

Café Wall

[Exhibition introduction panel]

A Sense of Place

Northern Expression Group Exhibition

18th January 2025 – 7th March 2025

A Sense of Place explores what connection, place and home means to this newly created group of artists. All journeys begin with a starting point; a memory, a feeling, an emotion, a curiosity over time, the relationship to landscape, travel, boundaries, materiality and how this affects our own sense of physical and emotional place. The artists tell their story of place, from the personal, to the historical and comical. Each journey documents belonging, home and place. From traditional to contemporary, this exhibition celebrates the connectivity of artists and their journey in A Sense of Place.

In November 2023, Scarborough Museums and Galleries and Crescent Arts invited artists to apply for Northern Expressions - a creative development programme for emerging artists living in the Yorkshire and Humber regions with no formal arts education. In February 2024, eight northern artists were selected to start their journey of an eight-month creative development programme and a group exhibition in 2025 to culminate the programme and celebrate their arts practices.

Northern Expressions is an ongoing project that forms part of Scarborough Museums and Galleries and Crescent Arts' shared aim to support artists and create opportunities in the visual arts. The Northern Expressions project sought to build aspirations and promote the importance of visual artists in the North of England.

The Northern Expressions artists of 2024 - 2025:

Alice Kin

David Kenney

Donna Flynn

Estar May

Graham Williamson

Jenny Sutton

Miriam Hemingway

Mouse

For more information about this exhibition and access to the artist's sound works, please scan the QR Code to enjoy this exhibition.



Woodend Gallery
[Wall opposite windows]

Left to right

[Label]

Estar May

This Place, 2024

Audio of poem spoken by Estar

Lift the radio lid and listen to the audio of *This Place*

[Label with individual artworks numbered]

Estar's explores the idea of social displacement, legacies of generations past and connections to landscape and environment.

Memories, Resilience and Elements and Essence. The series explores what Estar describes as a “feeling of being within but apart from a place and community” rooted in early

experiences of rural and urban divide as she grew up.

Elements and Essence -

Breaks down landscape and place into elements. These landscapes explore our sense of wellbeing, endurance and the safety of these lands and places for generations to come.

1. Elements and Essence, 2024

Ink and Handmade Paint made from natural pigments

2. Transient Landscape, 2024

Ink and Handmade Paint made from natural pigments

Artwork available for sale

3. A Place to Return, 2024

Ink and Handmade Paint made from natural pigments

Artwork available for sale

Resilience -

Represents humanities journey through time, the landscapes encountered and personal thoughts and emotions. These landscapes signify how thoughts and emotions factor as part of individual relationships to place.

4. Passing Through, 2024

Acrylic and Oil Pastel on Paper
Artwork available for sale

5. The Calm Morning, 2024

Mixed Media on Paper
Artwork available for sale

6. The Quietness of Night, 2024

Mixed Media on Paper
Artwork available for sale

7. Sleeping Landscape, 2024

Mixed Media on Paper
Artwork available for sale

8. Wooden branch with photographs, 2024

The photographs offer a glimpse in time, where memories have been created, and generations have passed through to find a sense of place.

Memories -

Explores the displacement of a feeling being within but apart from a place. These landscapes depict looking back. They document glimpses of memories, past times and how our personal histories influence who we become and where we feel we belong.

9. In this Moment, 2024

Acrylic on Paper

Artwork available for sale

10. A Moment to Reflect, 2024

Acrylic on Paper

Artwork available for sale

11. What has Been, 2024

Acrylic on Paper

Artwork available for sale

12. Glimpsing the Past, 2024

Mixed media on paper

Artwork available for sale

[Estar May poem panel]

This Place

A landscape,
that holds the secrets of time
enduring the follies and feats
of mankind
memories, stories, family, friends
and the essence of self
buried deep in the land

This is the place where you
don't need to hide,
the feelings of pride as you walk side by side
it welcomes your back
like a friend never lost
resilient, stoic and where you are best

Wind whipping through hair,
sun low on the sea
the crash of the waves
and cry of the gull
foreboding black cliffs standing proud on the
shore
look to the past, should wisdom decay

An ice-cream sundae,
boats moored in the bay
songs from the past
that still make hearts race
life in real time
played out on repeat
and each generation, sure that they're right

The people we meet,
the moments that bind
shared stories,
a laugh that makes up our time
the strength of an oak
bearing witness to change
this landscape, this vista
this place

Glass door

Right to left

[Artist David Kenney]

**[Vinyl on glass door a section of the story
Mazo's Dream]**

Black.

Grey.

**A shadow of,
But never quite, white.
The dull
spectrum
echoes on,
seemingly
infinite.**

**This box is a
cycle of dark to
darkish,
monochrome,
lit only by the**

colour from
the stories that
spin through
my mind.

My inner voice
rolls wild
streams of
vivid colour,
but my words

float out
cinereous and
ashen. A life-
encased;
dreams

unbound.
These four
walls spin with
the delirium;
faster and

faster, so fast

that they blur.
The harsh
angles soften;
the square
becomes a
cylinder, faster

and faster until
it flattens,
concaved, like
a picture
screen.
Everything
spins so fast it
becomes
almost static,
all sense of
motion lost.

A flash, I'm
blinded,
suddenly
overwhelmed
as vivid colour

pours over
everything.

[Brick wall]

[Label]

David Kenney

Mazo's Dream (The Living Room Suite), 2024
Movement One: Overture

*Acrylic on MDF Panel, Headlight Paint on Clear
Acrylic sheet, LED*
Soundscape Part 1

David's inspiration for *Mazo's Dream (The Living Room Suite)* came from his son Max, who has had challenges expressing his emotions in the past. Whilst receiving support with his mental health, Max's counsellor suggested using art to create characters for each emotion, assigning these characters a colour, and using these to better understand and communicate his emotions.

This concept was the beginning of David exploring the idea that an individual's sense of place comes from the emotions they attach to it. The same place can be one person's happy place and another's unhappy place, and this sense of place can change over time; it isn't static.

Using the headphones listen to part one of Mazo's dream.

Move to the next listening station to hear part two.

[Sitwell Window]

[Label]

David Kenney

Mazo's Dream (The Living Room Suite), 2024
Movement Three: Courante

Timber, Acrylic Sheet, Jesmonite, LED Lights
Soundscape Part 3

With this series of work, David explores emotions as colours, and the sense of place Mazo attaches to these in her otherwise monochrome world. By introducing light, David aims to illustrate how these emotions can change and affect an environment, and by using Mazo's remembered dream to link the work, David looks to highlight how a person with an atypical experience of home or family may form a sense of place.

Using the headphones listen to part three of Mazo's dream.

[Corner by main windows]

[Label]

David Kenney

Mazo's Dream (The Living Room Suite), 2024

Movement Two: Polonaise

Jesmonite, Clear Acrylic, LED Lights

Soundscape Part 2

David's practice centres around worldbuilding, with all his work being based within an imagined universe of his own creation. The work is tied together by a narrative (spoken by David's Sister, Joanne) from a character from David's imagined universe, Mazo. Mazo has never had a family or a home of her own, and recounting a dream she had, experiences a range of emotions she associates with colours.

Using the headphones listen to part two of Mazo's dream.

Move to the next listening station to hear part three.

Floor Woodend

[plinth-based sculptures]

[Artist Alice Kin]

[Label]

Alice Kin

All I Can Carry, 2024

Beech, barbed wire, carved mushroom, wool, hemp, recycled cork and leather, silk and cotton dyed with walnut, oak, and onion.

Part One of Three from **Flee**: a tale of migration, a story created from research and family history.

Kin says, "I imagine this figure on the edge; the push to leave, the pull to stay." All I Can Carry is made from natural and discarded materials foraged from a place that feels like home. "The many elements represent the teachers, experiences, recipes, songs and stories that weave threads from us to a place."

[Label]

Alice Kin

Passing, 2024

Hemp, wool, salvaged wire, hazel, horse poo in pine resin and beeswax

Part Two of Three from **Flee** a tale of migration, a story created from research and family history.

‘Passing’ has multiple meanings, to describe time, death, race and gender identity, and journeys: passing by / a fleeting existence. The net represents the obstacles of migration. Figures arch, stretch, stumble and fall, each determined to ascend.

Wall by Woodend window

[Artist Miriam Hemingway]

[Vinyl on wall section of 'Still Falls the Rain' poem by Miriam Hemingway]

[Label]

EDITH WAS HERE, 2024 [artwork title then comma then date – in bold]

Cape For Edith / Sojourn - Mixed media / textiles / vintage curtain / acrylic / embroidery

Mirror / Lace - Mixed media acrylic print on reclaimed glass

Mirror / Plant - Mixed media acrylic and paper collage on reclaimed glass

Still Falls the Rain (After Edith) – Poem, audio recording

Before it was a gallery or a museum, Woodend was a house, belonging to the Sitwell family between 1870 and 1934. **EDITH WAS HERE** invites you to imagine what, and who, was here before.

The artwork tells the story of Edith Sitwell at Woodend in four elements=

Cape for Edith/Sojourn, Mirror/Lace, Mirror/Plant and poem ***Still Falls the Rain (After Edith)***. Using collage and mixed media techniques, reclaimed and recycled materials Miriam explores the textures, materials and colours of the Sitwell house as it might have been. In this installation, Edith is returned to Woodend for a brief stay in the house she once lived. Not quite a holiday, and not quite here.

For Edith / Sojourn

This piece has been made to honour Edith – both her unusual way of dressing, and ‘punk’ attitude. The cape is made from vintage curtains hand painted to mimic upholstery found in archive photos of the Sitwell house.

Mirror / Lace and Mirror / Plant

These two recycled glass panels have been transformed to bring into Woodend glimpses of the fabrics, textures, and memories of the Sitwell house.

Mirror / Lace imagines the lace curtains of the drawing room which were hung along the joining glass doors of these gallery spaces.

Mirror / Plant imagines the glass conservatory (now Woodend gallery), added to Woodend by Lady Ida Sitwell (Edith's mother), filled with tropical plants, palms and ferns.

Poem - Still Falls the Rain (After Edith)

This piece references one of Edith Sitwell's most famous poems, written during the Second World War. A touchstone for artists including Black Sabbath, Miriam's version adds another link to the chain and brings a piece of Edith back to her hometown, Scarborough.

Scan the QR code to listen to the poem.



On this soundtrack, you might experience these sounds: #whispering #waves #seagulls #rain #birds #voices

Sandbox by Café Gallery

[Café wall]

[Artist Graham Williamson]

[Label]

Graham Williamson

Beating The Bounds at Teeswork, 2024

Video featuring artist wearing a pigeon mask (5 minutes)

Part 1 – Boundaries

The video is shot around the perimeter of the **Teesside Freeport**. A freeport is a special economic zone where the host country's laws about taxation and trade duties are relaxed or suspended to encourage trade. The Teesside

Freeport is one of eight locations in Britain designated for freeport development in 2021.

In the video, Graham walks the perimeter of the Teesside Freeport performing a traditional ritual designed to establish the limits of a place: *Beating the Bounds*, a centuries-old English folk custom where people walked the boundary of the county where they lived. They would strike the boundaries with wicker sticks to mark out where their county began and ended.

The video contrasts this older, community-led method of defining a place with the modern forces of trade and capital that have redefined the mouth of the Tees.

Graham wears a pigeon mask, inspired by his research into birdsong. It is known through studying birds that they use song to establish the limits of their territory. Before this was known, many mystical and alchemical traditions believed birdsong to be a divine language that predated human speech.

Graham uses recordings of birds in his garden that can be heard on the soundtrack.

[Label]

Graham Williamson

No Nation Without Imagination, 2024

Vinyl cut bird song circle with notebook

Part 2 – Boundaries

Please note that by crossing the circular boundary on the floor you have left the space of the gallery. You are now in a different location. Write the purpose of your visit to this new territory in the accompanying notebook.

The discussion of national boundaries and who gets to define them is explored in the video *Beating the Bounds* at Teesworks and the piece *No Nation Without Imagination* furthers this discussion. This piece offers playful commentary on the absurdity of borders defining a place's character, laws and purpose. It is inspired by the sociological concept of the

“magic circle”, named by Johan Huizinga in 1938.

A magic circle is any place where; by crossing into it, people accept certain rules that do not apply to the outside world. These may be the rules of a game, or rules governing behaviour, or anything else that makes people behave differently. These rules may be stated, or they may be the product of assumptions about what can and cannot be done in this space.

You are invited to reflect on how many other boundaries and laws in everyday life are the result of similar implicit consent.

Please sign your entry into the circle boundary

Artwork right of the fireplace

[Artist Jenny Sutton]

Label 1

Jenny Sutton

Beginnings: Birthday in Cemist Park (sic), 2024

There is a melding of feeling and thinking, experiencing and imagining in Jenny Sutton's work. A working out of everyday life using paint, colour and mark, to transform what has been seen, shaped to show and tell stories, here with a beginning, middle and end.

Jenny says, "I walk through a scrap of a park on the way to my studio, behind a row of takeaways and a pharmacy (a place a friend called *cemist park (sic)* after leaving a note for her Mum). I began watching the feral pigeons, often fed by the people who lived nearby, including a bright pink birthday cake!"

This was the beginning of Jenny's research into pigeons-birds often maligned as flying rats, as 'common', and used as visual shorthand to signify urban grime on TV. Pigeons are intelligent and social, preferring hanging out in a gang rather than on their own, protecting their

squabs until they are fully grown, their place in the world strongly imprinted at a young age.

Label 1

Jenny Sutton

**Beginnings: Birthday in Cemist Park (sic),
2024**

Oil on linen

Artwork available for sale

Label 2

Jenny Sutton

Middles: Terry's chair, 2024

Pigeons are fast and efficient fliers, reaching speeds of 90 miles an hour in their determination to return home. Their skills of navigation, even if liberated far from home at an unknown location, are unrivalled and still a mystery. Jenny visited Terry, who keeps pigeons in Rossington near Doncaster. Terry sits outside in a chair he made, watching the skies for the

return of his birds, each bird clocked and counted.

Label 2

Jenny Sutton

Middles: Terry's chair, 2024

Oil on linen

Artwork available for sale

Label 3

Jenny Sutton

Ends: Homing, 2024 Jenny Sutton

It feels darker and closer inside the sheds. Terry cares for his birds with tenderness into old age. All flights pose risks for birds: poor weather, encounters with predators such as cats and peregrine falcons mean some will never return home.

Label 3

Jenny Sutton

Ends: Homing, 2024 Jenny Sutton

Oil on linen

Artwork available for sale

Book on plinth

Label 4

Jenny Sutton

Falling Feathers, 2024

Photographic book documenting research

Fireplace

[Artist Alice Kin]

Alice Kin

Welcome To Our Empire, 2024

Ash, paper cord, wool, wire, silk, cotton, hazel,
horse poo, pine resin

Part Three of Three from **Flee** a tale of migration, a story created from research and family history.

A chair: an invitation to stop and rest. A flag: a symbol of nation.

By 1914, the United Kingdom held 25% of the globe in its empire. Redundant are notions we each have one homeland not damaged by wars, climate change, economic deprivation - in all of which the UK is complicit. Kin describes "My family history is entwined with paths of British colonisation and the hunger for an empire. My roots, their routes."

Artwork left of the fireplace

[Artist Donna Mindart]

Label

Donna Mindart

Torn between Worlds, 2024

Pen on paper

Artwork available for sale

The purpose of place, the history, the building and her part in the journey is what Donna questions. Through connection to heritage and memory, Donna tells a grounding story of resilience and self-discovery through personal illustrations.

The artwork reflects on her own place of belonging, the sites and buildings own stories and the way all people seek a place to call home.

Label

Donna Mindart

Fragment of the last purpose, 2024

Pen on paper

Artwork available for sale

Donna explores memories and experiences that may feel chaotic or without clear purpose in pen. Her use of long winding paths, stairways and roads that have no end destination feature to demonstrate finding purpose.

Her journey investigates the feeling of belonging by revisiting places of childhood. Memories of spaces shared with family, familiar landscapes, and historic buildings reflect on themes of belonging and identity. Each place holds fragments of memory, moments of connection and her universal search to fit in.

[4 pieces of artwork on wall and 2 on a plinth]

Label

Donna Mindart

Fragments of familiar, 2024

Pen on paper

The illustrations piece together the memories of place through senses. What does a place look, feel, smell, taste like and how is it through senses a connection forms to place. Donna explores memories, her childhood and questions where she finds a sense of place.

[Plinth-based sculpture floor]

Label

Donna Mindart

Roots and Rhythm, 2024

Metal drum, red wood log and acrylic paint

A washing machine features repeatedly in Donna's artwork to symbolise her way of thinking. The cycle of thoughts focused on finding her purpose and belonging. The washing machine drum has been repurposed as a bookcase, it tells a story of her journey and how Donna has found a new purpose for her washing machine.

Label

Donna Mindart

Bound by View, 2024

Cowhide, pen, and wax

A sense of place is found through family for Donna. The importance of family, memories and all things that make a house feel like a home. Donna explained; "at the beginning of the Northern Expressions programme I was asked the question 'Where is home?' and I could not answer at that time. I knew I wanted to tell a story."

This new artwork uses cowhide from her dad, the illustration is of a father and daughter. The materiality is a part of her story on family.

[Plinth-based sculpture floor]

Label

Mouse

Living on a knife edge - Infinity study 17, 2024

Hand carved Horse-Chestnut with Beechwood base

Artwork available for sale

Mouse's series of *infinity studies* investigate the scientific relationship between consciousness and our perception of reality. Mouse explains "being conscious is to understand your sense of place in the universe." The sculpture *Living on a knife edge – infinity study 17* represents the infinite possibilities that attempt to understand what reality really is, or if reality is even real. Within his infinity series Mouse poses the

question; *If our perceived reality isn't real, then how does that affect our sense of place within the universe?*

Scan the QR code to watch a video of how Mouse creates his sculptures.



Wall by window

[Artist Graham Williamson]

Label

Graham Williamson

Reconstructed Domestics, 2024

Soundscape and video piece

Soundscape (3 minutes 34 seconds)

Childhood memories of noises heard in friends and relatives' houses are the inspiration for sound and video piece. The noises you will hear are a grandfather clock, a pet dog, an old copper kettle and a pet bird. All these sounds were memorable to Graham because he could not hear them at his parents' house; these sounds made it clear that he was in someone else's home. Each home has its own distinct sounds that define the space as much as its physical presence.

Lift the lid of the radio to hear the sounds

All these sounds were created artificially from objects around his parents' house. *Within this piece you will hear the following sounds:*

*#grandfatherclock #chimes #kettle #dog
#kettleboiling #bird #birdcage*

Video Piece (8 minutes)

Watch Graham as he creates a facsimile of each of these childhood memory sounds at his parents' home using whatever is to hand. The sounds are recreated, but cannot be duplicated

exactly, just as our memories of a different place are always coloured and distorted by the place in which we remember them.

Scan the QR code and watch the video piece



Woodend Entrance

[In glass cabinet]

[Artist Mouse]

Label

Mouse

Infinity study 1, 2023

Hand carved Spalted Sycamore with White Pine base

Label 3

Mouse

Infinity study 14, 2024

Hand carved Box-Elder with finished concrete base

Artwork available for sale