

# Friends' Perspective



*Moon over the Cottage, Paul Klee, 1937.*

## Cozens and Cozens

This exhibition showcases the Whitworth's collection of unique works by father and son, the largest outside London.

*Full story on page 4.*

## Opulence in the detail

The gallery is looking opulent, sumptuous and glitzy with the Raqib Shaw show.

*Full story on page 6.*

# JEFF McMILLAN for the gallery



Mary Griffiths, Jeff McMillan and Dr Maria Balshaw

*To mark Dr Maria Balshaw's time as Director of the Whitworth the Friends have purchased a work by Jeff McMillan for the gallery.*

Maria now Director of Tate loves the work 'I stood in front of Jeff's wonderful work today in the South Gallery with tears in my eyes. It is exactly the kind of work we love for the Whitworth collection – a delicate but powerful work on ethereal rice paper, with luminous colour, spare and precise form and a profound sculptural quality. It is also exactly the kind of work I love myself.'

Your generosity toward the collection, in honour of me, makes me feel proud and delighted and it will continue to give joy to visitors ever after!

Mary Griffiths, senior curator of modern and contemporary art gives some background to the acquisition. 'I visited Jeff in his studio a few months ago and was very impressed by the quality of the work he is making. I spoke to Maria about his work at the time and she was keen to pursue an acquisition. So, he seemed a perfect choice when the Friends suggested presenting something to the gallery to mark Maria's directorship.'

The untitled work could be called a drawing or a painting. It's made on Japanese paper with ink and oil paint, so it occupies a nice middle ground for our collection that concentrates on works on paper. It comes from McMillan's 'Biblio' series where he wraps a book up in paper and then over a few days dips its sides and edges in Indian ink and oil colours. Once

dried the package is opened up and an intensely coloured abstract painting emerges a bit crinkled and creased but beautifully and intensely coloured like a newly emerged butterfly opening up its wings to dry.

The way in which the paint and ink seep into the creases and folds is really accomplished.

Maria has also thanked the 'marvellous' Tuesday team and the membership of the Friends. 'It has been an absolute pleasure to work with you all over the last 11 years. We all know there are no finer Friends than the Whitworth Friends. You have supported me every step of the way in my work to develop and expand our wonderful gallery – and we would never have got started on the capital project without your financial kickstart. It is your generosity that has kept us collecting artworks, building the 'new Whitworth' and filling it with wonderful activity and people.'

*"I salute you all and thank you very much indeed. You are true Friends of the Whitworth! I shall not be a stranger."*



Dr Nick Merriman, Director of Manchester Museum is interim Director of the Whitworth.





*Introducing our  
new Chair  
Tricia Tierney*

Growing up in Huddersfield, Manchester was the obvious place to come to for the excitement of the bright lights. I have very fond memories of, amongst other things, shopping in Kendal Milne (now House of Fraser) and descending into the depths of the Central Library to watch plays at the Library Theatre. It's perhaps not surprising, therefore, that when retirement loomed, we chose finally, after a short detour to the Atlantic Coast of Southern Spain, to head back to Manchester (my husband is a Mancunian born and bred) and, having settled, that we began to look around to see what attractions the city now held for us.

I spent the last few years of my working life balancing paid work with an MA in art history, gradually letting go of one in order to meet the deadlines of the other. Manchester's art galleries, therefore, were particularly appealing and I was intrigued by the metamorphosis of the Whitworth from a Gallery with one foot still in the early 20th century, whilst it promoted thrilling contemporary art.

It is a thrill for me, therefore, to have the opportunity to take my turn as the Chair of the Friends of the Whitworth. Under my predecessor, Stuart Halsall, the Friends, having contributed so splendidly to the new Gallery, established themselves in their new home. Our aim now is to grow the Friends as a fund raising and educational organisation, working with the Gallery to give whatever support is needed. We have already made a start, for instance with new publicity material and our Look Club, and, of course, the Friends well established programme of events and activities continues. I hope to meet you at one or other of these in the near future. In the meantime, I am always interested in how you think the Friends as an organisation can become even more effective.



*Stuart Halsall  
retired this year  
after six years  
as chairman of  
the Friends.*

*'We have achieved a lot together. The Gallery has been transformed (it is now difficult to remember it as it was and how surreal it was when 'closed.' We clearly beat our fundraising promise – over £250,000; have achieved our registration as a proper charity which protects our members as well as allowing us to apply for grants on our own behalf. We now have a more flexible website and I've continued to organise our overseas tours. We've come through exciting times together.'*



*Untitled work from Jeff McMillan's 'Biblio' series*

# COZENS AND COZENS

father  
& son

*'the greatest genius that  
ever touched landscape' as  
his work 'was all poetry'  
Romantic painter  
John Constable on  
John Robert Cozens.*



Father and son, Alexander and John Robert Cozens were influential 18th century watercolour artists. Alexander (1717-1786) was a drawing master who dedicated his career to teaching how to create landscapes without undergoing training at the Royal Academy.

John Robert inherited the skill of his father. He revolutionized landscapes by painting with watercolour to create mystery and emotion in the places he visited.

Cozens and Cozens runs until June next year and Friends who are artists will delight in admiring the detailed techniques so beautifully

shown. 'Take a camel's hair brush....dip it in a mixture of drawing ink and water...and with the swiftest hand make all possible variety of shapes and strokes upon your paper, confining the disposition of the whole to the general subject in your mind' the genesis of the 'blot' technique.

Take time to look at the seven sketchbooks of the Grand Tours of John Robert Cozens. These have been digitized allowing visitors to see all pages for the first time. This exhibition showcases the Whitworth's collection of unique works by father and son, the largest outside of London.

Rhian Addison, curator of historic fine art has paid particular attention to the trees so beautifully shown in the exhibition.

The significance of trees runs through the Whitworth collections from the historic works on paper to Anya Gallacio's 'Ghost' tree as seen in Whitworth Park from the cafe in the trees.





*John Robert Cozens (1752-1787). The Lake of Albano and Castel Gandolfo, Italy Date unknown. Pencil and watercolour on paper. Presented by Sir Thomas Barlow, 1950.*



*Alexander Cozens (1717-1786). Study of a tree (blot drawing) Date unknown. Watercolour on paper. Presented by the Friends of the Whitworth, 1936.*



*J. R. Cozens sketchbooks.*



*Susan Ash modelling the snood scarf*



*Joanne Eddon*

## *Inspired by the trees in Whitworth Park*

Joanne Eddon has been commissioned by the Friends to produce a range of four hand painted silk scarves to help raise money for the gallery.

The four different colourways reflect the seasons and are available in four sizes. To order go to the Friends of the Whitworth website or see the leaflet.

Joanne explains: 'I have specialised in an unusual monoprint method of hand painting, which I experimented with at college and have spent more than 25 years developing.

Each piece is painted individually, but unlike other methods of handpainting this technique allows me the freedom to achieve a paint-brush mark. Designs are controlled yet painterly.

Source material for my designs varies tremendously from the work of artists such as Hundertwasser, Klimt and Klee, calligraphic patterning, illuminated manuscripts or my garden.'

Susan Ash, committee member says,

*'I have known about Joanne's work for about 10 years. Her studio is one of Mawdesley's best kept secrets in the heart of rural Lancashire. My husband bought me a beautiful handmade scarf for my birthday and this is how I became an admirer of her work. Her colours exude a bold richness of pattern and design. They have a multifunctional purpose and styling options, extremely easy to wear day into evening – wearable art. To me an ideal gift which adds elegance to any occasion.'*





Raqib Shaw, *Self Portrait in the Studio at Peckham (After Steenwyck the Younger) II*, 2014-15. © Raqib Shaw. Photo: White Cube, Ben Westoby



# OPULENCE in the Detail



Raqib Shaw, *The Adoration (After Jan Gossaert)*, 2015-16.  
© Raqib Shaw. Photo: White Cube, Ben Westoby



John Frederick Lewis, *Indoor Gossip*, Cairo, 1873. © The Whitworth, The University of Manchester



Uthra Rajgopal, curatorial assistant (textile)  
and Samantha Lackey, senior curator, programmes



Jess Sharp, retail assistant with a roll of Raqib Shaw's wallpaper

*The gallery is looking opulent, sumptuous and glitzy with the Raqib Shaw show. Kashmir inspired paintings, new work by Raqib are displayed with textiles and drawings from the Whitworth collection, Manchester Art Gallery and Manchester Museum.*

The walls are adorned with stunning wallpaper designed by Raqib and available for sale at the gallery if you would like to create your own magical space (at a price!), but the specially commissioned wallpaper will become part of Whitworth's permanent collection.

Artist Raqib Shaw is thrilled with the impact the exhibition makes.

*'Throughout my artistic career I have always found great inspiration in both Western and Eastern culture and art so when the opportunity arose to show my work alongside the Whitworth's historic textiles and drawings I was delighted. It is incredibly apt the works will also be part of a cultural exchange with the Dhaka Art Summit and that the exhibition will travel to Bangladesh.'*

Born in Calcutta, raised in Kashmir Raqib moved to London in 1998, completing his BA and MA at Central St Martins School of Art.

His work is in part inspired by 15th Italian iconography and uses a unique technique where pools of enamel and metallic industrial paints are manipulated to the desired effect with a porcupine quill. The intricate detail, rich colours and vibrant jewels mask the darker hedonistic and sexual nature of the imagery. The detail is stunning.

Raqib Shaw was co-curated by Dr Maria Balshaw (who returned to us for the opening event) and Diana Campbell Betancourt, chief curator of Dhaka Art Summit.

The exhibition forms part of New North and South, a new network of arts organisations from across the north of England and South Asia. To mark this year's 70th anniversary of the creation of India, Pakistan and later Bangladesh, Manchester is showing an extensive programme of South Asian art and culture.

At the Whitworth look out for Raqib Shaw linked events – Art Picnics and Summer Studio.

Uthra Rajgopal, Curatorial Assistant (South Asian textiles) recently introduced Friends to the show.

Two shows also sit alongside Shaw's solo exhibition – Beyond Borders showcasing our rich South Asian textile collection with work by contemporary artists and Indian collective CONA. In the promenade photographer, screenwriter and filmmaker Sooni Taraporevala: Home in the City, Bombay 1976-Mumbai 2016. As a visitor to India I did the traditional and photographed the vibrant colour of the country, but here Sooni has captured the mood in style in black and white.

# THE CRADLE OF GERMAN ART

*A party of twenty Friends set out for a one-week visit of non-stop sunshine, led by Dr Birgitta Hoffmann, to Franconia, an area of Germany to the east of Frankfurt. Jim Spencer gives his personal account.*

From Frankfurt airport we travelled to our first stop – the town of Aschaffenburg. Here we saw the Pompejanum, a replica of a Pompeii villa built for the classics-loving King Ludwig I, and the following day the Schloss Johannisberg, which now houses a large museum of Franconian treasures.

From Aschaffenburg we travelled the short distance to Würzburg, also in the valley of the River Main, and home of the powerful Prince-Bishops, where we had a tour of the Festung Marienburg, their mediaeval castle home perched above the town, and the Residenz, later their Baroque home within the town. Birgitta also led a number of guided tours showing us some of the other splendours of the old town, some the work of the architect Balthasar Neuman, or containing the work of the sculptor Tilman Riemenschneider. Some of us enjoyed a cruise down the Main to the old town of Veitshochheim to visit the summer home and gardens of the Prince-Bishops.

We had a one-day excursion to the unspoilt town of Bamberg, taking in the Romanesque Cathedral and former palace of Heinrich II, stopping off on our return at the highly-decorated Rococo Vierzehnheiligen Kirche (Church of the Fourteen Saints). Another one-day excursion began with a pleasant drive alongside the River Main then across country to Rothenburg ob der Tauber, a pretty, mediaeval walled-town, where a knowledgeable lady-guide showed us around the centre.

After enjoying a farewell meal in the historic Juliusospital, a charitable hospital in Würzburg, we set out the next day for the final stop of the tour – a visit to the artists' colony at Darmstadt, built for Ernst Ludwig, Duke of Hesse, a lover of art. Here we saw the buildings and houses in the Jugendstil (Art Nouveau) style.



Gardens of Festung Marienburg





Church of Vierzehnheiligen



Moon over the Cottage, Paul Klee, 1937.

# CHOSEN BY FRIENDS for the Gallery Shop

*The Gallery shop is always filled with covetable goodies with ever changing items relevant to the exhibitions.*

To promote the Friends you can purchase a mini print of Paul Klee's Moon over the Cottage, 1937 (as pictured on the front cover).

Not long ago you could see the work in the Collections Centre in Art from Friends.

Do buy – don't forget your discount as a Friend.



Romanesque ceiling panel, Bamberg Cathedral



The Residenz, Würzburg



The Kiss, a mural in the Wedding Tower



Sculpture, Artists Colony, Darmstadt



# PLANTS INDOORS & plants naturally outdoors!

*A lovely juxtaposition for the recent exhibition in the Collections Centre. Lucienne Day: A Sense of Growth.*



*Visitors from Farfield Mill with Jennifer Harris*

Lucienne Day was an enthusiastic gardener and plant forms inspired many of her textile designs, which we saw in the small, but perfectly formed display in a space overlooking the lovely art garden designed by Sarah Price.

Paula Day, keeper of the Robin and Lucienne Day archive was in conversation with Jennifer Harris, recently retired curator of textiles at the Whitworth. Jennifer knew Paula's parents and both she and Paula offered many insights into their life and work. Lucienne Day was an influential 20th century textile designer.

On another occasion artists from Farfield Mill Arts and Heritage Centre, Sedbergh came to the gallery where yet again Jennifer Harris showed items from the extensive archive of Lucienne Day designs.

Anne Mackinnon, Friends of the Whitworth committee member organised this visit.

The exhibition was a GROW project promoting the benefits of engaging in horticultural activities to improve mental wellbeing. You can't beat the benefits of an hour or more in garden or allotment.



*Lucienne Day mosaic work*

Friend Beryl Woffenden remembers her joy at seeing Lucienne Day's mosaic pieces – 'I recall stunning, vibrantly coloured silk mosaic wall hangings which lit up the gallery below the stairs at the exhibition of her work. *Lucienne Day: A Career in Design* at the Whitworth in 1993. The designs were based on strips of silk patchwork 1cm wide, the smallest being 1cm square. Because silk is shiny and takes dye so well Lucienne was able to create designs of vivid colours which are still fresh today. Fortunately for us the Whitworth has some of these wonderful textiles in its permanent collection'.







Wildflowers in the much admired Art Garden, beautifully tended by Patrick Osborn and team



Look! Club

# LOOK! and join in

*Graham Ash tells us of an exciting new venture*

Ever thought you would like to understand a work of art better? Most of us have and Look! Club will offer an exciting new opportunity to talk about art informally with informed Friends helped by our friendly team of curators.

Each month we will look at a work chosen by a Friend currently on display or from the Whitworth collection.

We have three taster sessions this summer – the next is on 24 August when Holly Grange, curator of Outsider Art and myself will look at Lee Godie's enigmatic life and work.

Hope you can join us in the Café in the Trees.



Gill Crook

## Viewpoint with Gill Crook



Museums Journal asked for a personal viewpoint from a Friend from organisations around the country. This was my response.

Having been fond of the Whitworth since her student days, Gill Crook was delighted to return as a volunteer and tour guide after a globe-trotting stint in journalism.

She is now one of some 600 Friends who, she says, 'have fun, learn about and raise money for the gallery.' She also edits the Friends' Perspective newsletter.

The Friends organisation - established in 1933 - recently hit new heights when its Capital Development Appeal raised more than £150,000 towards the gallery's transformation. The Friends have helped to buy work by, among others, Auerbach, Bawden, Paolozzi, Hockney, Lowry, Picasso and Freud. *As supporters of the gallery, we are pretty proud of that list. There are also Friends' overseas trips. 'We've been to South Africa, Germany, Sweden, Iran and more.'*

# Friends' Perspective

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 following address:

Chairman,  
Friends of the Whitworth,  
The Whitworth,  
University of Manchester,  
Oxford Road,  
Manchester, M15 6ER.

*Editor:* Gill Crook.

If you have any ideas for Friends' Perspective I would be pleased to hear from you.  
Contact me at [fow@manchester.ac.uk](mailto:fow@manchester.ac.uk)

For contact and membership information, please visit: [www.friendsofthewhitworth.org.uk](http://www.friendsofthewhitworth.org.uk)

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