

friends' perspective

Fascinating Iran

Special feature on the Friends' Iran trip - see pages 2 & 3

Outsider Art

The Musgrave Kinley Collection - see page 6

Lady Bromley-Davenport

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plus: Upcoming exhibitions, events news,
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The Big Event

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Why go to Iran?

Joan Jones gives us her insight into the trip of a lifetime

This was a question many of the FOW Iran group were asked in the months preceding the trip. Sometimes it was asked in a spirit of open-minded curiosity, but more often than not attitudes were rather more hostile. People often felt Iran was an unsafe destination for Westerners with little of interest there to merit the trip. Perhaps this is not surprising considering the negative image of Iran in the West in recent years.

Some of us must have asked ourselves the same question as we stood outside the Iranian consulate in March waiting to be fingerprinted, ladies wearing the obligatory head scarf. The run-up to the trip was less than smooth. The business of obtaining a visa was complicated and long-winded, and the Iranian government suddenly decreed that all British visitors to Iran had to be fingerprinted, necessitating a trip to London. The volcanic ash from the Icelandic volcano was the final problem. It was by no means clear until the Wednesday before the trip whether we would be able to fly at all; however, after leaving England all went remarkably smoothly. We were met on our arrival in Iran by our wonderful local guide Saeed.

We were fortunate in having both Saeed and Dominic Parviz Brookshaw from Manchester University who gave us an insight into the history, people and culture of Iran over the duration of our stay. It must be stressed that we always felt very safe - except perhaps on the roads. The locals are reckless drivers; however, our own coach driver was very competent and cheerful. He drove us safely on what were sometimes twelve hour days through mountain passes and through congested and chaotic towns. Saeed always shepherded us across busy city roads.



Bull capital, Hundred Column Hall, Persepolis

The people were friendly, sometimes curious, but never hostile. We were privileged to meet and talk to some of them. A young Iranian student with excellent English particularly sticks in my memory. She was curious about the West and eager to study in England. We were surprised how many Iranian women shrouded themselves in a black hooded cloak called a chador. Many younger women wear coats and trousers, the more daring ones opting for tighter versions of these garments. We soon realised Iranian women are quite liberated despite the strict dress code. They are educated with 66% of university students being women. Women have professional careers even after marriage and the family size generally seems to be restricted to two. Iran is not like Pakistan, Afghanistan or Saudi Arabia, where women are frequently hidden away. Not surprisingly a lot of young Iranians leave to get jobs elsewhere resulting in a serious case of 'brain drain'.



Mosaic, facade of Darbe Imam Zadeh shrine, Isfahan

Iran, or Persia as it used to be called in the West, is one of the world's oldest and greatest civilisations with a history stretching back to the 3rd millennium and beyond. We were privileged to see the tomb of Cyrus, one of their greatest ancient rulers, and the magnificent ruins of Persepolis, one of the palaces of Darius and Xerxes. The sculpture wall at Persepolis showing the subject peoples bringing tribute bore witness to their great empire. Unfortunately, Persepolis was burnt by Alexander the Great in 330BC, but enough remains to show us the magnificence and sophisticated civilisation of these ancient Persian rulers.

Zoroastrianism was the religion of Iran before the arrival of Islam and we saw an ancient Zoroastrian fire temple still in use. We also met representatives of the Zoroastrian community still in Iran, now a few thousand strong. Another surprising visit was to an Armenian Christian Church whose interior combined an odd juxtaposition of traditional Islamic tile work and dome with representations of Christian scenes such as Palm Sunday and the Last Supper. Nowadays Iran is an Islamic Republic - the foremost Shia state in the world. The clergy wield great power. Propaganda pictures of the ayatollahs are everywhere. We saw some of the greatest examples of Islamic architecture in the world, notably the Friday mosque in Yazd with its portals covered from top to bottom with dazzling tile work. The Friday mosque in Isfahan which displays more than a thousand years of Persian religious architecture is one of the world's great mosques. Isfahan is often regarded as the most beautiful of Iranian cities. At its centre is the huge Maydan-e-Shah or Royal Square, built by Shah Abbas in the 17th century, with four jewels of Islamic architecture on each side (now known as Maydan-e Imam). Expectations of Tehran itself were not high, but we were amazed as we approached from the South to see the dramatic vista of a city backed by huge snow capped mountains, the highest West of the Hindu Kush. The city itself is modern and vibrant with excellent museums which reminded us of all we had seen in the past fortnight.

One of the delightful things to do in Iran is to walk in their many beautiful gardens. The formal water garden began in Iran in BC times. Cyrus may have been responsible for creating the first one. We were privileged to walk in many beautiful gardens with pools, fountains and water steps laid out to a definite plan. There were also flower beds and shady trees. It was



Sassanid relief at Naqsh-e Rostam of the Investiture of Artaxerxes I

obvious how the Persian garden style had influenced gardens in the West such as the Generalife in Granada, but also more local gardens like the water steps at Chatsworth. Poetry is a great feature of Iranian culture. Thanks to Fitzgerald we have all heard of Omar Khayyam, but their greatest poet is perhaps Hafez, a contemporary of Chaucer. We visited his shrine surrounded by crowds of Iranian schoolchildren. Children are taught to revere their poets today and can recite long extracts from their works.

So are there any downsides? The dress code for women is hard to accept when the men walk round in jeans and T-shirts. The ladies in the group conformed to it, but found the scarf irksome at meals and in hot weather. Iran is a dry country - the consumption of alcohol is forbidden. Refreshing tea and non-alcoholic beer were the usual drinks. It was only occasionally after a long hot day we would have loved a glass of cool white wine!

So why go to Iran? To see one of the world's greatest and most ancient civilisations containing sites ranging from ancient times, through some of the finest Islamic architecture in the world to 19th century palaces. To meet a friendly and educated people who were never less than welcoming. And perhaps to be better informed about a country which has had a bad press in the West. "Travel broadens the mind" may be a cliché, but it is nonetheless true. Our thanks go to our guide in Iran, Saeed, our local guides in cities like Shiraz and Isfahan and to Dominic whose love for the country, its culture and poetry so enhanced our visit. Our thanks also to our stalwart FOW leader Stuart who coped so well with all the issues that arose before the trip. Also to Daniel Moore of Distant Horizons who organised the tour so efficiently and enabled us to complete the finger-printing at the consulate in the face of so many obstacles.

Dr Dominic Parviz Brookshaw is Lecturer in Persian Studies and Iranian Literature in the Department of Middle Eastern Studies, University of Manchester. His primary research interests are medieval and contemporary Persian poetry and his recent publications include Forugh Farrokhzad, Poet of Modern Iran: Iconic Woman and Feminine Pioneer of New Persian Poetry (I B Tauris, 2010).



Naranjestan, Shiraz



Bagh-e Eram, Shiraz



Khaju Bridge



Sheikh Lotfollah mosque, Maydan-e Imam, Isfahan

"I am Cyrus, King of the World"

Joan Gem on the Iran trip

Cyrus (576 – 530 BC), great King of the Achaemenid dynasty and the first Zoroastrian Persian Emperor, the ruins of whose city Pasargadae, with its design for the first Paradise garden, remains on the high desert Plateau of the Fars Province of Iran. The best preserved monument is Cyrus's tomb which has become a place for groups of young people to meet at the Turning of the New Year to read poetry and reflect on their past history. The gardeners in our group were brought to their knees by the most perfect natural dry garden imaginable.

Iceland's volcanic eruption paused long enough for our party of Friends to travel to Iran and home without interruption. It was a monumental experience of travel, art, history, poetry and friendship as we journeyed over 3500 miles in a land where even the coaches have Persian carpets running up the aisle. There were pitfalls, deep steps to be negotiated on hands and knees, gutters a foot deep with raised edges and every shimmering blue tiled mosque had a lethal raised threshold to trip the unwary traveller – some of us twice in one day! I will never again complain about our own dear 'Elf 'n' Safety.

Close to Pasargadae is Persepolis, ceremonial capital of another Achaemenid King, Darius I, and an archaeological site of international importance. The great staircase records the ruler receiving the tribute of the subject nations where each nationality can be identified by their gifts, distinct features and clothing in wonderful detail on stone carved reliefs. And who will ever forget Dominic Brookshaw, our 'minder', teacher, expert on all things Iranian, especially Persian poetry, reading to us from The Rubaiyat of Omar Khayyam surrounded by mountains and desert amidst the ruins of the Sassanian "hunting lodge" at Sarvestan, or the majestic figure of Saeed Alizadeh, guide, expert on art, history, heritage and archaeology. Can Saeed hail 8 taxis at once? Yes he can, 'Saeed can do anything' including jumping on the back of a scooter to hunt for a lost FOW!

We discovered hidden Zoroastrian Fire Temples, weavers making rugs in caves, Jamai (Friday) Mosques, squinches, qanats, and caravanserai. When in Shiraz we visited Narenjestan (Place of Oranges), the beautiful 19th century house of the Qavam family which became The Asia Institute, the research centre of Arthur Pope and his wife Phyllis Ackerman. I was intrigued by the emotional letter on display that was written by Dr Pope asking if they could be buried in Iran. It is a love letter to the people of Iran and if anyone knows where I can find a copy please let me know.

Lasting memories will also include massive mountain ranges formed by the crashing of tectonic plates (Geology Heaven), the armies of schoolgirls demanding we write messages in English in their exercise books, the Hillman Hunter cars of every vintage - some the original 'flat packs' exported from England (the latest models are manufactured in Iran), our daily portion of crème caramel and the last vestige of 19c British influence – jelly!

The Big Event

FOW major fund-raising event at Capesthorpe Hall

Thursday, April 7, 2011 will already be noted in your new diaries!

It is the date of our major fund-raising event to be held at Capesthorpe Hall. We are absolutely delighted that our President Elizabeth, Lady Bromley-Davenport has invited us to hold this special event at Capesthorpe.

Full details are included in the recent FOW mailing. Our small events initiative is also gaining momentum. Ideas are for coffee mornings, garden parties and a safari supper. It doesn't matter how big or small your event is-together we can make a real difference to the Gallery and also raise the profile of the Friends of the Whitworth. We may even gain some new members!

Vivienne Blackburn, Chairman



E. B. Watts

Elizabeth, Lady Bromley-Davenport

As Friends, I think we are perhaps most familiar with Lizzie Bromley-Davenport as our charming and supportive President rather than E.B. Watts the artist she is, an artist whose delightful colourful work reflects her personality. This is Lizzie's world away from the hustle, bustle and formality of life as wife of the Lord Lieutenant of Cheshire-although just retired this year! American born Lizzie, is tremendously proud of her artistic background. *'I was born into a family of professional artists in New Jersey. Mother, sister, brother, aunt, cousin, brother-in-law are, or have been, professional painters. We share this incredible gene that makes us hugely artistic and creative. We also made our own fun-we never had TV.'*

To spend time with Lizzie is to be enveloped in her love of life and her relish for artefacts, which come from family and friends or have been collected on her travels with husband Bill. She is an avid collector, but it is her passion for colour which makes such an impact, from her home furnishings, to treasured mementoes, to the interior decoration of Capesthorpe Hall upon which she has put her own distinctive stamp. *'I loved bringing something contemporary into Capesthorpe. I get excited about all sorts of things. I love things of beauty and colour. My paintings are sort of different. They are probably a combination of artistic styles-you might find them slightly primitive, some see them as surreal, highly imaginative. If you like them, you really like them. For instance I have a painting with tigers with shell crowns - my husband wondered about that! I wanted to let my imagination rip. I wanted the work to be slightly more dramatic, more architectural. I don't want to fit in a cube-there are so many amazing ideas that come to me, but at the end of the day it has to make sense to others.'*

Her paintings, which are in acrylic, are rich in symbolism and allegory creating a magical combination of animals and flowers, fruits and insects creating a world of thoughts and reflections from past and present. It is a world of heritage and countryside, nature and wilderness (cosy and comfortable, but sometimes not). People do not figure in her work (painted on wrapped around canvas) but items of the world around us from chairs and sofas, teapots, flags, Scottish castles, country houses, village churches, fruits and flowers (the garden being another of Lizzie's passions) - many items holding memories not only for the artist, but for the proud owner of her work.

'When I have an exhibition I want people to come along and say that's it-I want that one.' Lizzie studied at the Italian Art Academy in Rome and has clients around the world particularly in America and the UK. She has held exhibitions in both countries and at present is pondering the details of a future exhibition, but she is at the happy stage of the creative process where she is building up a body of work based on her recent travels to the Far East, China and Turkey. Lizzie loves to sell her work or, as she sees it, to form a bond with the buyer. *'I have sold paintings all my life. I am not interested in painting for myself, but I love my work to strike a chord with someone else.'*



A friend of the Friends

Anthony Blackburn

Most regular visitors to the Gallery know the smiling face of Anthony Blackburn. He is part and parcel of the welcoming team. The Friends know him well and Anthony has many fond memories of Gallery and Friends' events over the years and if you want to know anything about the myriad characters who have come through the Gallery doors - ask Anthony!



As is often the way he came to the Gallery as temporary staff for ten weeks as a porter in October 1986 for the exhibition '1966 and All That! Design and the Consumer in Britain 1960-1969', but returned the following year for 'The Private Degas' exhibition researched by Richard Thomson, Lecturer in History of Art at the University of Manchester and stayed! He is now an attendant in the House Services Department, which is responsible for the upkeep of the building and the organisation of events.

'I always look forward to the Friends' annual Pilkington lecture,' said Anthony. 'I think my favourite was Dame Elizabeth Frink-(the 22nd-this year was the 42nd) and we were not sure that she was well enough to give the lecture and I remember the Duchess of Devonshire, former President of the Friends with her hands full of slides helping out. 'I've also enjoyed seeing some of the other personalities who have visited the Whitworth-Connie Booth was here filming a TV thriller series and Sister Wendy Beckett who liked jugs of coffee - 'her little sins' she called them.' He also recalls Peter Blake 'a really nice guy' whose exhibition 'Now we are 64: Peter Blake at the National Gallery' (which toured to the Whitworth) and his appealing and popular work 'I Love You' 1982.

'I need to know what I am looking at,' says Anthony of his love of painting. 'I am not into modern work.' James Linnell's Springtime 1853 (pictured above) is a perennial favourite. 'There is so much detail and atmosphere.' William Blake's The Ancient of Days is in his top ten and of Sir Muirhead Bone's The Careening Basin, Marseille, 1921 he says 'I could look at it all the time and never tire of it.' It's the detail again. The Friends over the years have also much appreciated Anthony's presence- his efficient willingness to help. We think that Anthony should write his own work, The Whitworth Years.

Events Update

A cruise on the Gondola, Coniston, a talk on Chester born Randolph Caldecott, inspired architecture at Nottingham Contemporary, high kicks from Toulouse-Lautrec, Le bouquet de l'amitié de Pablo Picasso, Dublin and the Irish Museum of Modern Art, Barcelona, L.S. Lowry in Kendal and so much more. Sounds as though we are getting ready for the Christmas quiz! As you all know the Friends have a packed programme of events-from talks on the collections and exhibitions, to visits at home and abroad - so please look at the website:

www.friendsofthewhitworth.org.uk

for more information and pictures of some of our events. We have much to share with you. You will have fond memories or wish you hadn't missed out!

Adult Programme - something more for Friends in the Gallery

The Whitworth now has a new 'Adult Programme', a series of events, workshops and social occasions specifically for adults. This new programme is coordinated by Ed Watts who has been working in the Gallery since April. Ed moved to the Whitworth after heading up a successful adult engagement programme at Manchester's soon to be National Football Museum, Urbis.

This new adult programme aims to highlight the Whitworth not only as a fantastic gallery with a superb collection and progressive and thought provoking exhibitions, but a location for adults to enjoy for learning, socialising and even simply relaxing. The programme has a distinctly unique and quirky approach to using the gallery in new and interesting ways, whether it's getting creative with Crafternoon Tea, Serious about Art or The Alternative Camera Club or socialising into the evening with the monthly After Hours event. The Adult Programme brings art, people and ideas together.

Whether you want to learn new skills, expand your knowledge or simply enjoy the gallery in a distinctly 'grown up' atmosphere. For more information please visits Ed's Adult Programme blog:

www.whitworthadultprogramme.wordpress.com

The Friends are planning to run a series of films in conjunction with the Adult Programme in the new year.

Forget tradition and open your eyes to 'other art'

Gill Reddick and Peter Walters on Outsider Art

Most people visiting a Gallery for an exhibition have a rough idea of what will be on show or have some inkling of the style or background of the artist. Not so with this wonderful exhibition of Outsider Art at the Whitworth. The very essence of Outsider Art is its otherness. The makers – at least when they started out – never viewed themselves as artists; they were involved in 'creativity for its own sake' and had created their own distinctive style away from influences of other schools or artistic movements.

How best might we as visitors approach this collection? The temptation is to wander around trying to discern what the elements of 'Outsider-ism' are as they manifest themselves in the diverse work shown. Better perhaps to approach it as if we ourselves, like the artists, are not bound by the 'artistic culture'. That is as Outsider viewers, not looking for comparisons with familiar artists. Forget about schools and traditions. The work here comes out of the unique imagination of the artists. It must speak directly to our imagination, unfiltered by received opinion. We must simply respond to the creativity on display by working out for ourselves why we like, or dislike, or are indifferent to what is in front of us. The exhibition is an opportunity to use and trust our own imagination.



The exhibits by over 40 artists, make up less than a quarter of an amazing gift to the Whitworth by Monika Kinley. The Musgrave Kinley Collection was put together over 30 years by Monika and her late husband Victor Musgrave. They both worked on the first Outsiders exhibition at the Hayward Gallery in 1979 sourcing new works from all over Europe and N. America, following up leads of unknown names, forming a relationship with the artists and bringing their interest in 'other art' to the public.

Since then, they have continued to expand their collection and promote it through exhibitions, one of which was here at the Whitworth in 2002. For the past ten years the Collection has been on loan to the Irish Museum of Modern Art, but now it has found a permanent home at the Whitworth and this exhibition is a taste of the wonders of this collection. The exhibition could be described as an eclectic mix and includes sculpture, mixed media, painting and drawing. But this does not do justice to the impact of the works themselves as they often 'take the viewer far away from the obvious and real' and require an engagement with the imagination of the artist which is often expressed with exceptional craftsmanship. The range from large scale highly detailed pencil drawings to portraits and sculptures. One particular example made from plaster, bread and house paint, is extraordinary and made me feel rather like a child in a sweet shop wanting to rush from object to object in my excitement.

The displays in the sculpture court range from brightly coloured constructions using found objects, hanging forms wound around with wool, to several wooden pieces by Pascal Verben (Water Diviner/The Cradle 1988, pictured left) who uses drift wood collected from his time as a sailor or from walks along the rivers in Provence. We found these complex wooden assemblies absorbing and were lucky enough to be shown the inner workings by a gallery attendant. Pascal calls them 'habitacles' and they have secret compartments with hidden sculptures and moving parts incorporated into an otherwise solid structure (left). In real life Pascal is now a postman and although he has moved from being an 'Outsider', an 'unknown and isolated artist,' he has continued making for himself not influenced by other artists or his success. (The



sculpture court now has another exhibition of video by Willie Doherty - funded by the Friends).

Often the artists' stories are an important element of the development of the work itself and the book by Monika* telling of her meetings with the artists brings another dimension to the works. The hanging of this exhibition also helps to bring the works to life. One piece in particular (Nuée Suspendue 1998 by Marie-Rose Lortet, pictured above, photo by T. Richards) has been hung so that the shadow from this delicate knitted work forms another dimension on the wall by the stairs. And a double sided triptych by Henry Darger – which was my personal favourite - is cleverly mounted and hung so that both sides are visible.



The finding and promoting of the work over many years and Monika and Victor's belief in the project are what has driven this collection forwards. The Whitworth is incredibly fortunate to have secured the 'Musgrave Kinley Outsider Collection'. We can all look forward to seeing the remaining three-quarters of the collection in the years to come.

* Monika's story. A personal history of the Musgrave Kinley Outsider Collection ISBN 0-9549933

The Contemporary Art Society

Collecting the Contemporary for Tomorrow

The Contemporary Art Society (CAS) has been gifting artworks to public collections in Britain for 100 years. The legacy is considerable with around 8,000 works distributed to different collections and institutions. Many, especially those based outside London, have relied upon the CAS to keep their collections growing and relevant during times of considerable financial constraint. We have used our expertise and insight to identify talent early and acquire artists' work whilst it is still affordable. For example, we bought and gifted the first **Picasso** to a public collection in this country, as well as the first **Gauguin**, **Francis Bacon** and **Damien Hirst**.

As I am sure many of you are aware, The Whitworth Art Gallery is one of the public collections with which we have enjoyed a close relationship over the years. Since becoming one of the earliest institutions to join the CAS in 1926 we have helped The Whitworth acquire over 100 works of contemporary art and craft by artists including **Henri Gaudier-Brzeska**, **Barbara Hepworth**, **Peter Lanyon** (Nude Woman 1954, pictured), **Jane and Louise Wilson**, and **Sally Greaves-Lord** (Banner from Lavender Grey series 1988, pictured). In addition to working with public institutions, we also play a unique role in sharing our knowledge of the contemporary art

scene with private individuals who are interested in contemporary art and collecting. Critically, all the funds generated through these individual membership schemes are used to support the important work we do with public collections.

In October 2009 we launched a new membership scheme for the North West region. The *Contemporary Art Society, North West* offers individuals in the region the chance to support the organisation's overall charitable aims and enjoy access to a full annual programme of events designed to introduce them to some of the most exciting artists and exhibitions in the North West and beyond.

As a special gesture to the Friends of The Whitworth and to celebrate our centenary year, we are delighted to offer a 10% discount on annual membership (£50/£25 students) to the scheme (please note that this limited offer will end on 31 December 2010). If you are interested in finding out more please do not hesitate to contact me on **07891 880 498** or mark@contemporaryartsociety.org.

Mark Doyle

Head of Collector Development, North West (CAS)
www.contemporaryartsociety.org



Fredag Kveld er Film-Kveld

Friday Night is Movie Night - NICE!

Yes it's Friday Night is Movie Night in Norwegian as we present two films as our contribution to NICE-Nordic Intercultural Creative Events. NICE is happening now - it is an arts festival celebrating exciting Nordic art and culture in the North West. This showcase for contemporary Nordic work is being held at many cultural venues throughout the region-come to the Whitworth to see Edith Lundebrekke Contemporary Textiles and Scandinavia with a smorgasbord (sorry) of events from Finnish embroidery to the visit of Vikinggirl!

The films are *Ni Liv* (Nine Lives) 1957 and *Den Siste Revejakta* (The Last Joint Venture) - two superb Norwegian films - with subtitles! *Nine Lives* is based on *We Die Alone* by British historian and author David Howarth and tells the story of Jan Baalsrud, a member of the Norwegian resistance during World War II. This is a beautifully shot and emotional film filled with suspense. The film was nominated for an Oscar for best foreign language film in 1958 and was entered into the Cannes Film Festival and Norwegian TV audiences voted it the greatest Norwegian film ever made!

The Last Joint Venture is a comedy/drama based on Ingvar Ambjornsen's cult novel about the transition from the innocent idyll of the 70s to the tough individualism of the yuppie era. It's the hippie decade coming to an end. Come and relive the era. Ulrik Rolsen directs two of Norway's finest actors in the leads - Kristoffer Joner and Nicolai Cleve Broch. A must for movie-goers.

We are also screening this year's popular fantasy animation *How to Train Your Dragon*-with young Viking Hiccup and Toothless, the dragon with retractable teeth! A must see movie for some of us!

If you haven't been to a Friends' film night do come along and the Gallery café is open for a light bite before the screenings. Hope you can see as many NICE events as possible.

FRIDAY NIGHT IS MOVIE NIGHT

A SERIES OF CLASSIC FILMS ON FRIDAYS TO BRIGHTEN UP AUTUMN 2010!

FRIDAY 8 OCTOBER 2010
CARRINGTON
Starring Emma Thompson and Jonathan Pryce.

FRIDAY 29 OCTOBER 2010
NIGHTWATCHING
A new take on Rembrandt directed by Peter Greenaway.

FRIDAY 19 NOVEMBER 2010
NI LIV
Voted by Norwegian TV audiences as the greatest Norwegian film ever made! Part of the Norwegian festival NICE at the Gallery.

FRIDAY 26 NOVEMBER 2010
THE LAST JOINT VENTURE
Dark comedy story set at the end of the seventies. Part of the Norwegian festival NICE at the Gallery.

DETAILS: All start at 6.15pm - doors open at 6.00pm for a glass of wine. Running times vary.

TICKETS: £6.00 per person on the door
STUDENTS FREE WITH CARD

VENUE: The Lecture Theatre at The Whitworth Art Gallery
The Gallery Café will be open until 9pm.

Payment on the door. For more information or to book in advance, telephone 0161 275 7406 or e-mail: lowermanchester.ac.uk

SPECIAL FEATURE!
FOR CHILDREN AND THEIR COMPANIONS:
HOW TO TRAIN YOUR DRAGON
SATURDAY 27 NOVEMBER 2.00PM
CHILDREN AND STUDENTS FREE, ACCOMPANYING ADULTS £6.00

MANCHESTER
The University of Manchester
The Whitworth Art Gallery

FRIENDS OF THE WHITWORTH

Award for Maria

Paul Hamlyn Foundation Breakthrough Fund

Maria Balshaw, Director of the Whitworth, is one of five cultural leaders in the UK who have been named as the 2010 recipients of the Paul Hamlyn Foundation Breakthrough Fund. Started in 2008, this Special Initiative was created to help cultural entrepreneurs at critical points in their development making a crucial difference in their organisations and the fields in which they work. The five were selected from forty invited nominees. Fifteen nominators, chosen by the PHF Arts programme for their expertise and experience across different art forms put forward the nominees.



The award celebrates and supports the new and exciting ideas which Maria has brought to the Gallery. She receives a £260,000 grant which over three years will facilitate research and delivery of a programme of work by major international artists. Maria will continue to explore ways of working differently with the collections, artists and audiences. All this of course takes place alongside the major capital redevelopment Maria is leading at the Gallery where she is infusing new thinking into a 'new' Whitworth Art Gallery.

'Finding time to develop big ideas and retain the creative side of my role at the Whitworth is my perennial challenge,' says Maria. 'The Breakthrough Fund will buy me thinking time at a critical time for me and for the organisation. As we steer through a major capital expansion of the gallery I will be able to research and develop some completely new ways of working with our wonderful collection with artists, our audiences and our new and old spaces. It is so unusual to have the trust of a funder at the beginning of the creation process so I feel extraordinarily honoured to receive this grant.'

FRIENDS IN FOCUS

The Tuesday team became a focus group recently for final year student Katie Waterfield when she brought some of her lovely indigo dyed examples to show to us. Katie meticulously recorded our comments and opinions for her B.Sc textile design project at the University of Manchester.



Between us we've bought some clothes and curtains in our time so I think we gave Katie some excellent feedback!

Why not take this once in a lifetime opportunity to really make a difference to the Whitworth ? All donations, large or small are welcome - please send cheques payable to the Friends of the Whitworth at the address below...

Response Slip for comments and replies

issue 31

Please use this slip for any comments or requests you may have (either cut out the slip or photocopy the whole page and send to us). You can also add the name and address of anyone you think may be interested in membership of the Friends: we can then send them more information.

*Also on this occasion, to double-check our database and address list, as well as enabling us to use email for Friends-related reminders and updates, please fill in your own full address and email details and return it to the FOW address given below. You may also telephone us any Tuesday morning between 11am – 2pm to confirm these details or email your details to: FOW@manchester.ac.uk - now that we are using e-mail a lot more, and have a new website to expand its use still further, it's essential that you let us have your e-details.

ALL MEMBERS PLEASE COMPLETE!

Name:

Address:

Postcode:

Tel: *e-mail:

☐ I am interested in membership for:

Name:

Address:

Postcode:

☐ I have the following ideas / contributions for Friends' Perspective in 2011:

.....

Other comments and responses:

.....

☐ I am interested in joining the FOW Tuesday Team

☐ I have the following artistic or craft interests in which you might be interested:

.....

Other comments or responses:

.....

.....

.....

Please complete this slip and mail to:

The Membership Secretary, Friends of the Whitworth, The Whitworth Art Gallery, University of Manchester, Oxford Road, Manchester, M15 6ER.

www.friendsofthewhitworth.org.uk