermaid carrying a comb and a mirror. I wondered what she signified to those who placed her there and thought a mermaid a rare, mythical creature to find in a medieval church. Perhaps she is a warning against vanity, or a siren tempting fishermen to their deaths?

My modern-day mermaid has golden hair and is surrounded by flowers. It's a collage with acrylic.



DEBBIE LYDDON

Betelgeuse

Linen, Wire

£550

Website: www.debbielyddon.co.uk

Instagram: @debbie.lyddon

Late evening.

The beach bank, wrapped in darkness.

Catch at the back of your nose cold and very, very clear.
Looking north, away from the sodium glare of the town,
more and more stars are revealed as my eyes become
accustomed to the dark.

To the west, an indistinct smudge of light above is the
Milky Way.

Orion's spear is clear and bright beneath his three-
starred belt.

W-shaped Cassiopeia.

To the north the Plough.

And then a star falls, and another, and again,
out of the corner of my eye in my peripheral vision,
another falling star and another.

Five shooting stars in a row are a rare treat.



HEIDI McEVOY-SWIFT

Shadowshift

Textile, paper, tile, twigs

£600

Website: www.mcevoyswift.com

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

These stitched sculptures explore the way light animates the church's walls, casting shifting whites and greys into ephemeral shapes that chart time's quiet passage. Shafts of blue and yellow briefly ignite architectural detail or marks in the plaster. Twigs gathered from the churchyard give form and structure, echoing the arches of windows and doors, grounding the work in place. This interplay of natural elements and fleeting light captures a dialogue between structure, spirit, and the sacred rhythms of the day.



ELIZABETH MERRIMAN

Colour notes in the Garden

Birch ply panel, acrylic paint and coloured paper

POA

Instagram: @elizabethmerrimanartist

I made this large scale collage for my daughters birthday. I felt very strongly that the ground colour needed to be a brilliant, vibrant, pure cadmium green as the garden was bursting into leaf and flower after a long winter. The stacks of coloured paper discs are evocative of the flowers. They are hand drawn and cut out using a pair of nail scissors. They go through many different colour combinations before the final stack is found that feels just right.



RICHARD MILLS

**'I come back here from time to time & shelter here
some days'**

Photographic image from a homemade camera obscura
NFS

My aim was to interpret the term 'sight', not in a straight forward, visual way of seeing something but more through the idea of the 'mind's eye'. How we visualise our thoughts, our memories, how we can daydream & let our mind go somewhere, some place, in time.

To evoke this, a photographic image of the 'site' is taken through a homemade camera obscura & presented only as a reflection, through the mirror of an old box slide viewer.



MARIANNE MOGGRIDGE

Island of Reeds

Mixed Media giclée print 1/1

£998

Instagram: @moggridgejustart

Layers of time help to create imagined landscapes that relate to place. Embodied experiences of the site. I create a new mythology using drawing and collaging with the camera and intaglio printing methods. I walk to contemplate a chosen subject and the work responds to my research, memory, spiritual experience, and intuition.

I am inspired by history, nature, and philosophy; my work is where they meet.



ANNETTE MORGAN

Lady With a Crown

Old textiles hand stitched, decorated papers

£185 each panel

Website: www.annettemorgan.co.uk

Old Norfolk churches with white walls, flint and brick, Wighton church being one of them. Colours of the surroundings and a stained glass fragment of a lady with a crown, to be found in a glass cabinet, inspired this work.

Image of the lady to be found in one of the roundels on each piece of work.



PETER NORTON

The Other Side

Layered Media Construction using original photographs, resin , acrylic sheet, aluminium

£1900

Website: www.sublimerorfolk.co.uk/caught-red-handed

This layered media work, using my original photographs is box framed 1metre by 1.2 metre and 8 cm deep.

It illustrates some of the biggest social and political issues of our time.

The symbolism will no doubt be interpreted in various ways, and I will refrain from guiding the viewer.



JACKIE POTTER

Boats and Walkway at Pin Mill

Oil paint/Sisal String/Wood Frame

£1500

potter.jackie1961@gmail.com

There is an area at Pin Mill, where there are house boats and sail boats, all with their individual characters and stories. Over the years, I have observed the changes - of new beginnings for some; and others I can see will sink deeper into the mud and water, taking with them, their memories.



JOANNA REYNOLDS

Ode to SCVA

Ceramic

£500

Ode to YSP

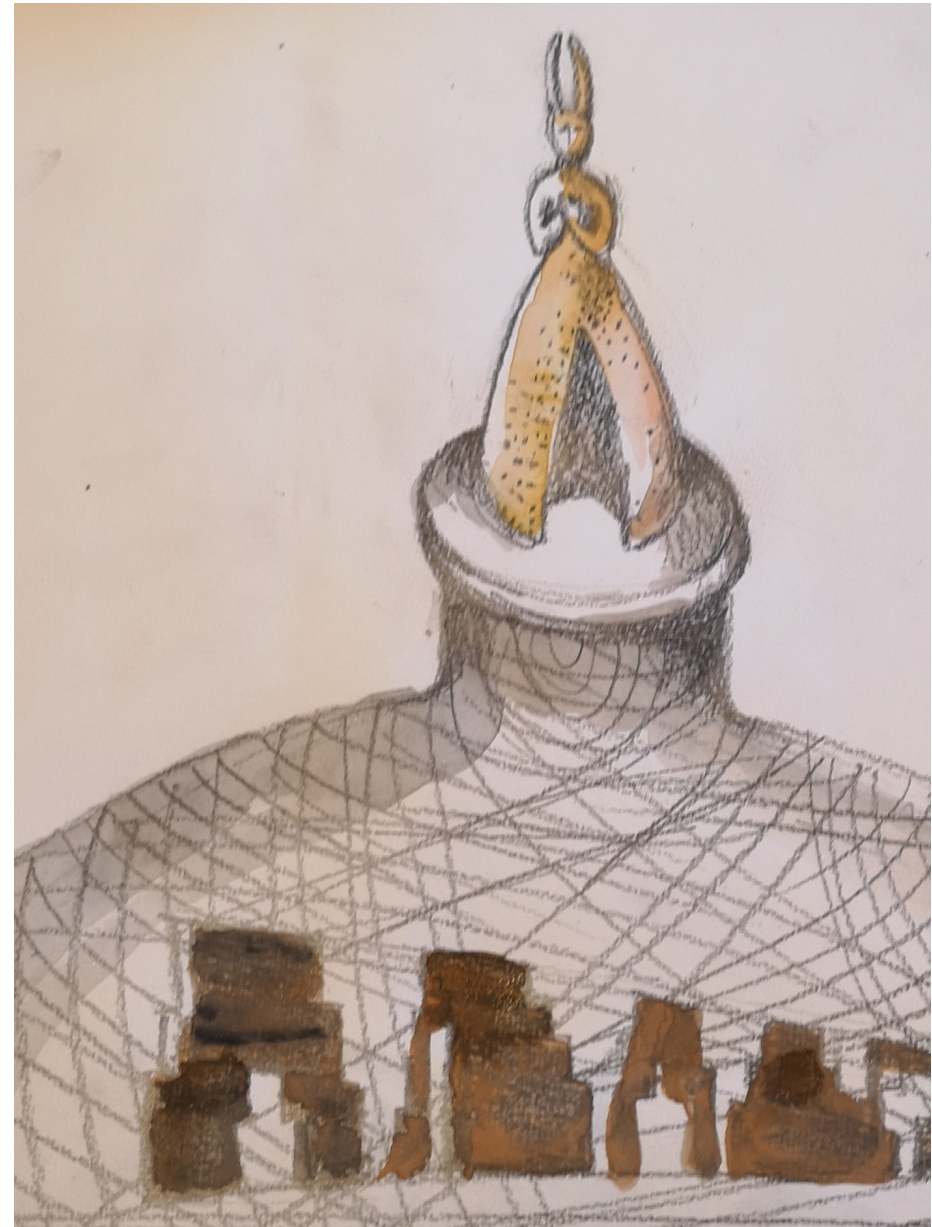
Ceramic

£500

Both my ceramic pieces are responses to sites that mean a lot to me.

The first references the Sainsbury Centre for the Visual Arts with it's sculpture park at UEA in Norwich. It maybe small, but the sculptures feel like friends. Over multiple visits, I have come to know them in all their moods.

The second refers to the Yorkshire Sculpture Park which, because of the distance, is more of a pilgrimage. I have lots of favourites there, but there is always something new to fascinate and surprise.



SHEILA ROBINSON

Levada 1

Oil on Canvas

£750

Website: www.sheilarobinson.art

Imagine a gull flying above the Island of Madeira,
navigating over the oceans and islands with no regard
for borders, riding the updraft from the hills. Far below
I'm staring at my map, looking for a landmark I can
translate into marks on the paper. It has been raining.
Steep steps are dense with fallen leaves and rain;
slippery. At the edge of the water an insect is walking.
Its whole world is a few stairs. Only I am lost.



LIZZY SAINSBURY

Mind Eyes

Oil pastel on paper

Single flyers on paper - £60

Strip of 4 flyers on paper - £200

Single flyers on board with post - £ 80

Website: www.lizzysainsbury.com

Instagram @lizzysainsburyinstallations

My Mind Eyes installation directs our gaze and thoughts along lines leading in eight compass directions and names the sites near and far that lie on those lines. This year, my initial aims were to experiment with stencils, involve the whole village in the piece and highlight places that I found while poring over local maps. But I also wanted to look beyond our small corner of Norfolk and keep the wider world in our mind's eye.



PAUL SMITH

Homo Temporis

Mixed media including plaster, clay, chicken wire sand and paint

This man of time wears ancient tribal jewellery, WW1 boots and gaters, a 20th Century watch and even an implanted microprocessor. He may have been a warrior, he has always been here and has seen everything. He's blindfolded as he can no longer bear the blast of time and history.

Titchwell

Oil on canvas on recycled corrugated PVC with found objects

This is a site specific piece inspired by many visits to Titchwell beach. It is a deconstruction of the landscape into sand, sea and sky. It includes numerous found objects to bring the essence of the place to the work.



BEE SPRINGWOOD

The Twisted Hair

Dogwood,(willow, hazel) sea rope and other found fibres

POA for sections/ all

Commissions for your environment accepted

Instagram: @springwoodbees

Facebook: Bee Springwood

I was fascinated by the arches separated from the church, returning to nature. Our ancient experience of ourselves as part of nature has become separated from Western European Spiritual Practice. This piece was informed by the " Twisted Hair" routes to the Sacred and our need to stay responsive in Life.

I may have planned to go straight, but the wood-weave sent me branching and in unexpected combinations. The dogwood colours were separated too, but the whole rainbow might mellow.



NICKY STANTON

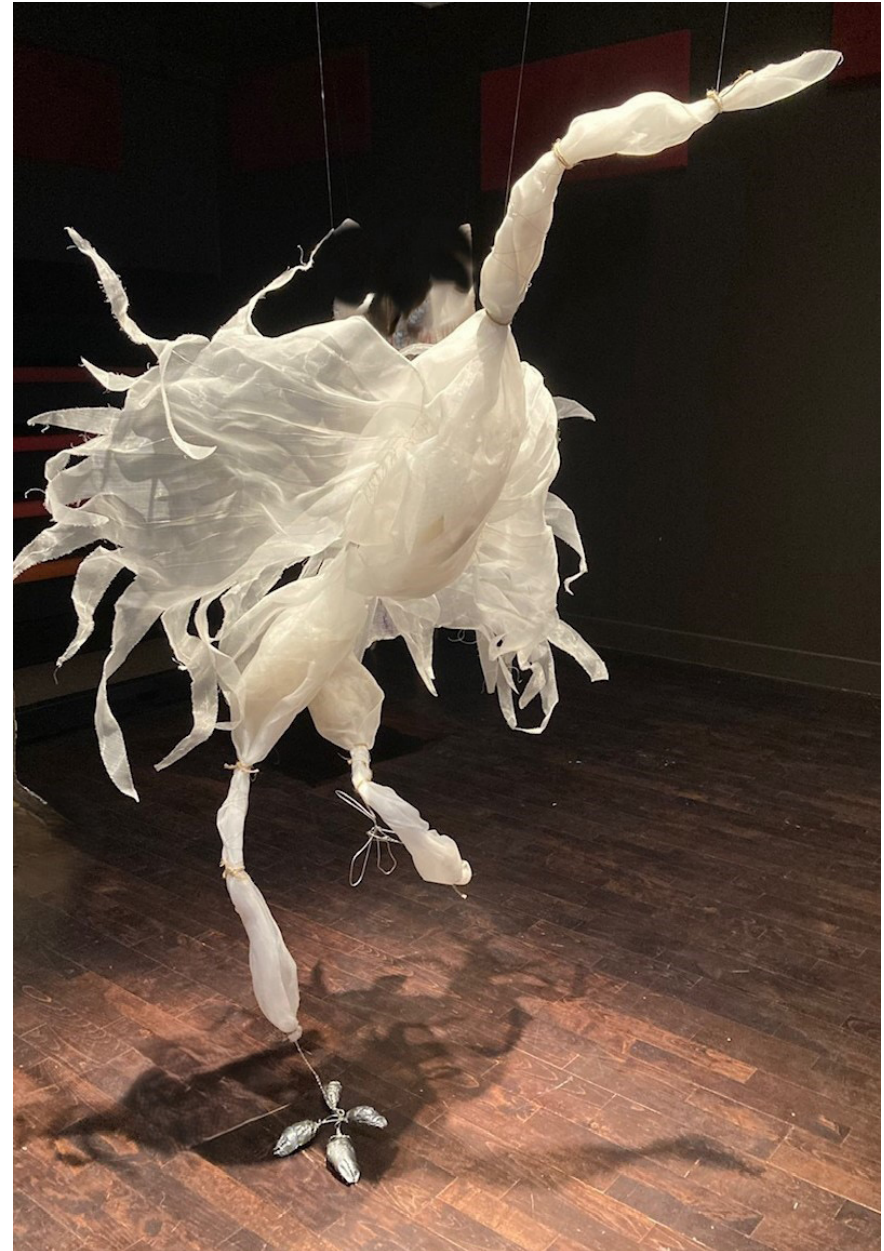
Bird-woman

Netting, wire, bubble wrap

Price on application

Birds, associated since ancient times with the Great Goddess, are frequently used as symbols in spiritual traditions, representing freedom, transcendence, and communication between the earthly and spiritual realms.

Bird-woman, with her crane-swan ancestry, can switch effortlessly between water, land, and air, representing the journey of the soul, moving from one stage of life to another with grace. Potent icon of life, death, and rebirth she points the way to a spirituality celebrating wholeness and inter-connectedness which speaks to our times.



NICKY STANTON & SIAN CROOSE

Site of life + death + rebirth

Mixed media on canvas

Price on application

Website: www.nickystanton.artweb.com

What was here before these foundation stones were laid? Might people have gathered on this site 3000 years ago? It is a prominent place, overlooking the meandering chalk stream of the River Stiffkey and out to sea. What sacred rituals would they have performed, marking the turning of the seasons? Would they have recognised ouroboros, the snake swallowing its tail, recalling the cycle of life/death/rebirth? Step inside this passageway, a space in-between, and listen to a short wordless piece for women's voices created by Sian Croose.



ROSAMUND ULPH

My main response is a map showing Wighton and Warham churches with surrounding farmland and written field names which take us back to before the Enclosure Acts from the 1750s. I have also included some of the saltmarshes at Wells in this picture.

I have investigated the masons' marks inscribed on pillars in Wighton church which are worth researching in the church history. Their calligraphic character fascinates me.

I am very interested in fans and decided to write about the States of the Sea, which includes increasingly rough waves in the script.



SUE VAUGHN-WILLIAMS

Cries From the Deep

Oil on Canvas

£1600

Website: www.susanvaughanwilliams.co.uk

With much of the natural world under grave threat, my piece endeavours to reflect the danger oceans are in, and for the viewer perchance to give pause for thought. The magnificent sights the surface offers mask the raid and punishment inflicted on the deep. We need to respect the subsea not rob it of the ability to properly fulfil its function.

Without the rich diversity of life beneath the water, we are lost.



CHERRY VERNON-HARCOURT

Catching the Light

Sheer fabric with applied images and gold leaf

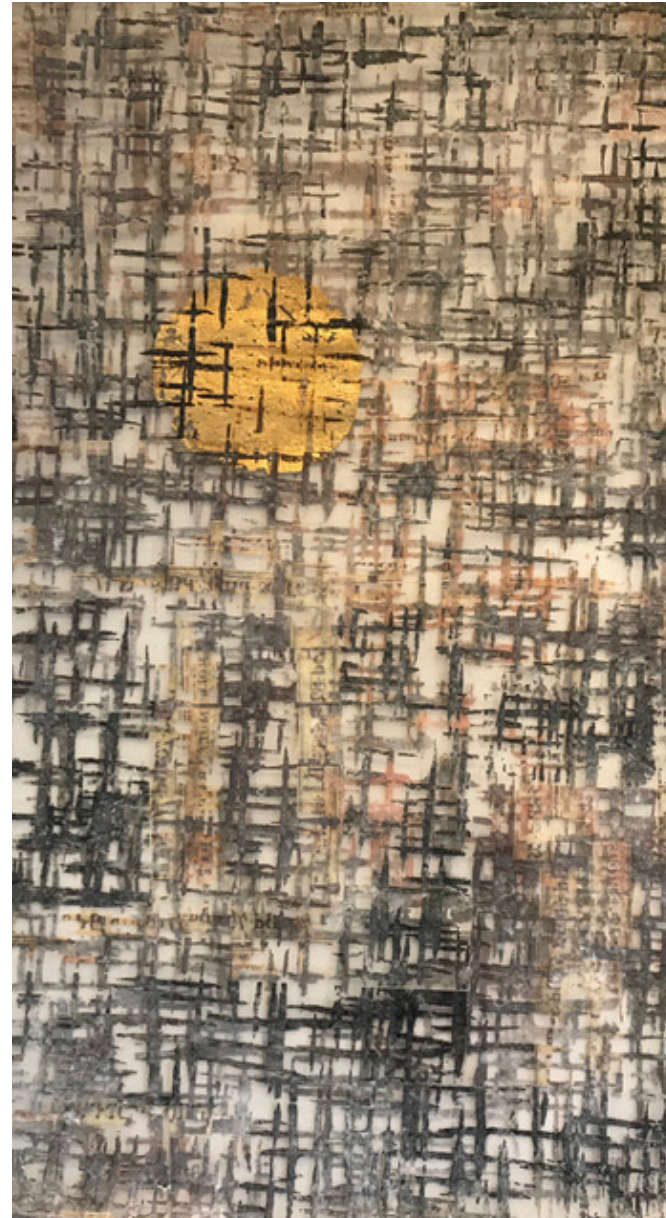
£300

Website: www.vernon-harcourt.com

On sunny days Wighton Church has sunlight streaming through the windows.

I have tried to capture the feeling of this coming into the dark church. Having a double layer of organdie with light behind it will give a feeling of the fractured colours.

I have taken photos and enlarged, printed, and laminated them on to sheer fabric. By washing the cloth, the images were fragmented. Gold leaf was applied.



KAREN WHITEROD

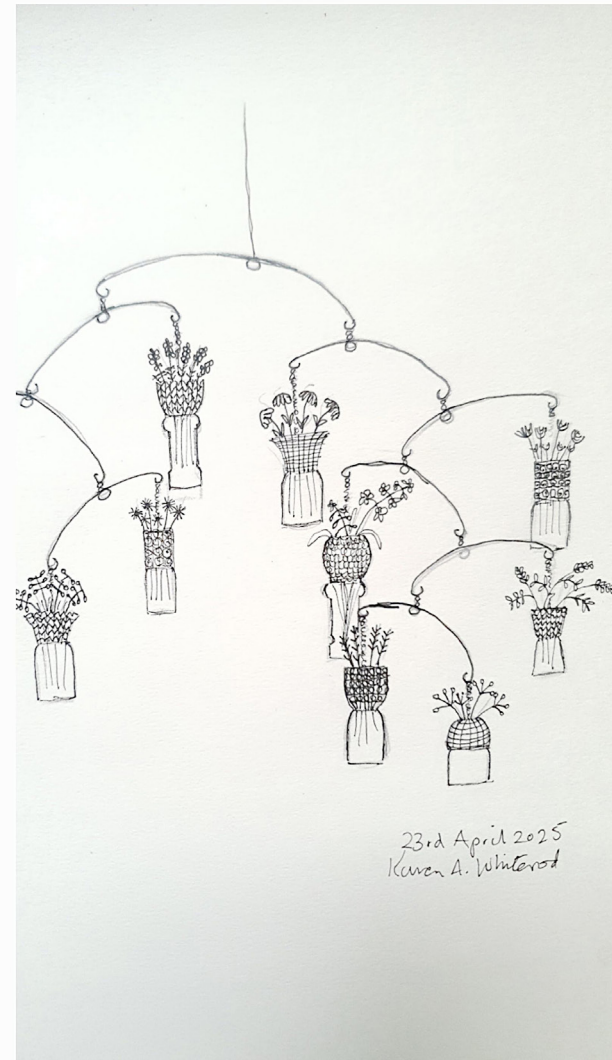
Symbiosis Balanced

Glass jars, stainless steel, copper wire (recycled & new), wire from beehive supers.

POA

Website: www.balanced-earth.co.uk

This kinetic sculpture captures the quiet symbiosis of nature. Glass jars—once home to herbs and spices—now cradle plant cuttings gathered from the churchyard. Each is collared with sculptural detail and engraved with the insect that depends on the plant within. Delicately balanced branches respond to air currents, animating the sculpture and echoing the interconnectedness of life, movement, and habitat. Being a new evolution of my suspended works and in progress, a photograph was not available for the catalogue.



MICHÈLE WITTING

Creation, 'Man', Love, Renewal

Acrylic on wood, wood frame, behind glass

£2500 (all proceeds to St Mary's, Kelling)

Website: michelewitting.co.uk

Very sadly, Michèle collapsed and died whilst working at home in Kelling on December 23 2024.

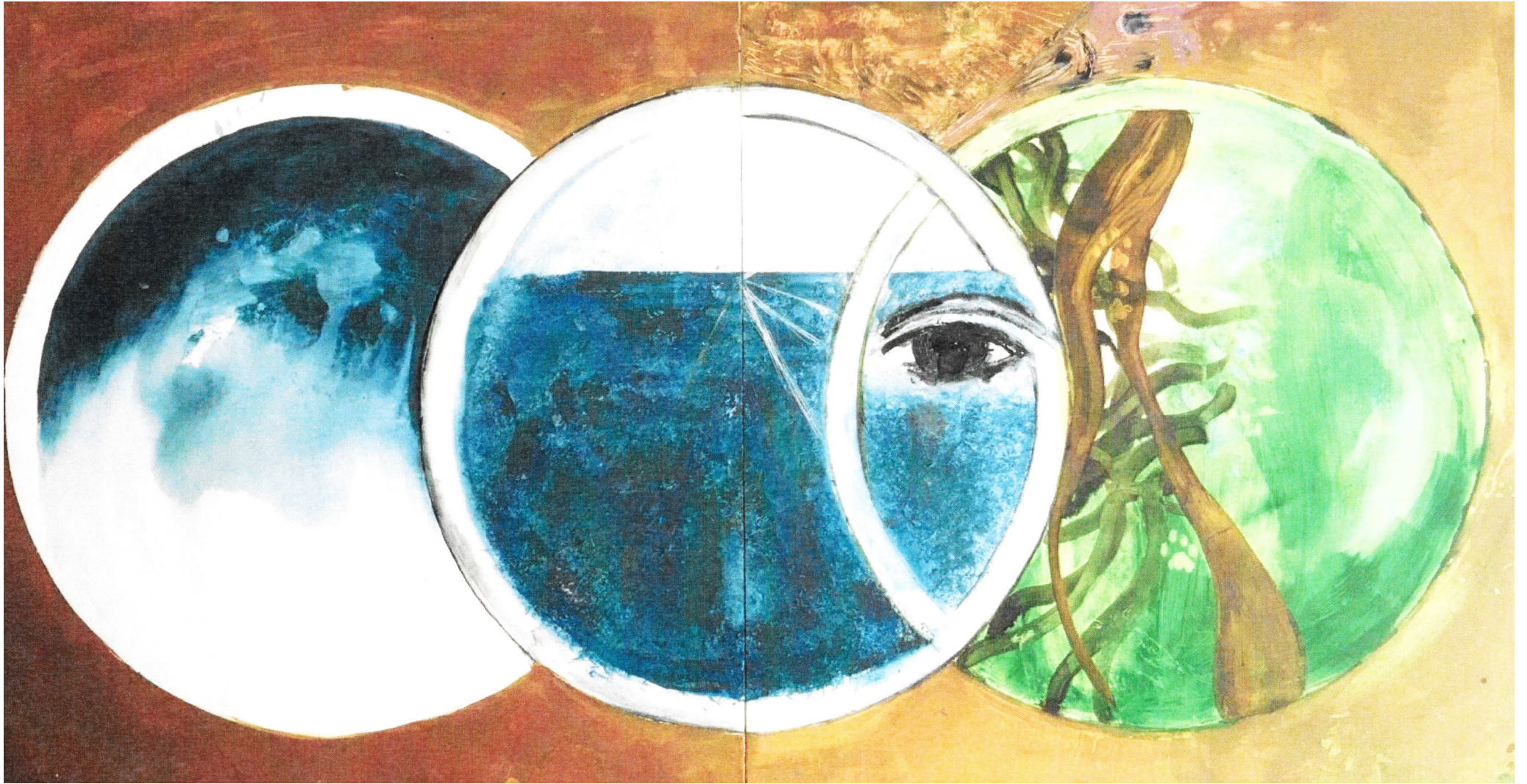
Michèle studied Fine Art at the Central School of Art and Design and English Literature at St Edmund Hall, Oxford. Born into the city, she moved to Norfolk where she has lived and worked for the last twenty five years. She drew with North Norfolk Life Group and her work was exhibited as part of the 'Love is the Meaning' Exhibition, Norwich 2023.

As an environmentalist and eco activist Michèle was deeply concerned about the health and future of our all too fragile and precious planet.

She believed that there is hope if humanity comes together through love, both for each other and the natural environment. The oceans are the greatest source of life and will recover and help heal the planet if 'man' enables this healing and renewal to begin.

Creation, 'Man', Love, Renewal was produced for the 650th anniversary of Julian Of Norwich's Divine Revelation 2023.

MICHÈLE WITTING



Michèle Witting, Creation, 'Man', Love, Renewal

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

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 3 August 2025 on presentation of notification from the artist or NNEP that purchase has been completed.

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 and committee

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

Acting Chair: Nick Ball

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