

Laura Lancaster & Rachel Lancaster

Remember, Somewhere

12 Apr 2025 – 12 Oct 2025

Northumbria University Gallery, Level 3

Audio Description Script - Veronica Fyland

Remember, Somewhere brings together a major body of works by painters Laura Lancaster and Rachel Lancaster. Identical twins and prolific painters, the Lancasters have carved out distinct painting styles and have exhibited nationally and internationally. Hartlepool-born, they still live and work in their shared studio in Ouseburn, Newcastle. This exhibition at Baltic is the first institutional presentation of the sisters' paintings displayed side by side and invites an exploration of their unique approaches to painting, through the commonality of their source material.

Laura Lancaster's work centres around the figure, often abstracting its presence, which is intensified by the manipulation of paint, creating ambiguous and surreal imagery. The inspiration for Laura's paintings are found photographs, slides, and cine films of strangers, sourced from online auction sites, flea markets and junk shops. Through gestural, expressive paint application she transforms these discarded memories into works that balance abstraction and figuration which elevate the mundane and fragmented, surreal and melancholic visions. Laura's process-orientated practice forms an ongoing dialogue between the languages of painting and photography, focusing on the manipulation of the tension between the visceral qualities of the paint and the image it depicts.

Rachel Lancaster uses painting as a means to slow down the act of looking, focusing the gaze on often overlooked scenes. Painting detailed fragments of cinematic imagery, often cropped from stills of 1980's and 1990's films she focuses on intimate details, such as the nape of a neck or an arm resting on a cardigan, creating a heightened sense of intimacy through the interplay of light, fabric, skin, hair, and pattern. Disconnected from greater narratives, these fragments are rendered descriptive and abstract, suspenseful, and open-ended. In her new series of large-scale works, Rachel expands this exploration, merging sensuousness with monumentality. Her strategic use of ambiguity creates resonant pauses, allowing emotional undercurrents to surface and find resolution. Through this, she reveals the uncanny beauty and quiet spectacle that exists beyond the action.

Remember, Somewhere spotlights the distinct yet interconnected styles of both artists, encouraging a deeper reflection on the formal language of painting, The

exhibition is an exploration of the everyday and the overlooked. It carries an uncanny sense of familiarity by evoking personal memory and collective consciousness, conjuring a moment suspended in time for all who visit.

There are 28 paintings in the exhibition: 15 painted by Rachel, all oil on linen; and 13 painted by Laura, of which 12 are oil and acrylic on linen - and 1 is acrylic on linen.

Rachel's paintings capture the moment with defined brush strokes, Laura's paintings recapture past moments with seemingly abstract strokes, splodges, swirls and dribbles close up - but as you step back they firm up into an impressionistic, hazy edged but recognisable picture.

Outside the Gallery

The entrance to the gallery is a 4m square doorless space set in the centre of a diagonal wall. Attached to the wall to the far right of the entrance, there's a TV screen. On this a colour video plays of the two artists talking about their work and the exhibition. 2m in front of this doorless space there's another (shorter) diagonal wall which introduces the exhibition in writing. 8m wide this shorter wall sits directly in front of the entrance to the gallery blocking it from view, but stopping sort of the TV. The ends of this shorter wall extend an equal distance either side of the open space behind. They connect back to the wall behind by a vertical wall either side. The lower 2m section of each vertical wall is a doorless space through which you can pass.

The front of both these walls and the reverse of the shorter wall are painted mystic iris – a light blue tinged with white.

There's 3 lines of off-white vinyl on the outer side of the shorter 'introductory' wall. Set mid-way up and aligned left, the first line is 2m up from the floor and reads 'Laura Lancaster & Rachel Lancaster'. The second line is '*Remember, Somewhere*'. The third line is '12th April – 12 October 2025'.

The floor of the space between these walls is covered by light brown wood planks laid vertical to the walls, this being a continuation of the floor of the lobby area outside the walls which is backed by the lift. The area between the walls is lit from above by a line of 4 small multi directional spotlights in the ceiling above...set midway between the walls and echoing their diagonal line.

On entering the Gallery

For the purposes of clarity, the wall adjoining the entrance space will be viewed as the front wall, the wall opposite it (at the far end) as the rear wall, and the walls either side as 'left' and 'right' side walls. The walls are painted in an off-white colour that has a hint

of blue, which feels bright and fresh. The floor is covered in the same light brown wood planks, these run vertically front to rear wall.

Moving through the gallery entrance you enter a large, oblong space approximately 20m wide by 25m long...with an additional small oblong space 7m wide by 8m long projecting out backwards from the rear wall. This additional space starts to extend back approximately 7m in from the left wall and 3.3m in from the right wall. For clarity, the walls of this extension will be referred to as 'the additional space' 'rear', 'left side' and 'right side' walls.

The gallery height is 3.4m.

The walls either side of entrance extend for 8.4m either side.

Two parallel, gallery height walls divide the space into 3 sections. The first wall is 7.2m in from the front (entrance) wall. It's 8.4m wide and set mid floor leaving a wide, floor to ceiling space either side to pass. 15.2m further back, the second wall crosses the gallery (wall to wall). Adjacent to the wall either side there's a 2.2m doorless square space which rises up from the floor and creates a passage through.

Set in the centre of the space between these 2 dividing walls and the left and right walls, 9 oblong benches are pushed together to form a large square seating area...3 across and 3 deep. This seating provides a place to sit and rest, to contemplate the artworks and enjoy the sense of calmness and stillness evoked within the gallery.

Each bench is 1m wide by 2.5m long, approximately ½m high, and topped by a speckled greyish blue material seat pad which sits on a panel of painted wood in the same off-white colour as the walls. All 4 sides below (to floor level) are enclosed by wood panels.

Another seating area lies beyond the 2nd wall. 2 larger benches, 1.5m wide and 3m long are set side by side lengthways - forming a long narrow seat crossing the space horizontally. They are identical in height from the floor (1/2m) and topped with the same greyish blue seat pads. The 2 narrow sides of each larger bench is enclosed by off-white wood panels to create supportive legs, with the longer sides left open.

The gallery space is brightly lit. The ceiling is divided into 2m square light panels which illuminate the space. Small white spotlights in grey casings emerge between the ceiling panels, one angled on each painting.

Overall, the Gallery is spacious, this echoed by the placement of each painting in its' own space within an expanse of wall.

On the front wall immediately to the left of the entrance, there's black text on the wall that provides information on the exhibition.

Positioning of the artworks as seen from the Gallery entrance

Paintings stud the surrounding gallery walls and the two dividing walls. Copious amounts of wall offset and highlight the full colour paintings which all share a similar vibrant colour scheme. All apart from one are unframed and vary in shape and size. They broadly fall into 3 sizes: large - 210 x 160 cm, medium - 150 x 120 cm; and small - 60 x 50 cm.

The Baltic's suggested viewing promenade is designed to create a sense of unity as you move from painting to painting... and wall to wall. It also slows down passage through the space and creates more time for contemplation and comparison. There is a map on the guide that generally follows a clockwise rotation around the gallery.

In the section between the gallery entrance and the short dividing wall, there's 1 painting on each wall either side of gallery entrance, a painting on the short wall facing the entrance, and 1 painting on the left wall, with another on the right wall.

In the next section between the short wall and the long wall, there's 4 paintings spaced out on the left wall and 3 spaced out on the right wall. Two are spaced across the short wall facing the square of benches, with 3 more paintings spaced out across the long wall opposite, also facing the benches.

In the rear section there's a painting on either side wall...left and right...with an additional painting on the rear wall just shy of the rear right corner.

In the additional alcove space at the back of the gallery, there's 3 paintings spaced out on the left wall, 2 on the right wall with 1 on the rear wall.

Artworks

The paintings are introduced in order of suggested viewing: followed by the location; first name of artist; *Title*; year painted; medium; then brief description.

Picture 1 is on the left side of the short wall facing the gallery entrance.

Rachel: *Notes Lie Long*; 2025; oil on linen.

A large painting, set landscape with defined lines, it depicts the shoulder and forearm of a female lying on her front wearing a golden yellow knitted jumper. The jumper's shoulder and sleeve are patched with sunlight. The jumper's texture of alternating ridges and valleys exposes each stitch which is created using the knit 1 purl 1 stitch. The sleeve arm is gathered back exposing a pale skinned wrist and hand in the right foreground. Some wavy strands of long blonde hair tumble in from an unseen head right side. These strands follow the downward curve of her shoulder, stopping shy of the

hand. A silver watch with a white face rounds the wrist. At the bottom of the painting, three fingers from someone else's hand curve in to rest on the arm and watch.

Pictures 2 is on the front wall, left of the entrance, beyond the text.

Rachel: *Witness*; 2023; oil on linen.

Medium sized, set portrait with defined lines, it's held within a white wood frame and is the only framed painting. It depicts a white quilted duvet with a diamond pattern falling off the end corner of a barely seen, quilt covered bed. The quilt corner lies in the foreground on a white floor covering, this covering spattered with unfocused blotches of pale yellow and pale blue.

Picture 3 is the first picture on the right, situated between the entrance and the short wall.

Laura; *Long Time Listener*; 2025; oil and acrylic on linen.

Large, set portrait and impressionistic, it depicts a figure in a pink blouse, blue skirt and white trainers sitting in the branches of a sparsely leafed tree backed by a clear blue sky. The thick branch supporting her is surrounded by thin branches, one of which both her hands cling on to. Behind her there's green vegetation...with a grey stone, single storey wall with angled dark roof far right. This outer wall runs vertical, paralleling the painting's right side.

It's predominantly created by strokes of white, pink, blue, red, yellow, black and brown.

Picture 4 is on the far side of the short wall, left gallery side, facing the square bench.

4 Rachel: *Harbouring Ghosts*; 2025; oil on linen.

Medium; set portrait, with defined lines. A pale skinned female hand with manicured nails and gold wedding band gently rests on a shoulder covered by a pale striped shirt. The hand extends in from the right with a glimpse of arm, the shoulder is on the left side. To their rear, black tiles are topped by a hazy brown wood shelf with the bottom of a white picture frame set upright on it. The hand and shoulder fill the bottom half of the painting.

Pictures 5, 6, 7 and 8 spaced out along left wall between the short and long walls. 5 and 6 are separated from 7 and 8 by the square bench space.

5 Laura: *Just Now*; 2025; oil and acrylic on linen

Small; landscape and impressionistic. It depicts two girls focussed on crossing rocks swirled by sea in the foreground, with an expanse of sea beyond. A dark haired girl, one foot in the water holds the hand of a brown haired girl whose feet span two rocks. Both have long hair which hangs loose and wear summer dresses. The dark haired girl in back, the brown haired girl in white. Behind them the sea an undulating mass of differing blues streaked with white.

It's predominantly created by strokes and swirls of varying blues, white, red and brown.

6 Laura: *Song With No End*; 2025; oil and acrylic on linen.

Large, portrait and impressionistic. It depicts a female sitting in an open space, a meandering stream to her right with a few trees and other vegetation lining each bank. Dark haired, she wears a black sleeveless top and white calf length skirt, posing to face picture front. Her image is in the centre of the painting. She sits on a rocky patch which curves the stream right...then back to flow towards us. A bank of white fills the rear of the painting, this topped with a thin, diagonal line of watery red which edges the top of the painting.

It's predominantly created by strokes of white, pink and earthy purples, greens and browns.

7 Rachel: *Come Back To Me A While*; 2025; oil on linen.

Large: square with defined lines. The shoulder, arm and half the face of a female lying on her side, hand crooked under her chin. In white pyjamas with thin grey stripe, a mound of shadowed greyish sheet obscures her elbow. Her pale skinned face is only visible from lips to ear with a messy mop of brown curls above.

8 Rachel: *Balloon*; 2022; oil on linen.

Small; landscape with defined lines. Dominated by a central cherry red balloon which almost fills the space, with glimpses of two figures. An adult female with shoulder length, wavy blonde hair is glimpsed by the left edge of the painting. Angled away, she wears a tiger print top. A child's blonde hair pokes up above the balloon, with a white frilled top below which extends to the right exposing a small section of pale neck. The child's face is obscured by the balloon. Below the frill there's a hazy patch of pink which could be the child's top or a pair of adult hands holding the child.

Picture 9 is on the near side of the long wall, left gallery side, facing the square bench

Laura: *Look For You In Everyone*; 2025; oil and acrylic on linen.

Large, set portrait and impressionistic. It depicts a girl with short brown hair, sitting on a rock centre frame surrounded by rocks. Wearing a grey swimsuit, she poses facing forward, body relaxed with shoulders inclined forward; arms gently bent with palms on the rock beside her; and feet resting on a lower rock in front. Vegetation surrounds the rocky outcrop and pokes through some of the crevices.

It's predominately created by white, red, green and purple strokes and splodges.

Picture 10 is on the rear right wall beyond the long wall.

Laura: *Wake Up Dreaming*; 2025; oil and acrylic on linen.

Large, set portrait and impressionistic. A figure in white top and black shorts stands on one of three rocks centre picture, looking into the water. They're surrounded by an expanse of flowing white, grey and blue water which swirls round the three central rocks which poke up through the wide stream. The stream is backed by leaf laden trees and bushes through which watery blue light seeps.

It's predominantly created by swirls and strokes of white, red, green and brown.

Picture 11 is on the far side of the long wall, L gallery side, facing the long bench.

Rachel: *Searcher*; 2024; oil on linen.

Large; portrait, defined lines. A mass of golden, light brown, wavy hair dominates the space. It tumbles down to a skim a shoulder encased in a white pole neck jumper. To the right, a fringe tops a triangle of a pale skinned female face. Patches of light highlight sections of hair and cheek. The face is angled off the painting right side, catching the corner of an eye. The indeterminate background is dark.

Moving into the additional space rear floor, Paintings 12, 13 and 14 are spaced out along left wall, 15 is on the rear wall, 16 and 17 on spaced out on the right wall.

12 Laura: *Fallen Tree*; 2019; acrylic on linen.

Small; square and impressionistic. A female in a white dress centre frame walks toward us arms swinging. Walking on an expanse of flat green grass, she passes though rocky outcrops and planting either side. At the far-left side of the picture, a white stone, two

storey building rises. To the rear there's an abundance of green vegetation. A clear blue sky hangs above, streaked with white.

It's predominantly created by strokes of white, brown, green and blue with dribbles of pale purple and blue.

13 Laura: *Limbs*; 2025; oil and acrylic on linen.

Medium; landscape and impressionistic. Two females sit on fallen, piled together, thick grey tree trunks which fill most of the space. To the rear there's a line of leafy green trees and a clear blue sky. Both girls are dark haired, the one on the right wears a red swimsuit and white sunhat, the one on the left wears a black swimsuit. The girl's bodies face each with their feet resting on lower branches, but their faces are angled to look forward.

It's predominantly created by strokes of white, black, red and green.

14 Rachel: *Threading*; 2024; oil on linen.

Small; landscape, defined lines. Focus on the left shoulder and short sleeve of a white blouse against a dark background. A pale arm is glimpsed leaving the sleeve and a craned, ridged neck pokes up from the open neck with one collar and one button on show.

15 Rachel: *Arms Reach II*; 2025; oil on linen.

Large; landscape; defined lines. The rear shoulders and lower half of the head of a woman, facing slightly right which exposes a glimpse of pale neck. It focusses on her straight, blonde hair swirled back into a bun at her nape and held in place by two clear comb slides. She wears a metal blue and white herringbone pattern top with collar. Above her shoulder, left side, there's a hazy background of a room.

16 Rachel: *Untitled*; 2022; oil on linen.

Small; Landscape, defined lines. A luminous, green, black haze superimposes the chest and arm of an Aran jumper which is being worn. The pattern filled with large diamonds and chunky squares on the chest - and chunky squares and ladders of thick blocks on the sleeve. The arm hangs right side. A strip of angled light breaks through, crossing the picture (and chest) bottom right to top left revealing the whiteness of the jumper.

17 Rachel: *Closer*; 2025; oil on linen.

Small; portrait; defined lines. Against a dark background right side, a partial view of a woman's head left side. A mass of golden blonde, fine, slightly wavy hair cascades to her shoulders - with a thin plait hanging from above her ear down to her shoulder. A wispy fringe tops a vertical column of a pale skin, her face angled to beyond the painting's left side, just catching the corner of her eye at the painting's left edge. Light filters down from above highlighting patches of skin and hair –and individualising the wispy outer strands of her hair rear head.

Pictures 18 and 19 sit in the rear right corner the gallery. 18 hangs on the rear wall, 19 on the right wall.

18 Laura: *Dreamer*; 2023; oil and acrylic on linen.

Small; portrait, impressionistic. A dark-haired woman in a white shirt sits at the pointed, front half of a small red boat floating on water. Behind her blue sky pokes through green vegetation which fills the bank. The woman and bank are placed diagonally with the front of the boat at the right side. She leans one arm on the boat side and looks down into the water which fills the foreground, her back to the bank. The water is dappled with the reflection of her white shirt and pockets of sky and vegetation.

It's predominantly created by swirls, strokes and splodges of white, black, green, red and blue.

19 Rachel: *If You Could Talk What Would You Say*; 2025; oil on linen.

Large, square, defined lines. A chunky, heart shaped, gold, pendant on a gold chain hangs round a pale skinned neck over a portion of upper chest covered by a baby blue top. A matching baby blue stone sits in the centre of the heart pendant, the sides surrounding are ornately carved. The top has a high round neck echoing the collar bone, and it's vertically buttoned down the mid front line by 3 matching buttons. The pendant lies to the right side of these buttons

Picture 20 is on the far side of the long wall, R gallery side, facing the long bench.

20 Laura: *Out Of Nowhere*; 2025; oil and acrylic on linen.

Large landscape, impressionistic. Five females relax in a glade backed by green vegetation through which blue sky filters. All have shoulder length hair, their heads angled in chatting stance and wear summer wear or bikinis. The five figures cover the

space diagonally, sitting, lying or standing on the ground. Moving left to right side, a brown-haired female in a black bikini top lies on her front, seen from waist up. To her right, a blonde haired female in black bikini sits up, knees bent up on front. To her Right a dark haired girl lies back, propped up on one elbow. She wears a light blue sleeveless summer dress. To her right a brown haired girl stands in a strapless red bikini. To her right, sitting far right of the picture, a blonde haired female in fawn top sits, one hand resting on her upright knees.

It's predominantly created by swirls, strokes and dabs of green, white, red, black and blue.

Picture 21, 24 and 25 are spaced out along the right wall between short and long wall. 24 in line with the square seat.

21 Rachel, *Sitting Still*, 2025; oil on linen.

Medium; portrait, defined lines. An image of a seated woman facing us, seen from nose to thigh, with wavy blonde hair cascading to her shoulders. She wears a loose, long-length, pinky salmon blouse with two buttoned breast pockets, long cuffed sleeves and collar open to mid chest. Leaning slightly forward, her blouse creases together creating folds of light and shadow. Her lips are pale and pensive and both hands plunge between her thighs. There's a glimpse of a pale skinned wrist of her hand left painting, this clasped over the unseen right side one.

22 and 23 are on the near side of the long wall, left gallery side, facing the square bench.

22 Laura, *A Different Place*, 2025; oil and acrylic on linen.

Large, portrait, impressionistic. Two women sit side by side in the rear half a small blue boat looking toward us. Behind them a grassy bank is dotted with flowers and two trees fan out, one mid painting, the other left upper corner. Elsewhere there's blue sky streaked with white clouds. In the foreground a river reflects the sky, clouds and vegetation. The woman on the left wears a black scooped neck, sleeveless top, the woman on the right wears a white calf length, short sleeved dress with V neck and pulled in at the waist by a black belt.

It's predominantly created by swirls, strokes and dribbles of blue, green, pink, black, red and white with dabs of yellow.

23 Laura, *Strange Powers*, 2025; oil and acrylic on linen.

Large, portrait, impressionistic. A woman in a cobalt blue bikini stands on a high grey rocky outcrop over a pool, a waterfall of white behind her. Lines of white drip down from the outcrop. She stands, hands on hips looking down to picture front. The outcrop projects over vibrant blue water.

It's predominantly created by swirls, strokes and dribbles of blue, green, pink, black, red and white with dabs of yellow.

24 Rachel, *Always Returning*, 2025; oil on linen.

Large; landscape; defined lines. The space is filled by white linen on a double bed. Four pillows line the rear of a wrinkled sheet with a lace edge light duvet piled up on the bed front left side. To the rear, a slither of fawn wall is visible above a narrow headboard. The medium brown smooth wood frame encloses a padded fawn headboard lined with medium brown spots. A pillow lies either side of the bed; with another sitting up against the headboard centrally. The last pillow is lace edged and half lies on the upright pillow, half on the bed. Light filters in creating shadow and light patches across the bed and wall.

25 Laura, *The River*, 2024; oil and acrylic on linen.

Small: portrait; impressionistic. A dark-haired woman with hair pulled up into a top bun, paddles across a patch of low water. A bank curving round behind her is covered in greenery...grass, high bushes and foliage. A soft blue sky hangs above, swirled with white.

It's predominantly created by swirls, strokes and dribbles of blue, green, pink, black, red and white with dabs of yellow.

Picture 26 is on the far side of the short wall, right gallery side, facing the square bench.

26 Rachel, *One By One*, 2025; oil on linen.

Large, square: defined lines. Straight, red hair dominates the right side of the frame. The woman's face - a semi-circle of pale skin which just catches the edge of her eye - angles 30 degrees off to the right (beyond the painting's R side). Her hair is pulled back into an unseen ponytail, loose wispy strands hanging down all the way round leading up to a full fringe which skims a barely seen dark eyebrow. An unfocussed lime green top lies below her face with her shoulder in a hazy black coat leading off lower left side. The remaining space left side is filled by hazy light...a panel of pastel pink and blues at the top with a panel of vibrant pink at the bottom above her shoulder. As both these panels

intermix, they meld into a middle section of purple and pink. Light filters in from behind casting patches of light on her coat and hair and casting a shadow on her cheek covered by hair strands.

Pictures 27 and 28 are located in the front right corner of the Gallery in the space between the entrance and short wall. 27 is on the right wall and directly opposite painting number 3, whilst painting 28 is on the front right wall.

27 Rachel, *Into and Out Again*, 2025; oil on linen.

Large; portrait; defined lines. A sideways view of a blonde-haired female fills most of the space, she's backed by a clear blue sky. Her hair is pulled back into a neat ponytail, held by a black scrunchie, spouting out mid head at the rear and curving downwards. Her pale skinned face is partially visible, cut off of beyond her ear which sports a gold oval hooped earring. She wears a white mandarin collar top with metal grey, wool cardigan left unbuttoned. Light filters down casting highlights on hair and clothes.

28 Laura: *Shaking Through*, 2023; oil and acrylic on linen.

Small; portrait, impressionistic.

A female (centre frame) in light blue swimsuit poses ankle deep in the middle of a wide stream. Her reflection shimmers in the water in front of her. The bottom of the painting is filled by a section of the stream's width. As we follow the stream's course rear picture, banks appear either side, these covered in grass, tall trees and foliage. An ice blue sky hangs above.

It's predominantly created by earthy coloured swirls and dabs of green, brown and deep blue; with contrasting strokes of black, white and ice blue.

To the right of this is the door to exit.

This is the end of the audio description.