

# Friends' Perspective



*Dufour et Cie., Vues de L'Inde, (Paysage Indien), 1815  
Block-printed wallpaper  
The Whitworth, The University of Manchester*

## The year ahead

See stimulating and varied work from the wallpaper collection, a film from Isaac Julien, works from Alison Wilding in the always stunning Sculpture Court and monumental textiles from Alice Kettle.

*Full story on page 2.*

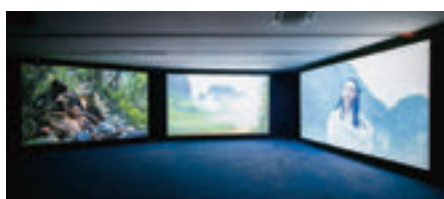
## Talented Friends

Screenprinting with Sally Gilford and Chinese brush painting with Katherine Hsuan.

*Full story on page 8.*

# THE YEAR AHEAD

## the Whitworth the place to be



*See stimulating and varied work from the wallpaper collection, a film from Isaac Julien, works from Alison Wilding in the always stunning Sculpture Court and monumental textiles from Alice Kettle.*

Textile shows will explore the gallery's design traditions, exhibiting cloth from the Islamic World to Kettle's stitch works - she has been working with refugees, including displaced women artists telling their individual stories. *'I cannot be an observer and textiles is my way to engage, to show and care in a meaningful way, in a medium where I have a voice. I simply want to help and make a difference, maybe like all mothers do for their children.'*

Isaac Julien's *Ten Thousand Waves* has just opened. This compelling 3-screen film is the second in a series of major moving image acquisitions by the Whitworth following Steve McQueen's *Ashes*.

*Ten Thousand Waves* is rooted in the Morecambe Bay tragedy of 2004 in which 23 Chinese cockle-pickers drowned off the coast in north west England. Shot in China, the film features leading Chinese artists and performers including the actress Maggie Cheung as Mazu, Chinese goddess of the sea. Combining scenes of remote Guangxi province, historic and contemporary Shanghai and documentary of the Morecambe rescue mission, the film meditates on contemporary experiences of desire, loss and separation.

The film is co-acquired by the Whitworth and Towner Art Gallery, Eastbourne and is the first acquisition made through the Art Fund's Moving Image Fund for Museums.

**Art Fund** Acquired with Art Fund support

From the wallpaper collection the exhibition *Bodies Of Colour: Breaking with Patterns* has some old favourites emerge including Niki de Saint Phalle's *Nana* and *Tiger Hunting Scene* from *Vues de l'Inde* from Dufour et Cie. The exhibition explores the part that wallpaper has played in the repetition of ethnic stereotypes. It opens in May and runs until Spring 2019.

*Four Corners of One Cloth* this summer presents textiles from the collection exploring the importance of cloth across the Islamic World. The title refers to the Prophet Muhammed uniting four clans using a cloth. A sacred black stone was placed in the centre of a cloth before being lifted at each corner by an Elder from the ground and taken up to the Ka'ba, a building at the centre of Islam's most sacred mosque Al-Masjid al-Haram, Mecca.

The exhibition will be centred around a section of Kiswa cloth, material that covers the Ka'ba and is replaced each year during Haj. The cloth will be positioned in the direction of Mecca and visible from the front of the Whitworth. Burnished indigo, silk embroidered robes, tent hangings and Dervish hats stitched with script will surround the kiswa.

From September there's a major touring exhibition *Thick Time* by South African artist William Kentridge. It brings together 6 works including two immersive audio-visual installations, *The Refusal of Time* (2012) and *O Sentimental Machine* (2015) to be shown alongside a display of large scale tapestries and artist books.



*Mazu Turning\_2010*





*Red Chamber Dream*

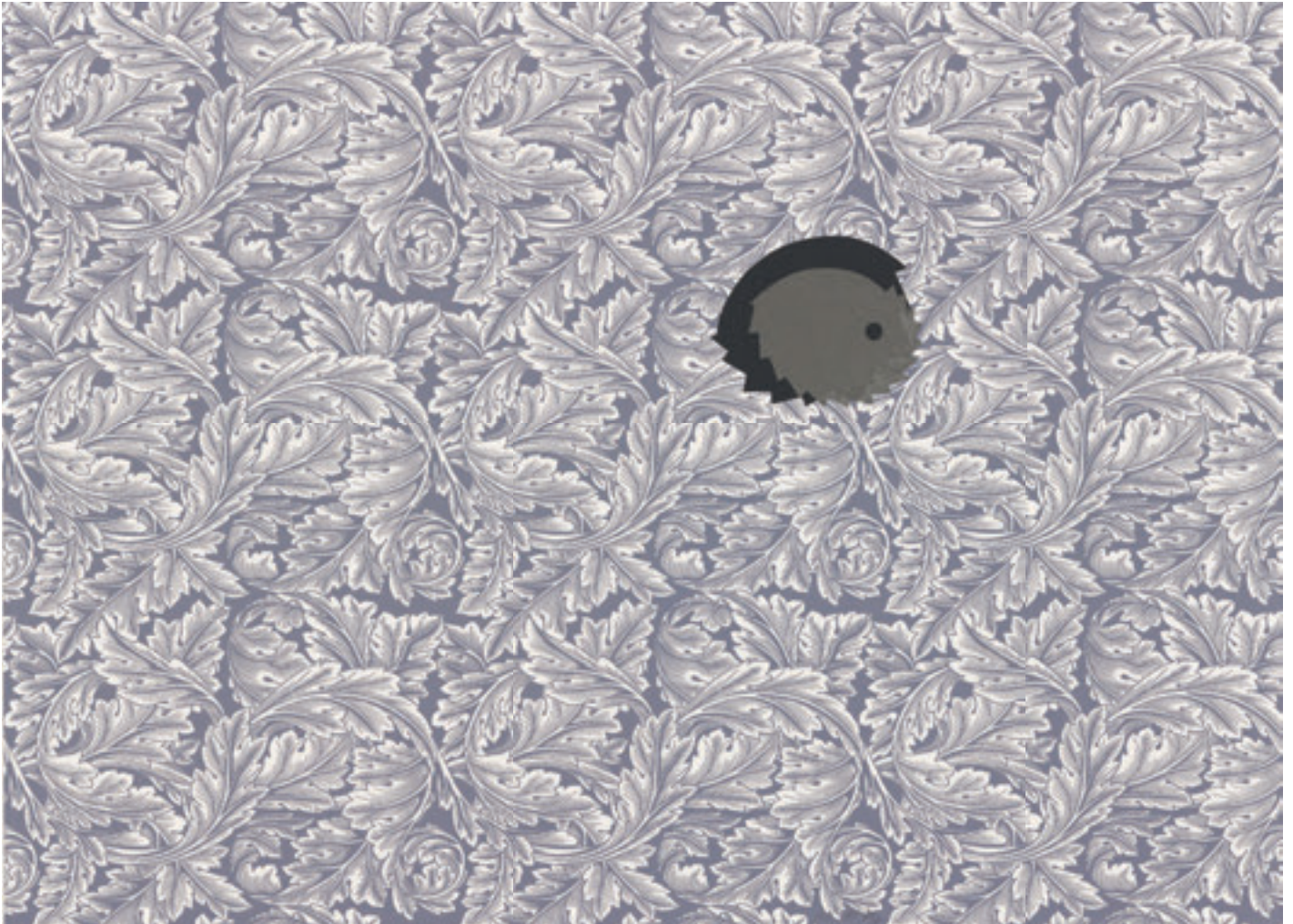






*Alice Kettle, Sea (detail), 2017. Thread on cotton, 800 x 300 cm. Photo: Joe Lowe.*





*Alison Wilding, Reversing, 2017.  
Screen print on paper*



*William Kentridge, in collaboration with Philip Miller,  
Catherine Meyburgh and Peter Gibson. The Refusal of Time, 2012  
Film Still. 5-channel video projection, colour, sound, megaphones,  
breathing machines. 30 minutes  
Courtesy William Kentridge, Marian Goodman Gallery,  
Goodman Gallery and Lia Rumma Gallery*



*Towel embroidered with fire extinguisher motif,  
Turkey, 19th century, the Whitworth,  
The University of Manchester*

# Nicola Walker thanks the Friends for bespoke display cases

*Hanging of Lucienne Day fabrics in Collections Centre*



*After considerable research, involving staff visits to museums in London and Salisbury, and working alongside several specialist exhibition case suppliers, the Collection Care team finally chose to collaborate with Armour Systems on the design and construction of two bespoke cases.*



*Look Club with Nicola Walker and Thomas Hearne watercolours*



*Cases in Collections Centre*

The philosophy behind these harked back to the original intentions of the Collection Centre - to enable swift and easy object changeovers without needing extensive input from the Gallery's technicians. In theory, objects from all parts of the collections - fine art, textiles and wallpapers - can be taken directly from the stores and installed by curatorial and collection care colleagues using a range of modular fittings.

Each case comprises a metal backing onto which lighter weight items such as textiles or wallpapers can be attached using strong magnets, whilst heavier works, such as framed paintings can be hung from the roof of the case. In addition, a slotted system supports a range of fittings from shelves to carry lighter frames, mounted works on paper or small 3-D material, to Perspex mounts to hang rolled wallpapers and textiles.

Recently, our Conservation & Collection Care Technician, Emma Brown was trained in the use of the new Perspex cutting machine, in the workshop at the Manchester Museum, and has designed and produced a range of Perspex fittings - take a close look at how we are

displaying works in these cases and you will see how they are both beautifully crafted and discreet, allowing the Gallery's collection to take centre stage.

Each case can be readily accessed, yet provides Museum grade security and a suitable display environment. Our Preventive Conservator, Sarah Potter, has been monitoring the temperature and relative humidity within the cases and we are delighted to observe good stable conditions.

Although it took a while to realise this part of the project, the cases are meeting our original criteria and are a testament to the design and problem solving abilities, and tenacity of the Collection Care team. We are grateful for the continuing support we have had from the Friends of the Whitworth in fundraising for the Collection Centre and for the commitment of the wonderful Collection Centre volunteers. We hope to add further cases in the future.

Nicola is Head of Collections Care and Access.

As you know the overriding purpose of the Friends is to raise money to support the Gallery. A recent decision is to fund three exhibitions,

which will run throughout the year.

The current one is Apna - a word used in many languages across South Asia meaning ours, yours everybody's. Apna is also the name of a South Asian arts group based in Rossendale. They chose beautiful textiles from the Whitworth collection and are showing their own creative work.

For this show volunteer Sue Dawson has devised a quiz for the young visitors encouraging them to access the Whitworth database of images.

You'll remember the Friends of the Whitworth had a Friends' choice show. Now it's the turn of the volunteers throughout the Whitworth - from the Family Programme, Collections Centre, students and beyond. The display from May-September will showcase the range of volunteering.

The final exhibition later this year will be a first. It will be selected and curated by primary aged children. The children from Stanley Grove Primary Academy, Longsight will visit the collection stores and be shown highlights. We will then enjoy their choice.



# NEW DIRECTOR



Alistair Hudson.

Image courtesy of Middlesbrough Institute of Modern Art.

*The Collections Centre is always a wonderful opportunity to display work from the renowned Whitworth collection. It may be tucked away in the basement, but seek it out for many gems.*

## *'I'm super excited about having two galleries and two parks'*

The Whitworth is now in the hands of Alistair Hudson as am sure you already know and he showed his enthusiasm for the job at a recent 'Wednesday' talk in the gallery.

He comes to us from Middlesbrough Institute of Modern Art, where he was Director. Mima is one of the UK's leading galleries for modern and contemporary art and craft.

He has a strong record of championing art as a tool for social change and education. During his last three years as Director of mima he set out the institution's vision as a 'Useful Museum' successfully engaging its local communities and responding to the town's industrial heritage.

He began his career at the Anthony d'Offay Gallery, London (1994-2000) before joining The Government Art Collection (2000-2004) where as Projects Curator he devised a public art strategy for the new Home Office building.

As Deputy Director of Grizedale Arts (2004-2014) in the Lake District he helped the institution gain critical acclaim for its radical approaches to working with artists and communities based on the idea that art should be useful and not just an object of contemplation.

He is co-director of the Asociación De Arte Útil with Tania Bruguera.

Alistair was a 2015 jury member for the Turner Prize.

*'The Manchester cultural scene is one of the most dynamic and diverse in the country,' says Alistair, 'and Manchester Art Gallery and the Whitworth are at the heart of this.'* Alistair as Maria Balshaw before him is also Director of Manchester Art Gallery.

*'I am dedicated to the idea of cultural institutions as a force for promoting social change.'*

He sees art not for art's sake, but as a tool for education and for enhancing the world around us - making art useful.

He plans to look back at the history of the Whitworth. 'You need to listen and understand a place before you act.' He plans to look at the role of the curator - to let others in - to hear other voices.

'The Whitworth does much work in a culturally diverse area and needs to make that work more visible.'

*'The Manchester cultural scene is one of the most dynamic and diverse in the country'*

*Alistair's reference to a second park is Platt Fields Park, Platt Hall.*



## *New Director at Manchester Museum*

Esme Ward joined the Whitworth as Education Officer - quite a new post 20 years ago. Since 2010 she has been Head of Learning and Engagement at Manchester Museum and the Whitworth. This month she will become Director of Manchester Museum - the first female Director in its 125 year history.

Many Friends were on Esme's radar when she organised the team of tour guides. Their intensive training programme and 'behind the scenes' visits with curators led to 'Eycopener' tours.

Esme takes over from Nick Merriman (recently interim director at the Whitworth), who moves to London's Horniman Museum and Gardens as Chief Executive.

# Talented Friends flourish in two workshops

*Talented students!*



## *Screenprinting with Sally Gilford and Chinese brush painting with Katherine Hsuan.*

Christopher Rose-Innes shares details of the screenprinting event - *'it began with a demonstration of cutting the stencils, one for each colour and then printing onto pieces of white cloth by laying the stencils on a 'silk' screen and forcing coloured ink through the screen onto the cloth with a scraper. Into the Gallery for inspiration for designs from screen printed textiles.*

*Then back to the studio to use the screens and inks to create individual designs. Most enjoyable.'*

Christopher Rose-Innes is a retired Professor of Physics turned sculptor. For most of his adult life he has practised art, mostly drawing and sculpture as a 'serious' hobby. At the age of 62 he decided he would like to do it properly, so one Friday ceased being a professor of physics and on Monday became a full-time undergraduate art student.

His work can be seen at St Teresa's Church, Wilmslow and on the former UMIST campus.

For examples of his work go to website of Royal Society of British Sculptors.



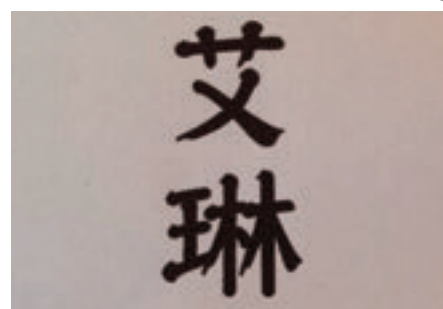
*Eileen Tunbridge with tutor Katherine Hsuan*



*Chinese brushstroke workshop*



*Sonia Chapman and Denise Carter*



*Eileen in Chinese characters*



*Christopher Rose-Innes at the workshop*



*Christopher Rose-Innes.*





*Coal on Cotton with performance artist Nikhil Chopra*

# ON THE MONEY

*David Bryan with a personal view of work  
in an environment he loves.*

**M**y role at the Whitworth is Head of Finance and Commercial Services. What this means is that I am responsible for all finance aspects of the Whitworth and every commercial activity that takes place within it - as you can imagine, that means that literally everything that happens at the Whitworth in one way or another passes under my eyes.

All of this might sound very boring! And in general, finance is not the most glamorous of roles in any business. I trained as a chartered accountant and worked as an auditor for a number of years in the private sector and quite frankly, I found no joy at all in that job. But having devoted so much time and energy to becoming an accountant I was determined to find a role that would use my skills but was also interesting, and dare I say it, fun.

And thank goodness I found the Whitworth! My role covers not just the Whitworth but also our partner institution, the Manchester Museum. And, given my interest in history (and dream of always wanting to be the character of Indiana Jones), I jumped at the chance of working at a museum.

Initially, it was the museum that held my fancy. But as it turned out, it was the Whitworth that became the reason that I stayed in Manchester. I moved to Manchester in 2013, to take up the position, and it just so happens that this was the year of MIF (Manchester International Festival) and in particular during the summer, Nikhil Chopra was at the Whitworth and being a part of that, from arriving at the Whitworth at 3 o'clock in the morning, through to 48 hours later watching him emerge physically transformed on the steps of the gallery, was one of the most immersive and hypnotic experiences I've witnessed. I was hooked.

In addition, on a personal level, I love hearing the curators at the Whitworth talk about art. I think some art can be quite difficult to understand, but the curatorial team at the Whitworth are all incredible and very knowledgeable: whether the now retired and greatly missed David Morris explaining the importance of a piece of work, or the amazing Sam Lackey who despite being incredibly busy is always happy to stop and help with a boring finance query!



*David Bryan before Coronation Park (2015)  
by Raqs Media Collective in Whitworth Park*

# REALLY LOOKING FORWARD

*Joan Gem programme organiser is forward planning in style. Here she tells us more just before going on the 'Friends' 5 day London visit.*

The long trailed tour to the Medieval Churches of Norfolk is finally happening and the first flyer is in this current mailing. We could spend 5 days just looking at medieval churches, but that would not suit everybody so of course there will be many other visits to give variety.

Our new overseas tour leader Mike Tierney is brimming with ideas and very keen to make a start with his first trip to the Cote d'Azur in 2019 and after that who knows where he will lead us!

The new curatorial staff at the Whitworth are enthusiastic and willing to share their knowledge with the 'Friends.'

Two new exhibitions opening later this year will feature South African artist William Kentridge and textile artist Alice Kettle. Many other exhibitions are mentioned in this Perspective.

We will continue to fund artists to come and teach our members new artistic skills and we are planning workshops around the Connoisseurship of Art with staff from the University of Manchester History of Art Department, using the Whitworth collection.

The Pilkington speaker this year is Dr Bendor Grosvenor and in 2019 as the lecture will be the 50th we are planning to make this a memorable event and hope many members will attend as we try to continue the tradition of the key people in the artistic world making the journey to Manchester.

Planning has already begun as to what we might do to celebrate the 2019 AGM for the occasion of 'Friends Take over the Gallery' for a special Thursday Late.



From l to r Juliet Jones, Jane Cabot, Richard Sails, Tricia Tierney, Sonia Chapman.

*A team of Friends stood in solidarity in January cold to give a reading of Meerut Redux.*

This is a contemporary interpretation of a 1930s agit-prop play protesting against the imprisonment of workers and activists under the Meerut conspiracy case in India.

The manuscript is held in the Working Class Movement Library in Salford.

It was part of the Raqs Media Collective exhibition at the Whitworth. Actor Maxine Peake and gallery staff gave the first reading last year - the pictured team also impressed Friends at the recent AGM with a repeat performance.

*New space for the conservation team. Daniel Hogger, conservator of works on paper takes us 'behind the scenes.'*



Daniel Hogger conserving a work by Hogarth



Mickey Mouse wallpaper fragment by Arthur Sanderson and Sons

The Conservation studio is up and running at the Whitworth after being relocated during the redevelopment. What used to be the photographic dark room and adjacent staff tea room have been opened up and combined to create an open planned studio. This has allowed the studio to be on the same floor as the collection storage areas.

A flexible designed layout has allowed the team to create individual work stations which can be combined to allow large and small artworks to be treated in the same area.

New equipment including movable pantograph lighting systems and extraction units have been added to our existing equipment, including the suction table (purchased by the Friends) to help in the treatment of the varied collections.

At present I am preparing three art works on paper for future exhibitions, Exchanges, Bodies of Colour and an historic print exhibition including work from the Whitworth's Hogarth and Goya collections.

Objects including 'A Harlot's Progress,' a suite of 6 prints by William Hogarth, Simon Patterson's 'The Great Bear' and a Mickey Mouse wallpaper fragment by Arthur Sanderson and Sons are currently being treated. Prior to treatment I have to undertake a systematic testing procedure to ensure that

any of the treatments I propose will not damage/alter the appearance or composition of the artwork.

Treatments to the Hogarth and Patterson prints include mechanical dry cleaning using chemical sponge to reduce surface soiling and aqueous washing techniques to remove staining which was present from cellular degradation and past water damage. After cleaning the prints were humidified and pressed prior to being placed in new acid free mounts ready to be framed.

The Mickey Mouse wallpaper fragment had a large amount of damage due to the method used to remove it from a wall prior to entering the collection. The fragment is now in the studio and in need of a comprehensive interventive conservation strategy. This will begin with cleaning procedures and then tear repairs will be performed using feathered Japanese paper and wheat starch paste, once the repairs are finished the fragment will be lined and infilled again using a handmade Japanese paper. Finally the paper will be attached to a mount board ready for exhibition.

Interventive conservation is undertaken to make damaged works of art accessible for exhibition and to improve their general condition to help preserve them for future audiences.



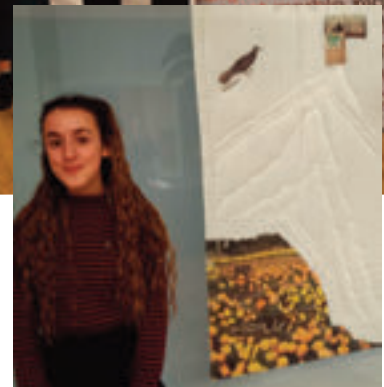
# PERFECT VENUE

## for ARTiculation



ARTiculation 2018 Prize North West Regional Finalists with the adjudicator Dr Thomas Marks, Editor of Apollo Magazine at the Whitworth. Courtesy of the Roche Court Educational Trust

*The Whitworth hosted a public speaking competition for students aged 16-19 organised by the Roche Court Educational Trust - their aim is to encourage students to learn to look and speak about art.....very Whitworth!*



Emily Barker who chose a work in the Whitworth for her presentation - Risham Syed's, Kaal Pakhan (Black Birding)

'Friends' were in the audience for the north west regional heats where students gave a 10 minute presentation about their chosen artwork, artefact or architecture.

Subjects included Nicholas Poussin, Abduction of the Sabine Women, 1633-34, Cueva de Los Manos (The Cave of Hands), c. 11000BC, Rob Wilson, Between Two Giants, Jean Michel Basquiat, Riding with Death, 1988 and The Eden Project.

Denise Bowler is the enthusiastic organiser at the Whitworth. ARTiculation was established 11 years ago and conceived as a tribute to the art historian Kenneth Clark (an early Pilkington speaker).

Dr Thomas Marks, Editor, Apollo Magazine was the adjudicator - It is a brilliant, uplifting initiative which understands how speaking, can, and should be a way of thinking about art and about how important it is to introduce young people to its public contexts and professional opportunities.

Even if ARTiculation participants do not go on to study or work in the arts, the experience of discussing art with their peers will have been a valuable one.

Denise, Secondary and FE Co-ordinator explains, *'I am funded through the University of Manchester's Widening Participation. This encourages students from specific schools to participate in activities designed to raise their aspirations, increase motivation to study and raise awareness of career paths including higher education.'*

*ARTiculation is one way in which young people can gain the confidence and experience of speaking to an audience. It can help them to make new connections in the arts world, meet new people and develop excellent communication skills. I am now looking forward to ARTiculation next year at the Whitworth and working with the University of Manchester's Art History Department.'*

# 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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