

ARTEFACTS



Friends of
Birmingham
Museums

NOVEMBER 2018 - JANUARY 2019

BAFM

MEMBER OF THE ASSOCIATION
OF FRIENDS OF MUSEUMS

Lucy Gunning, *Climbing Around My Room*, 1993, Video, 7:30 minutes. Courtesy the artist and Greene Naftali, New York

FRIENDS OF BIRMINGHAM MUSEUMS MAGAZINE

COMING SOON TO THE ALEXANDRA



Dirty Dancing
THE CLASSIC STORY ON STAGE

MON 5 – SAT 10 NOV



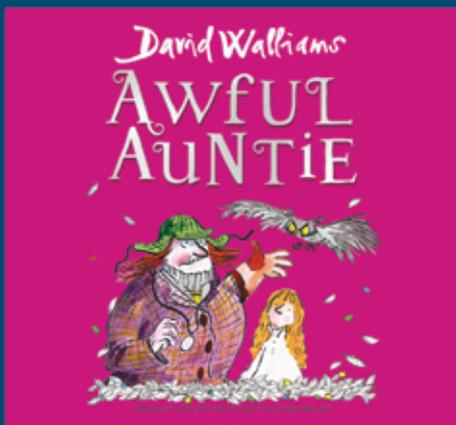
ROCK AGES
SAVE OUR STAIRS

TUE 13 – SAT 17 NOV
AD Thu 15 Nov 7.30pm



Fame

MON 19 – SAT 24 NOV



David Walliams
AWFUL AUNTIE

TUE 27 NOV – SAT 1 DEC
R Tue 27 Nov 7pm



Benidorm Live
written by Derren Litten

MON 3 – SAT 29 DEC
AD Sat 8 Dec 2.30pm | LG Wed 12 Dec 7.30pm
CAP Wed 19 Dec 7.30pm



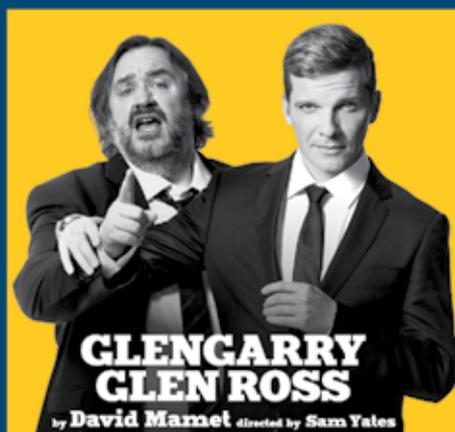
ABIGAIL'S PARTY

MON 21 – SAT 26 JAN
CAP Wed 23 Jan 7.30pm



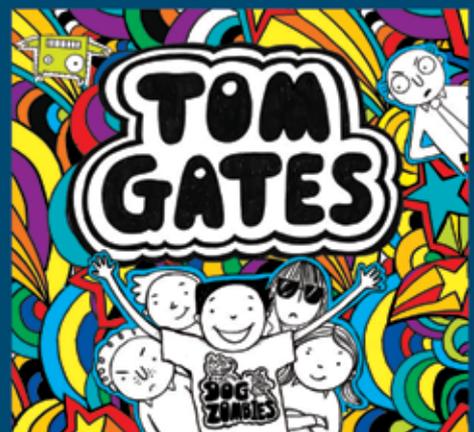
AVENUE Q

TUE 12 – SAT 16 FEB
LG Thu 14 Feb 7.30pm



GLENGARRY GLEN ROSS
by David Mamet directed by Sam Yates

MON 18 – SAT 23 FEB



TOM GATES
DOG ZOMBIES

WED 13 – SAT 16 MAR

THE
ALEXANDRA
EST. SINCE 1901

AD AUDIO DESCRIBED | CAP CAPTIONED | R RELAXED | LG SIGNED

ATG TICKETS BOX OFFICE 0844 871 3011** | [ATGTICKETS.COM/Birmingham*](https://www.atgtickets.com/Birmingham)

*Booking fees apply. **Calls cost up to 7p per minute, plus your phone company's access charge.

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ON THE COVER

Lucy Gunning, *Climbing Around My Room*, 1993, Video, 7:30 minutes. Courtesy of the artist and Greene Naftali, New York. From the exhibition *Women Power Protest*, see page 38 for more information.





FRIENDS RECONDITIONING

BY DAVID FOSTER



The Museum Collections Centre Warehouse

I am creating this Chair's Observations using an old laptop computer which I have just had reconditioned (Should you be interested, the key changes were a Solid State Drive (or SSD) and Ubuntu Linux).

The results have truly surprised me. My old laptop now does everything it used to do, but much quicker. And it springs into life really quickly. How many of you have time to make a cup of coffee while your current machine starts up? I don't anymore!

Does this remind you of anything closer to home? Perhaps the Friends could use some reconditioning, too?

We are about to face a period of unparalleled change as Birmingham Museums Trust (BMT) implements its redevelopment of BMAG, the central museum that is so well known and loved. For many of us, BMAG personifies Birmingham Museums - notwithstanding Thinktank, Museum of the Jewellery Quarter, Aston Hall and the other sites which comprise the whole group.

From October 2019 - in one year's time - BMAG will close to the public for 4 or 5 years. Whilst the offices, including the Friends Office, will continue to be used for a period thereafter, we will not be able to have events in the galleries, or to use the BMAG meeting rooms or the Edwardian Tearooms, until the building reopens.

During this period, therefore, we must become accustomed to meeting elsewhere, in or near to the city centre.

In fact this is not so new. We have been holding evening events at Edmunds in Edmund Street - although unfortunately Edmunds closed in August, and so we are

seeking alternative suitable venues in which to meet - and we have held our AGMs at the Birmingham & Midland Institute for a number of years. Our intention is that a growing number of our events over the coming months will be held in collaboration with other cultural organisations around the city, often using their premises. There have been one or two joint meetings with the Friends of Town Hall Symphony Hall and Birmingham Library; and we shall continue to try and build effective relationships with these and other partners. Not only can this help us over the coming awkward period but, more importantly, forging and developing these relationships can increase our combined impact as other challenges emerge in the future, most probably financial!

What is critical is that we retain the same commitment and enthusiasm for Birmingham Museums which drew us together to support them in the first place. This extends to more than a building, impressive though the exterior undoubtedly is. This commitment extends to more even than the Pre-Raphaelites or the Staffordshire Hoard, but to the whole collection.

Some of you may have seen the recent item in the Birmingham Mail about the Museum Collections Centre (If you missed the original publication, you can find a link on the 'Reports and Updates' section of the Friends website - fbmt.org.uk). This excellent description, with lots of great photographs, reminds us of the huge scope of BMT's collection. Not only its width, breadth and depth but also how accessible it is in every sense of the word. The planned 'Big Store', recently announced at the Poolway site on Meadway near Lea Hall station, promises to give even better access to the whole collection, improving our ability to appreciate that which has excited us for all these years.

Adjusting to the changing circumstances will challenge us all in different ways. We can, however, look forward to developments which will immensely improve conditions for visitors and staff, not to mention the collections themselves! The parallel reconditioning which our Friends organisation will go through will be no less immense. If we approach it with a positive attitude we can ensure that the upcoming changes and challenges will improve us. ■



ENJOY
Christmas in the Jewellery Quarter

YOU'RE INVITED
Christmas Lights Switch On

*Friday 16th November
from 5pm onwards*

Join us on the Golden Square (B18 6NF) for our annual festive fireworks, delicious street food and live entertainment. Stay warm with mulled wine and watch as the lights are switched on by sculptor Willard Wigan MBE.

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VIENNA FESTIVAL BALLET
THE NUTCRACKER



Mon 5th - Sat 10th November
Theatre Royal,
Windsor
Box Office: 01753 453883
www.theatreroyal.windsor.co.uk

Friday 16th November
The Mill Arts Centre,
Banbury
Box Office: 01295 279002
www.themillartscentre.co.uk

Thursday 6th December
Medina Theatre,
Newport
Box Office: 01983 823884
www.medinatheatre.co.uk

Saturday 8th December
Evesham Arts Centre,
Evesham
Box Office: 01386 446944
www.eveshamartscentre.co.uk

Sunday 9th December
Pyramid & Parr Hall,
Warrington
Box Office: 01925 442345
www.pyramidparrhall.com

Tuesday 11th December
Needle Arts Centre,
Chippenham
Box Office: 01249 446699
www.neeld.co.uk

Saturday 15th December
Festival Drayton Centre,
Market Drayton
Box Office: 01630 654444
www.festivaldraytoncentre.com

VIENNA FESTIVAL BALLET
Coppélia
www.viennafestivalballet.com

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Burnley Express

★★★★
WhatsOnStage



Thursday 29th November
Majestic Theatre,
Retford
Box Office: 01777 706866
www.majesticretford.com

Wednesday 5th December
Medina Theatre,
Newport
Box Office: 01983 823884
www.medinatheatre.co.uk

Monday 10th December
Penistone Paramount,
Sheffield
Box Office: 01226 767532
www.penistoneparamount.co.uk

EVENT APPLICATIONS

For members of the Friends, the event applications will be included as a supplement in the centre of this magazine. If you are not a member and would like to apply for one of our events, send a letter to the Friends' Office address on page 3 stating: the title of the event(s); and your name; address; telephone number; how many places you require; the cost; the pickup point for coach trips; and any other relevant information. Include a cheque for the total amount made out to 'FBMAG'. Please also include a S.A.E. for the return of your tickets.

Please note: a new rate has been introduced for non-members who wish to attend Friends Outings. Non-members will now be charged a £10 supplement (see prices for individual events).

The Friends Office is manned on Mondays and Tuesdays. If you have a query, please leave a message on the answer phone and we will be in touch.



TITANIC: VOYAGE INTO DESTINY: PART 3 OF 4 ~ 'THE RECKONING'

Date: Thursday 15 November 2018

Speaker: Andrew Lound

Cost: £9/12 non-members (incl. entrance and refreshments)

Venue: The BMAG Board Room at 10:30am for an 11am start. Meeting point: The BMAG Round Room at 10:30am. [NB. This event was advertised in the August-October 2018 edition of Artefacts. If you have already applied to attend this event, please do not reapply.]

News of the loss of the world's largest liner caused shock and disbelief. Thousands waited in New York for the arrival of the Carpathia carrying the 507 survivors. In the third instalment of the series, Andrew Lound tells of the aftermath of the Titanic disaster, the response from the press, public and the two inquiries accompanied by music, SFX and images.



ARTIST-LED TOUR OF THE RBSA 'MEMBERS & ASSOCIATES' EXHIBITION

Date: Tuesday 27 November 2018, 6:30-8:30pm

Cost: £9/£12 non-members. The ticket includes a glass of wine and a slice of pizza

Venue: Royal Birmingham Society of Artists, 4 Brook

St, Birmingham, B3 1SA; www.rbsa.org.uk

Join us for an exclusive artist-led tour of the Society's annual membership showcase. There will be a wide variety of artwork on display, including a range of media, genres, and styles. Several of the exhibitors will discuss their artwork - with examples of their sketchbooks and preliminary workings - to show how they progress from an initial idea to a final piece.



TITANIC: VOYAGE INTO DESTINY: PART 4 OF 4 ~ 'RETURN OF A DREAM'

Date: Tuesday 4 December 2018

Speaker: Andrew Lound

Cost: £9/12 non-members (incl. entrance & refreshments)

Venue: The AV Room (at the back of BMAG's Gas Hall) at 10:30am for an 11am start

[NB. This event was advertised in the August-October 2018 edition of Artefacts. If you have already applied to attend this event, please do not reapply.]

The Titanic, although not forgotten in the minds of the people, had been lost in the physical. Many attempts have been made to try and locate the famous liner. In 1985 Robert Ballard was carrying out research using new side scan sonar on a defence project. Before returning to Woods Hole Institute in Massachusetts he made a detour to try and locate the legendary ship. On September 1st, he found it. In the last instalment of Andrew Lound's series we explore the wreck of the most famous ship in the world using images from a number of expeditions. Accompanied by music.



THE CITY OF BIRMINGHAM, PRESERVING A STEAM LOCOMOTIVE

Date: Tuesday 4 December 2018, 6-7pm

Speaker: Dr. Jim Andrew, Volunteer Curator, Thinktank and MCC

Cost: £3 for Members of the Friends of Birmingham Museums and the BMI/£5 non-members

Venue: John Lee Lecture Theatre at the Birmingham & Midland Institute (BMI). [NB. This event was advertised in the August-October 2018 edition of Artefacts. If you have already applied to attend this event, please do not reapply.]

This locomotive, displayed in Thinktank, was designed in the 1930s for the West Coast Main Line when competing with the East Coast route to Scotland. The designer,

EVENT KEY



William Stanier produced an optimising design giving the most powerful British passenger steam locomotive. This talk will look at how the design was optimised and how the locomotive has been preserved which is now the only UK steam locomotive preserved in the first class condition in which it left railway service in 1963.

'FIGHTING FOR OUR HERITAGE'

Speaker: Ann Strach, Pat Benson Boxing Academy

Date: Tuesday 11 December 2018, 6:30-8:30pm

Cost: £9/£12 non-members. The ticket includes a glass of wine and a slice of pizza

Venue: John Lee Lecture Theatre at the Birmingham & Midland Institute (BMI)

Fighting for our Heritage is a National Lottery funded programme which explores the rich history of boxing clubs and famous boxers from Birmingham. The exhibition – which is on at BMAG until 2 December – tells the story of boxing in the city from the early 1900s to the present day, including the characters and establishments across Birmingham that played a pivotal role in the sport's development, the heritage and history of boxing in all Birmingham's communities.

The talk will include some interesting facts about boxing in the Roman times and why it was banned because of its brutality. It will also explore some of the characters in boxing in the 1800s with insights into their stories.

For more about the *Fighting for our Heritage* exhibition, which will be on display in the Community Gallery at BMAG until 2 December 2018, please see pages 22-23.

TOUR OF SINGERS HILL SYNAGOGUE, THE SYNAGOGUE OF THE BIRMINGHAM HEBREW CONGREGATION

Date: Thursday 13 December 2018, meet at 10:45am for an 11am start. Cost: £9 members/£12 non-members

Venue: Singers Hill Synagogue, Blucher Street, B1 1HL

Directions: By car: There is parking on site and also on street. By foot: From New Street Station, Navigation Street entrance: Go along Navigation Street, under the A38, past the Mailbox and up Severn Street, turning left into Blucher Street.

From Broad Street: Go along the canal towpath in the



Above: Singers Hill Synagogue

direction of The Mailbox and go past The Cube until you reach Commercial Street. Turn left, and the synagogue is at the bottom of Commercial Street at its junction with Blucher Street.

Singers Hill Synagogue, the synagogue of the Birmingham Hebrew Congregation, is the oldest synagogue in Birmingham and is one of the few Grade II* listed synagogues in the UK.

Situated close to the Mailbox in the heart of the City, it has been the main Jewish place of worship in the Midlands for over 100 years. It was built in the Italianate style by Herbert Yeoville Thomason who went on to design the Birmingham Council House along with the Museum and Art Gallery. Tours last approximately one and a half hours and are led by a guide who points out the architectural features and stained glass windows and also gives a flavour of Judaism. Questions are encouraged!

Men are respectfully asked to have their heads covered and we are asked not to eat or drink in the synagogue. Meet at the front door at 10:45am where we will be met by a guide. The tour will start at 11am.

A SHORT HISTORY OF BIRMINGHAM MUSEUMS

Date: Tuesday 22 January 2019

Speaker: Dr Ellen McAdam, Director, Birmingham Museums Trust. Cost: £9/12 non-members

Venue: The AV Room (at the back of BMAG's Gas Hall) at 10:30am for an 11am start

From falling funambulists to 500lb bombs, Birmingham Museums have had a dramatic history. In the 19th century, visionaries like John Thakray Bunce and George Dawson lobbied over decades for a civic museum. The Tangye brothers' generous gift finally untied the city's (or rather, the Gas Company's) purse strings, and the Museum & Art Gallery opened in 1885. Successive Directors built up one of the three great civic collections of the UK. By the 1960s Birmingham Museums was regarded as a training ground for the V&A and the Courtauld. Hear how its fortunes faltered, and how it is rethinking itself through innovative approaches to audiences and collections.



VISIT TO ST CHAD'S CATHEDRAL, BIRMINGHAM

Date: Friday 25 January 2019

Time: 1:15pm (please note unusual time!)

Cost: £9/£12 non-members (incl. refreshments at the end of the tour)

Venue: St Chad's Cathedral,
St. Chad's Queensway, B4 6EU

How to get there: *By Train:* The nearest station is Snowhill. *By Bus:* Buses from City Centre to Handsworth (nos 74, 78 and 79) pass St Chad's Circus. *By Car:* On the Birmingham Inner Ring Road (the Queensway) just off St. Chad's Circus. St Chad's has its own car park in Shadwell Street. **Meeting Point:** Inside the main entrance between 1pm and 1:15pm

St Chad's Roman Catholic Cathedral is one of the finest neo-gothic church buildings in England, built to the design of Augustus Welby Pugin and opened in 1841. Much of the work is by Hardman and Co. The mother Church of the Roman Catholic diocese of Birmingham, it contains some splendid 19th century stained glass made by Hardman; a 16th century Flemish pulpit; and a late medieval statue of the Virgin Mary as well as one of the largest new manual organs in the UK built by Walkers and Co. in 1993. Please note: there are some stairs, but it is possible to sit out this small part of the visit.



ST MARY'S COLLEGE, OSCOTT

Date: Wednesday 6 February 2019

Cost: £18/£28 non-members (includes guided tour, tea/coffee and homemade cakes)

Meet at the college at 12:45 prompt for 1pm start.

Transport suggestions: Travel by 907 bus from Bull

Street to Chester Road, followed by a 5 minute walk; by train to Chester Road Station, followed by a 1 mile walk; or by car to Chester Road entrance and wait to be admitted. [NB. If you were on the waiting list and have already been contacted about attending this event, please do not reapply.]

This is a rare chance to look behind the scenes at St Mary's College, Oscott. St. Mary's is a residential training college which admits students for the Roman Catholic priesthood from England and Wales and from overseas. It has been at its present location since 1838. The college chapel is the work of the eminent Victorian architect Augustus Welby Pugin.

The visit includes a guided tour with the opportunity to learn something of the history and life of the college and the opportunity to visit the college museum and chapel. The tour will begin at 1pm and conclude with tea and cakes, made and served by the sisters, at 3pm.



CURATOR'S TOUR OF 'WOMEN POWER PROTEST'

Date: Friday 8 February 2019

Speaker: Emalee Beddoes-Davis, Curator of Modern and Contemporary Art. **Cost:** £9

Meeting point: The Gas Hall foyer at 10:45am for an 11am start. **NB. Guided tours are for members only**

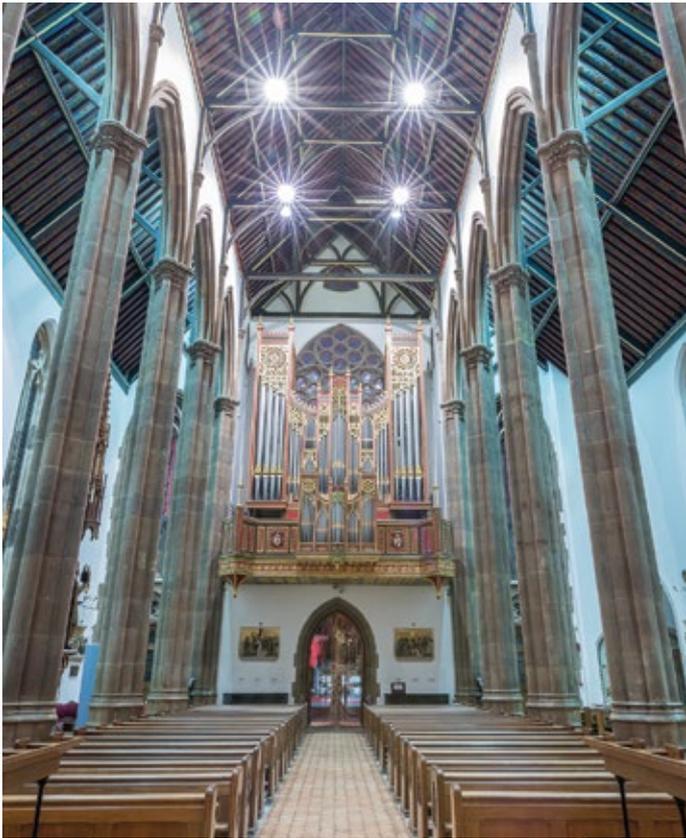
Marking a century since the first women won the right to vote, *Women Power Protest* brings together modern and contemporary artworks from the Arts Council Collection and Birmingham's collection to celebrate female artists who have explored protest, social commentary and identity in their work.

Showcasing pieces by celebrated artists including Susan Hiller, Lubaina Himid, and Mary Kelly, as well as sometimes controversial artists such as Sam Taylor-Johnson, Sonia Boyce, and Margaret Harrison, the exhibition will not shy away from difficult subjects, nor underplay the genius behind these artworks. Inspired by the bold work of feminist artists and activists, *Women Power Protest* will raise awareness, provoke debate and ask just how much has changed for women?

Join curator Emalee Beddoes-Davis for a tour of key-pieces in the exhibition, as well as behind the scenes information about the research, collaborative curatorial process and the technical work that went into developing the exhibition. >

EVENT KEY





Above: The organ at St Chad's Cathedral

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The Times

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macbirmingham.co.uk
0121 446 3232
Midlands Arts Centre
Cannon Hill Park, Birmingham, B12 9QH
Registered Company no. 718349 | Registered Charity no. 528979

ARTS COUNCIL ENGLAND
Birmingham City Council
PEOPLE'S POSTCODE LOTTERY
POSTCODE CULTURE TRUST



MAKING 'WOMEN POWER PROTEST'

Date: Tuesday 12 February 2019, 6:30-8:30pm

Speaker: Emalee Beddoes-Davis, Curator of Modern and Contemporary Art. **Cost:** £9/£12 non-members.

The ticket includes a glass of wine and a slice of pizza
Venue: John Lee Lecture Theatre at the Birmingham & Midland Institute (BMI)

Women Power Protest brings together modern and contemporary artworks from both Birmingham's collection and the Arts Council Collection to mark a century since the first women won the right to vote; and to celebrate female artists who have explored protest, social commentary and identity in their work. Find out how this exhibition came together, the history of key pieces and how the people of Birmingham contributed to the curatorial process. *Women Power Protest* is part of the Arts Council Collection National Partnership Programme, supported by the Friends.



FRIENDS INTERNATIONAL HOLIDAY TO SICILY

Date: Monday 1 April - Monday 8 April 2019

Cost: £1,300; **Single Supplement** £170 (Includes coaches and flights to/from Sicily and 7 nights half board). If required, **Travel Insurance** is available from Tailored Travel for £51 per person. **NB.** Flight Schedules to/from Sicily during April 2019 are not currently available. However we will use the usual Pickup Points: Sutton Coldfield; City Centre and Yateley Road, Harborne. Please indicate your preference on the Application Form. As soon as flight times are available we will send you your Pickup time. Price includes: Executive coach and Tour Manager for all trips & transfers in Sicily; 7 nights HB in the following hotels: 4* Caesar Palace Hotel - Giardini Naxos - 3 nights HB, 4* Hotel della Valle - Agrigento - 1 night HB, 4* Palermo Hotel Garibaldi - 3 nights HB. All rooms en-suite, the hotels all have bars and restaurants and are centrally located; Lunches in Agrigento and Syracuse; Guides in Palermo, Monreale, Piazza Armenia, Valley of Temples, Syracuse, Taormina and Segesta; entrance fees and listening headsets. **NB.** The itinerary may be subject to change.

Day 1: Coach transfers to the airport for our flight to Catania. On arrival in Sicily we will be met by our Tour Manager and transferred to our Hotel for a three night stay. We will enjoy an included welcome drink prior to dinner.

Day 2: Today we have two options: Option 1: Go by coach to the base of Europe's highest volcano, Mount Etna. There will be time to go on the mini bus/

cable car excursions (NB. These will incur additional costs). In the afternoon, the coach will continue on to Taormina for a guided tour; Option 2: A 2nd coach will take us to Taormina where we will have a guided tour of the town with the afternoon at leisure. Both tours will take in sights such as the Santa Maria del Gesià Convent, the Palazzo Corvaia, the Duomo and the 4th century BC Greek amphitheatre. We all return to our hotel together.

Day 3: This morning we enjoy a guided tour of Syracuse, the most important and powerful Greek city from the 5th to the 3rd centuries BC and home to the Temple of Apollo, Sicily's earliest Doric temple. The Parco Archeologico features the Teatro Romano, the Altar of Hieron II and the spectacular Teatro Greco. Then we visit the island of Ortigia in the historical heart of Syracuse where we spend time at leisure. In the afternoon we have an included farm house lunch in Syracuse.

Day 4: We check out of our hotel and travel to Agrigento. En route we have a guided tour of some of the finest surviving Roman mosaics at Piazza Armerina and the Villa Romana del Casale. Depicting scenes from daily life, the mosaics are as remarkable for their anthropological value as for their artistry. We then continue on to Agrigento where we stay one night in our second hotel.

Day 5: This morning we visit the Valley of Temples, one of the most impressive complexes of ancient Greek temples outside of Greece. Our local guide shows us around the Doric temples dating from the 5th century BC, with nine of the ten original temples still visible and some still beautifully preserved. We then enjoy an included lunch at a local restaurant before continuing to Palermo. On arrival we check in at our hotel.

Day 6: We have a full day guided tour of Palermo, a beautiful city whose architecture ranges from Arabic to Norman in style. The tour takes in such sights as the 12th century La Martorano Church and the Church of San Cataldo. In the afternoon we visit the magnificent Cathedral at Monreale, adorned with Sicilian and Byzantine mosaics.

Day 7: We travel to Segesta, for a guided tour of the unfinished Doric temple on a remote hillside. We then continue to Erice, a medieval town poised on a crag overlooking the sea with stunning views. Here we visit the Matrice Church, which dates back to 1426 and boasts a beautiful fortified Gothic exterior (free flow visit).

Day 8: We travel to Palermo Airport for our direct scheduled flight back to the UK. Then coach transfer to our original Pickup point.

EVENT KEY



ANNUAL EVENT

DAYTIME TALK

EVENING EVENT

GUIDED TOUR

OUTING

SCIENCE SHORT

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& A BESPOKE FRAMING SERVICE



PEACE, SUFFRAGE AND
THE END OF WAR

LOCAL ARTISTS RESPONDING TO
TOPICAL THEMES

10TH OCTOBER TO 17TH NOVEMBER

CHRISTMAS DELIGHTS
SEASONAL OFFERINGS
FROM LOCAL ARTISTS
21ST NOVEMBER
TO 22ND DECEMBER



WEDNESDAYS TO
FRIDAYS, 10-4
SATURDAYS 10-1
OTHER TIMES BY
ARRANGEMENT

UNIT 1, ROCKFIELD ROAD
HEREFORD, HR1 2UA : 01432 263937
APPLESTOREGALLERY@BTINTERNET.COM
WWW.APPLESTOREGALLERY.CO.UK

BIRMINGHAM BACH Choir

Inspiring Performances.

Brilliant Bach

Saturday 24 November, 7.30 pm
St Philip's Cathedral, Birmingham

J S Bach:

Mass in G minor BWV235

Cantata: *Wir danken dir, Gott* BWV29
(Organ soloist: Martyn Rawles)

Cantata: *Ich hatte viel Bekümmernis* BWV21

Conductor: Paul Spicer

Orchestra: Musical and Amicable Society

Soloists: Natalie Clifton-Griffith, Simon Ponsford
Daniel Auchincloss & Julian Debreuil

Birmingham Bach Choir

Tickets: Nave £18* (£16 conc) Gallery £10
from www.birmingham.bachchoir.com
Or THSH Box Office (*fee charged)

*"..stunning....
great waves of beautifully phrased
eloquence....
constant fascination"*

5***** Birmingham Post - March 2018

www.birmingham.bachchoir.com

NEWS FROM THE OFFICE

The Friends Office is staffed on a part-time basis - usually Monday and Tuesday. When the office is unattended, please leave a brief voicemail message, or email us.

BENEFITS OF MEMBERSHIP

- Free entry to special exhibitions in the Gas Hall
- Free entry to all Birmingham Museums' Heritage Sites
- *Artefacts* magazine four times a year
- Opportunity to join the many Friends' social events and outings
- 10% discount at Opus Restaurant (Cornwall Street, near the Museum) on production of a valid Friends membership card. Available for lunch or dinner, 7 days a week.

Plus discounts at the following venues (T&Cs apply):

- BMAG and Heritage Site shops/café
- 50% entrance discount to Thinktank at Millennium Point: www.birminghammuseums.org.uk/thinktank
- Shakespeare Birthplace Trust shops (excluding admission prices): www.shakespeare.org.uk
- 25% discount on Annual Passport Tickets at Ironbridge Gorge Trust: www.ironbridge.org.uk
- Potteries Museums & Art Gallery shops/café: www.stokemuseums.org.uk

CHRISTMAS GIFT MEMBERSHIP



Gift membership is available all year round and includes 3 extra months free. Christmas Gift Membership (valid from 1 January 2019 to 31 March 2020) could make an ideal present for a friend or relative. A Gift

Membership form can be downloaded at www.fbmt.org.uk/subscriptions/. Alternatively, you can use the standard application form in this magazine. Complete the form with the recipient's details and send it with a covering note giving your own name and contact details. Please ensure the form reaches us by Friday 7th December at the latest.

NEW MEMBERS

A warm welcome is extended to our new members: Mr MA Keeling, Miss AP Stewart, Ms AM Poulton, Mrs R Bradley, Miss A Waller, Mrs VE Dean, Miss JD Coley, Mrs MR Hackett. ■

FRIENDS OF BIRMINGHAM MUSEUMS APPLICATION FORM

PLEASE WRITE IN CAPITAL LETTERS

Title:	
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(Please tick)

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(full rate Includes 2 children under 16)

CONCESSIONARY RATES

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- STUDENT** £15

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A/C NO 00248432

Please sign below and send to: Friends' Office, Birmingham Museum & Art Gallery, Chamberlain Square, Birmingham B3 3DH, together with your cheque (if applicable) to be made payable to 'FBMAG'

giftaid it

Boost your membership subscription/donation by 25p of Gift Aid for every £1 you donate. In order to Gift Aid your donation you must tick this box: I want to Gift Aid my donation of £ and any donations I make in the future or have made in the past 4 years to Friends of Birmingham Museums (trading as FBMAG). I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference.

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DATA PROTECTION Your details are held securely by the Friends Office for administrative purposes only. Your email address will only be used for occasional contact. If you are willing to be contacted by post or email about appeals for donations, please give your permission I can be contacted about donations for Birmingham Museums: Yes No



ABOVE: Volunteer day trip to Manchester

I love being asked to write for Artefacts by the Friends and to update you all about Birmingham Museums' and the Friends' volunteers' activities. But every time I write I find it hard to squeeze everything in, so here is just a snapshot of volunteering activity over the last few months.

We celebrated Birmingham Heritage Week in September; and volunteers across the city got involved with a whole range of events and activities telling amazing stories about Birmingham and the region. Some of the events our team supported included the Ale & Cider Festival at Blakesley Hall, themed tours at Aston Hall, and a Falconry Day at Weoley Castle. We also said goodbye to Dippy the diplodocus from the Natural History Museum, which was a very sad day for all his thousands of fans. Sixty-five volunteers dedicated nearly 2,000 hours of their time to help make sure the *Dippy on Tour* project was a success and we are so grateful to every single one of them.

We also recently held our first ever Birmingham Museums Volunteer Day Trip as a team of almost

50 volunteers, including Friends volunteers, went on a coach trip to Manchester. It was lovely to get everyone together and we started the day with a fascinating tour of The People's History Museum and their exhibition '*Represent!*'. Our second museum of the day was The Whitworth which had a number of great displays, including a small exhibition called '*The Art of Volunteering*'. Finally, of course, we finished the day with a team photo, which you can see above. Thanks to everyone who came along – and here's to next year's trip!

The volunteer team were also well represented at the West Midlands Volunteer Awards held at the Hippodrome. Although members of the team didn't win this year we are so proud of Gillian and Jack from Soho House, our Curator's Assistants (Natural Science) from the Museum Collections Centre and our ColLABorators from Birmingham Museum & Art Gallery for all being finalists and for all their amazing work supporting us.

As usual throughout the last few months Friends volunteers have been working hard at the Friends' Desk engaging visitors to the Museum & Art Gallery. Huge thanks to Ann, David, Jim and Derek for all of your support. And let's not forget to thank the hard-working and dedicated volunteers in the Friends Office too!

If you would like to join the team, either by volunteering for the Friends or other projects for the Trust then take a look at www.birminghammuseums.org.uk/volunteering. In particular, the Friends would love to hear from you if you would be interested in helping to deliver Friends events. If you would like to find out more please email: volunteer@birminghammuseums.org.uk. ■

NEWS FROM THE VOLUNTEERS

BY BECKY FLETCHER
BMT VOLUNTEER DEVELOPMENT TEAM LEADER



REPORT FROM BIRMINGHAM MUSEUMS

BY RACHEL COCKETT, DIRECTOR OF DEVELOPMENT

In September Dippy left Birmingham for his new home in Ulster Museum, Belfast. We saw him off in style with a *Farewell Dippy* party - children and families dressed up as dinosaurs and birds, and the party was even attended by a balloon Dippy! Sunny weather normally means low visitor numbers for our indoor museums. However, with *Dippy on Tour: A Natural History Adventure*, the Museum & Art Gallery saw huge numbers of visitors, with over a quarter of a million people coming to see Dippy during his stay. The record-breaking exhibition is our most successful ever, with 255,548 visitors bringing £1.7m additional spend to local businesses, shops, restaurants and hotels.

By the time you read this our next Arts Council Collection National Partners Programme exhibition will have opened at the Museum & Art Gallery. *Women Power Protest* includes contemporary artworks from over 55 artists drawn largely from the Arts Council Collection, along with pieces from Birmingham's collection. The exhibition looks at the experiences of becoming and progressing as a woman amongst varying degrees of opportunity and oppression in relation to race, class, geography and sexuality. In the anniversary year for women's suffrage the exhibition is one of several Birmingham Museums activities celebrating and commemorating this landmark period of women's history.

Some of you will have seen the press around our plans for a new Collections and Cultural Centre and future plans for the redevelopment of the Museum & Art Gallery. We are delighted that a site in Yardley, the closed Poolway Shopping Centre on Meadway, has been agreed as the potential location

for the new Centre. The proposed publicly accessible storage facility will house the city's internationally important museum collection as well as specialist curatorial, conservation and technical facilities. A major funding application has been submitted to the Heritage Lottery Fund for the initial phase, which will create a new storage facility to house the collections currently held at Birmingham Museum & Art Gallery. Birmingham Museums has been consulting with local people to ensure their feedback informs the development of the Centre. Subject to funding the Centre will open in 2021.

Birmingham City Council is planning major modernisation works to the Council House complex, which means this is an ideal time for Birmingham Museums Trust to look at redeveloping the Museum & Art Gallery. Current plans are that the museum will close in late 2019 to enable works to begin. Some galleries will be completed in time to reopen the museum in 2022 for the Commonwealth Games. Plans are being developed to ensure treasures from the museum's collections can continue to be seen while it is closed. We will keep you updated on these timings and our future plans as they develop.

And finally, we hope you include Birmingham Museums in your plans for Christmas. We have entertainment for all the family - from Santa's Grotto at the Museum & Art Gallery to a Dickensian Christmas and festive tours at Aston Hall. Drop into our shops for inspiring and entertaining gifts for all the family and complete your day with a mince pie and warming drink in one of our cafes. ■

FRIENDS' CROSSWORD BY DEREK STREET

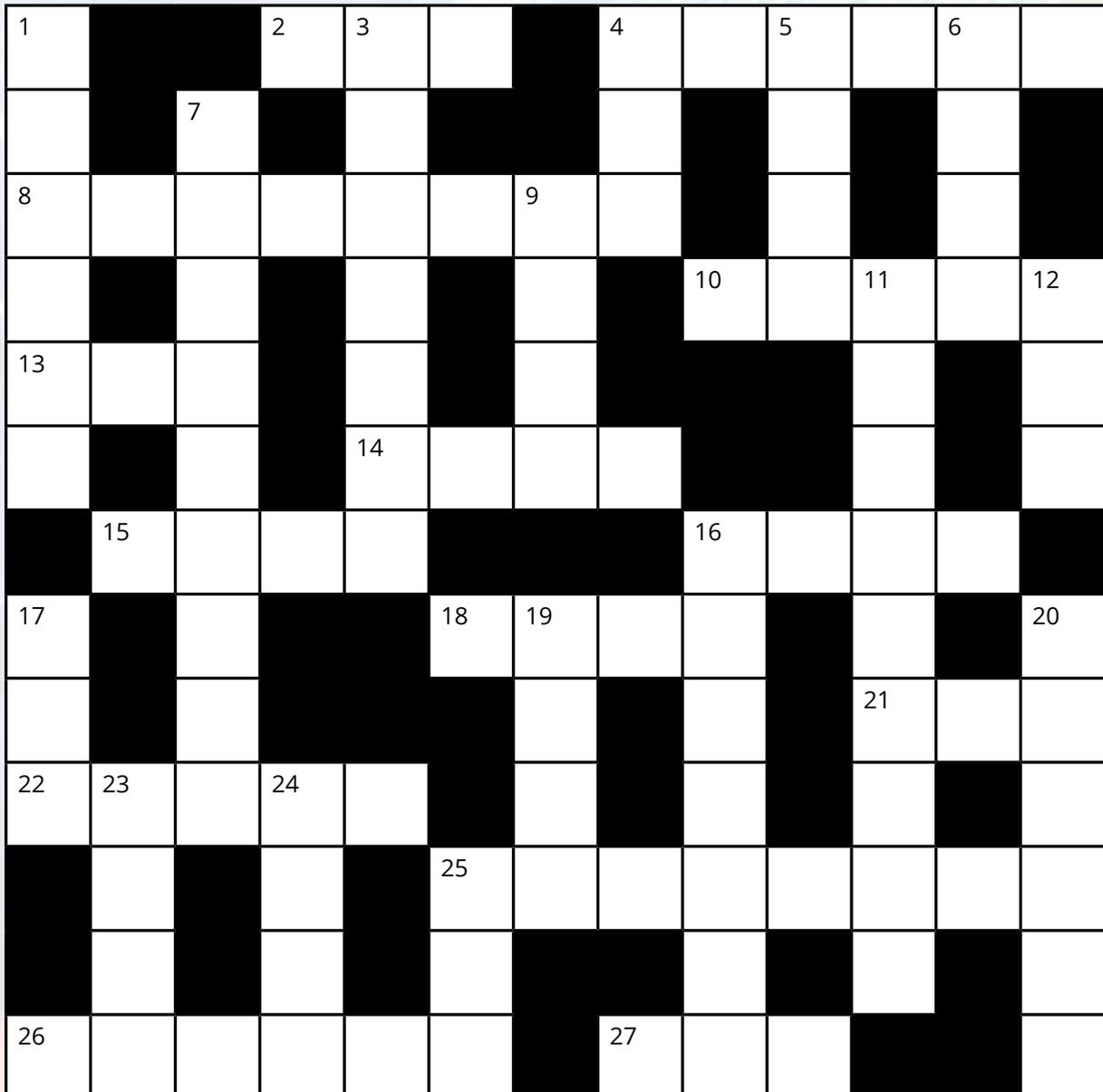
CLUES ACROSS

2. The tide in retreat (3)
4. Ian Fleming's 1953 Casino (6)
8. Space for children to choose and organise their own activities (4,4)
10. Dangerous to do on thin ice (5)
13. ... wool. A very fine glossy worsted wool. German term (also used in English translation) (3)
14. A new "hire" on the block but absent from the stand and the rank (4)
15. 4840 square yards (4)
16. Keep on these to stay alert (4)
18. What links Wight, Man, Arran and Skye (4)
21. Shorter of two versions of a female given name which was derived from Hebrew "grace" (3)
22. Frequently (5)
25. Godgift Lady Leofric was here with her horse circa 1060 (8)
26. The gloomy donkey who lived in a sad and boggy place by hundred acre wood (6)
27. Emitted beam of sub atomic particles or of wave energy (3)

4. A male fertility symbol from antiquity this animal's horns featured on ancient gods (3)
5. Military history. This Duke commander is reported to have marched 10,000 men to the top of a hill, and back down (4)
6. Vital equipment for an old cobbler (4)
7. Gareth Southgate's sartorial strike (9)
9. Describes the action of a very slow moving fluid originating from a leak or other, possibly defective, region (4)
11. General term for products of human art and workmanship (9)
12. Long, wriggly and fishy (3)
16. Before the discovery of oil paint most works of art were painted using this medium (7)
17. Doctor with a blue time capsule. He probably already remembers where was next week (3)
19. This house was the launch site for the Lunar Society (4)
20. Group name for proteins which enable (catalyse) metabolic reactions in living things. They are now found in manufactured products such as cleaners (6)
23. How many gold rings did "My true love send to me"? (4)
24. It sounds as if it has bounced about a bit (4)
25. British Olympic athlete and politician and currently president of the International Association of Athletic Federations (3)

CLUES DOWN

1. Herefordshire product which makes a famous drink (6)
3. A term for "florid" in art, music and architecture;



ANSWERS ACROSS: 2. Ebb 4. Royale 8. Play Room 10. Skate 13. Eis 14. Uber 15. Acre 16. Toes 18. Isle 21. Ann 22. Offen 25. Coventry 26. Eeyore 27. Ray DOWN: 1. Apples 3. Baroque 4. Ram 5. York 6. Last 7. Waistcoat 9. Ooze 11. Artefacts 12. Eel 16. Tempera 17. Who 19. Soho 20. Enzyme 23. Five 24. Echo 25. Coe

VITTORIA STREET GALLERY

The Vittoria Street Gallery is delighted to host *Enamel / Substrate*, a solo exhibition by John Grayson, crafts maker, academic and researcher.



John Grayson's workshop - replicating a bird-shaped bonbonnière

John's career in making spans some thirty years: his practice is rooted in a fascination for exploring the creative value of processes employed by defunct Midland metal working 'toy' trades and a passion for satirical story telling through object making. By appropriating techniques from the printed tin box/ toy industry and the enamel trade, and melding it with historic reference points, he has made automata and narrative based objects for exhibition and commission, with work held in collections including The National Trust and The Crafts Council.

Enamel | Substrate is the culmination of John's practice-based PhD investigating the [lost] craftsmanship employed in the 18th Century South Staffordshire enamel trade. The trade made objects for the person and the home such as animal-shaped snuff boxes, Rococo and Neo-Classical styled candlesticks and Medieval armour shaped mustard pots, made from paper thin copper foil coated with enamel. John's past craft practice identified a knowledge gap in literature with regard to the manufacture of the fundamentally important copper substructure of these objects. The copper substrate created the surface upon which the decorative enamel coats were fused, and, ultimately gave objects their form. It was the novelty created by this three-dimensionality combined with the brightly coloured, exquisitely decorated and lustrous enamel that resulted in the objects being regarded as highly desirable by the burgeoning middle classes of the period. Whilst the decoration has long been celebrated

(and the focus of much study), the importance and significance of the substrate construction has been disregarded. John's research identified its importance, and, through contemporary craft making, re-valued it both in historical and contemporary making contexts.

The exhibition encapsulates the research method, the journey of enquiry, and its findings. It presents: examples of the method of analysis of museum objects - analytical drawing, photographs and video - that reveal hitherto unknown construction; samples from contemporary craft making - material experiments, sketch-books and John's contemporary craftwork - that formed the method to investigate, understand and demonstrate the creative value of the 18th century craft processes; objects replicated to test construction hypothesis - examples of an 18th century candle snuffer, a bird-shaped bonbonnière and a candlestick - which, for the first time, reveal the complex and ingenious construction of the copper substrate previously hidden under the enamel. The exhibition will be of interest to historians, museum and heritage professionals, and contemporary crafts makers alike.

The exhibition has been co-curated with Ruthin Craft Gallery and Wolverhampton Art Gallery. The research has only been possible through access to the museum enamel collections of Wolverhampton Arts and Culture; The Victoria and Albert Museum, London; the Museum of London; The Harris Museum, Art Gallery & Library, Preston; and Birmingham Museums Trust: and the generous support of Birmingham City University through a STEAM Doctoral Training Grant. The Vittoria Street Gallery is located within the School of Jewellery, Birmingham City University. ■

Exhibition:

Monday 26 November 2018 - Friday 18 January 2019

Closing Celebration with Artist Talk:

Thursday 17 January 2019, 6pm - 8pm

blogs.bcu.ac.uk/vittoriastreetgallery



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Giovanni Bellini, *Madonna and Child Enthroned with Saints and Donor* © Birmingham Museums Trust

ART THROUGH THE AGES

BY JANE HOWELL

Continuing the series of Art through the Ages articles as illustrated by works from the Birmingham Museums collection, in this edition of *Artefacts* we are looking at a painting from the 16th century.

The Sixteenth Century

'The Madonna and Child enthroned with Saints Peter and Mark and a Donor' by Giovanni Bellini (1430 – 1516), painted in 1505 (Accession number 1977P227)

Two middle aged men are engaged in a passionate conversation. I feel I know these men – did I see them in the Museum, on the bus, or in Church? Faces as familiar to Bellini in the 16th century as they are to us today. The work is painted in oils, the use of which Italian artists had learnt from Flemish artists, on a panel made from poplar.

The colours of the saints are intense. Mark, usually depicted holding a book, is the patron saint of Venice where Bellini lived and worked; Peter is often seen as Christ's successor. They are clear, robust figures.

On the other hand the Madonna and Child are not sharply defined. They are 'soft figures', almost ethereal. For years it was suggested that these were not the work of Bellini himself but of students in his workshop. By this time, Bellini was in his last phase of painting and may have liked to leave much of any work to be completed by his pupils.

However, it is unlikely that Bellini would have let a work of inferior quality go out in his name and painting 'soft figures' is as skilled a task as painting those like the robust saints. It is far more likely that this work is a 'sacra conversazione' - a sacred conversation (normally left in Italian). 'Sacra conversazione' is a genre developed in Italian Renaissance painting with a depiction of the Virgin and Child amongst a group of saints in a relatively informal grouping, as opposed to the more rigid and hierarchical compositions of earlier periods. Bellini's most famous sacra conversazione is the San Zaccaria Altarpiece in the Church of San Zaccaria in Venice, also painted in 1505.

The Madonna and Child are the inspiration that generated the discussion between the two men. They would never have seen Mary with her infant son. At the point when this conversation might have taken place, it is probable that Christ's death and resurrection had already happened and the two men were working out the foundations of the new faith, Christianity.

The figure in the bottom right hand corner is more problematical. It is thought to be the unknown donor, shown kneeling as was the artistic convention. His portrayal is definitely inferior to the rest of the

painting. Was he added at a later date by a student? It is known that the work was damaged in the past and possibly the restoration of this part was badly done.

Nothing is known about the person who commissioned this. Because of its size it was clearly intended for a private chapel. Originally it had side panels, making it a triptych, a common form of altarpiece. The side panels would be open or closed according to the church calendar. It is very likely its commission would have been very discreet. The patriarchs of Venice did not encourage citizens to use their wealth for personal devotional aids in case money was diverted from the upkeep of the city's many churches.

Possibly because of this 'secrecy' the earlier provenance of the painting is unknown. The first mention of it is in 1648 when it was thought to have belonged to the Museli family of Verona. It was probably converted into a gallery painting in the late 17th or early 18th century when the side panels were removed.

We are not sure when it came to England. In the 19th century it changed hands several times and in 1899 was acquired by James Watney of Cornbury Park, Oxfordshire and became known as the '*Cornbury Park Altarpiece*'. From that time until 1967, when it came to Birmingham Museum and Art Gallery on loan, it was almost inaccessible. Sufficient research has been carried out on it since then to authenticate it as a genuine Bellini.

In 1977 it was put up for sale by the owner and a public subscription fund was started to raise the £400,000 needed to keep the work in Birmingham. Subscriptions were received from many bodies including a very generous anonymous benefactor, and finally, the Friends.

It is thanks both to the generosity of the many benefactors and the hard work by the Friends that the citizens Birmingham are able to enjoy this beautiful Italian Renaissance work of art currently on display in Gallery 26. ■

Correction: In the Art through the Ages article in the May – July 2018 edition of Artefacts I stated that, of the four works by Simone Martini in this country, two are in Birmingham and two are at the National Gallery in London. Although I understood this to be the case when I wrote the article, a vigilant reader has since let us know that, whilst there are four Martinis in England, two of which are in Birmingham, the other two Martinis are in the Walker Art Gallery in Liverpool and the Fitzwilliam Museum in Cambridge. Many apologies to both the Walker and the Fitzwilliam and thanks to the reader who kindly alerted me to this error.

THE RBSA'S ANNUAL SHOWCASE OF ITS MEMBERS AND ASSOCIATES

From Wednesday 7 November until Monday 24 December, RBSA artists will come together to display their breadth of artistic talent in the Society's annual *'Members & Associates'* exhibition. The show is a celebration of the variety of media, styles, and subjects represented by the Society, which currently has over 200 members. This year, all three floors will be used to display paintings, sculpture, prints, textiles, drawings, ceramics, and more – so you are sure to find something to suit your interests and tastes.



Mike Sadler *Binary IV* acrylic on canvas, 64.5cm square

One of the RBSA's long-standing Members and exhibitors is Mike Sadler, and he has given us a heads-up on what to expect from his entries this year. Mike is an abstract painter and always produces his artworks in series. The starting points for his paintings are usually generated by single words or short phrases, which stimulate his imagination and lead him to experiment with formal pictorial elements. His entry to this year's *'Members & Associates'* exhibition is from his new *'Binary'* series, which was inspired by his layman's interest in binary star systems. *'Binary IV'* has two main visual elements. Through the use of colour and shape they have close links with each other, whilst remaining distinctly individual. In the painting there is a specific group of elements in the centre of the image, which tie the two main elements together - just as binary stars are inextricably bound. As you can see in the sneak-peek-preview of the work here, the final piece is bright, bold, and eye-catching. It also

demonstrates how artists often take information from a range of subject areas, such as science, to develop and create interesting ideas and artworks.

Like his fellow RBSA artists, Mike takes part in the *'Members & Associates'* show each year because he thinks it is an important event to help highlight and promote the artistic experience and skill of the membership. Also, the timing in the run-up to Christmas makes it a great opportunity to make sales to budding art collectors seeking original creative gifts for loved ones, or festive treats for themselves!

The RBSA *'Members & Associates'* exhibition is on display at the RBSA Gallery from Wednesday 7 November until Monday 24 December. The Gallery is open seven days a week and is free to visit. Don't miss your chance to grab an art bargain.

RBSA Charity Art Auction 2018: After the success of the RBSA's first charity auction last year, they are delighted to be holding another. The auction will be run by Bonhams Auctioneers and held at the Deutsche Bank building in Brindleyplace. This year, the auction will be held in conjunction with one of Deutsche Bank's UK Charities of the Year, Cure Leukaemia (registered charity number 1100154). Tickets are £10. To purchase a ticket please contact the RBSA Gallery (RBSA registered charity number 528894) on 0121 236 4353 or email rbsagallery@rbsa.org.uk. ■

For more information please visit the RBSA's website: www.rbsa.org.uk.

The Friends are having an Artist-led tour of the RBSA's *'Members & Associates'* exhibition on the evening of Tuesday 27 November 2018. See page six for more information and to book your place.

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FIGHTING FOR OUR HERITAGE

On display in the Community Gallery at BMAG, until 2 December 2018



ABOVE: Birmingham City Football ground, host to the Cooper v Prescott fight on Tuesday 15 June 1965

The *Fighting For Our Heritage* exhibition is the result of a project by the Pat Benson Boxing Academy, a 70-year old amateur boxing club in Digbeth, which is being supported by the Heritage Lottery Fund.

Over the last 18 months, staff and young boxers from the Academy have been researching and recording the history of the Academy as well as the wider history of amateur boxing in Birmingham. The exhibition tells the story of boxing in the city from the late 1880s to the present day, including the characters and establishments across Birmingham that played a pivotal role in the sport's development, and the heritage and history of boxing in all Birmingham's communities.

The exhibition is based around images and oral histories taken with local boxers and coaches. A film of some of the interviews is on display alongside two historic belts, boxing kit and images dating back to some of the first names in Birmingham boxing history in the 1880s.

Stories in the exhibition include that of Bunny Johnson, who became the first black British heavyweight champion in 1975. Bunny Johnson was born in Jamaica and grew up in Birmingham, where he still lives and works in the community. Also on display are cups won by Tina O'Dell, the first female boxer to win the ABA Championship. Tina grew up and trained in Birmingham, struggling at first to find a club that would accept her.

The wealth of information on boxing in the city is too much for an exhibition, and so the Academy have also produced a brochure with further information on the city's stories, which will be available for free to take away from the gallery from November. For more information, please visit the project website: www.ffoh.org.

Ann Strach, from the Pat Benson Boxing Academy, will be giving a Friends evening talk about the *Fighting For Our Heritage* project on Tuesday 11 December. Ann will be talking about:

Boxing in Schools: In the 1950s and earlier, boxing was part of the school curriculum, as a PE lesson. After little or no training, it was a case of turning up, putting on the gloves and boxing a lad about the same size. We will discuss why boxing came off the curriculum in the 1960s and what happened next;

Boxing in Factories: Many factories had their own gyms and boxing rings, set up to keep their workers in good physical health, many older boxers started their boxing in their place of work. The talk will explore the implications to the sport after the demise of heavy industry in Birmingham;

Boxing in Pubs: Throughout its history, boxing has had a close relationship with Public Houses. Prize-fighting was traditionally organised by publicans, and in the 19th century, the boxing world was centred within pubs;

Amateur Boxing Today: Amateur boxing in modern times - what is White Collar Boxing? How schools are starting to see boxing as a discipline and a way of reaching the hard to reach young people. How boxercise is becoming popular and clubs opening their doors to people with mental health issues.

See page seven for more information and to book your place. ■



ABOVE: Clifford Phipps of Aston Amateur Boxing Club



Ragley

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THE MAKING OF THE GAS HALL

BY EVELYN SILBER

As a young curator beginning my first museum job as Assistant Keeper (Fine Art) in 1979 I was struck both by the quality of Birmingham's collections and by the lack of space for exhibitions, then in plentiful supply with Arts Council and other touring shows as well as home grown ones.

Among the former I recall John Hoyland's vivid abstracts, the nudes and portraits of sculptor Frank Dobson, the playful imagination of Paolozzi's *Lost Magic Kingdoms and Six Paper Moons*; and among the latter the 'Artist's choice' shows with John Bridgeman and Harry Snook, the Birmingham artists Southall and Gaskin curated by my colleague George Breeze, the two very popular shows about Birmingham during the two world wars, the revelation of Raymond Mason's great polychrome sculptural groups (1989) and *The British Art Show* (1984) which we shared with the Ikon Gallery. What all these had in common was that we had constantly to take down large parts of the collections to accommodate them. Gallery 20, then the only space reserved for 20th century art, was especially vulnerable.

So I was excited when in 1985 the director Michael Diamond asked me, recently appointed as an Assistant Director with an exhibition coordinating role, to 'take a look' at the Gas Hall. It was a speculative probe. The City was planning to move some staff out of city centre office space and the Gas Hall directly beneath the picture galleries might become available. It was originally the home of the City's own Gas Department but was now full of legal files and partitioned offices with a huge portacabin disfiguring the main nave-like space [1]. Strip lighting suspended from chains provided unsympathetic illumination. Window frames and panelling were a shiny dark brown. It looked vile! There were columns and a lot of windows, so no walls to fix things to. On the other hand the architecture was



1. Typical detail of the Gas Hall in use as council offices, circa 1985

handsome. It was large and well proportioned. There was scope to connect by stair and lift to the galleries, a direct entrance from the street, and a potential location for a goods lift, storage and a flexible activity room. There was definite potential.

The then Chief Executive, Tom Caulcott, funded a feasibility study for which we were lucky enough to procure the services of Stanton Williams Architects, London-based with a distinguished record of museum architectural and exhibition design. They understood the requirements for a major exhibition

gallery, produced a vision, proposed a screening system to solve the wall problem and suggested an underfloor air conditioning system. The estimated cost was £3-4m. Disappointingly, there was zero immediate response. The feasibility study sat on the shelf. The hall remained an office.

However, in early spring 1988, about 18 months later, politicians and officers were agonising over how to accommodate major exhibitions of Russian art and science to which a UK government treaty with the then USSR, negotiated by Margaret Thatcher, committed them in October that very year. I was lucky enough to accompany Council Leader Dick Knowles and Councillor Bernard Zissman on the trip to Moscow and Zaporozhye (Brum's Russian, now Ukrainian, twin city) to assess the content and technical requirements of the earmarked shows which included recently restored icons and textiles from all over Russia and a big exhibition about Russian space exploration. The Museum could accommodate the icons, but there was no room there or at the Museum of Science and Industry for the space exhibition. Some exhibits, such as a space capsule, were large; the scale of the show was ambitious. Various unlikely and unsuitable venues were considered and dismissed. Rather desperately, one evening in Moscow, over a duty-free malt (mine I believe) we pondered the options. I murmured something about the potential of the Gas Hall and its already completed feasibility study to solve this cosmic problem. A short silence ensued, the conversation moved on, nothing more was said, but three weeks after our return we heard that the Gas Hall was being evacuated and a quick paint job and new carpet installed ready for the space landing. Where there's a will...

The shows duly took place with considerable success [2] and the Gas Hall, with the most basic facilities, then hosted a series of inexpensive popular shows including the Cadbury-sponsored *Children's Art Exhibition*, reviewed for Radio 2 by Alan Titchmarsh! The Hall's potential was by now obvious but much more thoroughgoing and technically sophisticated work was needed to make it an exhibition gallery equipped to handle museum quality exhibitions with demanding display and environmental standards. The City was radically upgrading its music and conference facilities; so why not the Museum and Art Gallery?



2. Visitors enjoy the exhibition of Soviet achievements in space exploration, October 1988

Fortunately, our combined powers of persuasion secured political and funding support to transform the space into an exhibition gallery capable of hosting a wide range of material from dinosaurs to art, and integrated by lift and stair with the Museum and Gallery above. I was the Museum's project leader; Stanton Williams were our specialist architect-designers, working with several Council departments; David Hill of the City Architects; Mike Hawkins, an experienced surveyor as clerk of works; and City Engineers liaising on environmental systems. Meanwhile we were raising about £1m towards the £4m cost, with half the remainder coming from the City and the rest from European funding – this was long before the Lottery. The Earl of Aylesford, the Lord Lieutenant, was our Appeal Patron, and Pat Welch and Caroline Gant led the fund raising with endless diplomacy, good humour and determination, despite a hostile economic climate. The Friends contributed the substantial sum of £25,000 towards the new Gas Hall gallery in 1992-1993.

Paul Williams' concept for the Gallery was to bring out the qualities of the Edwardian architecture while keeping the space unfussy and quiet in colour to give the exhibits pride of place. A blond wood floor set off against the pale grey paintwork unified the space. In addition to extensive exhibition lighting, a specially designed screening system provided panels that could be arranged on a grid based on the proportions of the bays to provide walls for hanging pictures, graphics or cases and to subdivide the space whenever needed. Grey stone for the stairs and the vestibule created a light minimal feel to welcome visitors and sell tickets. [3 & 4]



3. The Gas Hall entrance, summer 1993

Art curator Jane Farrington's inspired idea for the opening exhibition was *Canaletto in England*. It was just the right scale and profile of show. Surprisingly, the theme had not been done before so there were discoveries to be made and the views of mid-eighteenth century grand country houses and Canaletto-eye views of Thames-side London were visually appealing but relatively little known. It brought together our own two Warwick Castle scenes with works from museums and private collections, including many from the aristocratic families who had originally commissioned the works during Canaletto's visit to England 1746-50. British Gas plc provided sponsorship.

4. The Gas Hall transformed, summer 1993

When the great day arrived for the inauguration of the new gallery on 23 October 1993 we had the honour of having Her Majesty the Queen open the Gas Hall and view the exhibition with evident enjoyment [5]. It attracted visitors from all over as well as large local audiences. There were unprecedented queues on the final days and the paperback edition of the catalogue sold out two weeks before the exhibition closed. The Gas Hall had provided a wonderful setting.

This exhibition was followed by something completely different. Michael Diamond's *BikeArt* was an innovative show on the art and craft of customised motorbikes [6] and included an array of stunning Harley Davidsons. It carried a strong message that the Hall was not just for 'high art' but for technology and popular artforms as well. The third show was contemporary, including specially commissioned work, the powerful painting and sculpture installation, *The Longest Journey* (1994) by Brazilian-born Ana Maria Pacheco. The following year we hosted an extraordinary exhibition showcasing ancient Chinese technology and craftsmanship including demonstrations of silk weaving, papermaking and calligraphy. The gallery's finest hour was probably *Edward Burne-Jones, Victorian Artist-Dreamer*, curated



by Stephen Wildman and based on Brum's unrivalled holdings of Burne-Jones' work. This exhibition was also shown at the Metropolitan Museum in New York and at the Musée d'Orsay, Paris (1998-99).

With much reduced resources and the changing priorities of the Trust and City it seems sadly that the Gas Hall may soon close for good, so this is a timely reflection for the Hall's 25th anniversary. Will Birmingham be able to provide for large scale exhibits like *Dippy* and ambitious shows in future? We must wait and see. On a personal note the making of the Gas Hall was one of the most exciting and demanding periods of my working life. I recall with great affection our colleagues who helped make it possible, elation at seeing the City provided relatively simply with a grand exhibition space integral to its much loved Museum and Art Gallery, and the visitors who have enjoyed so many exhibitions there over the past 25 years. ■

Dr Evelyn Silber worked at BMAG between 1979-95: as an art curator 1979-85; as Assistant Director 1985-94; and as Head of the Museum and Art Gallery and Museum of Science and Industry 1994-95, before becoming Director of Leeds Museums and Galleries (1995-2001) and the Hunterian, University of Glasgow (2001-2006).

- 5. Her Majesty the Queen, accompanied by Jane Farrington and Michael Diamond, visits *Canaletto in England* after opening the Gas Hall on 23 October 1993
- 6. John Reed's *Gold Yam* in *BikeArt*
- 7. BMAG's management team in the Gas Hall 1993: L-R: Graham Allen, Michael Diamond, Richard Lockett & Evelyn Silber



For events which need to be pre-booked, bookings can be made by calling 0121 348 8263 or via the website – www.birminghammuseums.org.uk (unless alternative details are given).



Chamberlain Square, Birmingham, B3 3DH

Open Sat-Thurs: 10am-5pm and Fri: 10:30am-5pm

Tel: 0121 348 8000. FREE entry unless otherwise stated.

From Renaissance masterpieces to Egyptian mummies, Birmingham Museum & Art Gallery showcases a world class collection and offers fascinating glimpses into Birmingham's rich and vibrant past. Highlights include the finest collection of Pre-Raphaelite art in the world; the Mini Museum, specially designed for little visitors; and the largest find of Anglo-Saxon gold ever discovered - the Staffordshire Hoard. Don't miss the Birmingham History Galleries - packed with artefacts, local treasures and interactive displays that reveal captivating stories of Birmingham from the last 500 years.

Within and Without: Body Image and the Self

Until 1 February 2019. This exhibition examines how social, historical and cultural factors affect body image and how this is expressed through objects and artworks. It explores how body image impacts on issues such as social status, gender, stage of life, health, aesthetics, religion, politics and sexuality. The theme has been shaped into a single narrative selected by volunteers working with staff on the exhibition's development. The *Body Image* exhibition is the second to take place in

BMAG's Story Lab gallery. This space invites visitors to help shape the future of the museum.

Fighting for our Heritage

Until 2 December 2018. *Fighting for our Heritage* explores the rich history of amateur boxing clubs and famous boxers from Birmingham. The exhibition tells the story of boxing in the city from the early 1900s to the present day, including the characters and establishments across Birmingham that played a pivotal role in the sport's development, and the heritage and history of boxing in all Birmingham's communities. For more information, see page 22.

Women Power Protest

10 November 2018 - 31 March 2019. Marking a century since the first women won the right to vote, *Women Power Protest* brings together modern and contemporary artworks from both the Arts Council Collection and Birmingham's collection to celebrate female artists who have explored protest, social commentary and identity in their work.

Conservation Studio Tours:

Birmingham Museum & Art Gallery

13 November 2018, 2pm - 3:30pm. £15 (per person). Get a fascinating insight into the role conservators play in caring for objects and preparing them for exhibitions and loans in this behind-the-scenes tour. Suitable for ages 14+.

Santa's Grotto

Weekends: 1 - 23 December 2018. £5 (per child). Make your museum visit extra special by popping along to BMAG's festive family grotto this Christmas. Based in the heart

Below: Aston Hall by Candlelight



of the museum, the glittering grotto will get children and families in the festive spirit with everything from twinkling lights, piles of snow and of course... Santa! Every child will receive a gift and a unique memento of the occasion with a special printed photograph of their visit with Santa. The grotto will be open at weekends only and pre-booking is strongly advised.

Mindful adult arts collage

19 January 2019, 1pm - 4pm. Take time out in a busy city for a mindful afternoon of arts for your wellbeing in the new exhibition *Women Power Protest*. Relax in this drop in arts session within the gallery space as you collage away an afternoon with material spanning the decades. Combine vintage book covers and pop culture as you make your own book cover.

Uncomfortable Art Tours by Alice Procter

19 January 2019, 1pm - 3pm. Uncomfortable Art Tours are unauthorised guided tours of national galleries exploring how major institutions came into being against a backdrop of imperialism. Alice Procter will explore the Birmingham Museum & Art Gallery galleries and the exhibition *Women Power Protest*. This free tour with a difference will look at the role of women in art history contrasted with contemporary works from the Arts Council Collection. Contains adult themes and language.



Thinktank, Birmingham Science Museum

Millennium Point, Curzon Street, Birmingham, B4 7XG

Open daily: 10am - 5pm. Half price entry for Friends.

Charges apply to non-members.

Thinktank offers an extraordinary, fun-packed day out for all the family. From steam engines to a talking robot, this exciting museum is home to thousands of fascinating objects, and over 200 hands-on displays on science and technology. This includes a state-of-the-art digital Planetarium, and an interactive outdoor Science Garden, a gallery dedicated to the iconic Spitfire as well as a number of natural history displays. With an ever-changing programme of demonstrations, workshops and events, there is always something new to discover.

Smethwick Engine Weekend

3 - 4 November 2018, 10am - 5pm. One of the jewels in Thinktank's collection is the Smethwick Engine, the oldest working steam engine in the world. It was the first engine in the world to use both the expansive force of steam and a vacuum at the same time.

The Smethwick Engine has recently undergone an extensive restoration project and on the 3 and 4 November the engine will be steaming for the first time in over 3 years. Come along this weekend to see the power of the engine first hand, find out about the fascinating story of its use and its impact on the region, and to take part in hands-on steam power activities. The engine will be steaming three times each day at: 11:30am, 1pm and 2:30pm.

Arrows of Time - A Tribute to Dr Who

23 November 2018, 7pm. £7 (per person). Celebrate the 55th anniversary of the first broadcast of *Dr Who* with *Arrows of Time*, a show inspired by *Dr Who*. Not one, but ten Doctors battle it out with their darkest enemy ever, in this first multi-Doctor, multi-verse, full-dome planetarium show.



ASTON HALL

Trinity Road, Aston, Birmingham, B6 6JD.

See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Discover the splendour of a grand Jacobean mansion. Explore majestic state rooms, including the imposing Long Gallery, as well as the servants' quarters and beautiful gardens. Uncover captivating stories about the people who visited the Hall and learn about its central role in the English Civil War.

Behind the Scenes Tour

14 - 15 November 2018, 1pm - 2:30pm. Entry included in ticket price. A guided tour of Aston Hall with the rare opportunity to see some sections of the building not usually open to the public. We advise you to dress warmly and wear comfortable footwear. This event will involve a lot of walking and lots of stairs. Some areas of the building will be dark, and there will be floors with uneven surfaces. Pre-booking is essential.

Aston Hall Late: Whodunnit? Witch one be Guilty

24 November 2018, 3:30pm - 9pm. £15. 1644 and civil war has turned Warwickshire into a battleground. With war has come shortages of food, plagues (both of soldiers and disease), and widespread looting - this is not natural, and has been blamed on many different things, but amongst them are sinners and witches. Accusations of witchcraft have plagued southern Warwickshire and Sir Thomas Holte, Justice of the Peace, has been tasked with determining their guilt. ➤

Being a man of the law he summons experts, and a jury, to establish the truth and to give a verdict of Guilt or Innocence for each person accused of witchcraft!

The trial is ready to begin when disaster, or evil, strikes and one of the witnesses collapses, dead. The finger of suspicion points to witchcraft or sorcery but could there be something else at work? That, too, is for the jury to decide...

This rare opportunity to see the grand old mansion at night will put your sleuthing skills into action. Only you can determine the fate of the accused witches, and only you can seek the truth behind the mysterious death! This event is suitable for ages 12 and upwards. Children under 18 must be accompanied at all times.

Festive Tours

12 - 13 December 2018, 1pm - 2pm. Entry included in ticket price. Join a guided tour during this festive season. See how we've decked the Hall and learn a bit about Christmas in the past. The tour lasts approximately an hour and a large portion will take place on the upper floors which are accessed by stairs. Pre-booking is essential.

What the Dickens! Christmas at Aston Hall

16 December 2018, 2pm - 7:30pm. Adult: £12; Child: £6. Aston Hall is being visited by the Ghost of Christmas Past! Meet your favourite Charles Dicken's characters, and join in the Victorian festivities as Aston Hall is transformed into the delights and drama of a Dickensian Christmas.

See the Hall bedecked for yuletide, warm yourself in front of a roaring fire, and immerse yourself as you step into Fezziwig's party, visit Miss Havisham's wedding feast, see Scrooge, bump into Fagin, dodge Bill Sikes, and avoid the Victorian pickpockets and ne'er do wells. You may even encounter Dickens himself! Pre-booking is essential.



Blakesley Road, Yardley, Birmingham, B25 8RN

See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Experience one of Birmingham's finest timber-framed Tudor houses. Built in 1590 for Richard Smalbroke, a Birmingham merchant, Blakesley Hall is a peaceful haven set in an urban location. Discover the fascinating history of the Hall and enjoy the herb garden, orchard

and beautiful grounds. With its spacious gardens, family trails and activities programme, Blakesley Hall is the ideal location for a family day out.

Guy Fawkes Day

4 November 2018, 11am - 4pm. Entry included in ticket price. Learn all about the history of the Gunpowder Plot at Blakesley Hall. Find out why we celebrate Bonfire Night and the history behind it. There will be a special 'Find the Guys' trail inside Blakesley Hall where you can learn about each of the famous conspirators. Plus a quiz and lots of fantastic facts about the Gunpowder Plot.

Blakesley By Night

22 November 2018, 6pm, 7pm and 8pm. Adult: £8; Concession: £7; Child: £5. An atmospheric costumed evening tour. Find out about the 'night time' during the Tudor period and if Blakesley Hall has any ghostly tales. A rare chance to see Blakesley Hall in the moonlight. Tours at: 6pm, 7pm and 8pm. Tours last 45 minutes.

Tudor Christmas at Blakesley

Every Wednesday and Thursday between 5 - 20 December 2018, 12:15pm, 1:15pm and 2:15pm. Entry included in ticket price. Special guided tours of Blakesley Hall exploring Christmas in the time of the Tudors. Fun Christmas activities are included as part of the tour.

Santa at Blakesley

15 - 16 December 2018, 11am, 12pm, 2pm & 3pm. Adult: £7; Concession: £5; Child: £3. Entry included in ticket price. Come along and meet Santa in the Great Hall and see Blakesley dressed for Christmas. Make a Christmas card to take home with you and write a letter to Santa. All children receive a small present when meeting Santa!



75-80 Vyse Street, Hockley, Birmingham, B18 6HA

Open all year round. Tuesday-Saturday 10:30am-5pm.

Closed Sunday and Monday except Bank Holidays. Free entry for Friends. Tour charges apply to non-members.

Step back in time to a perfectly preserved jewellery workshop. When the owners of the Smith & Pepper jewellery factory decided to retire after 80 years of trading, they simply locked the door leaving a time capsule for future generations. Enjoy a lively factory tour (available all year round) that includes demonstrations of traditional jewellery making and offers a unique glimpse into working life in Birmingham's famous Jewellery Quarter.



Above: Workshop in the Museum of the Jewellery Quarter

Adult Jewellery Workshop - Silver Bangle

10 November 2018, 10am - 4pm. £50. Join designer maker Grace Page to design and create your own silver bangle using traditional tools and techniques. Refreshments and all materials are included. Pre-booking essential.

Celebration Talk & Tour: Women's Work in the JQ

24 November 2018, 1pm - 2:15pm. Adult: £10; Concession: £8; Child: £6. Join us for a special costumed guided tour and talk marking the final 'Women's Work' tour of autumn. Hear about the work undertaken by women from the late 1800's until the 1980's and the many vitally important jobs that women worked, from working in the office to manual work such as press work, polishing and enamelling. These women were instrumental in not only making the jewellery quarter the world's largest jewellery manufacturing area, but also making Birmingham the work shop of the world, city of a thousand trades. Please arrive early to be seated for the talk which starts at 1pm.

Movies at the Museum

Various dates, see below. Adult: £12; Concession (excludes over 60): £10; Child (16 & under): £8. Enjoy a festive helping of outdoor cinema this winter at the Museum of the Jewellery Quarter as we present a pop up screening of some classic films: 29 November - *Gremlins*; 6 December - *The Nightmare Before Christmas*; 13 December - *It's a Wonderful Life*.

Christmas Celebrations

8 December 2018, 12pm - 4pm. Entry included in ticket price. Celebrate Christmas at the Museum of the Jewellery Quarter! Enjoy costumed guided tours,

live music and a winter jewellery fair. Buy Christmas presents in our shop and get them gift wrapped for a small donation to the museum!



**SAREHOLE
MILL**

Cole Bank Road, Hall Green, Birmingham, B13 0BD

See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Explore the idyllic childhood haunt of J.R.R Tolkien. Sarehole Mill is one of only two surviving working watermills in Birmingham and provides a unique insight into the lives of the millers who once worked here. On Wednesdays and Sundays, our volunteer millers demonstrate the mill in action. Find out about J.R.R Tolkien's early life in Birmingham. Both the mill, and nearby Moseley Bog, were inspirations for his classic works *The Hobbit* and *The Lord of the Rings*. Today, the mill retains its tranquil atmosphere and the millpond provides a haven for kingfishers, moorhens, newts and herons.

Festive Bakes

2 December 2018, 12:30pm - 2pm. £25 per adult. The popular baking workshop returns for a festive treat and a tour around the mill. What better way to get you in the festive mood?

Christmas Craft: Adult Embroidery Craft Activity

19 December 2018, 11:30am and 2pm. Adult: £10. ➤

Come and get into the Christmas spirit with us in this Christmas embroidery craft activity. We will be making embroidery decorations or bunting, from little stockings you can fill with goodies to Hobbit hole doors! All materials will be provided with templates for a variety of decorations that you can then either choose to further embellish or make multiple into lovely Christmasy bunting! No prior experience needed, just come down and have some fun. Ticket includes a hot drink and mince pie. This is an adult craft activity. Sessions will last for 2 hours and start at 11:30am and 2pm.

Christmas Wreath Craft: Adult Craft Activity

20 December 2018, 12pm - 2pm. Adult: £15. Use the idyllic setting of Sarehole to inspire you as you make your Christmas wreath. Ticket includes a hot drink and mince pie. This is an adult craft activity.

Christmas Craft: Adult Craft Activity

21 December 2018, 11:30am - 1pm. Adult: £10. Come and make a Christmas decoration in this adult craft activity. Ticket includes hot drink and mince pie. Workshop takes place from 11:30am - 1pm. This is an adult craft activity.



SOHO HOUSE

Soho Avenue, off Soho Road, Handsworth, Birmingham, B18 5LB. See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Discover the elegant Georgian home of the Birmingham industrialist and entrepreneur, Matthew Boulton. Get a glimpse into Boulton's world, including the family and servants' rooms as well as the lavish spaces in which he received his eminent guests - the leading 18th-century intellectuals of the Lunar Society. Don't miss the visitor centre displays which explore Boulton's output from button making and coin minting to silverware and steam engines.

Georgian Christmas Tours

2 - 20 December 2018. Adult: £10; Child: £6; Concession: £8. Join special Georgian Christmas tours on Wednesdays and Thursdays. See the house decorated with festive greenery and find out how Boulton and his friends would have celebrated the festive season during the 18th Century. Tours take place on Wednesdays and Thursdays at 12pm and 2:30pm and last for one hour.



WEOLEY CASTLE

Alwold Road, Weoley Castle, Birmingham, B29 5RJ

See birminghammuseums.org.uk for up to date opening times and prices

The ruins at Weoley Castle are over 700 years old and are the remains of a moated medieval manor. The site has been inhabited from the 12th century and, according to the Domesday Book, was part of the estates of William Fitz Ansculf. Weoley changed hands several times between 1485 and 1531 when it began to fall into disrepair. In the centuries that followed, stone from the castle was removed to build a nearby farm and the Dudley no.2 canal.

Today the site is a scheduled Ancient Monument of national importance. The ruins can be viewed from a viewing platform. Direct access to the ruins is only available on special event days or for groups and schools by a pre-booked guided tour. Please call 0121 348 8120 for further information.



MUSEUM COLLECTIONS CENTRE

25 Dollman Street, Birmingham, B7 4RQ

The Museum Collections Centre is where 80% of Birmingham's collections are stored. There are free open afternoons from 1:30pm-3:30pm on the last Friday of every month. These must be booked in advance. Guided tours are also available by arrangement on other days. Please call 0121 348 8231 for more information or to book.

November Open Afternoon

30 November 2018, 1:30pm-3:30pm. Free entry. The Museum Collections Centre is a 1.5 hectare site. Among the thousands of objects stored here are steam engines, sculptures, an entire collection of Austin, Rover and MG motor cars and even a red phone box. It is not open to the public except by arrangement. The tour will allow you to see a vast range of objects, often with a real focus on Birmingham and the West Midlands. The contrasting mix of objects and the behind-the-scenes atmosphere at the collection centre make it an intriguing place to explore and discover more about museum stores. Pre-booking is essential.



RBSA Members & Associates

**Exhibition at the RBSA Gallery
Wed 7 November - Mon 24 December**

This annual showcase of RBSA artists features original artworks across a variety of subjects, styles and media. It's the highlight of our exhibition calendar and provides a great opportunity to purchase creative gifts in time for Christmas.

Registered charity no 528894. Registered company no 122616. Image: Michael Sadler RBSA, 'Sireny IV', oil on canvas
Royal Birmingham Society of Artists
T 0121 236 4353 W rbsa.org.uk E rbsagallery@rbsa.org.uk

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www.applestoregallery.co.uk

Open Wednesday to Friday, 10am - 4pm and

Saturday, 10am - 1pm. Other times by arrangement.

Reflections on Peace, Suffrage and the End of War

Until Sunday 20 January 2019. In line with ASG's tradition of inviting artists to respond to events which are being marked or remembered, the October exhibition entitled '*Peace, Suffrage and the End of War*' will invite Photographers, Fine Art Printmakers and Book Artists to create work on these themes and this will be taken during December to HARC (Hereford Archive and Record Centre) in an extended form.

BARBER INSTITUTE OF FINE ARTS

University of Birmingham, Edgbaston, B15 2TS.

www.barber.org.uk

Maman

Until Sunday 20 January 2019. Édouard Vuillard painted his mother more than 500 times throughout his career. Striving to establish himself among the French avant-garde, Vuillard lived and worked in modest apartments shared with his mother and other members of their family in Paris. He lovingly portrayed Madame Vuillard as carer, housewife and businesswoman, running a dress-making business from her dining room. Small wonder Vuillard is quoted as having said: 'Ma Maman, c'est ma muse'. Marking the 150th anniversary of the artist's birth in 1868, this exhibition – the first ever to explore this subject – centres on the first decade of Vuillard's career, when his small-scale, highly appealing work, with its domestic subject matter, prompted one critic to dub him an 'intimist'. It features immensely attractive paintings, pastels, prints and photographs lent by collections in Britain and Europe, including the National Galleries of Scotland, Tate, the British Museum, Archives Vuillard, Musée d'Orsay and Musée National Picasso, Paris.

Looking at Animals

Until Sunday 10 February 2019. How much can images of animals reveal about the creatures themselves? We are used to looking at animals, but do they look back at us? Artists have always lived and worked alongside animals, studied exotic creatures in menageries and zoos, and in the process raised questions about the relationship between humans and animals. This display explores a wide range of representations of animals, drawing

on drawings and prints dating from the 16th to the 20th century by artists as diverse as Rubens, Gericault, Delacroix and Franz Marc. To accompany this display, there'll be a new gallery trail taking in other paintings and sculptures around the galleries – so pick one up and explore the other creatures that lurk within the Barber's collection!

BIRMINGHAM BACH CHOIR

www.birmingham.bachchoir.com

Brilliant Bach

Saturday 24 November, 7:30pm at St Philip's Cathedral, Birmingham.

The Birmingham Bach Choir returns to its spiritual home in November after some fascinating and exciting exploration of different repertoire in recent concerts. A programme of J S Bach brings us back to home territory but singing music which the choir has not performed before. Everyone is familiar with the great *B minor Mass* (which the choir performed for Paul Spicer's 25th anniversary concert in 2017 in Birmingham Town Hall) but nothing like so well known are his four other settings of the Mass, the *Missae Brevae*. They will be singing the *Mass in G minor BWV235* which is full of beautiful music, as are the two cantatas they will perform that evening to complete the programme: *Wir danken dir, Gott BWV29*, famous for its virtuoso organ introduction which will be brilliantly played by Martyn Rawles, and *Ich hatte viel bekümmernis BWV21*, one of the loveliest of Bach's cantatas. This will be a memorable concert for the performers and audience alike.

THE HERBERT

Jordan Well, Coventry, CV1 5QP

www.theherbert.org

Journeys With 'The Waste Land'

Until Sunday 18 November 2018. *The Waste Land* is a major work of 20th century literature, written by T.S. Eliot in 1921 in the aftermath of the First World War. *Journeys with 'The Waste Land'* is an exhibition led by independent curator, Michael Tooby, and organised in collaboration with Turner Contemporary in Margate, by the Mead Gallery and the Herbert Art Gallery & Museum in association with Coventry Cathedral. This exhibition explores the contemporary significance of T.S. Eliot's seminal poem and the way it has resonated with artists over the years. An extension of the exhibition continues in Coventry Cathedral with John Newling's '*Eliot's Notebooks and Eliot's soil*'. The works selected for exhibition have been researched by a group of





Angelic Rescue, by Deborah Harrison

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Winter Morning Trail, by Warren Day

OPENING EXHIBITION

1st December 2018 - 2nd February 2019

Fine Art, Sculpture, Glass,
Ceramics, Jewellery & Coffee Shop.

Dean Heritage Centre
Camp Mill, Soudley
Forest of Dean, Glos, GL14 2UB
Open: Tuesday - Sunday 10am - 4pm

CHRISTMAS EXHIBITION

16th November 2018 - 11th January 2019

Fine Art, Sculpture, Glass, Ceramics &
Jewellery by Master Jeweller Paul Hatton.

15 Church Street
Monmouth, NP25 3BX
Open: Tues - Fri 10 - 3,
Saturday 10 - 4 & Sunday 11 - 3

City of Birmingham Symphony Orchestra

Celebrate Christmas

With the **CBSO** at Symphony Hall, Birmingham



Friday 14 December 2018,
7.30pm

**CHRISTMAS
SWING**



Sunday 16 December 2018,
3pm

**A CHORAL
CHRISTMAS**

with guest presenter
Matt Baker



Tuesday 18 & Wednesday
19 December 2018, 7.30pm

**A CHORAL
CHRISTMAS**

with guest presenter
Alan Titchmarsh



Sunday 6 January 2019,
3pm

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volunteers drawn from the Coventry area and include historical and contemporary works by artists including Peter Blake, Jacob Epstein, Elisabeth Frink, RB Kitaj, Percy Wyndham Lewis, Paul Nash, George Shaw, John Stezaker, Graham Sutherland and JMW Turner. Through these works, the exhibition explores themes within Eliot's poem of journeys and fragmentation. The selection also makes reference to Coventry's history as a city fragmented by, and rebuilt upon, the ruins of war.

Cézanne: Montagne Sainte-Victoire

Until Sunday 20 January 2019. Paul Cézanne is one of the greatest Post-Impressionist painters and his work had significant influence on Picasso and early 20th century art. His painting, *Montagne Sainte-Victoire with Large Pine*, is kindly on loan from the Courtauld Gallery in London and will be on display at the Herbert this autumn. To complement the Cézanne we will be showing some of our best landscape paintings by artists like Paul Nash, David Bomberg, LS Lowry and Prunella Clough. This is a unique opportunity to see one of greatest post-impressionist masterpieces and a much-loved work from The Courtauld Gallery's world-class collection. This project is a collaboration with the Courtauld Gallery, London. A partnership reflecting the family's links with Coventry. This installation and related events are generously supported by the Heritage Lottery Fund & The Courtauld Gallery.

IKON GALLERY

1 Oozells Square, Brindleyplace, Birmingham, B1 2HS.

Tel: 0121 248 0708.

www.ikon-gallery.org

Ikon is open Tuesday - Sunday & Bank Holiday Mondays 11am-5pm.

Waiting For The UFOs

(a space set between a landscape and a bunch of flowers)

Until Sunday 18 November 2018. Ikon presents a major exhibition of new and recent work by internationally renowned New York-based artist Polly Apfelbaum. Featuring large-scale colourful installations of textiles and ceramics, Apfelbaum's artistic practice is framed within wider sociological and political contexts, and the legacy of post-war American art.

Reality Is Somehow What We Expect It To Be

Friday 30 November 2018 - Sunday 24 February 2019. Ikon presents a major exhibition by British artist Haroon Mirza, filling the gallery spaces with moving imagery, sculptural installation and electronic sound. Mirza's artistic practice is characterised by a knowing eclecticism and sheer physical impact, often through collaboration with other artists.

OLD CHAPEL GALLERY

East Street, Pembrige, Herefordshire HR6 9HB.

www.oldchapelgallery.co.uk

Open: Daily 11am - 5pm; Sundays 11am - 4pm; Closed on Tuesdays

Old Chapel Gallery sources the best in handmade British contemporary fine arts & crafts, made by both emerging and established artists and makers. Established in 1989 by

Yasmin Strube the gallery has grown from strength to strength becoming a centre of excellence for casual browsers and serious collectors. Exhibitions are held regularly at this long established gallery where you will always find a warm welcome. Our Christmas Exhibition - *'Fire and Frost'* - will open on Saturday November 10 from 11am with mulled wine and mince pies. Something for everyone... including jewellery, textiles, lighting, paintings, prints, ceramics, stained glass, Christmas decorations, handmade cards and more!

WOLVERHAMPTON ART GALLERY

Lichfield St, Wolverhampton WV1 1DU

www.wolverhamptonart.org.uk

BP Portrait Award 2018

Friday 30 November 2018. The exhibition is an annual celebration of contemporary painted portraiture by artists of all ages from across the world. The competition is one of the most important platforms for portrait painters and one of the largest global arts competitions. This year, 2667 entries were received from artists in 88 countries. Each was judged anonymously by a panel of judges (the artists' name, nationality, gender and age were withheld) and the list was gradually reduced to just 48 exceptional portraits for the exhibition. Each member of the judging panel addressed what makes an outstanding portrait, weighing up the likeness, narrative, structure and overall impact of the work. Highlights include portraits by the shortlisted artists, Felicia Forte and Zhu Tongyao, as well as the First Prize winner, Miriam Escofet, whose enigmatic work *An Angel At My Table* shows the artist's elderly mother sitting at her kitchen table surrounded by tea crockery. Escofet says she was conscious of wanting to 'transmit an idea of the Universal Mother, who is at the centre of our psyche and emotional world.'

We Are Thirty

Saturday 15 December 2018 - Sunday 3 March 2019. *We Are Thirty* showcases graduates' work from 30 years of the Illustration degree course at the School of Art, University of Wolverhampton. The exhibition includes work by renowned artists including Ben Kelly, Matt Jones, Ian Dodds, Tristan Manco, Sarah Jennings, Louise Fenton, Sarah Graley, Anna Alfut, Blair Frame and Tomas Bjornsson, among many others. The exhibition presents a microcosm of the trends and transitions in British illustration practice over the last three decades and includes original drawings, prints, digital film and three-dimensional work. Sometimes humorous and at other times informative and moving, the exhibition takes the theme of turning 30 to visually narrate turning points, rites of passage and moments of change.

Rachel Podger & VOCES8

'A Guardian Angel'

Solo Violin and Choral Music by:
JS Bach, Gibbons, Biber, Praetorius,
Mendelssohn, Schutz, Tallis,
Monteverdi, Gabrieli and more ...

*"the unsurpassed British
glory of the baroque violin"*

The Times

Wednesday 17th April 7.45pm Tickets £20.16-£26.88

*"The singing of VOCES8 is impeccable
in its quality ... They bring a new
dimension to the word ensemble"*

Gramophone



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Box Office: 01684 892277 malvern-theatres.co.uk

Herbert
Art Gallery & Museum, Coventry

Autumn / Winter 2018 FREE ADMISSION
theherbert.org



John Sharkey, *Mask* (CV, 2016), c. John Sharkey, courtesy the artist and The Approach, London Photography, 1977 photography.



Journeys with 'The Waste Land'

A visual response for Coventry to TS Eliot's poem

15 September – 18 November 2018

Explore the contemporary significance of T.S. Eliot's seminal poem and the way it has resonated with artists over the years.

Turner Contemporary



Paul Cézanne (1839-1906), *Montagne Sainte-Victoire with Large Pine*, 1885-1889. © The Sir John Courtauld Trust, The Courtauld Gallery, London



Cézanne : Montagne Sainte-Victoire

21 September 2018 – 20 January 2019

Visit us for the unique opportunity to see one of greatest post-impressionist masterpieces and a much-loved work from The Courtauld Gallery's world-class collection.



Anselm Kiefer, *Heroic Symbols* 1983. ARTIST ROOMS: Tate and National Galleries of Scotland. © Anselm Kiefer



ARTIST ROOMS: ANSELM KIEFER

19 October 2018 – 27 January 2019

One of Germany's most significant post-war artists, Kiefer's work explores themes of national identity and collective memory.



WOMEN POWER PROTEST

***Women Power Protest*, the next exhibition in the Arts Council Collection National Partners Programme, opens in the Gas Hall on 10 November and will be on display until 31 March 2019.**

In 1918, The Representation of the People Act enabled women to vote for the first time in the UK. Through debate, protest and radical endeavours, women fought for their right to voice their opinions in a public realm that systematically silenced them. Marking 100 years since this monumental step in the history of democracy *Women Power Protest* traces the Suffragettes' legacy of activism, hope and dignity through a number of poignant and powerful pieces by artists including Susan Hiller, Lubaina Himid and Mona Hatoum. Modern and contemporary artworks, drawn from the Arts Council Collection, join pieces from Birmingham's collection to celebrate female artists who have explored protest, social commentary

and identity in their work, and to ask - just how much has changed for women?

The themes of Hope, Dignity and Activism are a nod to the meanings of the green, white and purple suffrage flag: 'Activism' explores how artists such as Sonia Boyce and The Hackney Flashers have used their creative platform to highlight injustices and inequalities experienced by women; 'Dignity' looks at artworks which explore and challenge the depiction of women's bodies and experiences, including Claudette Johnson's *Trilogy* and Mary Kelly's *Post-Partum Document*; while 'Hope' draws attention to the increasing visibility of women within the art world.





In 1949, French philosopher, Simone De Beauvoir stated: 'One is not born, but rather becomes a woman'. This exhibition looks at the experiences of becoming and thriving as a woman amongst the varying degrees of opportunity and oppression within the intersection of race, class, geography and sexuality which are all factors in a woman's individual experiences in contemporary society. In 2018, the fight for women's rights is as crucial as ever. From world-wide protests against sexual harassment with the founding of the Times Up movement and #MeToo campaign to gender-pay gap announcements, feminist activism is becoming more mainstream than ever as women across Britain strive, once again, to make their voices heard.

Over the last few years, Birmingham Museum and Art Gallery has been attempting radical changes in its curatorial practice. *The Past is Now* and *Coming Out* were at the forefront of this, exploring themes of empire, sexuality and gender in a way that would not have been seen in the museum even ten years ago. Continuing our journey towards historically-responsible and socially-engaged approaches, this exhibition was developed in consultation with community groups including The Precious Trust,

Shelter and Birmingham LGBT as well as through open public consultation. We discussed the artworks, the ideas of hope, dignity and activism, and most interestingly, the word 'woman'. Responses were varied and often contradictory – a reminder of the varied nature of our experiences of womanhood.

The exhibition will be marked with a weekend of thought-provoking events and activities from Friday 16 until Sunday 18 November, including performances, spoken-word poetry, debates and talks. A companion publication or 'zine' will accompany the exhibition. It will be released on 17 November and will include essays, poetry and artworks by local creatives which explore their own feminist activism in Birmingham. ■

By Emalee Beddoes-Davis, Curator (Modern & Contemporary Art), Birmingham Museums Trust

The Friends are having a Curator's Tour of Women Power Protest on Friday 8 February 2019, and an Evening Event led by the Curator on Tuesday 12 February 2019. See pages eight and ten for more information.

LEFT: *Plotting Table*, 1998, Mona Hatoum

TOP LEFT: *Sentimental Representations - In Memory of My Grandmothers*, Susan Hiller

TOP RIGHT: *Climbing in My Room*, Lucy Gunning

ARTSBRUM

ArtsBrum (Birmingham Arts) was created in 2015 out of passion, aspiration and necessity. Whilst there were dozens of good websites focusing on music, film and theatre in Birmingham, non-performance art was given neither the exposure nor the recognition it deserved. Barring a few limited-run local magazines and the occasional article by ‘I Choose Birmingham’ (for example), local artists were not given much of a platform on which to display their work and speak about their ethos and craft.

That’s where I came in. Born in Cambridge to an artist and an author, I was always passionate about all the arts, and after moving to Birmingham 14 years ago, I saw my artistic friends and colleagues struggling to show and sell their work. Galleries were always an option, but demand super-high commission rates – and that is only once an artist has impressed the manager/curator enough for them to agree to display the work. There needed to be a platform for street-level artists to gain recognition – for free.

Originally, I had hoped that promoting art would somehow bring me some means of income. I had planned to promote local museums and galleries for a fee, but as I started to put ArtsBrum.com together, the government cut 70% of arts funding! This can be viewed as ironic or serendipitous depending on which side of the arts sector you sit on. It was obvious that ArtsBrum would not operate using the method

or means which I had originally envisioned, and instead it became a project of passion.

With the help of web developer David Moore and designer Will Plant, ArtsBrum launched slightly later than planned in November 2015, boasting the following features:

- A ‘What’s On’ guide to solely art events in Birmingham, with each gallery having interactive links, photos and a biography – all on an integrated Google-based map
- An ‘Artists Profile’ page, where local artists of any calibre can display their art for free
- A shop front where artists of any discipline and standard can sell their work with only 15% commission
- Interviews, blog posts, previews and charity/community spots
- ArtsBrum-led and supported events, now including Birmingham Open Studios



LEFT: Open Studio

TOP RIGHT: Owen de Visser, Self Portrait



By the time of launch, we already had over 1000 followers on Twitter, and we now have over 6000 over 3 social media platforms and often receive hundreds of unique visitors per day (sometimes over 1000).

We have since taken on 6 voluntary bloggers (mostly art students at Birmingham University) and will be looking to replace a few of these who have since graduated very soon. This relationship benefits both parties extremely well, as the students get free access to press nights and private events whilst honing their writing skills; and ArtsBrum can use their writings online – making sure to credit the author each time and promoting their articles to thousands of potential readers. We will also give them a written reference when they graduate to help them achieve a better chance of a writing-based job in the arts.

In the last 3 years, ArtsBrum has helped promote hundreds of artists and exhibitions over the Birmingham area, and our work is still mostly voluntary. Our only income is made from shop sales

and from the quickly-growing Birmingham Open Studios membership.

About Open Studios

Open Studios have been a successful way for artists to exhibit from their own homes and studios in cities all over the world for decades. It allows the artists to display as much of their work as they like, without having to rent expensive wall space, or pay high commission fees.

Our Open Studios event was launched last year covering the areas of Moseley and Kings Heath, where 29 artists exhibited at 12 venues. This year the event area expanded to cover Stirchley and Selly Park too, and, as a result, the number of artists has almost doubled to 57 artists at 26 locations.

Our plan for 2019 is to cover much more of South Birmingham before moving north in the next few years to cover more of the city.

You can see more about Birmingham Open Studios and everything else mentioned in the article at artsbrum.com. ■

NOVEMBER 2018

-  Monday 12 ** Tour of the Museum Collections Centre
-  Thursday 15 # *'Titanic: Voyage Into Destiny': Part 3 of 4 - 'The Reckoning'* - Andrew Lound
-  Tuesday 27 * Artist-led tour of the RBSA 'Members & Associates' exhibition
-  Friday 30 # *'Eve and Mary: the Temptress and the Virgin'* - Henrietta Lockhart

DECEMBER 2018

-  Tuesday 4 + *'Titanic: Voyage Into Destiny': Part 4 of 4 - 'Return of a Dream'* - Andrew Lound
-  Tuesday 4 + *'The City of Birmingham, preserving a steam locomotive'* - Jim Andrew
-  Tuesday 11 * *'Fighting for our Heritage'* - Ann Strach, Pat Benson Boxing Academy
-  Thursday 13 * Tour of Singers Hill Synagogue

JANUARY 2019

-  Tuesday 22 * *'A Short History of Birmingham Museums'* - Dr Ellen McAdam
-  Friday 25 * Visit to St Chad's Cathedral, Birmingham

FEBRUARY 2019

-  Wednesday 6 * St Mary's College, Oscott
-  Friday 8 * Curator's Tour of *'Women Power Protest'* - Emalee Beddoes-Davis
-  Tuesday 12 * Making *'Women Power Protest'* - Emalee Beddoes-Davis

APRIL 2019

-  Monday 1 - * Annual Event: Friends International Holiday to Sicily
Monday 8

- * Details are enclosed with this mailing, and application forms are included in posted versions of this magazine (see note on page 6).
- ** Fully booked, sorry!
- # Included in a previous mailing, but places are still available. Please contact the Friends' office if you would like to book a place.
- + Included in a previous mailing, but places are still available. Application forms are included in posted versions of this magazine (see note on page 6).

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING



SCIENCE SHORT

THE NEXT ISSUE OF ARTEFACTS WILL BE PUBLISHED IN FEBRUARY 2019



BP PORTRAIT AWARD 2018

Until 30 November

An annual celebration of contemporary painted portraiture by artists of all ages from across the world.

See it for FREE at Wolverhampton Art Gallery.

Supported by BP



National
Portrait
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Portrait (detail) by Sharni McDermott, 2018 ©Sharni McDermott



Chris Harrison: Sites of Memory II Until 2 December

Photographs of First World War memorials taken across Europe including new images of Wolverhampton commissioned for this exhibition.

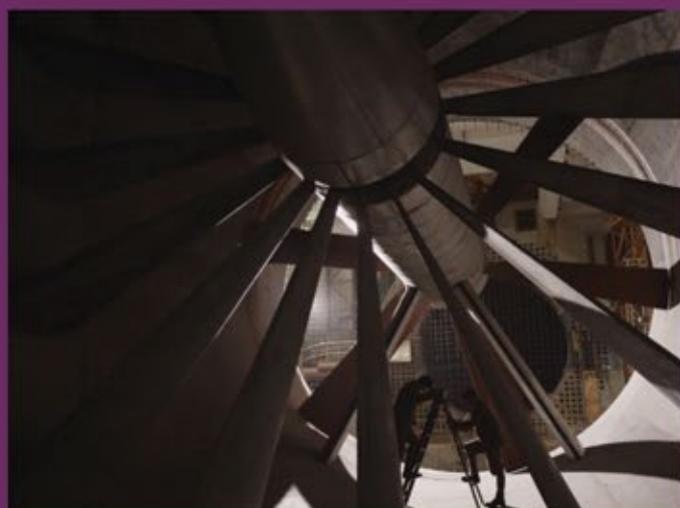


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Photographs of First World War Memorials, Church St, Wolverhampton (detail), 2017 ©Chris Harrison



Jane & Louise Wilson: Undead Sun 27 October - 20 January

Undead Sun is a large-scale video installation inspired by photographs, diary entries and artefacts relating to the First World War.

Undead Sun was commissioned by Film and Video Umbrella for Imperial War Museums, in partnership with Middlesbrough Institute of Modern Art and Wolverhampton Art Gallery. Supported by Arts Council England. With special thanks to Artliner.



fvu



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ENGLAND**

Undead Sun, Jane & Louise Wilson, 2014 (video still)

Wolverhampton Art Gallery,
Lichfield Street, Wolverhampton. WV1 1DU
www.wolverhamptonart.org.uk
01902 552055



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