

Friends' Perspective



Daily - The Extravaganza

Imogen Holmes - Roe

Highlighting fashionable folly
in the Macaroni prints.

Full story on page 2.

Barbara Walker

Shock and Awe series about WW1
and the erasure of black soldiers
from many accounts.

Full story on page 9.

IMOGEN HOLMES - ROE

curator of Historic Fine Art

Imogen Holmes - Roe, curator of Historic Fine Art highlights fashionable folly in the Macaroni prints - there's a link to pasta too.

Through the generous support of the Friends of the Whitworth, Arts Council England/V&A Purchase Fund and the Art Fund we have been able to acquire 27 new satirical prints for the Historic Fine Art Collection.

The Macaroni prints were pioneered by English print sellers and caricaturists Mary and Matthew Darly in the early 1770s. Mary Darly (fl. 1757-1776) was a print seller, caricaturist, artist, engraver, writer, and teacher. She wrote, illustrated and published the first book on caricature drawing, *A Book of Caricaturas* (c.1762), aimed at "young gentlemen and ladies". Mary's husband, Matthew Darly (c. 1720-1780) was a London print seller, furniture designer, and engraver.

Mary has been described as "the driving force" behind the Darly 'brand', not only designing but engraving and etching the plates as well. Many of the designs feature only the initial "M" before "Darly", making the attribution deliberately ambiguous at a time when only a small number of female printmakers and publishers were operating. More recently, however, research has shown that Mary may have produced more of the images than previously thought.

Significantly, the Darlys also championed the work of female amateur artists. Within the set that the Whitworth has acquired is one such example by amateur etcher Elizabeth Bridgetta Gulston. The print *The Character* was

published by the Darlys in 1772. One year later they organised 'Darly's Comic Exhibition' which was the first ever commercial exhibition of original caricatures. Out of the 233 drawings shown, nearly a third (seventy-three) were by women.

Originally named after the pasta dish brought back from the Grand Tour adventures, macaroni was used to describe those who had benefited from this cultivating experience, but as the first edition of the *The Macaroni and Theatrical Magazine* explained in its inaugural issue in 1772, "the word Macaroni then changed its meaning to that of a person who exceeded the ordinary bounds of fashion; and is now justly used as a term of reproach to all ranks of people, indifferently, who fall into this absurdity."

Throughout this period, hair was used in social satire as a symbol of what Samuel Fawcener described in *An Essay on Modern Luxury* as "fashionable folly". An increasing focus on outward appearance was not confined to the aristocracy, but soon made its way to the artisan, artist and upper servant classes leading to a blurring class distinction. Vanity and narcissism were deemed immoral qualities and in response, Georgian caricature sought to criticise this preoccupation with appearance.

The prints in this set perfectly illustrate the powerful role that hair and fashion played in Georgian social satire. On the one hand, their playful and fantastical reimaginings of the

highly sought after ornately coiffured creations are both clever and humorous, but there is also a 'dark undertone' to these works. In *The Extravaganza* or *the Mountain Head Dress*, the female figure is irrelevant, becoming secondary to her immense wig which dominates three-quarters of the image. In *The Preposterous Head Dress*, from this same set, it was not uncommon for hairdressers to require aids to help them create the towering height of these wigs, and within *The Extravaganza*, a bird is depicted perched on top of the wig to emphasise this very point. At a time when a single decorative bow might cost the equivalent to half a year's domestic supply of clean piped-water, this kind of excess was not something deemed admirable or to be celebrated.

Between 1771 and 1773, the Darlys published six sets of satirical macaroni prints, each set containing twenty-four portraits, which inspired a whole genre of contemporary social satires. Many were later reissued due to their popularity resulting in the Darly shop becoming known and represented as 'The Macaroni Print-Shop' and allowing them to move their premises from Fleet Street to the Strand.

Although a number of print publishers responded to the macaroni phenomenon, the Darlys' work is considered unique in their representation of a much wider range of social classes. In contrast to the 'elite' of the Grand Tourist caricatures and the 'underclasses' depicted in the prints known as the *Cries* of

CLOUD STUDIES

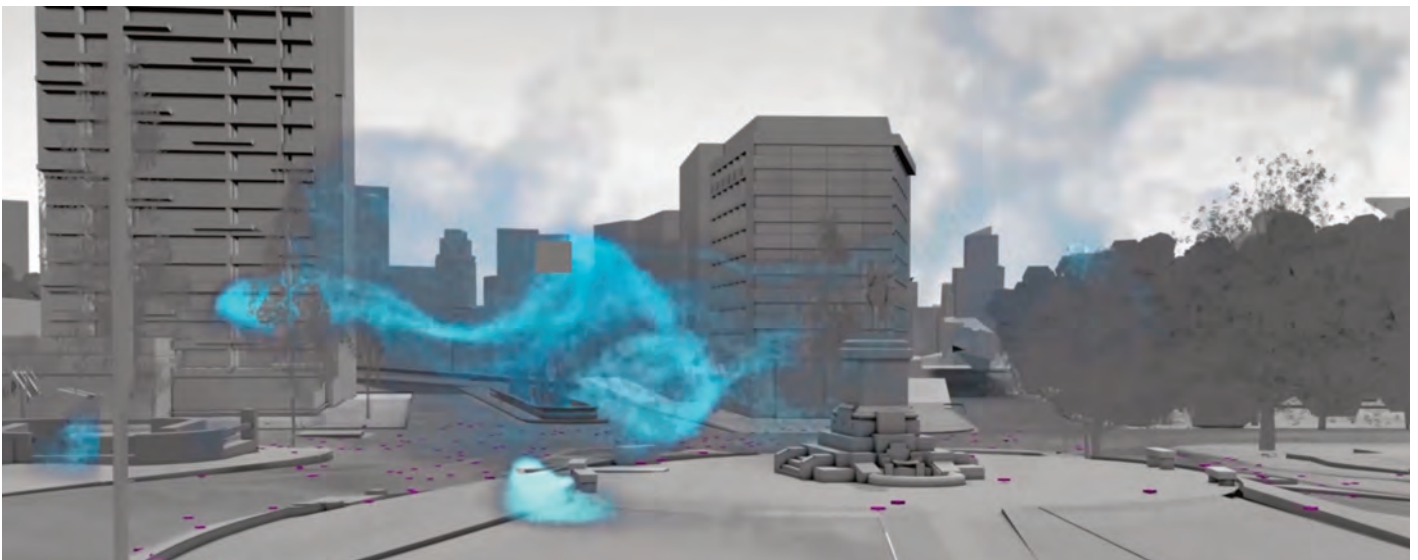
from Forensic Architecture

Cloud Studies is the first phase of a major new Forensic Architecture investigation commissioned for the Festival by the Whitworth and MIF.

Manchester International Festival's offering at the Whitworth is Cloud Studies from Forensic Architecture, a research agency of architects, artists, filmmakers, journalists, lawyers, scientists and software developers investigating 'state and corporate violence.'

From Palestine to Beirut, London to Indonesia and the US-Mexico border, Forensic Architecture explores and exposes how power reshapes the air we breathe in an urgent and compelling exhibition -

BOOK NOW.



Forensic Architecture, Tear Gas in Plaza de la Dignidad (2019), courtesy Forensic Architecture.



Still from Forensic Architecture Cloud Studies (2012-ongoing), courtesy Forensic Architecture.



© Royal Academy of Arts, London; photographer: Rob Petherick.

TREVOR DANNATT

February of this year saw the passing of Trevor Dannatt, the most generous donor of works of art to the Whitworth in recent times. A well-known and respected architect, he was elected to the Royal Academy in 1983, and was the oldest serving RA on his death at the age of 101.

His principal connection with Manchester lay in his tenure, in the 70s and 80s, of the post of Visiting Professor in the University's School of Architecture where Stephen Hodder remembers him as 'an elegant, lean figure around the studio; his quiet thoughtful and erudite criticism instilled a confidence, especially in this former student. He spoke of an inner landscape of forms, patterns, ideas and experiences, not just of architecture but of all forms of art'.

Dannatt's 'Services to Architecture and Architectural Education' were recognised by the award of the OBE in 2016, but the flurry of reminiscences prompted by his death also refer to his written work and to his art collecting. His diverse achievements are recounted most tellingly in Roger Stonehouse's monograph 'Words and Works', from the time of his being a member of the team which created the innovatively modernist Royal Festival Hall on London's South Bank, through the development of his own understated style, abstaining from the trend towards structures as landmarks, in favour of buildings to be lived in, and learnt in. This emphasis on a humane architectural ethic is visible not only in the college buildings and domestic houses which he designed, but also in the collection of paintings and works-on-paper which he formed. It was Stonehouse, who suggested to Dannatt that the Whitworth would be an appropriate home for specific donations from that collection, and for his eventual bequest.

Alistair Smith, the Director at the time, together with Curators Mary Griffiths and David Morris, negotiated the selection and reception of this act of manifest generosity and philanthropy.

'Having had long experience of the extent to which private collectors enjoy being wooed and feted by gallery directors and curators on the off-chance that they might donate a work or two, I was astonished when Trevor immediately proposed that he bequeath the major part of his collection. This was initiated by him without any suggestion or coercion from the Gallery and was carried through by him without any thought of reward. His vision was to see his collection on public view in a gallery which fosters not only the enlightenment of the public at large, but which focuses on the education of both school pupils and university students.

His collection was formed with his own domestic circumstances in mind, and is mostly small in scale, something the Whitworth accommodates comfortably and with sensitivity. Its range of focus is European, as was Dannatt's architectural heritage; it has brought to the Whitworth artists not formerly represented... Jean Arp and his wife Sophie Tauber-Arp, Sonia Delaunay, Juan Gris and Joan Miro among others.'

Thank you to Alistair Smith for this recollection.

WHILE THE CCAT'S AWAY behind the scenes.

*Ann French, Collections Care Manager,
Conservator (Textiles) and team.*



As with most galleries and museums, this last year has seen most staff working from home or on furlough. As a result, many activities and checks could and did not happen and there have been consequences. In February, the Whitworth's conservators and technicians (the CCAT's) were summoned into the gallery to protect displays and spaces for remedial plaster work to be carried out in the South Gallery. Sarah Potter and I used the opportunity to check all the displays in the gallery. We both noticed an ominous pile of blue on the floor of a case in Darbshire Hall/Gallery 1.

We suspected moth frass (faeces), opened the case and found live larvae on our Afghan War Rug
<http://gallerysearch.ds.man.ac.uk/Detail/55198>.

We removed it off display immediately to find more moth larvae, but also an intriguing pattern of infestation – the damage ran in a straight line

through the centre of the rug which meant it had to have happened while rolled in store, and not while on display. The quiet and dark of the closed gallery had only enhanced the activity, not caused it. We had joined the many galleries and museums across the UK with renewed insect activity due to closed buildings.

Moth frass on the case floor, so what to do?

That same day we removed any wool textiles on display and placed them in the gallery's own freezer. Sarah and I spent two further days in the relevant store identifying all the stored textiles that would also need freezing – basically anything made of wool. As this included the Gallery's tapestry & carpet collections – we knew we needed help. These are large rollers which would not fit into our own freezer.

Sarah pulled off a spreadsheet from our database and we collated information for a cost analysis. We wondered about bringing in a

mobile heat treatment unit but it was stuck in Germany – so instead we commissioned the large freezer of Liverpool Museums.

We emptied the store of the relevant textile. We spent a week sealing them into tissue and polythene parcels.

We found the culprit - an Iranian Floor Felt.

The last and third batch of textiles are due back from Liverpool and the CCAT team are now unrolling them all, double checking for moth remains, removing these and returning the textiles to store.

Ironically, we are grateful for this event as it has forced us to improve our collections storage and having an empty galley has enabled us to carry out the work. Clouds have silver linings!

“ART IS NOT JUST FOR JOY AND PLEASURE, BUT IT HELPS IN TIMES OF PAIN”

Lucy Turner, Early Years Co-ordinator

Still Parents is the Whitworth's programme to support families who have experienced the loss of a baby in pregnancy and just after birth. The project was launched in October 2019 in partnership with Sands (Stillbirth and Neo Natal Death Charity) and provides workshops that allow participants to explore and share their experiences of baby loss through art, with the help and guidance of an artist, alongside support from Manchester Sands, the local, volunteer-led branch of the national charity Sands.

The workshops have been promoted through our partners Manchester Sands, who have a large network of bereaved families. We also work closely with the bereavement midwives and counsellors at our nearest hospitals, who signpost newly bereaved families to the programme.

Feedback from signposters and participants has reminded us of why we passionately believe that connecting to culture is a fundamental human need. Art is not just for joy and pleasure but it helps in times of pain. There's a power at looking at and creating art – doing this together can make being creative, supportive as well as meaningful.

“We lost our baby a few weeks ago and I have been feeling depressed so asked my midwife if there were any services available for bereaved couples. She referred me to Still Parents and here I am”...a Still Parents participant.

The response to the initial launch of the project suggests that there was a real need for this work. Within one day, the workshops were fully booked with forty enquiries for fifteen spaces resulting in the decision to double the sessions in order to cater for the high demand.

“I never accessed any support groups after my baby died. I just didn't feel like they were for me. When I saw these sessions it felt like something a bit different something that I wanted to try” comments another participant.

“The feedback that I have had to date and the actual art work that I have seen is poignantly

beautiful and moves me more than words can say, they take my breath away and I can see the power of art in action.’..... Bereavement Midwife, Manchester University NHS Foundation Trust.

Only six months into the project in March 2020 Covid-19 struck. During those early weeks of lockdown, faced with a serious pandemic, everyone was focused mainly on keeping themselves and their families safe. But it was clear that there was now an even greater need to provide support mechanisms for those that had suffered bereavements or were grieving; whether for a recent baby loss or for one in the past. Newly bereaved parents were particularly hard hit, unable to be comforted and supported by their family and friends networks or, sometimes, by the normal health professional systems.

Using Zoom, we were able to take these important sessions online and into the home environment.

“All the resources were delivered to my home, beautiful art resources that made me feel like I was being invested in. This support, particularly during lockdown when people feel even more isolated when suffering from baby loss has been a life line.”

There have been some unexpected benefits to carrying on online. It has enabled the project and the gallery to extend the geographical reach with new participants joining from across the UK including Coventry, Nottingham, Wales and Scotland.

Five participants have had subsequent pregnancies and have continued to participate in the workshops with their babies which wouldn't have been possible if the sessions were at the gallery.

Thanks to our project artist Harriet Hall, participants have been introduced to many new mediums and learnt many new skills over the last 18 months including photography, lino printing, watercolour painting, drawing and sculpture.

Participants are currently working on an embroidery project led by artist Tabitha Moses. Using traditional Mandalas as inspiration, each participant has created their own design on a square of fabric. These squares will be stitched together by Tabitha to create a large collaborative artwork that captures the essence of the project, bringing individual stories together through shared experience of baby loss.

The next project, beginning in June to August will be with artist Emilie Taylor where participants will have the opportunity to make clay coil pots. Emilie Taylor is a ceramic artist and also a social worker with a degree in Art Psychotherapy. Her work with local communities often informs her practice.

As well as practical art making these workshops also introduce the participants to the Whitworth's collection. With the guidance of project Curator Imogen Holmes-Roe, and guest visits from the Whitworth's wider curatorial team, participants have had the opportunity to access the Whitworth's collections both in the stores and online and over the last two years have identified works that resonate with their individual stories. These responses have been collated and these selections, alongside the participants own work, will form the Still Parents exhibition which will open at the Whitworth on the Mezzanine floor in September 2021.

We would like thank The Friends of the Whitworth for their support enabling these sessions, the exhibition and wider engagement programme to continue during these challenging times.

We are still welcoming new participants during this time. If you or someone you know has experienced the loss of a baby in pregnancy or just after birth then email Lucy Turner at the Whitworth - lucy.turner@manchester.ac.uk

REMEMBERING MISS PILKINGTON

Alistair Smith, former Director of the Whitworth Art Gallery transports us to another era...

It was only at the time of her tragic death in October 2018 that the scale of Rosemary Marsh's research activity became known. Over the years Rosemary, a stalwart of the Friends of the Whitworth and the Gallery had been keeping an informal narrative of the Friends' activities, and had become the oracle who was always consulted when answers were needed to questions like when did? and who did? But it has become clear that her attention had been most continuously focused on her projected biography of Margaret Pilkington, or 'Miss Pilkington' as she was universally known, founder of the Friends, long-term Honorary Director (and patron/financer) of the Whitworth and a leading lady in Manchester's cultural life in the last century.

Rosemary's untimely passing left that biography sadly incomplete, with the account of Miss Pilkington's last years in retirement from her energetic and pro-active lifestyle being particularly sketchy.

However Rosemary had completed detailed chapters on the Pilkington family into which Margaret was born, (working title 'The Silver Spoon'), on her childhood and artistic education ('The Dream of Escape'), and others which traced her adoption of social responsibilities as a way of life, and her emergence as a cultural mover-and-shaker in Manchester.

Most of the text deals with the period from the First World War and traces her achievements as Director of the Whitworth and as negotiator of its transfer to the University.

Much new material emerges, giving insight into the wider cultural and social history of Manchester in her lifetime, and evoking the public-spirited mission which Miss Pilkington espoused and promulgated.

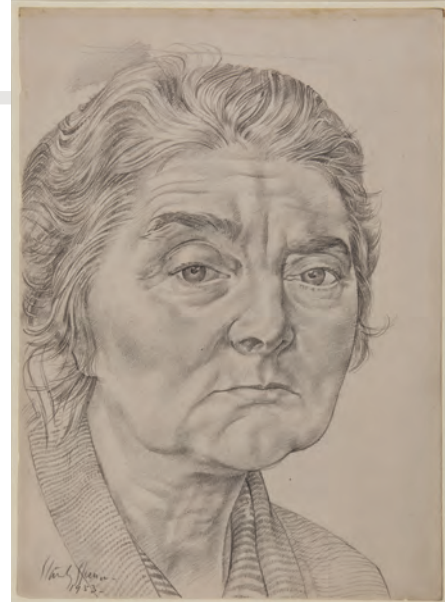
All this became known to me on my retirement from the Directorship of the Gallery in 2006 when Rosemary invited me to read her developing biography. She sent it to me chapter by chapter, seven chapters in all. I copy-edited them, one by one, and returned them to her for correction. Gradually a version was emerging which, it was envisaged, would reward a more structural edit.

Rosemary spent many hours delving into Pilkington family papers at the University of Manchester Library and John Rylands Library.

For me, this was a process of continual discovery. I was as much fascinated by the more personal, intimate aspects of Miss Pilkington's life as I was by her public works. They made her seem to be one of us. The earliest photo of the grand lady shows her as the beloved babe-in-arms of her parents, an infant like any other, if not quite. I found that her first childhood abode had been in Cholmondeley Road, close to the family factory in Clifton, and a mere fifteen-minute walk from my own present home. I immediately made that walk and found that its site is now occupied by one of the many modest three-bed semis which now populate the formerly grandiose Buile Hill estates. The Pilkingtons moved to Alderley Edge in 1904, distancing themselves from industrial pollution.

Rosemary quotes a letter of 1942 in which Miss Pilkington says 'I was born with a silver spoon in my mouth and my early years were spent in a constant endeavour to give or throw it away'. Those early years included boarding school ('run on Quaker principles') in Kent. 'Her mother thought that she should do voluntary work amongst the poor of Manchester and Salford but Margaret became more and more determined to develop her interest in art'. Studies at the Manchester School of Art and at The Slade followed. Visits were made to Italy. We see Miss P emerge as a conscientious and dedicated individual, devoted to the promotion of the arts in Manchester.

Almost all of this was new to me, as it would be to generations of younger readers. For me, however, it also acted as a stimulus to memories of my first spell as a member of the Whitworth curatorial staff when Miss Pilkington (I don't dare call her 'Margaret') was still much in evidence. She had just stepped down from the Directorship of the Gallery. The first professional curatorial staff had then been appointed with Francis Hawcroft becoming overall Keeper and Joan Allgrove Keeper of Textiles, shepherded by the newly-endowed Pilkington Professor of the History of Art, John White. I was the new 'Assistant Keeper', my first job on completing my studies at the Courtauld Institute. This was the period when the central core of the Gallery was



Margaret Pilkington portrait by Stanley Spencer 1953.

converted into the much-admired 'Scandinavian Modern' interior designed by John Bickerdike.

Miss Pilkington remained a great influence and was a constant visitor, with her sister Dorothy. She took a benign interest in the new junior staff and we were able to witness, close-to, her 'sparkle', her individual charm which represented for us the aura of a philanthropic patrician past. Thankfully some of the customs of that past were too well-loved to be immediately relinquished. These included invitations to Firbank, the Pilkington house on 'the edge' in Cheshire, with its lawns and shrubberies and its many rooms furnished to museum standards with 'the bewitching patterns and lovely colours of Morris fabrics, carpets and wallpapers'. I remember most clearly the scent from the Pilkington bowls on the side-tables, filled with lavender which made me sneeze ungratefully.

No Christmas before had ever been like Christmas at the Whitworth. The staff formed a mostly orderly line. Francis supervised the zig-zag of presents passing them one by one to Miss Pilkington who was at her most glamorous, glowing with goodwill. She read out the name on each label, and the recipient stepped forward. A handshake, and a dizzy moment in the spotlight. As I write, I have at my elbow the book on Italian Gothic Sculpture that I received on one of these warmly generous occasions.

Her writings are an informative homage to the remarkable public spirit which Miss Pilkington furthered and fostered. Enjoyment of the arts was her credo, but she was deadly serious about their importance. The photographs of her which Rosemary garnered emphasise her own enjoyment and relish of her role.

This portrait drawing of Miss Pilkington by Stanley Spencer (in the Whitworth collection) strikes a different note. It is a cliché, often repeated in conversation, that it doesn't represent 'the real Miss P', but captures something of 'the steel beneath the sparkle' which she might have needed to possess in order to promote her ideals in the North-West society of her day, which was male-dominated and monetarist. Perhaps so.

(A tribute to Rosemary Marsh was in Perspective, Spring 2019 friendsofthewhitworth.org.uk)

BARBARA WALKER

These three powerful works by Barbara Walker MBE are to be dedicated in memory of Rosemary. The Friends have made a contribution towards their acquisition and we believe Rosemary would have appreciated them. We are delighted her family agrees. The drawings are from the artist's Shock and Awe series about WW1 and the erasure of black soldiers from many accounts.



Backdrop_2018. © Barbara Walker.



Parade I_2018. © Barbara Walker.



*All The King's Men_2018.
© Barbara Walker.*

MY MINIATURE WORLDS

'Friend' Helen Fowell relishes a down-sized world.

Helen Fowell.



Five years ago I was mooching around an antiques centre and spotted a vintage doll's house in the form of a 1920's "sunshine" bungalow. It was grubby and unloved, but despite this it was beautifully made and scrubbed up well once I got it home, and decorated it in an appropriate art deco style. After this I really got the dolls house bug and have six on the go now.

I turned a very basic 4 roomed house into a farmhouse/weavers cottage circa 1790, with "oak beams" (carved balsa wood) "stone flagged" flooring (air dried clay) and a weaving shed attic. I have also made some dolls: a farmer and his family. They are seated around the table in the parlour. The old lady's bed is upstairs with her bible and clay pipe on her bedside table. The new baby is in swaddling bands in its cradle.

My most recent project has been the regency townhouse "Newstead House". This was a "rescue house" I found in an antiques centre. It had been smashed through in places to turn it into a speaker cabinet, so I had to make basic repairs and install room dividers. I was inspired by the Lord Byron story here, and his famously dysfunctional marriage, with separate wings of the house for himself and his wife. So Lord B sits in his library writing poetry, a bottle of gin

at hand, turkish slippers warm by the fire in his bedroom.

Meanwhile Lady Byron entertains one of her friends to tea and cake. The governess presents the Byron's only daughter, Augusta Ada, to show off her arithmetic workbook. Ada grew up to be a talented mathematician, and collaborated with Charles Babbage whose "analytical engine" was the forerunner of modern computing.

In fact, Lord B left home when Ada was a month old, (and four months after that left England forever) but one of the joys of these miniature worlds is that you can play with stories, time and space. If furniture, objects or decorations are a little out of scale it only adds to the charm! Most of the furniture and dolls have been home made, some bought, some cheap plastic items can be painted and adapted.

During a difficult year it has been therapeutic to forget reality and escape into a different dimension. In the future I would love to exhibit the houses, or take them on tour to children's hospitals, care homes, fundraising etc and share the joy.

Also see Masterpieces in Miniature: The 2021 Model Art Gallery at Pallant House Gallery.

How Zoom saved the programme and changed everything by Joan Gem.

I'm not sure how it began, this 2020 Covid-19 miracle of communication. I've looked in my diary and on 31st March it says 'Tricia Tierney's Zoom meeting'. Determined to keep in contact with her grandchildren Tricia had already researched Zoom and downloaded the app and the Tuesday Team were summoned to their first meeting.

Incredible, it was so easy and after a few weeks we began to plan how we could keep in touch with FOW members and maybe even still have a Programme for 2020.

The first event with members was a Look-club, which worked very well and over the months has been joined by many more people than would normally attend in the gallery.

The 'Friends of the Whitworth' website has been kept up to date with quizzes and puzzles, profiles of members with interesting stories to tell and cookery and recipes to try. It was from member David Willars' bio that we discovered his knowledge of decorative glass and he 'volunteered' to do our first Zoom lecture to members. This was a great success and from then we have been 'Producing' monthly Zoom lectures.

The next step was to track down our good friend and Art Historian Nirvana Rommel in her new home in France and persuading her to take to Zoom for us. Keeping it topical she regaled us with tales of Art and Plague through the ages. Sara Riccardi of 'ART Across' took us back to the early Renaissance with Giotto and his revolutionary style with a lecture so popular that over 100 people joined on Zoom.

Professor Alexei Leporc, curator at the Hermitage Museum, St Petersburg gave a special live Zoom. Friend Angela Bogg fascinated us with her talk on L S Lowry - her audio tape conversations with him (now digitised by Bernard Leach).

This programme has had so many positives, including staying home and staying safe, reaching out to members and friends who haven't been able to get to the gallery for events, no traffic, no parking and has continued to raise finance to provide vital support to the gallery as many of the exhibition funding bids failed to materialize.

The negative has been that not everyone has IT with cameras and microphones. Looking to the future we will still need to support the gallery in person and leave the safety of home for events and holidays. However it is obvious now that there is a new space to be filled with art that does reach out to many more people and will continue to have a place in every programme.

JUST LOOKING!

Look Club background from Tricia Tierney

We live in a "visual culture". Wherever we go we are surrounded by images, from TV and internet screens to advertising posters. It's been said that this makes us more "visually literate" than previous generations? Perhaps, or, then again, perhaps not!

After all, in art galleries we often find ourselves strolling past, or, sometimes, being swept past by the crowds, whatever's on display. The language with which to talk about art can also frustrate us. What's the artist doing and why? How can we translate the medium of paint, sculpture, video, performance and more into words?

So, four years ago, the Friends of the Whitworth set up a Look Club, meeting in the Gallery once a month to stop, look and talk about a piece of art. It's a free event for Friends, part of what we offer in return for the modest subscription that enables us to support the Gallery. Someone starts off the conversation. All opinions are listened to and considered. Then we head off to the Cafe to share a large table and continue the conversation.

The Look Club in the Time of Covid19

Covid19 was not going to stop us. Our Look Club has taken place on Zoom - no trips to the

Gallery's lovely Cafe for now, sadly, but still plenty of great conversation.

So, what do our members enjoy about our monthly meetings?

For one it's "the invitation to look at something I didn't know or thought I didn't like with some guidance helping me to give it an hour's informed attention." For others it's the opportunity to share ideas and opinions. After all, "Unless you are still a student, you don't often concentrate on one picture or one artist for that long and then test tentative new opinions with equally interested friends. Nobody disapproves or shows off it's lovely." Not least, it's a chance to learn something new, an experience "which has expanded my art horizons." At a time when our horizons have been reduced by Covid, what could be better?

We will be heading back to the Whitworth soon, and the Look Club will resume, we hope, its former slot in the Friend's calendar-6pm on Thursday evening. If you would like to join us - on Zoom for now, or back in the Gallery, write to us at fow@manchester.ac.uk. You would be very welcome.

Juliet Jones led one of the Look Club meetings

I suggested Joana Vasconcelos as a topic after discovering she was having an exhibition at Yorkshire Sculpture Park. I was asked to lead the meeting.

The first time I saw her work was on a visit to the new Walsall Art Gallery where several of her large textile works were on show. They were so lively, creative and colourful I was totally captivated. Even though I didn't know the significance of them or anything about their history at that time, they just appealed to me as delightful art works.

Then her exhibition at Manchester Art Gallery further enhanced her reputation in my mind and led me to find out more.

I knew I would enjoy trying to communicate some of my enthusiasm accompanied by colourful illustrations.

The YSP exhibition is a good retrospective showing the work of Vasconcelos in all its multi-coloured glory. I hope I managed to convey some of my enjoyment of it and encouraged others to visit the Park.



Joana Vasconcelos, *Tutti Frutti*, 2019.
Photo © Jonty Wilde, courtesy Yorkshire Sculpture Park.

HELP!

Please check your membership subscription. A word from Mike Tierney.

Due to changes in banking regulations, the Friends of the Whitworth have had to set up a new bank account. This may require some action from you depending upon how you pay for your FOW subscription.

- If you pay by Standing Order, you will need to contact your bank to revise your payment so that it is made to our new bank account. The new Friends of the Whitworth bank account details are as follows.

Sort code: 20-55-41

Account Number: 50499749

Payment by Standing Order costs
£30 pa for single membership,
£45 for double membership.

- Alternatively, you can cancel your Standing Order and set up a **Direct Debit** payment instead. Just contact us at info@friendsofthewhitworth.org.uk and we will organise it for you.
- However, If you currently pay your subscription by **Direct Debit**, your subscription will go automatically to our new account, **so you need not take any action**. As usual, you will see the **GoCardless** reference on your bank statement when your subscription renewal date comes around.

Direct Debit is a payment method recommended by the consumer organisation Which? as the most secure form of online payment and it is covered by the Direct Debit Guarantee. This means that any payment taken to which you object will be automatically refunded by your bank without query.

Direct Debit is also the easiest form of subscription for a small charity like ourselves. As a result, we can offer it at a reduced rate,
£27 for a single subscription,
£45 for a double subscription.

We are an organisation run entirely by volunteers. Your subscription helps us support the Whitworth Gallery

Art Garden looking
as lovely as ever.



The Whitworth, The University of Manchester, 2021
Photo: David Oates.



A new seat at the front of the gallery funded by the Friends.

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,
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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 info@friendsofthewhitworth.org.uk

For contact and membership information,
please visit: www.friendsofthewhitworth.org.uk

Designed and produced for the Friends of the Whitworth
by Pure Design Studios (01625 433664).

