

North Norfolk Exhibition Project WIGHTON26
Curated by Chris Bailkoski

undercurrent



1st July: Private View opening from 4pm
2nd July - 2nd August: Exhibition Continues 10am-5pm daily
All Saints Church, Kirkgate Lane, Wighton, NR23 1AL

For more information: nneprojectcontemporaryart.com

NNE
project

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undercurrent Curator's Statement

Welcome to the latest edition of the North Norfolk Exhibition Project's annual exhibition at Wighton. As an independent creative who has recently moved to North Norfolk, it has been an honour to be selected as curator for WIGHTON26.

This has also been an incredible opportunity to meet new artists in Norfolk while introducing my curatorial practice to a wider audience in this region. Additionally, All Saints Church as a non-traditional gallery space presented huge scope to develop a site-specific exhibition responding to shared contemporary issues.

As a curator, I am enthusiastic about meeting new artists and engaging with different approaches to practice, working together to create site-responsive exhibitions. When developing the theme of this year's exhibition, I wanted to capture the spirit of art making in a rural county while addressing multiple factors affecting artists and communities in Norfolk.

For the exhibition, I wanted to explore external factors that affect us all, whether environmental or political, and how creativity can be a form of resistance to counteract these issues. All of these thoughts combined to become undercurrent, an exhibition making visible unseen artists and practices in the region.

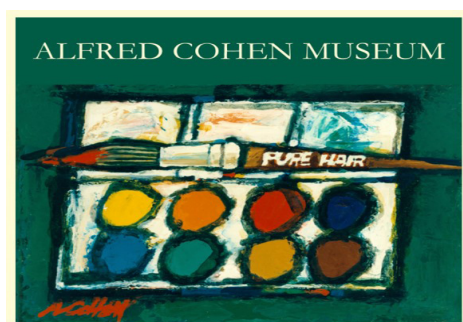
I want to extend my gratitude to all exhibiting artists, each responding in completely different ways to the brief and really pushing the boundaries of their practices.

Thanks also to the North Norfolk Exhibition Project team, their generous support and help throughout the project was greatly appreciated.

Lastly, to all visitors and audiences, I hope the exhibition surpasses your expectations and you enjoy the thought provoking artwork on display.

Many thanks

Chris Bailkoski



WIGHTON26 is sponsored by the Alfred Cohen Museum, through the award of the new Alfred Cohen Art Prize of £500.

undercurrent

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2nd July / 2nd August 2026

Private View 1st July

PV Performances:

7pm Kate Morse

7:30pm Aether Collective

List of Outdoor Artworks

a Nick Ball

An uncomfortable truth, POR

b Michelle Louise Carter

The Asterism Undercurrent Phenomenon,
POR

c Jim Brown

Untitled 1, £200

d Carl Durban

Thinking Loops / March 2026, £1,350

e Alan Cossins

Contrasting Undercurrents (i), POR

f Judith Campbell

The Secret Garden, NFS

h Sophie Marritt

Sound Walk (Saturday 4th July 12pm)

List of Indoor Artworks

1 Paul Wolterink

The Sea is Always Right (House), £550

2 Meg Amsden

Mermaid Swims Away, POR

3 Jane Scobie

Mobo, POR

4 Stephannie Gilbert

the sea as seen, £200

5 Casey Jackson

Mermid's Purse, POR

6 Ruth Brumby

Above and Below, £1,750

7 Lucinda Holmes

a. Rev. John Holmes with Annie

b. Gone Home pen on paper

f (conservation garden)

7 Lucinda Holmes

c. Letter from Leeds Richardson to

Rev. John Homes

d. Rev. John Holmes, gravestone,

All Saints Church, Warham

e. Trillium Tower Plaque

8 Hannelore Smith

Transmission: Send/Receive (i), £425

Transmission: Send/Receive (ii), £245

Transmission: Send/Receive (iii), £325

(Please collect headphones for this artwork)

9 Alan Cossins

Contrasting Undercurrents (ii), POR

10 Nicki Darrell

Currents, £350

11 Elizabeth Inger

Steadfast, £895

12 Diana Ashdown

a Wighton Churchyard Ecology, £210

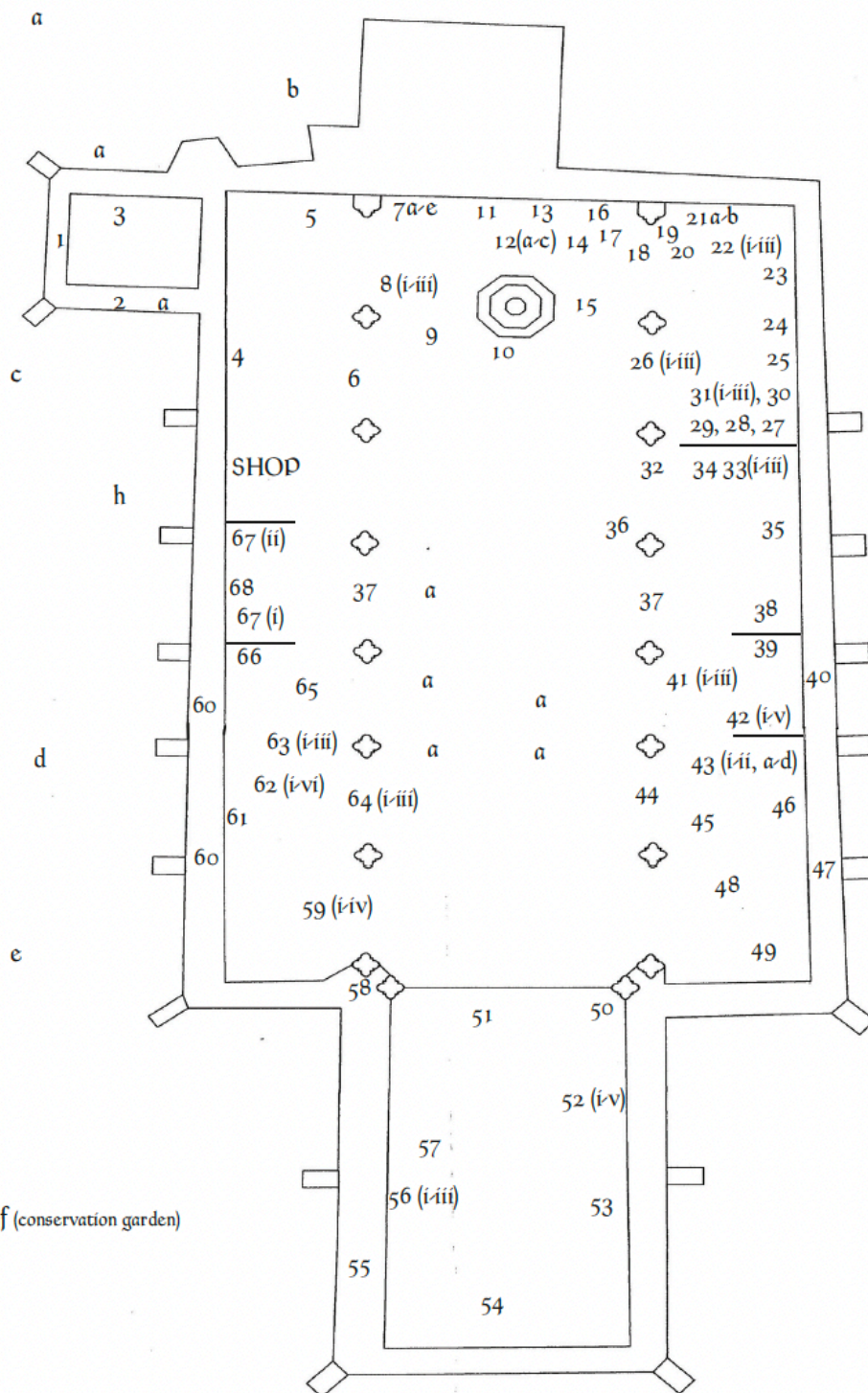
b Churchyard Ecology, £190

c Above & Below, £180

13 Jack Godfrey

Great Yarmouth is a work in progress,

£500



14 Rachel Wright
I'm sure the blackberries come earlier
every year, £350 (or individually POR)

15 Peter Swann & Paul Ebbens
Obelisk of Hope, £3,000

16 Sophie Marritt
Called by the Wind, POR

17 Brian Lewis
Life on earth, £5,000

18 Sue Lane
Reclaimed £500

19 Susan Vaughan-Williams
Terminal Tension, £650

20 Sarah Russell
The Rattle Within, £1,200

21 Cherry Vernon-Harcourt
a Connections 1, £300
b Connections 2, £300

22 Rosy Prue
Traces (i)
Traces (ii)
Traces (iii)
£400 ea framed, £1,000 all three
£300 ea unframed, £700 all three

23 Siri Taylor
CHRONOPHOBIA, POR

24 Guy Holder
component: HALIBUT, POR

25 Rose Davies
Restraint, £600

26 Mary Blue
(i) A taste of salt served with the chill,
£500
(ii) The North Atlantic Current, £1,000
(iii) A brushstroke of potential, £500

27 Linda Gower
Towards East Hill, £280

28 Patricia Mullin
The Fragile Coast, £450

29 Isla Dowman
Through Its Eye to Mine, £85

30 Caroline Forward
Re-Wiggled, £750

31 Raphus
(i) We will fight, £400
(ii) Razorbills A (2 of 12), £80
(iii) Razorbills b (2 of 12), £80

32 Kevin Lewis
This Place: Embrace / Weathered /
Remnants
£250, £100 each individually

33 Annie Green Armytage
(i) Waving or Drowning? 1, £195
(ii) Waving or Drowning? 2, £145
(iii) Waving or Drowning? 3, £145

34 Pippa King
APPARITIONS No.3.
At the Gap....Ram of Ur greets the ghost
of Sir Leonard Woolley, £1,200

35 Mike Coombs & Fiona Bennett
Flow

36 Paul Wolterink
The Sea is Always Right (Horse), £550

37 Rachel Collier-Wilson
Looking Up, £280 each (set of 4)

38 Naomi Hardman
Shoal Water, £450

39 Sublime
Pitchforks Coming / an undercurrent £750

40 Cass Wedd
Forgotten Lives, NFS
(Please do not touch)

41 Hannelore Smith
Transmission: Clutter Echoes (i) £275
Transmission: Clutter Echoes (ii) NFS
Transmission: Clutter Echoes (iii) £425
(Please collect headphones for this
artwork)

42 Prue Dobinson
(i) Make shift shelter, £200
(ii) On the move, £150
(iii) Pat-a-cake on a mattress, £250
(iv) On the road again, £200
(v) A slice of Gaza, £150

43 Helen Street
(i) Inside Inequality, £230
(ii) Layer Upon Layer, £230
(a) Undermined, £180
(b) Possibility, £180
(c) Forgotten, £180
(d) Misunderstood, £180

44 Jessica Loveday
Brackish Waters, £750

45 Helen Breach
The Undercurrent of Opinion. Papier
Mache heads £65 ea, Masks £45 ea

46 John Cox
Sketch for Helen's Ceiling, POR

47 Lizzy Sainsbury & Kate Morse
(i) Gravescapes, £220
(ii) Gravescapes, £220
(iii) Gravescapes, £220

Recital by Kate Morse
Private View Only

48 Joy Pitts
Remembering Elizabeth Bacon, NFS

49 Jackie & Joseph Potter
Sculpture by Jackie Potter
Soundscape by Joseph Potter
NFS

50 Jim Brown
(i) Untitled 1, £65
(ii) Untitled 2, £65

51 Aether Collective
Performance of Asteroidea
Private View Only

52 Tim Angrave & Lesley Williams
(i) Vision, £500
(ii) Wild, £500
(iii) Breaking Through, £500
(iv) Dreaming Reality, £500
(v) Breaking Through Mental Landscapes
(video)
Many thanks to Harley Turner for the
video editing

Original music by Tim Angrave
accompanies the video
Paintings are collaborative work by Tim
Angrave and Lesley Williams
Drawings are by Tim Angrave

List of Indoor Artworks Continued

53 Margie Britz
Doorway, NFS

55 Lin Hartley
I KNOW THE SEA WILL TAKE MY
HAND, £250

56 Mike Dodd
(i) Pixie Cup Lichen (*Cladonia* sp.)
(ii) Pixie Cup Lichen (*Cladonia* sp.) and
melted frost
(iii) Wall Screw-moss (*Tortula muralis*)
£400 each

57 Richard Mills
Lost Lines, NFS

58 Paul Wolterink
The Sea is Always Right (Man), £550

59 Hannelore Smith
Transmission: Noise Field (i) £525
Transmission: Noise Field (ii) £245
Transmission: Noise Field (iii) NFS
Transmission: Noise Field (iv) NFS
Transmission: Noise Field (v) £245
Transmission: Noise Field (vi) £245
Transmission: Noise Field (vii) £295
Transmission: Noise Field (viii) £245
Transmission: Noise Field (ix) £245
(Please collect headphones for this
artwork)

60 Anna-Lise Horsley
Alchemy
Each sculpture is individually priced, please
speak to one of our volunteers.

61 Ulrike Behrendt
What Lies Beneath, £200

62 Alison Henry
Gilding Our Nests (While the Earth Weeps)
Gilded Nest (i)
Gilded Nest (ii)
Gilded Nest (iii)
Gilded Nest (iv)
Gilded Nest (v)
Gilded Nest (vi)
Individually POR

63 Beth Groom
Untitled (i), POR
Untitled (ii), POR
Untitled (iii), POR

64 Kate Vogler
Vigil: The Mourning of Crows
£900, individually £300

65 Hannah Rae
Imprinted, £1,200

66 Eric Smee
The 1st 80 Years, POR

67 Ros Copping & Liz James
(i) The Unsaid 1, £2,400
(ii) The Unsaid 2, £2,400

68 Jenny Comper
Thread Unsaid

undercurrent

North Norfolk Exhibition Project WIGHTON26

Curated by Chris Bailkoski

Aether Collective ~ Meg Amsden
Tim Angrave & Lesley Williams ~ Diana Ashdown
Nick Ball ~ Ulrike Behrendt ~ Mary Blue
Helen Breach ~ Margie Britz ~ Jim Brown
Ruth Brumby ~ Judith Campbell ~ Michelle Louise Carter
Rachel Collier-Wilson ~ Mike Coombs & Fiona Bennett
Jenny Comper ~ Ros Copping & Liz James
Alan Cossins ~ John Cox ~ Nicki Darrell
Rose Davies ~ Prue Dobinson ~ Mike Dodd
Isla Dowman ~ Carl Durban ~ Caroline Forward
Stephanie Gilbert ~ Jack Godfrey ~ Linda Gower
Annie Green-Armytage ~ Beth Groom ~ Naomi Hardman
Lin Hartley ~ Alison Henry ~ Lucinda Holmes
Guy Holder ~ Anna-Lise Horsley ~ Elizabeth Inger
Casey Jackson ~ Pippa King ~ Sue Lane
Brian Lewis ~ Kevin Lewis ~ Jessica Loveday
Sophie Marritt ~ Richard Mills ~ Patricia Mullin
Kate Morse & Lizzy Sainsbury ~ Joy Pitts
Rosy Prue ~ Peter Swann & Paul Ebbens
Jackie & Joseph Potter ~ Raphus ~ Sarah Russell
Hannah Rae ~ Jane Scobie ~ Eric Smee
Hannelore Smith ~ Helen Street ~ Sublime (Peter Norton)
Siri Taylor ~ Susan Vaughan-Williams
Cherry Vernon-Harcourt ~ Kate Vogler ~ Cass Wedd
Paul Wolterink ~ Rachel Wright

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Aether Collective



Aether Collective are Jillian Bain Christie (Soprano), Cat Jones (Bio Sonic Sounds), María Pavledis (Live drawing) Marian Saunders (Live projection), Dave Farmer (production). Joined for this performance by Hugh Lupton (Storyteller) and Nick Appleton (guitar)

Aether is a live multimedia performance responding to the space at Wighton through an immersive and sensory performance of live sound, voice, story and visuals.

Aether Collective performed Asteroidia on the 1st July

Meg Amsden



Mermaid Swims Away

In the future, the sea level rises submerging the Stiffkey Valley up to the door of All Saints Church. The mermaid, freed from her prison inside the church porch, swims downstream, around Warham Iron Age hill fort, and heads back to the sea where she belongs, propelled by watery, mythical and geological undercurrents. A bass relief of the mermaid is superimposed on an embroidered version of the contemporary Ordnance Survey map of the valley, linking the 15th century to today.

Artwork Number: 2

Medium: Jesmonite, silk and net fabric, silk

Price on Request

Tim Angrave & Lesley Williams



Breaking Through Mental Landscapes

'Breaking Through Mental Landscapes' is a collaborative exploration of creativity as mutual aid, where shared making becomes a quiet form of care. Through painting, drawing, film, and music the project reflects on how support, love, and connection can help sustain us through instability, change, and misunderstanding. It invites open reflection on mental health and hopes to encourage conversation around experiences often left unseen or unspoken.

Artwork Numbers: 52

(i) Vision, £500

(ii) Wild, £500

(iii) Breaking Through, £500

(iv) Dreaming Reality, £500

(v) Breaking Through Mental Landscapes
(video)

Many thanks to Harley Turner for the video editing

Original music by Tim Angrave accompanies the video

Paintings are collaborative work by Tim Angrave and Lesley Williams

Diana Ashdown



Churchyard Ecology

Churchyard Ecology, connected relationships between living things and their environment. Churchyards are an oasis for wildlife due to the many different microclimates, hot, dry, cool and damp, by church walls, sides of headstones etc. This combination of habitats as well as a largely undisturbed environment, humus rich chemical free soil, encourages diverse fauna and flora.

Collecting plants from Wighton churchyard I used a variety of layered print techniques. Choosing ink colours to create a cohesive palette of rich sympathetic tones.

Artwork Numbers: 12

a Wighton Churchyard Ecology, £210

b Churchyard Ecology, £190

c Above & Below, £180

Medium: Mono/lino/sunprint

Nick Ball



An uncomfortable truth

When you think you've saved the world by putting your bottle in the recycling bin the uncomfortable truth is that only 14% of single use plastic actually gets recycled.

I invite you to sit on the sculptures situated on benches, pews and kneelers and experience the discomfort first hand.

The seat pieces are plain white. Decoration may disguise its identity and distract from the underlying message.

The kneelers are decorated to blend in with the others.

Artwork Letters: a

Medium: Cement (outdoors) and wax (indoors)

Price on Request

Ulrike Behrendt



What Lies Beneath

What lies beneath this artwork is a discarded and broken art print on wooden board (Ville d'Array by Corot). As in a palimpsest, the original has been removed but traces remain and the background has been given a second life. An imaginary landscape was created around the Bircham Centre in Reepham. Here, The Fixery meets twice a month: a group of volunteers who repair items for free to give them a new lease of life - just as our motto incorporated in the painting says.

Artwork Number: 61

Medium: Mixed media

Price: £200

Mary Blue



The North Atlantic Current

It turns out that life is not a linear path culminating in one end point, but rather a set of swirls and interlocking upwelling. A channel of perpetually unravelling universal expressions of life forms made of stardust. A soulful, evolving, ever-changing set of circumstances across many timelines. An unfolding of mysteries. A quiet chain reaction of surrender. A rhythm of circles and drifts. Becoming. Dissolving. Holding. Letting go. A paradox in everything. Movement of water. The taste of salt served with a chill. A shifting between what is known and what is possible. A brushstroke of potential. Life does not require a figuring out, but invites us to be here, perpetually moving forward not standing still. Perhaps the subtle truth of it all, is we were never meant to finish the story, only to ride the current.

Artwork Numbers: 26

- (i) A taste of salt served with the chill, £500
- (ii) The North Atlantic Current, £1,000
- (iii) A brushstroke of potential, £500

Medium: Tea stained canvas, raw pigment, pastel, acrylic, oil

Helen Breach



Undercurrent of Opinion

Groups of floating heads, gently swaying with the waves of opinion emanating from the obscured faces below. The fragility of human thought, oscillating as opinions change. The heads covered with sketches of real people from around the world, huddle in their groups - are they believing, do they have treacherous thoughts, are they being influenced by mis-information? Each an individual but frightening in a crowd.

Artwork Numbers: 45

Papier Mache heads £65 each

Masks £45 each

Medium: Heads of papier mache, acrylic paint, recycled drawings, metal, plaster, muslin, timber, sounds

Margie Britz



Doorway

My current work is a synthesis of the two landscapes that have so profoundly affected me, the semi-desert of the South African Great Karoo where I was brought up, and the North Norfolk coast where I now live.

The foraged pigment used in this work comes from both of these places.

I have become increasingly interested in making site -specific work in relation to doorways.

Artwork Number: 53

Foraged pigment on canvas

NFS

Jim Brown



I am representing the term 'undercurrent' as underlying, uncontrollable and unpredictable turmoil and chaos, this could relate to both its literal meaning or more contextual meaning in which tangled threads hold information within but can't be unravelled or the contents not obvious. As part of my practice, I enjoy creating components, then experimenting with how they interact, sometimes committing a composition to glue, other times keeping them loose as part of a greater set to explore further.

Artwork Letter: c

Untitled 1

Medium Sculpture, concrete

Size Approx 50x50x20cm

Price £200

Artwork Numbers: 50

Untitled 2

Medium Work on paper

Size 23cm x 30cm excl frame 42cm x 60cm incl frame. Vertical composition Price. £100

Untitled 3

Medium Work on paper

Size 23cm x 30cm excl frame 42cm x 60cm incl frame. Vertical composition Price £100

Ruth Brumby



Above and Below

'Above and Below' reflects Ruth's interest in layers, screens and surfaces. Ruth is currently working on the patterns that emerge when each line is drawn to follow the preceding line. The lines are affected by breathing, hand control and sightlines.

Artwork Number: 6

Medium: Pen on Paper

Price: £1,750

Judith Campbell



The Secret Garden

My original intent was to reflect the undercurrent of air in Wighton Church garden by the movement of these 3d line drawings. But a fractured spine last Christmas resulted in having to both adapt my working methods and collaborate with nature's materials, to produce and to allow this installation to become an instinctive and challenging journey on my way back to physical recovery. Creating the work itself became my 'lifeline' - a backbone to restored health and healing.

Artwork Letter: f

Medium: Wood, twine

NFS

Michelle Louise Carter



The Asterism Undercurrent Phenomenon

Artwork Letter: b

Price on Request

Rachel Collier-Wilson



Looking Up

A curtain, a veil, a barrier to visibility, a screen-printed drawing on fabric, suspended, suggesting something is to be discovered. The work engages with the cloudiness of the lesbian aesthetic: partial visibility, an image sensed but not fully seen. It offers a glimpse of what it might feel like to walk towards images of desire, images in which you can recognise yourself, yet vision is obscured. The plaid shirt references butch dyke visual language, while repetition explores visibility, erasure, and resistance.

Artwork Numbers: 37

Medium: Screenprint on fabric, Four drops of fabric, each approximately 2.5 m x 1 m

Price: £280 each

Mike Coombs & Fiona Bennett



FLOW

Flow is a horizontal video triptych created by Fiona Bennett and Mike Coombs. The work is an artistic exploration of the ecology of a Norfolk chalk stream through three interconnected perspectives: underwater, surface, and sky. Each panel moves at its own tempo, highlighting the interplay between visible and invisible worlds. The soundtrack blends real instruments with natural and synthesised sounds, and invites contemplation of the subtle forces linking water, land, and air.

Artwork Number: 35

Jenny Comper



Thread Unsaid

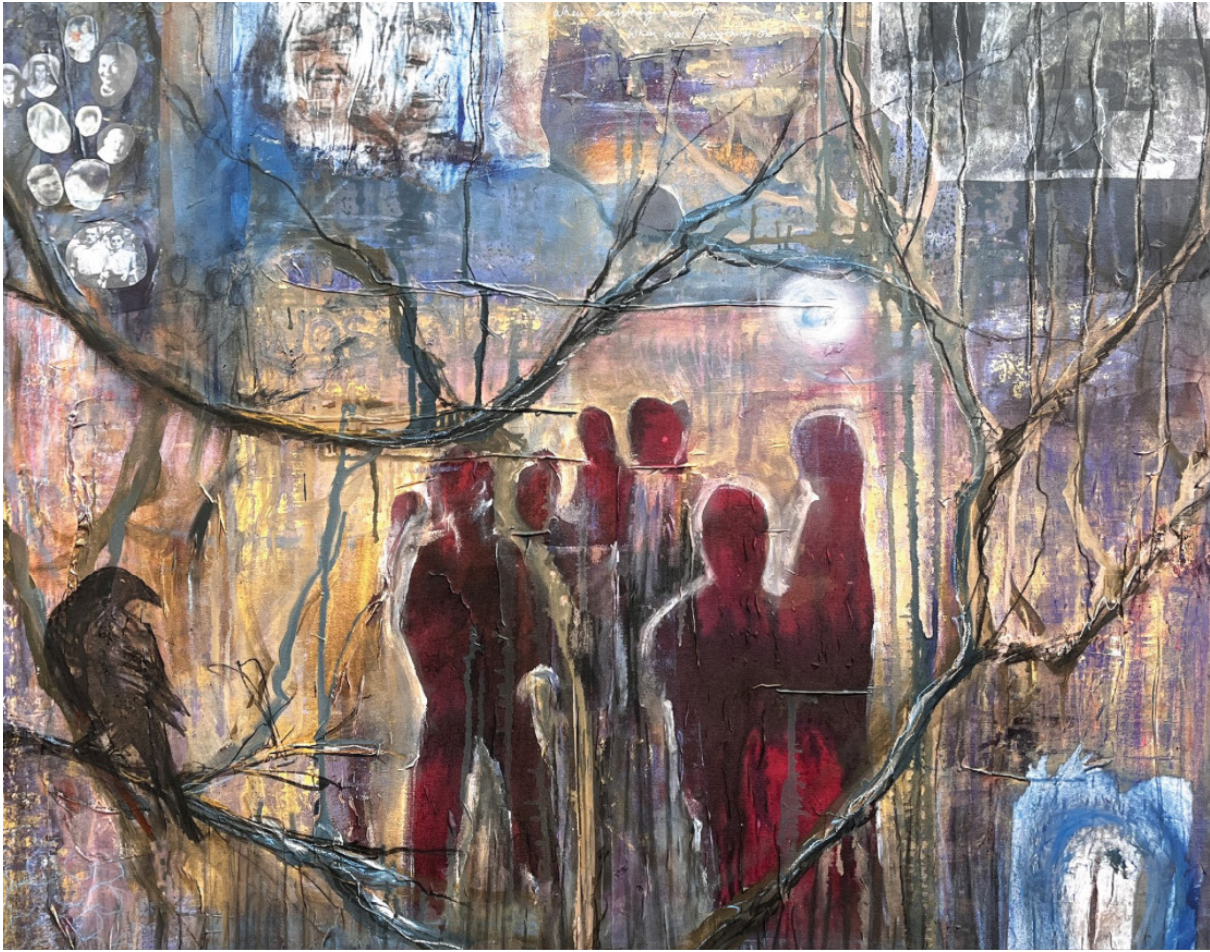
Beneath an ordered surface, Thread Unsaid transforms discarded offcuts into narrow strips, chosen for their textures and colours. Each is wound onto wooden reels, turned on a lathe from reclaimed rolling pins, making for a tactile history. From afar, the work appears harmonious and complete. Yet closer inspection reveals frayed edges and loose threads.

Artwork Number: 68

Medium: Textiles

Price on Request

Ros Copping & Liz James



The Unsaid

'The Unsaid' is a painted diptych exploring the intuitive exchange between two artist friends through techniques of multi-layering and revealing.

Working collaboratively is unusual for artists, who often spend long periods creating in isolation. This diptych explores our instinctive responses to each other's marks, forming an abstract conversation about why we feel compelled to express ourselves visually and publicly, and how that can make us feel: at times like imposters, sometimes vulnerable, sometimes boldly outspoken, and sometimes inclined to leave certain thoughts and feelings unsaid.

With only one final painting swap remaining as the catalogue goes to print, we have realised that much of what we express is shaped by our own histories and memories. In this sense, painting 'The Unsaid' has become an attempt to understand remembered scenes within the present moment — a paradoxical search for life and meaning within the past, and in doing so has become an intimate act of revealing that to another person.

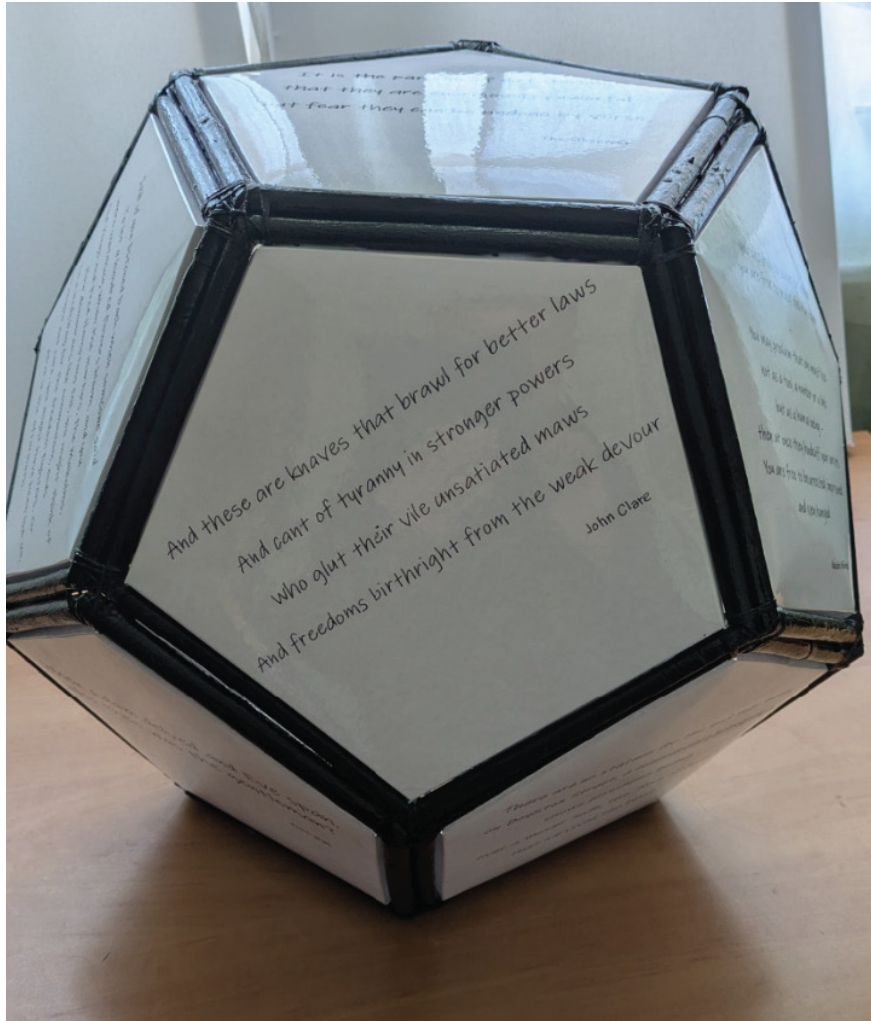
Artwork Numbers: 67

(i) The Unsaid 1, £2,400

(ii) The Unsaid 2, £2,400

Medium: Oil and mixed media on canvas

Alan Cossins



Contrasting Undercurrents

The work consists of two sculptures.

The inside sculpture has 12 faces, all pentagons. The sculpture is made from bamboo, with laminated paper panels. The panels have samples of works by poets whose words have created political undercurrents. For this they have been imprisoned or worse.

The outside sculpture represents the Platonic solid for "water". The laminated paper panels have scientific facts about water pollution. The scientists who provided these facts will not be in personal danger but their statements are as profound for our future as a species.

Artwork Letter: e

Contrasting Undercurrents (i)

Artwork Number: 9

Contrasting Undercurrents (ii)

Medium: Laminated Paper Panels. Price on Request

John Cox



Sketch for Helen's Ceiling

A skyfield for summer, Leo through Virgo to Scorpius.

Work in progress, colour to be added according to spectral type OBAFGKM.

Spectral type suggests the temperature at the radiating surface of a star, from 45000 degrees for an O type down to about 3900 degrees for an M type. On this scale blue is hot, and red is cool. Some brighter stars in this field will appear faintly coloured to the naked eye.

Artwork Number: 46

Medium: Emulsion on plywood

Price on Request

Nicki Darrell



Currents

Disposable cups have been slip-cast in porcelain, a material traditionally associated with fine chinaware. Fired unglazed in a salt kiln, the resulting subtle tints provide a practical record of the atmosphere in each firing. These porcelain cups are precious, functional and reusable, reminding us of the value of everyday objects.

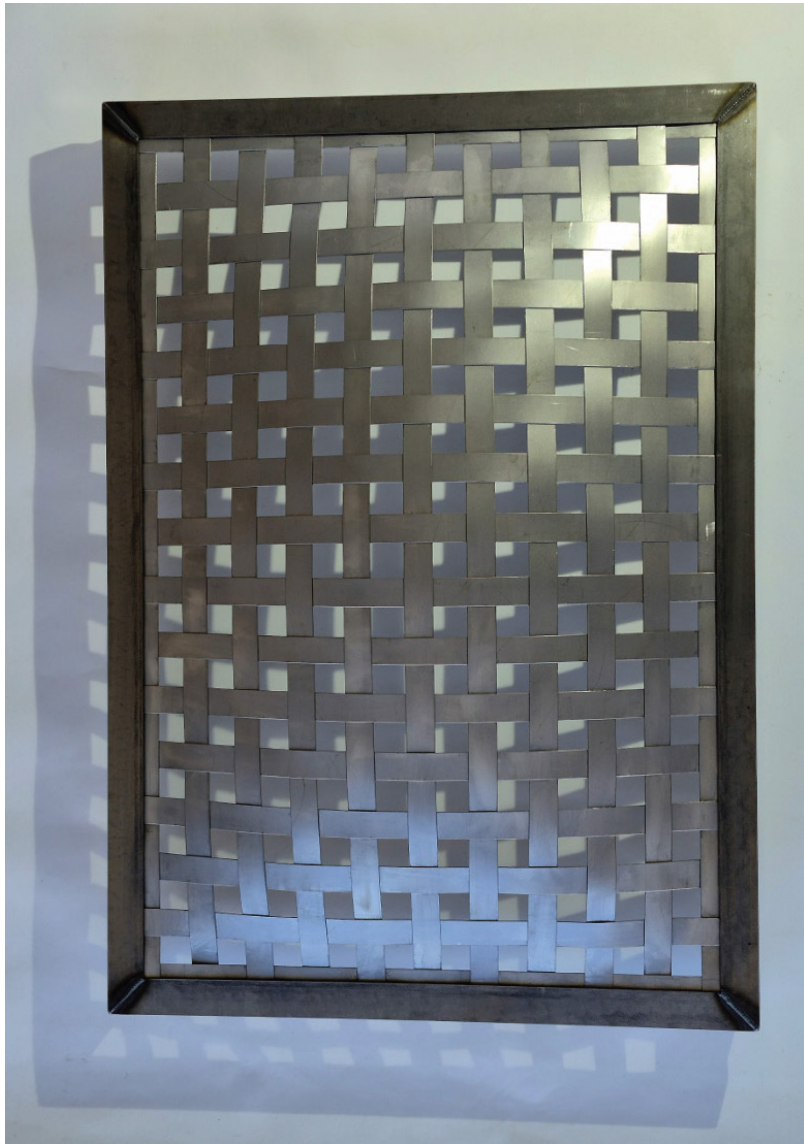
Silk scarves printed with maps of Europe were issued to air crews during the 2nd World War so that they could find their way home if shot down. This map reveals the currents in the North Sea. Perhaps it could be used to give you an indication of where plastic rubbish might travel.

Artwork Number: 10

Medium: Vapour fired porcelain, printed silk

Price: £350

Rose Davies



Restraint

My sculptures are based on responses and thoughts around religion, oppression and restriction. My work engages with censorship and the lack of freedom of speech and repression.

To communicate these metaphors I have produced a woven metal fabrication which initially looks normal. But on a closer reading the bulging centre of the cold steel appears to have been distorted by a powerful and unknown force. Light, as a vision of hope, filters through the woven distorted grid as it might in a grille in a prison cell.

Artwork Number: 25

Medium: Carbon Steel

Price: £600

Prue Dobinson



My paintings re-present fleeting news images from the Gaza war which demonstrate the necessity to carry on amidst the ongoing targeted destruction and displacement.

I care deeply for the future of both Palestinians and Israelis who are locked in conflicting histories and the lines drawn on maps by others. I had worked as an orthoptist in the NHS for 30 years when I volunteered in 1999 to join the St John Eye Hospital in Jerusalem and clinics in the West Bank and Gaza.

Artwork Numbers: 42

- (i) Make shift shelter, £200
- (ii) On the move, £150
- (iii) Pat-a-cake on a mattress, £250
- (iv) On the road again, £200
- (v) A slice of Gaza, £150

Medium: Oil on canvas

Mike Dodd



My artwork concentrates on the microscopically small world of moss and lichen on a garden wall, as revealed through the macro-photographic images of David North. The tall structures shown in the image of moss are the sporophytes, which arise from the female gametophyte stage of the moss life cycle. Lichens are usually said to be a combination of a fungus and an alga but recent research shows most are more complex, containing other microorganisms and bacteria within their symbiotic structure.

Artwork Numbers: 56

Pixie Cup Lichen 1

Watercolour, pencil and gouache, £400

Pixie Cup Lichen 2

Watercolour, pencil, gouache and pastel, £400

Wall Screw-moss

Watercolour, pencil and gouache, £400

Isla Dowman



Through Its Eye to Mine

In the winter I found a 'Live Seal Camera' operated by the National Trust at the Blakeney Point seal colony. I spent the following month hunched over my phone, watching the footage at every moment. Staring longingly at the pixelated forms that hardly moved but occasionally revealed a face or a flipper. Conflict arose as I questioned if my relationship with nature was severed by a screen. The patchworking of individual paintings embodies restoring a fragmented relationship with nature.

Artwork Number: 29

Medium: Individually sown, unstretched canvas, acrylic

Price: £85

Carl Durban



Thinking Loops / March 2026

My Thinking Loops are a representation of my physical action, my digital footprint, to allow new ideas and ethereal thinking, to solve problems. My outcomes are a representation of paths taken, intersections made, and repeated traces created. My 'Thinking Loops' are combined and presented to create a month of journeys traced, reflecting the digital record. I continue to record my walks daily and explore further inspiration to create, challenge and clarify the way I think.

Artwork Letter: d

Medium: Mild Steel

Price: £1,350

Caroline Forward



Re-Wiggled

I am interested in the different impacts of humans on the environment, which can be both constrictive and reparative. 2km of the River Stiffkey was recently “re-wiggled” after its straightening in the 1700’s. This oil and cold wax painting with chalk is a semi-abstract interpretation of human made boundaries and constructions loosely based on original maps, lines and grids, where interventions have had direct impact on the natural course of nature.

Artwork Number: 30

Medium: Mixed Media

Price £750

Stephanie Gilbert



the sea as seen

when we look at the sea we see only the surface: a giant textile: a tablecloth swelling and moving with winds and tides or dead calm and flat

we see curly white waves at its edge where it breaks

we see only its covering but never its depth: its core

we must imagine the swaying swimming moving interior life because we see only the surface

Artwork Number: 4

Medium: Antique homespun cotton cloth

Price £200

Jack Godfrey



Artwork Number: 13

Great Yarmouth is a work in progress

Medium: Paper, acetate, graphite, oil bar, acrylic

Price: £500

Linda Gower



Towards East Hill

The image is a multiple exposure, using a shot of the North Norfolk seascape which I have then overlain with a couple of textures to produce a painterly effect. Thus the original image is itself 'undercurrent'. The foreground indicates the movement of water determined by the tides and currents - an ever shifting scene.

The emptiness of the landscape hints at the fragility of the coast given threats, human and man-made, from climate change, rising sea levels and mass tourism.

Artwork Number: 27

Medium: Photograph on Aluminium

Price: £280

Annie Green-Armytage



Waving or Drowning?

Annie Green-Armytage is a multi-award-winning photographer. This work forms part of her long-form project on the Norfolk Saltmarsh. The images speak to the complexity of the saltmarsh ecosystem, with the plants overlaid by the salt water which both nourishes and threatens. The plants can survive underwater for short periods of time during high marsh tides, but their existence is endangered by rising sea levels and more extreme storms. All her images originate from the saltmarsh; never any AI generation.

Artwork Numbers: 33

Waving or Drowning? (i)

Plants underwater, including annual sea-blite, *Suaeda maritima* and samphire, *Salicornia europaea* during a high 'marsh tide' overflowing the saltmarsh.

Price: (large approx 16x24) £195

Waving or Drowning? (ii)

Plants underwater including annual sea-blite, *Suaeda maritima* and rayless sea aster, *Aster tripolium* var *discoideus*.

Price: (med 18x12) £145

Waving or Drowning? (iii)

Rayless sea aster, *Aster tripolium* var *discoideus*, underwater at high tide.

Price: (med 18x12) £145

Beth Groom



Shrink

Shrink is a sculptural work of dried brambles stems, bundled and constrained within a painted green shrink-pot form. The piece suggests dormancy, containment and latent growth held in tension. The traditional shrink pot process becomes a metaphor for compression and control. Installed in dialogue with the church and its rood screen fragments, the work speaks to symbolism and fragility using these found natural materials

Artwork Numbers: 63

Untitled (i)

Untitled (ii)

Untitled (iii)

Materials: Wood, found natural materials

Price: POA

Naomí Hardman



Shoal Water

Shoal Water is inspired by snorkelling above the Cromer Chalk reef. A literal undercurrent beneath the North Sea, this is also a symbol of the survival of nature in the face of erosion and destruction - a metaphorical undercurrent of power and strength.

I have layered up mixed media - chalk, local sand and seaweed, acrylics and ink - to create a palimpsest representing the history and longevity of the reef. From the 'parpal dumplin' sponge to the scattered bioluminescence, everything in this work responds to this unique Norfolk environment.

Artwork Number: 38

Medium: Mixed media on canvas

Price: £450

Lín Hartley



I KNOW THE SEA WILL TAKE MY HAND

An undercurrent of depression, in definition, has been likened to the "subtle, often hidden, persistent feelings of sadness, hopelessness, or low mood beneath a seemingly normal surface, like the steady pull of a deep current."

Created to distort what should be seen clearly, the sharp resin forms follow the path of the current, casting shadows and inducing reflections.

Artwork Number: 55

Medium: Epoxy Resin

Price: £250

Alison Henry

Gilding Our Nests (while the Earth weeps)

Gilded Nest I - Air Drying Clay (Stone) with leaves, twigs and gilding paint

Gilded Nest II - Air Drying Clay (Terracotta) with birch twigs and gilding paint

Gilded Nest III - Air Drying Clay (Terracotta) with birch twigs and gilding paint

Gilded Nest IV - Air Drying Clay (Stone) with pine needles and gilding paint

Gilded Nest V - Air Drying Clay (Stone) with feathers and gilding paint

Gilded Nest VI - Air Drying Clay (Terracotta) with feathers and gilding paint

Priced at £250 each



Gilding Our Nests (while the Earth weeps)

In response to the global climate crisis, individuals such as President Trump are conspicuous in their denial of mankind's impact on the planet, and their determination to keep gilding their palaces - literally - whilst millions of people, creatures and habitats face the raw effects of climate change. The undercurrent is that too many of us continue to gild our own nests - metaphorically - whilst the Earth warms, reluctant to make the changes needed to our lifestyles, to help stem the tide.

Artwork Numbers: 62

Guy Holder



component: HALIBUT

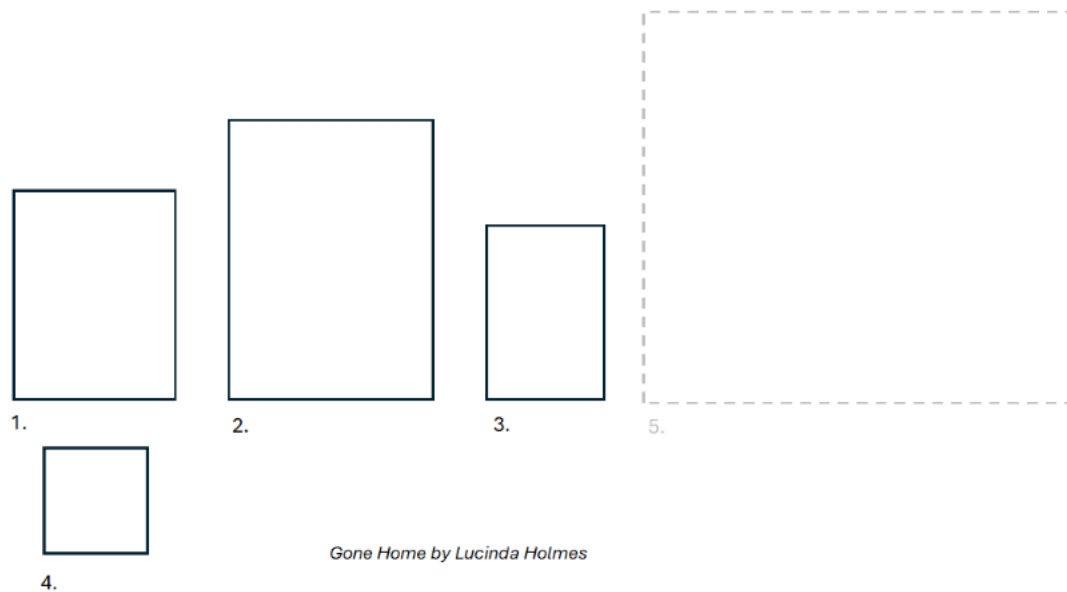
The delicious Halibut is derived from the Germanic word for holy flatfish. I aim to make sculptures of animals that have elements of fascination and pathos. I tend to present them as fallen bodies that have been left on the sidelines so that they might serve as abiding reminders of our dominion over nature and our responsibility for it as laid out in the bible.

Artwork Number: 24

Medium: Mixed media sculpture

Price on Request

Lucinda Holmes



Gone Home by Lucinda Holmes

1. Rev. John Holmes with Annie
2. *Gone Home* pen on paper
3. Letter from Leeds Richardson to Rev. John Homes
4. Rev. John Holmes, gravestone, All Saints Church, Warham
5. Trillium Tower Plaque

Gone Home

Returning full circle. A point on a perpetual arc of constant curvature. Gone Home.

Pressing my palm against a wall once gone but returned. Reliving a past. Gravity.

Dusts of memories scattered, inhabiting the space.

Grey slate carved with a slender line of constant thickness. Rough edges, uneven.

Arrived.

In memory of my grandfather and the tower he helped build thanks to Leeds Richardson.

Artwork Numbers: 7

c. Letter from Leeds Richardson to

Rev. John Homes

d. Rev. John Holmes, gravestone,

All Saints Church, Warham

e. Trillium Tower Plaque

Anna-Lise Horsley



'ALCHEMY'

I am a lifelong painter who has recently started working with clay.

Clay seems to contain subtle, hidden meaning and possibilities beneath its surface.

This material allows me to work in a free and open way which resembles my approach to painting. I am astonished by the way that mud can be transformed by extreme heat into objects resembling bone, jelly, dead leaves, metal, or something ancient. Hence my title 'Alchemy'. The objects I have made for this exhibition are mostly flower vases.

Artwork Numbers: 60

Medium: Ceramics

Price: Each sculpture is individually priced, please speak to one of our volunteers.

Elizabeth Inger



Steadfast

I'm putting a new spin on my work exploring coastal erosion, with a nod to Aleksander Rodchenko and constructivism. Happisburgh lighthouse stands resolute and strong, a beacon of security and safety, while the cliffs in front of it constantly shift and collapse. Its tall sleek exterior contrasts with the rugged patterns in the eroding cliffs. The lighthouse serves as a metaphor for people holding firmly to principles and values in the face of ever-stronger undercurrents of societal division and aggression.

Artwork Number: 11

Medium: Oil

Price: £895

Casey Jackson



Mermaid's Purse

Mermaid's Purse turns a handbag inside out, its contents read like a fortune. This North Norfolk still life draws on the Wighton church mermaid. Her mirror, her comb, her image. Told through contemporary objects. Beauty, wellness and belief sit alongside the everyday, forming a portrait of a modern coastal life. Beneath this careful arrangement, an undercurrent pulls: of time, tide and desire. The work lays these items bare as evidence, questioning how identity is shaped by what we choose to carry.

Artwork Number: 5

Medium: Mixed media

Price on Request

Pippa King



APPARITIONS No.3 At the Gap: The ghost of Sir Leonard Woolley meets the reconstructed Ram of Ur at The Wing, Bayfield

Pippa King works in sequences, or themes. Often mixing mythology with Norfolk landscapes.

In 1927 Sir Leonard Woolley unearthed two very squashed sculptures of the fabulous Ram of Ur ~

After restoration one was placed in the British Museum, and the other went to America. Woolley was a very serious man who published many books about his "digs" so I had the notion that his ghost had encountered the Ram of Ur caught in a Norfolk Thicket near The Wing at Bayfield.

Artwork Number: 34

Medium: Acrylic on canvas

Price: £1,600

Sue Lane



Reclaimed

Artwork Number: 18

Medium: Acrylic, charcoal, oil pastel, fineliner on paper

Price: £500

Brian Lewis



Life on earth

Is There Anyone There To Plant Them

This painting is about Climate Change. There are many Seed Banks in the World. probably the most famous is the Doomsday Seed Vault in Norway.

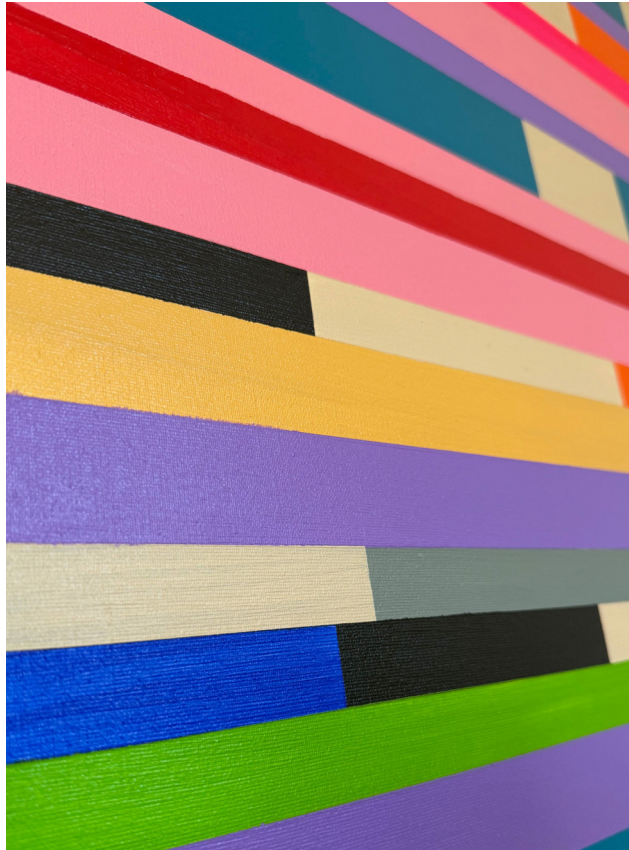
I have taken the idea beyond seeds to include Human cells, Fungi, Plankton, Seeds and Oxygenation. The Great oxygenation Event took place 2.4 billion years ago when Earth's seas and atmosphere became enriched with oxygen, allowing the start of life on earth as we know it.

Artwork Number: 17

Medium: Acrylic on gesso board

Price: £5,000

Kevin Lewis



— begins —

This Place: Embrace / Weathered / Remnants

“This Place” began with a question: how to capture experiences of North Norfolk, reduced to colour and stripe? I settled on three lenses - people, places and things.

“Embrace” describes experiences of its diverse, generous and openhearted community.

“Weathered” recalls Hunstanton’s iconic striped cliffs.

“Remnants” abstracts observations along that shore: rockpools, oystercatchers, the memory of a pier, the wreck of the Sheraton.

People, places & things: our enduring lenses for making sense of the world. — ends —

Artwork Number: 32

Price: £250, £100 each individually

Jessica Loveday



Brackish Waters

Brackish Waters (2026) is a textile work exploring queer ecology in relation to intertidal landscapes of North Norfolk - for me these are places of inbetween-ness, and fluidity which challenge the heteronormative; where boundaries between land and sea dissolve, and freshwater and seawater collide to form unique ecosystems. The work alludes to the ways in which undercurrents of queerness have shaped my worldview.

“...queerness invites us all, regardless of our identities, to be more undefined, unclear, transitional, merging, interdependent, cooperative, and non-hierarchical”.

- Forest Euphoria, The Abounding Queerness of Nature, Patricia Ononiwu Kaishain. Medium:

Artwork Number: 44

Price: £750

Sophie Marritt



Slow montage overlay image: photo at Warham earthwork

Called by the Wind

Sounds to evoke liminal otherworlds of the nearby marsh and ancient earthwork at Warham. Called by the wind in the Scots pine, drawn up from the roots in the marly earth and chalk - feeding the Stiffkey. What lies beneath sounds off in the sediment - a scratchy stridulation, a low pitch drumming and an eerie raven song slips through a subterranean sky. Conceived as a slow montage with sound inspired by paintings of the Warham site by Christine Allman.

Artwork Number: 16

Medium: Slow video montage / & soundscapes for a soundwalk at Wighton Church garden

Price on Request

Patrícia Mullín



The Fragile Coast

Artwork Number: 28

Price: £450

Kate Morse & Lizzy Sainsbury



Gravesapes

This collaborative project between artist Lizzy Sainsbury and writer Kate Morse imagines the burial sites of three female figures with historical occupations (a wildfowler, a dyer, and an anchoress) and deep connections to the Norfolk landscape. Each figure is represented by a standing open book painted mainly with clay slips: Kate's poem on one side, Lizzy's landscape of grave goods on the other. The project unearthed fascinating details about Norfolk's traditions, which can be discovered within the work.

Artwork Numbers: 47

Medium: clay slips and crayon on paper and card

Price: £ 220 per book

Richard Mills



Lost Lines

Lost Lines is a short film that explores the last 150 years of coastal erosion in Norfolk & Suffolk. Recent photographic images by the artist, combined with overlaid archive Ordnance Survey maps plays through a narrative, to tell a story of the impact erosion has on places & people who have lived here.

Artwork Number: 57

Medium: short film

Price: N/a

P&P (Peter Swann & Paul Ebbens)



Obelisk of Hope

In a world of beauty and confusion - utopian visions and dystopian realities, darkness can easily overwhelm the glimmering light.

Dickens once said. "There is a spring of hope in the winter of despair".

Using re-cycled furniture and paper-clay, twelve ceramic plaques have brought light and life with the Obelisk of Hope.

Artwork Number: 15

Medium: Mixed media sculpture

Price: £3,000

Joy Pitts



Remembering Elizabeth Bacon

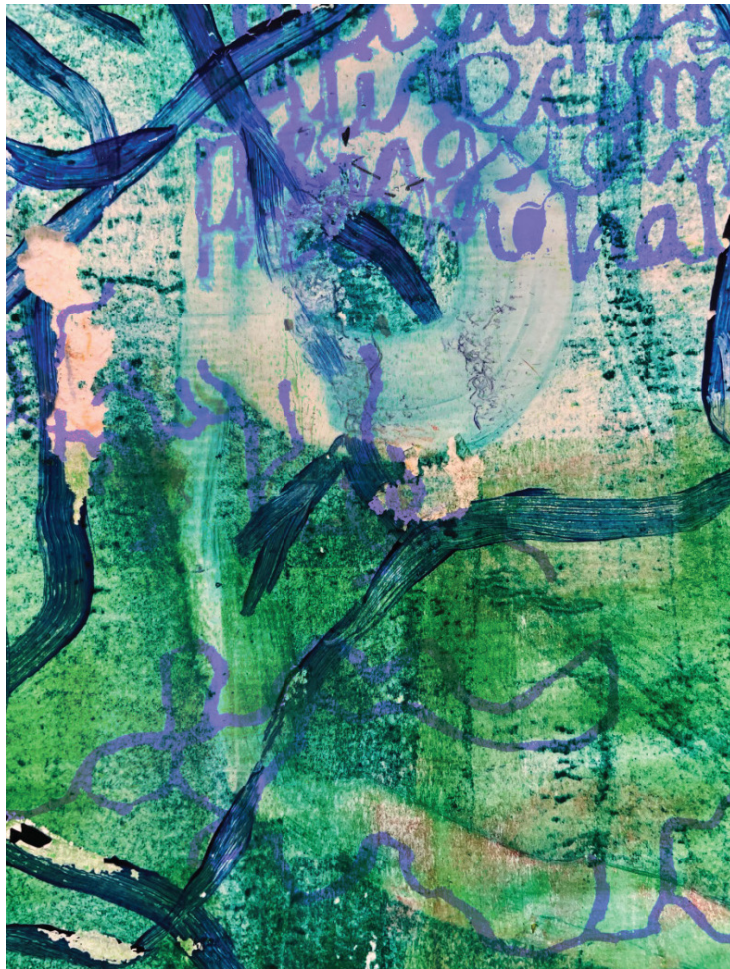
The tomb of Elizabeth Bacon and her new born twins is a monumental sculpture, recognised as a form of historic funerary art. This installation makes use of over 1000 discarded begonia plant labels arranged in a contemporary cloth of flowers. Begonias are a symbol of balance, harmony and spiritual growth. They offer protection against negative energies and the promotion of inner peace; a sensitive statement and reminder of the remembrance that was placed here for Elizabeth 340 years ago (1686-2026).

Artwork Number: 48

Medium: Installation using discarded begonia plant labels.

Price: NfS

Rosy Prue



Traces

A triptych of hybrid digital/analogue images exploring superposition as both method and metaphor. Photography, hand-generated marks and physical processes fuse and interplay to create unique layered surfaces that simultaneously reveal and conceal.

With imagery drawn from tidal landscapes, oceanic undercurrents and the history of place, the work engages with time, temporality and cyclical change, where erosion and accumulation unfold together. These images hold paradox at their core: ebb and flow, stillness and flux, fragmentation and cohesion, loss and renewal, resilience.

Artwork Numbers: 22

Traces (i)

Traces (li)

Traces (ill)

Medium: Mixed media prints

Prices on Request

Jackie & Joseph Potter



Symbiosis

The concept of this sculpture is the exploration of trees and their communication network - their symbiotic relationship with mycorrhizal fungi.

A visual and auditory response:

The etched oak fractal patterns reflected and lit up from the substrate representing the communication network. A soundscape intensifies the sensory experience.

When we allow ourselves time to observe the patterns in nature and a more positive mutual engagement with nature and each other, there is much to be gained.

Sculpture by Jackie Potter

Soundscape by Joseph Potter

Artwork Number: 49

Raphus



We will fight

Nature is sublimely beautiful to our human eyes. But beneath the beautiful surface run dark under-currents. These are razorbills, with their formidable axe-like beaks. They are still common along our coast. But we're fast destroying marine ecosystems: in 20 or 50 years' time, perhaps they'll be just a memory. I imagine a world in which Nature fights back.

Artwork Numbers: 31 Raphus

(i) We will fight, £400

(ii) Razorbills A (2 of 12), £80

(iii) Razorbills b (2 of 12), £80

Medium: Oil and graphite on board & Prints

Hannah Rae



Imprinted

Imprinted, considers marks left through folding and unfolding—creases that accumulate through use, handling and time. These marks act as metaphors for skin, memory and scars formed through healing. Stitching is both process and meaning: a slow, accumulative act that mirrors endurance and repair within Hannah's practice. Placed low, the work invites a downward gaze, echoing ground beneath the feet—something passed over daily yet shaped by pressure, time and movement, where unseen forces are felt rather than directly seen.

Artwork Number: 65

Price: £1200

Sarah Russell



The Rattle Within

My current work centres around a small local lake which I visit daily. It's ever-changing nature through the seasons fascinates and soothes me. It's a place of solitude and stillness allowing me to really immerse myself and be.

I find the spontaneity of monotype particularly rewarding, with one-off prints that lend themselves to painterly and intuitive markmaking. I love the constant tension between the solid and the translucent / the fixed and the fluid.

Artwork Number: 20

Medium: Monoprint collage

Price: £1,200

Jane Scobie



Mobo

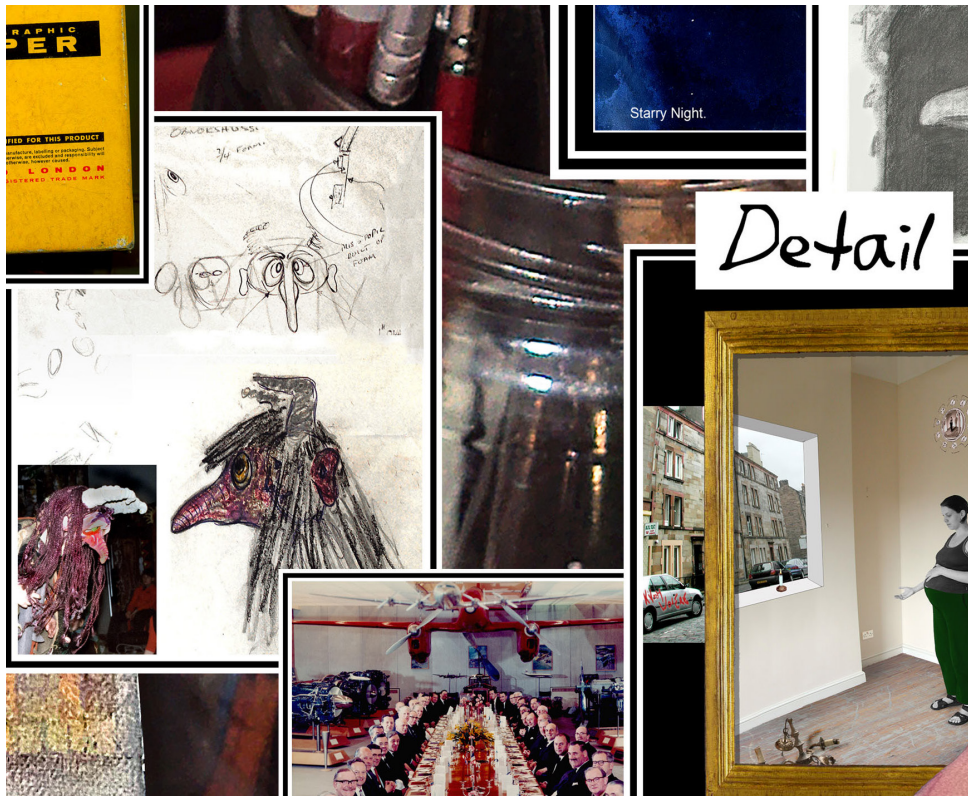
Mobo: mother board, under the mermaid in Wighton Church, explores the space between story and belief. It imagines a bright future for The Wash where sea creatures and AI merge. Sea Urchin's mouths expertly grab and engulf; a mechanism copied in modern day robotics. Could this lead to future transmutations? The coastline of Norfolk inspires us to rethink categories - flint and chalk were once living creatures. On the beach the process of succession turns inorganic dunes into organic soil; there is constant change, flux and possibility.

Artwork Number: 3

Medium: Sea urchin test printed onto recycled fabric, willow, latex

Price on Request

Eric Smee



The 1st 80 Years

This work has emerged from my current on-going series The 1st 80 Years which traces the underlying forces, (the undercurrents), running through my life, from the top left, as a child to the bottom left, me drawing in my studio for my recent solo exhibition,

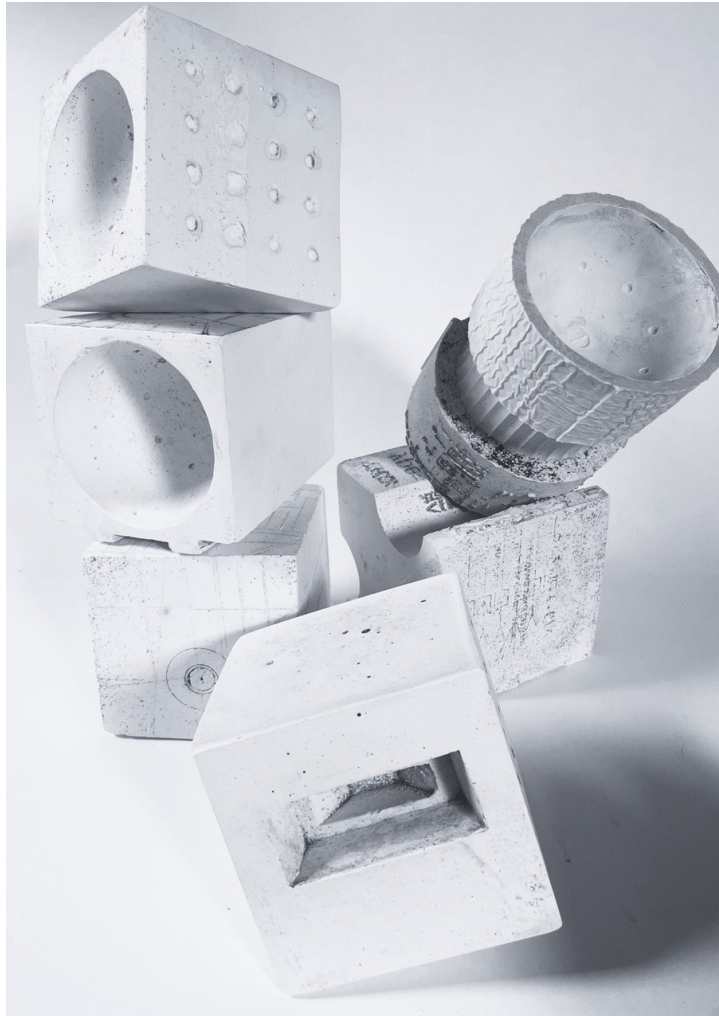
The work is a photographic collage of my journey through life via multilayered and manipulated images.

Artwork Number: 66

Medium: Mixed media collage

Price on Request

Hannelore Smith



Transmission

My work explores invisible systems of transmission—radio waves, radar, satellites, and coded signals—with reference to WWII coastal defence architecture along the North Norfolk coast. Once sites of surveillance and communication, these weathered structures now persist as silent witnesses. Using plaster casting, carving, and laser etching, I translate surface textures into forms evoking interference, signal loss, and technological ‘noise’. Past and present transmissions overlap, fragment, and reconfigure, tracing unseen networks continuing to resonate within the landscape, pulsing through and around us.

Artwork Numbers:

8 / Transmission: Send/Receive

41 / Transmission: Clutter Echoes

59 / Transmission: Noise Field

(Full listings overleaf)

*Hannelore Smith is the recipient of the Alfred Cohen Art Prize, awarded by the Alfred Cohen Museum to one of the artists exhibiting at the NN&P chosen by the Curator.

Transmission: Clutter Echoes



1

£ 275



2

NFS



3

£425

Transmission: Send: Receive



4

£ 425



5

£245



6

£325

Transmission: Noise Field



7

£ 525



8

£245



9

NFS



10

NFS



11

£245



12

£245



13

£295



14

£245



15

£245

Helen Lucy Street



Undercurrent, this is a series of Monoprints on paper using Collagraph and Drypoint etching techniques.

They depict a personal experience of living with hidden disabilities.

The imaginary landscape format is a palatable presentation, but in this work there is also a sense of loss and other.

The complex nature of hidden disability means many people will never see or understand what it means to live with this struggle.

Making art is a release and an expression of defiance.

Artwork Numbers: 43

- (i) Inside Inequality, £230
- (ii) Layer Upon Layer, £230
- (a) Undermined, £180
- (b) Possibility, £180
- (c) Forgotten, £180
- (d) Misunderstood, £180

Sublime (Peter Norton)



Pitchforks Coming - an Undercurrent

Pitchforks used in medieval agricultural work became symbolic of uprisings by the underclasses when their oppression and inequality became unbearable.

There is growing inequality in present societies.

The UK Government and Bank of England are actively involved in growing inequality, by prioritising Capital and Banking over all other concerns.

Depicted is flight of capital to tax havens. Here the British Virgin Islands flag, is juxtaposed with the wealth of some, the poverty of others, and the imminent break through of a pitchfork.

Artwork Number: 39

Medium - Multimedia

Price - £ 750

Sirí Taylor



CHRONOPHOBIA

For over 40 years I've been producing documentaries, and as a counterbalance, bizarre little films too.

This is an episodic collage of short films styled by clockwork cameras incorporating clockwork toys and ephemera through passing time. A strong non-linear approach allows themes, emotions and social commentary to develop, sometimes funny / sometimes serious. The power of memory energises the power of imagination and viewers might discover deeper meanings within the total assemblage.

Medium: Video

Price on Request

Susan Vaughan-Williams



Terminal Tension

Undercurrents of discontent are surfacing - political, personal, local, and environmental issues, bubbling up, and fast becoming riptides.

'Terminal Tension' endeavours to focus on the consequences of our need for power and utility; how addressing these needs impacts life underground, overground, and subsea to shore. What happens when the infrastructure for these utilities is installed? Are the construction mutilations mitigated with manicured landscaping, or are we left ugly scars and shadows just beneath the surface?

Can we learn to accept what sometimes feels like assault on our natural environment?

Artwork Number: 19

Medium: Oil on canvas

Price: £650

Cherry Vernon-Harcourt



Connections

My work is inspired by the landscape of North Norfolk. My work explores the Norfolk horizon, particularly the trees seen both near and far.

I am interested in what is happening both above and below ground level. Trees communicate through their roots via a vast underground network of fungal threads - mycorrhizae. The Wood Wide Web.

I apply earth pigments mixed with soy milk, directly on to linen cloth. After a four week curing the cloth is mounted on canvas.

Artwork Numbers: 21

a Connections 1, £300

b Connections 2, £300

Medium: Linen Cloth. Earth Pigments. Soy Milk.

Kate Vogler



Vigil: The Mourning of Crows

Crows are misunderstood, often thought bearers of ill omen. Their cries signal fearlessness and aggression. Admired for their cunning, they rarely lose their lack of trust.

Gathering around dead crows, they contemplate the body for several days; are they mourning or sharing knowledge to protect one another from danger?

Vigil attempts to capture this behaviour.

Crows hoard acorns and those unused contribute to the spread of oaks. Acknowledging this resourcefulness which leads to such riches, Vigil has been smoked in oak sawdust.

Artwork Numbers: 64

Medium: Ceramics

Price: £900, or £300 each

Cass Wedd



Forgotten Lives

Beneath each gravestone lies a story. Inscriptions contain names and dates but what those sparse details don't reveal is who that person really was; their everyday lives, their interests and passions.

These dummy book covers, from a fictitious publishing imprint, begin to throw light on who these imagined characters might be.

Contained within a graveyard such as Wighton, are many local individuals' stories showing their involvement in social, cultural and historical events, which reflect those in the wider world.

Artwork Numbers: 40

Medium: Mixed media

Price: n/a

Paul Wolterink

1607.

A true report of certaine wonderfull ouerflow
of Waters, now lately in Summerſet-ſhire, Norfolke, and
places of England: deſtroying many thouſands of men, womē
and children, ouerthrowing and bearing downe
whole townes and villages, and drowning
infinite numbers of ſheepe and
other Cattle.



The Sea Is Always Right

'The Sea Is Always Right' consists of three neon signs, part of an open series that brings to light the devastating storm surge of 30 January 1607 on the north Norfolk coast. Each simplified graphic icon is a fragment from a crisp woodcut from that year, found in a Renaissance book in the Norfolk Heritage Centre. The neon sign - the classic, seductive visual branding tool that usually tempts us with mass consumption - is now used to invite reflection on our Norfolk past, present and future.

Artwork Numbers:

1 - The Sea is Always Right (House), £550

36 - The Sea is Always Right (Horse), £550

58 - The Sea is Always Right (Man), £550

Medium: Neon

Rachel Wright



“I’m sure the blackberries come earlier every year”

A meditation on seasonal change in the age of climate crisis, this work explores the shifting balance within ecosystems and the unease that arises as familiar markers of time begin to blur. Documenting the local landscape across winter, spring, and summer, the artist combines traces of each season in a cyanotype, moving between harmony and dissonance. Toned with locally gathered blackberry leaves, the piece is rooted in place and the seasonal rhythms we often overlook until they begin to change.

Artwork Numbers: 14

Medium: Botanically toned cyanotype (blackberry leaf & oak gall) watercolour paper

Price: £350 (or individually POR)

undercurrent

North Norfolk Exhibition Project WIGHTON26

Curated by Chris Bailkoski

Aether Collective ~ Meg Amsden
Tim Angrave & Lesley Williams ~ Diana Ashdown
Nick Ball ~ Ulrike Behrendt ~ Mary Blue
Helen Breach ~ Margie Britz ~ Jim Brown
Ruth Brumby ~ Judith Campbell ~ Michelle Louise Carter
Rachel Collier-Wilson ~ Mike Coombs & Fiona Bennett
Jenny Comper ~ Ros Copping & Liz James
Alan Cossins ~ John Cox ~ Nicki Darrell
Rose Davies ~ Prue Dobinson ~ Mike Dodd
Isla Dowman ~ Carl Durban ~ Caroline Forward
Stephanie Gilbert ~ Jack Godfrey ~ Linda Gower
Annie Green-Armytage ~ Beth Groom ~ Naomi Hardman
Lin Hartley ~ Alison Henry ~ Lucinda Holmes
Guy Holder ~ Anna-Lise Horsley ~ Elizabeth Inger
Casey Jackson ~ Pippa King ~ Sue Lane
Brian Lewis ~ Kevin Lewis ~ Jessica Loveday
Sophie Marritt ~ Richard Mills ~ Patricia Mullin
Kate Morse & Lizzy Sainsbury ~ Joy Pitts
Rosy Prue ~ Peter Swann & Paul Ebbens
Jackie & Joseph Potter ~ Raphus ~ Sarah Russell
Hannah Rae ~ Jane Scobie ~ Eric Smee
Hannelore Smith ~ Helen Street ~ Sublime (Peter Norton)
Siri Taylor ~ Susan Vaughan-Williams
Cherry Vernon-Harcourt ~ Kate Vogler ~ Cass Wedd
Paul Wolterink ~ Rachel Wright

1st July: Private View opening from 4pm

2nd July - 2nd August: Exhibition Continues 10am-5pm daily

All Saints Church, Kirkgate Lane, Wighton, NR23 1AL

For more information: nnepccontemporaryart.com

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project