

ARTEFACTS



*Friends of
Birmingham
Museums*

SUMMER 2022 • ISSUE 69

BAfM

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OF MUSEUMS

FRIENDS OF BIRMINGHAM MUSEUMS MAGAZINE



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Visitors to 'Victorian Radicals' at Oklahoma City Museum of Art

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ON THE COVER

Milena Dragicevic, 'Opet', 2002, Oil on linen.
Arts Council Collection, Southbank Centre,
London © the artist. On display in 'Found
Cities, Lost Objects: Women in the City' at
Birmingham Museum and Art Gallery from
14th May - 4th September 2022





CATASTROPHIC THREATS TO PRICELESS CULTURAL ASSETS

BY PETER MILES

One cannot but be moved by what has been happening in Ukraine over the past weeks: the sight of roads leading up to the borders with Ukraine's neighbouring countries packed with refugees, families being split up with mothers and their children piling onto trains leaving distraught husbands and fathers on station platforms and the devastation caused by the Russian bombardments of towns and cities.

Of course, whilst we are horrified by the human impact of the atrocities, we are less aware of the damage and destruction of Ukraine's built heritage, which shows a unique and fascinating tradition, with many architectural masterpieces dating from the nineteenth and early twentieth centuries. Our Membership of the Friends demonstrates how highly we value cultural heritage and it is heart-breaking to hear of the threat to and the destruction of so many of Ukraine's unique cultural assets. In Kyiv the whimsical Horodecki House (1902), with its curvilinear designs and mythical animal motifs, is an art nouveau masterpiece and Kyiv-Pechersk Lavra (the Kiev Monastery of the Caves) is emblematic of the country's history. Both are under serious threat from the relentless shelling. We have heard that the Church of the Nativity of the Blessed Virgin Mary at Vyazovka, built in 1862, has been destroyed.

Kharkiv, the city on Ukraine's western border, has several significant residential buildings in the Secessionist style, inspired by an 1890s group of artists which counted Gustav Klimt as one of its members.

Odessa, founded by Catherine the Great, has a distinct culture that is evident in its built environment, including many late nineteenth

century landmarks such as the Fine Art Museum built in 1899 and the neo-Baroque theatre, completed in 1887.

Lviv, a centre for Renaissance and Baroque architecture, has many examples of buildings in the Revival and Historicism styles popular during the late nineteenth century.

We know that portable artefacts are being secreted safely away, we hope, in basements, with no time to wait for specialised packing materials.

A photo taken by André Luis Alves, a Portuguese photojournalist, captures an early crucifix being evacuated from the Armenian Cathedral in Lviv and taken to a shipping container in order to protect it - a modern day deposition! This is not the first time this has happened, as the crucifix had to be removed during the Second World War.

St Michael's Golden-Domed Monastery in Kyiv will be familiar to those of you who watch the BBC news as it is the backdrop to the reports. Originally built in the eleventh century, it was demolished by the Russians in the 1930s but rebuilt and reopened in 1999.

Direct shelling of cultural assets is in breach of the UNESCO 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, to which Russia is a signatory.

It would be unimaginable to contemplate such appalling destruction taking place in Birmingham, and it must be equally incomprehensible to the people of Ukraine. Let us all hope this futile war is brought to an early resolution and that peace can be achieved without further human suffering and cultural devastation taking place. ■



Kyiv St. Michael's Golden-Domed Monastery



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BY EMAIL

Send an email to friendsofbmag@gmail.com listing: all the events you would like to go to, how many tickets you would like for each event, and whether the tickets are for members or non-members. Please include your membership number if applicable.

You will be sent an email reply and information about how to pay for the events by bank transfer. Once the bank transfer has been received you will receive a further email confirming your booking.

BY POST

Write to us including: all the events you would like to go to, how many tickets you would like for each event, and whether the tickets are for members or non-members. Please include your membership number if applicable.

Please work out the total amount due and send a cheque, made payable to 'FBMAG', to our new address: Friends of Birmingham Museums and Art Gallery, c/o Birmingham and Midland Institute, 9 Margaret Street, Birmingham B3 3BS. Please enclose a stamped addressed envelope so we can issue you with your ticket(s) and confirm your booking(s).



21 YATELEY ROAD: GRADE I ARTS & CRAFTS HOUSE AND GARDENS

Dates: Thursday 26 May and Thursday 2 June 2022, 10:30am

Cost: £16 members / £20 non-members (incl. tea, coffee & biscuits)

Meeting Point: At 21 Yateley Road, Edgbaston, B15 3JP at 10:30am.

A relaxed, informal tour of the Grade I Arts & Crafts detached house and garden, in a leafy Edgbaston street, by the owners.

21 Yateley Road was built and designed by the architect H.T. Buckland as his family home in 1899 and the family lived there until it was sold by Buckland's widow in 1951. It is the only Birmingham Arts & Crafts house that is really well preserved, and for that reason it is one of only twenty-two buildings to be listed Grade I.

Buckland was educated at King Edward's School, Birmingham and then at the School of Architecture at Birmingham School of Art. His buildings are amongst Birmingham's most forward-looking of their time. He sat on the Executive Council of The Birmingham Civic Society, which devised many schemes for the improvement of Birmingham in the 1920s and 1930s.

Buckland's work showed an originality that was much admired and much of modern Birmingham owes its origins to the ideas put forward by Buckland and his partner, Haywood.

NB. Because of the size of the house, tour numbers are limited. In order to equalise the numbers on each of the dates, when applying please indicate whether or not you can attend each date.



WALKING TOUR AROUND THE MOOR POOL ESTATE

Date: Friday 24 June 2022, 12noon

Tour Guide: Louise Deakin, Education, Engagement & Outdoors Officer, Moor Pool Heritage Trust

Cost: £10 members / £14 non-members (incl. tea, coffee & biscuits)

Meeting Point: Meet at 11:45am at Moor Pool Hall on The Circle on the Moor Pool Estate, B17 9DY for an 12noon start.

By car: There are no parking restrictions on the roads around Moor Pool. **By bus:** The Number 11 bus comes along the Lordwood Road and drops off at the top of Carless Avenue, which is a 10 minute walk from The Circle. Other buses including the 9, 22, 23, 24, 29, 80, 126 141 and 636 drop off in Harborne, which is approximately 15 minutes to Moor Pool. From the High Street, turn onto Station Road and then Wentworth Road. Turn right onto Wentworth Gate, which will bring you onto The Circle.

Step back in time with a walking tour around the Moor Pool Estate in Harborne. Built at the beginning of the twentieth century, this hidden Birmingham gem was the brainchild of John Sutton Nettlefold, town-planning pioneer and wealthy industrialist. This Garden Suburb has survived virtually unchanged since its completion in 1912 and is the perfect combination of heritage, nature and community. Visitors will take a gentle stroll around the Estate and, at the end of the tour, will have the opportunity to have a game of skittles in the original Edwardian bowling alley! This is a predominantly outdoor excursion and Moor Pool is an undulating area. Please wear suitable footwear and clothing to suit the weather conditions and advise us of any additional needs you may have. The tour will be led by Louise Deakin.



TEN WOMEN ARTISTS

Date: Wednesday 20 July 2022, 11am

Speaker: Henrietta Lockhart

Cost: £10 members / £14 non-members

Venue: Great Hall at Aston Hall at 10:45am for an 11am start

By car: The address is Trinity Road, Aston, Birmingham, B6 6JD.

By train: Aston Hall is just over half a mile away from either Aston Station or Witton Station, both of which are less than 10 minutes by bus from Birmingham New Street.

Women have always made art, but they have often been invisible in the male-dominated world of fine art. For this talk Henrietta has selected ten women from the 16th to the 21st centuries. Some are famous; some are not. Some have made careers from their art; some have been prevented from doing so by the men in their lives. Some have painted similar subject matter to that of their male contemporaries; others have used their art to explore the oppression of women.

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING



SCIENCE SHORT



Above: Helen Cammock, 'There's a Hole in the Sky Part II: Listening to James Baldwin', 2016, HD video, Arts Council Collection, Southbank Centre, London. © the artist. Image courtesy of the artist. On display in 'Found Cities, Lost Objects: Women in the City' at Birmingham Museum and Art Gallery from 14th May - 4th September 2022.



'FOUND CITIES, LOST OBJECTS: WOMEN IN THE CITY' CURATED BY LUBAINA HIMID CBE

Dates: Wednesday 24 August or Thursday 25 August 2022, 10:45am for an 11am start

Speaker: Katie Morton, Exhibitions Team Leader, Birmingham Museums Trust

Cost: £10 members / £14 non-members

Meeting Point: The Gas Hall Foyer

Join Katie Morton, BMT's Exhibitions Team Leader, for a guided tour and a friendly chat about the new Gas Hall exhibition 'Found Cities, Lost Objects: Women in the City'. This is a national touring exhibition from the Arts Council Collection curated by Turner Prize-winning artist and cultural activist Lubaina Himid CBE, which explores modern city life from a female perspective. Encouraging visitors to view the city through a woman's eyes,

'Found Cities, Lost Objects' addresses themes ranging from safety and navigation to concepts of belonging and power. For the exhibition, Himid has brought together a group of works that address these themes, questioning our understanding of the urban environment and encouraging a rediscovery and reclaiming of our cities.

'Found Cities, Lost Objects' features over 60 modern and contemporary artworks, including painting, sculpture, photography and film from both the Arts Council Collection and Birmingham's collection.

The exhibition runs from 14 May - 4 September 2022.



DATES FOR YOUR DIARY

Friday 24 until Monday 26 September 2022
Friends Weekend Away in Lincolnshire

NEWS FROM THE OFFICE

DEAR NON-MEMBERS

We hope you are enjoying reading this Summer 2022 edition of 'Artefacts' – the Friends of Birmingham Museums' quarterly magazine. 'Artefacts' is posted to all Friends Members, but is also now distributed to galleries, museums, libraries and shops across the West Midlands and so we are aware that some of our readers may not (yet!) be Members, but might have picked up a copy in their local library, or had it passed on to them by a friend.

And so if you aren't a Member, if you are enjoying this magazine and the selection of articles, and if you are interested in the events we have on offer then becoming a Member of the Friends of Birmingham Museums might be for you!

Since we were founded in 1931, our key objective has been to support Birmingham Museums & Art Gallery. Ninety-one years ago the Keeper of the Gallery wrote: 'I am hoping that we may get together a very large number of small subscriptions, and I am proposing that these subscriptions should be made payable to ... the Friends of the Gallery Fund Account.' An alliance of subscribers wanted to make their own independent contribution to the City Council-owned Museum – and this is still our vision today.

Joining the Friends will give you the following benefits (terms and conditions apply):

- Free entry to Birmingham Museums' Historic properties: Soho House, Sarehole Mill, Blakesley Hall, Aston Hall and Museum of the Jewellery Quarter
- 'Artefacts' magazine, which is published quarterly, and the Friends' E-Newsletter
- The opportunity to join the Friends' social events and outings
- Discounts in the shops and cafés at BMAG and the Historic properties
- 50% entrance discount to Thinktank, Birmingham Science Museum at Millennium Point: www.birminghammuseums.org.uk/thinktank
- 10% discount at the Birmingham and Midland Institute's Coffee Lounge on production of a valid Friends membership card
- 10% discount off purchases in both the shop and the café at Potteries Museum & Art Gallery and Gladstone Pottery Museum: www.stokemuseums.org.uk

Just to remind you that, as essential electrical upgradework of Birmingham's Council House complex is still taking place, the postal address for Friends correspondence has changed. Please send all correspondence to: Friends of Birmingham Museums & Art Gallery, c/o Birmingham and Midland Institute, 9 Margaret St, Birmingham B3 3BS.

GIFT MEMBERSHIP

Gift membership is available all year round and includes 3 extra months free. 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.

NEW MEMBERS

A warm welcome is extended to our new Members: Mr Barry and Mrs Beryl Henley, Miss Ruth Flynn, Mrs Judy Coop and Ms Jo Williams.

FRIENDS OF BIRMINGHAM MUSEUMS APPLICATION FORM

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☐ I enclose a cheque for £ or ☐ I have transferred £ to

Please sign below and send to: Friends of Birmingham Museums & Art Gallery, c/o Birmingham and Midland Institute, 9 Margaret St, Birmingham B3 3BS, together with your cheque (if applicable) to be made payable to 'FBMAG'

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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.

Signature:

Date:

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 ☐

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(Please tick)

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☐ **DOUBLE** £48
(full rate Includes 2 children under 16)

CONCESSIONARY RATES

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☐ **STUDENT** £15

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RIGHT: Veterans and project team members at Thinktank, photo by Emma Trimble

NEWS FROM THE VOLUNTEERS

BY MATTHEW CULLANE, INTERIM VOLUNTEER MANAGER,
BIRMINGHAM MUSEUMS TRUST

Hello everyone! An introduction is in order - I'm Matt and at the end of March I stepped into BMT's Interim Volunteer Manager post. As a result I can't talk much about what has happened since the last issue, but I can give you all an idea of what's coming up over the next few months!

The reopening of Birmingham Museum and Art Gallery (BMAG) at the end of April will give us an opportunity to invite back some of our volunteers who haven't been on-site since BMAG closed its doors two years ago. We've already begun recruiting volunteers to support BMAG's opening event and to support the brand new Gas Hall exhibition, 'Found Cities, Lost Objects', which opens in May. We're hoping to advertise even more opportunities over the coming weeks and months. As always, if you're interested in getting involved you can find full details on BMT's jobs page.

As 'Volunteering for Veterans' enters its second year we're looking for new participants to take part in the project. In the first year the project was focused on some of the motorbikes in our collection. Over 6 months four local armed forces veterans spent one day a week conserving and cleaning the collection. By the end of the project they had restored a 1914 Cyclone which is now on display at Thinktank. This year participants in the program will be working with a Spitfire engine!

Work Experience placements have begun across several sites with Aston Hall, Sarehole Mill, Blakesley Hall and Thinktank all welcoming participants to the Learning and Engagement and Visitor Services teams. They will be working alongside our Museum Enablers and Learning Officers, interacting with schools and guests, supporting

workshops, and getting a glimpse behind the scenes at what a career in museums and heritage really feels like.

At Weoley our Castle Keepers are getting ready to return too. They'll be continuing their work conserving the castle and giving guided tours of the site to visitors, sharing their knowledge and experience of the 750 year old ruins.

And of course, in addition to everything new that's occurring, across our historic properties and at Thinktank volunteers are continuing to do amazing work as always. I'm excited to be able to travel to the different sites and see some of that in person over the coming weeks.

Many thanks to everyone who has helped me settle in already, and to everyone who is bearing with me as I get to grips with my new role!

If you would like to join the team, either by volunteering for the Friends or for BMT, then take a look at our website for more information: www.birminghammuseums.org.uk/volunteering. In particular the Friends would love to hear from you if you would be interested in volunteering to deliver Friends events, joining the Friends Committee (see page 18 for more information), or writing the Crossword for 'Artefacts'. If you would like to find out more please email: volunteer@birminghammuseums.org.uk. ■



Photo by Birmingham Museums Trust

HELLO FROM BIRMINGHAM MUSEUMS

RACHEL COCKETT, DIRECTOR OF DEVELOPMENT

**We are delighted to share some fantastic news about
Birmingham Museum & Art Gallery!**

Birmingham City Council has been awarded almost £5m by the Department for Digital, Culture, Media and Sport, delivered by Arts Council England. The Council will use the funding to address specific works as part of a wider electrical upgrade and refurbishment of the Museum & Art Gallery.

The funds will allow much-needed infrastructure works at the Museum & Art Gallery, which will improve conditions for both the collection stored there and for visitors. Works will include repairs to the fabric of the building, upgrading heating, improving physical access and protecting collections in transit with the replacement of the goods lift and the passenger lift at the Gas Hall entrance.

But what does this mean for the Museum & Art Gallery in 2022? Thursday 28 April will see a 'pop-up' reopening for the Commonwealth Games: The Round Room, Industrial Gallery,

Edwardian Tearooms and shop will be open seven days a week. To mark the occasion the galleries have been handed over to some of the city's most exciting creatives who have responded to the theme 'This Is Birmingham'. The Bridge Gallery will showcase a selection of gems from the city's collection and invite feedback on what you want to see when the Museum & Art Gallery reopens fully. I hope to see you there!

We will close again in December 2022 to allow the ongoing essential electrical works programme and infrastructure works to take place during 2023, before the building reopens fully in 2024.

As you can imagine it has been an extremely busy few months and I'd like to thank the Friends for their unstinting support and for their donations to support both conservation work and new acquisitions into the city's collection. ■



'Conniveo' on display in the 'Our Challenging Planet' gallery at Thinktank

GEORGIA TUCKER, 'CONNIVEO', 2020 VINYL PHOTOGRAPHIC IMAGE ON PLEXIGLASS

At the Friends Committee Meeting in December 2021, Emalee Beddoes-Davis, BMT's Curator (Modern & Contemporary Art), presented an Acquisition Proposal for a work entitled 'Conniveo' by Georgia Tucker.

The Committee unanimously agreed to buy the work using a generous bequest left to the Friends in the Will of Miss Eileen Mary Staniforth. Emalee Beddoes-Davis, BMT's Curator (Modern & Contemporary Art) describes the work and the role it will play within BMT's collections.

'Conniveo' is a photographic still image on Plexiglass taken from Tucker's Virtual Reality (VR) multi-media piece entitled 'Conniveo 1. To blink, turn a blind eye or overlook'. The work creates an imagined, uninhabited island. Behind the façade of beauty it shows the consequences of human activity, exposing plastic pollution, oil spills, dead zones and ghost fishing. This print is a shot taken from the VR game engine as the viewer goes underneath the seabed looking up at the debris of human life that litters the sand.

Tucker says her work aims 'to fully immerse the viewer in a new narrative and speculative future, forcing them to face a variety of environmental issues that our planet currently faces. The plastic pollution crisis is very real. However, the majority of people do not, and will not, experience the impact of this first-hand. VR allows me to take them to this place in a way which is individual

to them and provides them a solitary experience to think about their future actions.'

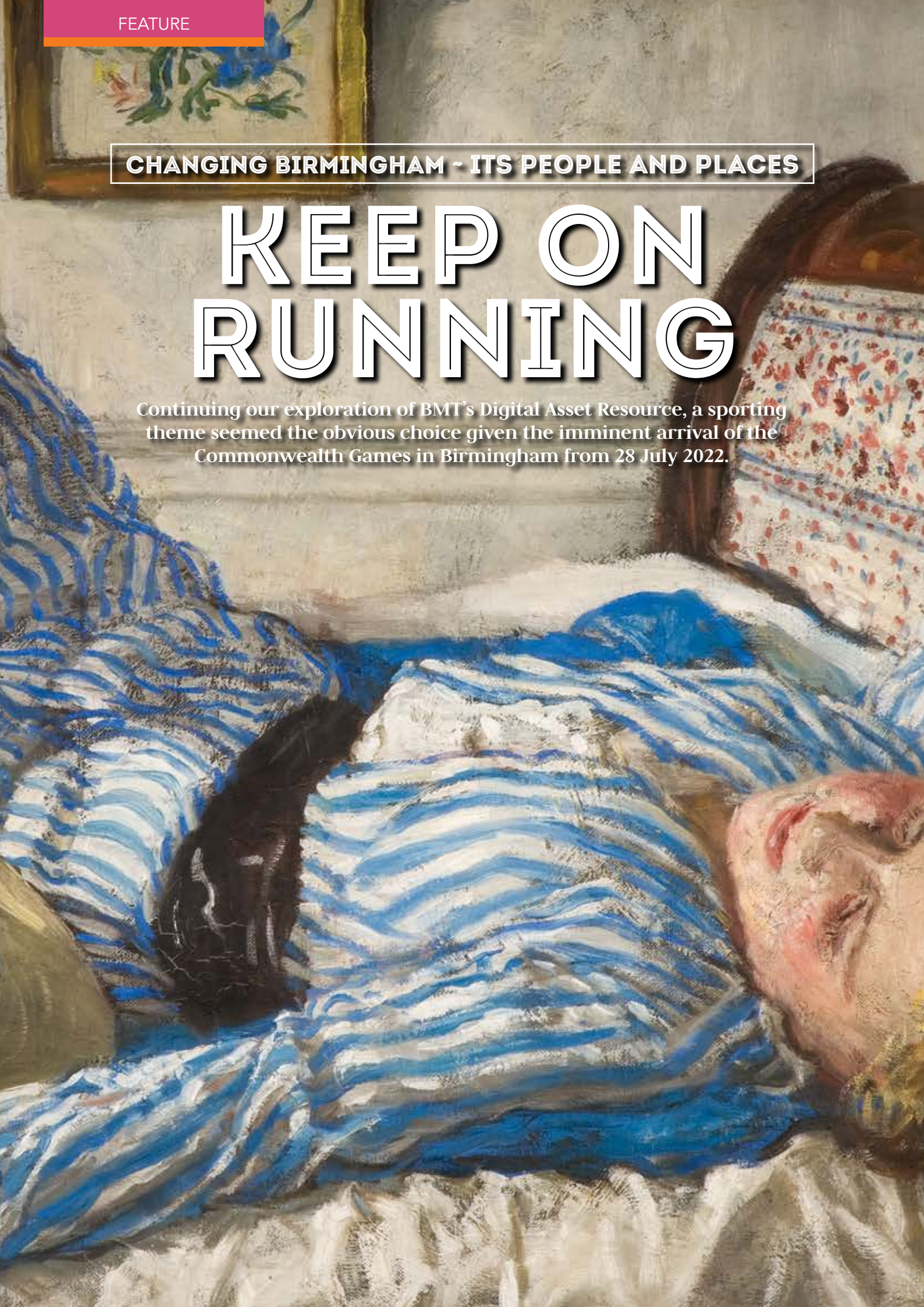
Georgia Tucker is a Birmingham-based artist who founded Studio Tucker (www.georgiatucker.uk) after graduating from Birmingham City University in 2019. She has screened and exhibited her work internationally since 2019, making a number of Virtual Reality, Augmented Reality and physical installations in galleries and commercial spaces. Environmentalism is at the heart of all of her work and her practice is focused on environmental issues of sustainability, climate change and new technology.

'Conniveo' is currently on display in the 'Our Changing Planet' gallery at Thinktank which explores the long history of humanity's influence on the planet. Tucker's work focuses on the urgency of addressing the global climate change crisis for new and existing audiences. The work will be used to engage with visitors' activities relating to combatting global warming and climate change, linking these global issues to the local community and to the West Midlands. ■

CHANGING BIRMINGHAM ~ ITS PEOPLE AND PLACES

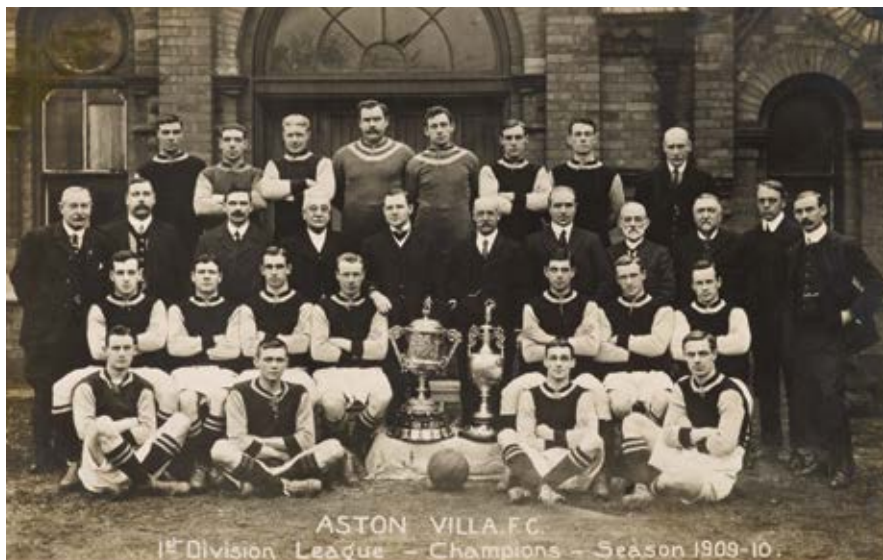
KEEP ON RUNNING

Continuing our exploration of BMT's Digital Asset Resource, a sporting theme seemed the obvious choice given the imminent arrival of the Commonwealth Games in Birmingham from 28 July 2022.



LEFT: 'After a Game of Tennis' (detail) by Fairlie Harmar (d.1945), 1924, 1924P22; Photo by Birmingham Museums Trust, licensed under CC0

RIGHT: 'Postcard: Aston Villa FC – Champions', 1909-10, Topographical Views - Kesterton Collection, 1995V632.855; Photo by Birmingham Museums Trust, licensed under CC0. George Ramsay, the Manager, is first left second row down standing.



In the eighteenth-century sport had quite different connotations. It was very much associated with prize fighting and animal sports, which became considered cruel, and was focussed around gambling, pubs and aristocratic patronage. This tradition is still reflected in the names of pubs, with 'The Fighting Cocks' in Moseley being a prime example.

Sport, in the form that we now recognise, largely originated in the period of codification and regulation in the mid to late nineteenth century, with Birmingham being the location for a number of firsts. Lawn tennis is generally recognised to have originated and first been played in Edgbaston at 8 Ampton Road, an event commemorated by a blue plaque indicating a date of 1865. The tradition lives on today in the Edgbaston Archery and Lawn Tennis Society, which retains its original name from the nineteenth century. Significantly tennis was a sport in which women from the middle classes were allowed to participate, at a time when they were largely excluded from sporting activities.

A different first occurred on the other side of the city in Aston, with the initiation of the professional men's Football League by William McGregor, a Director of Aston Villa football club. In 1888 the Football League involved 12 clubs, forming the basis of what is now the global professional game. Combined with this was the appointment of the first paid football manager, George Ramsay, who, amongst other achievements, went on to ensure great success for Aston Villa, winning the League and FA Cup double in 1897, and winning the League in 1909-10, as illustrated in the postcard 'Aston Villa FC – Champions' (1995V632.855) from Birmingham's collection.

The area now known as Villa Park was originally called Aston Lower Grounds from the 1860s, after the breakup of the Holte estate (see 'Artefacts' Winter 2021, Issue 67), and was a Victorian sporting and amusements venue. It had an aquarium, a concert hall, ornamental gardens and pools. In fact, Villa Park's current pitch is based on a filled in fishing pool called Dove House Pool. Some of the buildings from this era survived into the 1980s as various club offices. The facility was central to the development of sports in the region, hosting early matches of Warwickshire Cricket Club before their move to Edgbaston, and, most significantly for athletics, the first meeting of the Birchfield Harriers in 1879.

Birchfield Harriers was founded in 1877. In the season 1878-79 W.W. Alexander, commonly known as Alex, joined Birchfield Harriers.

Alexander would go on to shape the direction of Birmingham athletics. He was a decent runner, but his legacy is as the leading force behind the growth of the Birchfield Harriers and the original Alexander Stadium at Perry Barr. His philosophy is captured in his programme notes for the opening event in 1929: 'To the working men and women of England my thanks are especially given. By their sixpences, the freehold of the ground was purchased.'

Remaining an amateur activity and not attracting the crowds of football, finances were often a problem for the Birchfield Harriers. In order to help the club in the mid-1880s, Alexander recruited the AAA* national record holder for 100 yards, Arthur Wharton. Better known later as one of Britain's first black professional football players, he was born in what is now Ghana. Wharton's 'pulling power' was so great that the gate receipts from the events that he participated in resolved the club's debts. As a result, it could be said that he saved the club at this critical moment.

Birchfield Harriers acquired its own ground in 1929 and, in 1930, this allowed the athletics club to stage the first women's international athletics event in Britain between the home country and Germany. Registered in 1922, the ladies' section of Birchfield Harriers quickly produced some exceptional athletes. Two really stand out - Phyllis Hall and Gladys Lunn. Phyllis attended the first international women's athletics meeting in Paris in 1922 and won a bronze medal in the 1,000 metres. Gladys' achievements are too many to list: she was an all-round competitor, became captain for both the International Cross Country and the England Athletics teams, and in 1947 she was President of the Midland Counties Women's Amateur Athletic Association.

However you personally choose to engage with the Commonwealth Games, it is worth remembering the men and women who set a high bar for sporting achievement and developed the associations and clubs in the City, making Birmingham the ideal host for contemporary sporting events. ■

*Amateur Athletics Association

By Jim Wells
Friends Trustee

For sources and background reading please visit our website:
fbmt.org.uk/publications



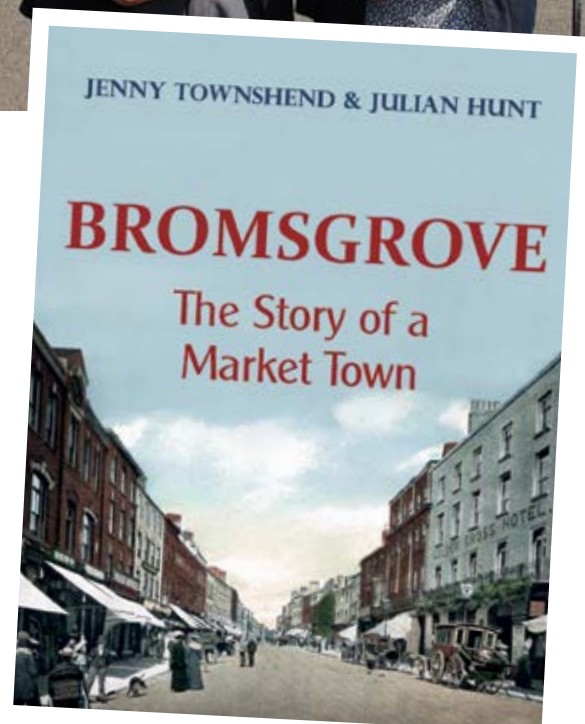
NEW BOOK ON BROMSGROVE'S HISTORY

BY JO SLADE, THE BROMSGROVE SOCIETY CHAIRMAN

The Bromsgrove Society are thrilled to announce the launch of their latest publication 'Bromsgrove: The Story of a Market Town', which rolled off the printing presses in April 2022.

Written by well-known local historians and Bromsgrove Society members, Jenny Townshend and Julian Hunt, the book chronicles the history of Bromsgrove over the last one thousand years. Based on extensive original research, the authors present an exhaustive account of the town's development, from a medieval settlement to a prosperous market town and industrial centre whose influence extended across the whole of North Worcestershire.

This major new work will appeal to all those who know and love the town, providing an evocative trip down memory lane. Running to 320 pages, the hard backed book is lavishly illustrated with drawings, maps and photographs, many of which have not been published before. Its scholarly and detailed treatment will appeal to local and family historians, as well as students of economic and social history.



The opening chapters look at Bromsgrove's geographical setting and its early evolution. Bromsgrove is mentioned in the Domesday Survey of 1086, when it was described as comprising 18 hamlets and the manor belonged to the king. After a charter to hold a market was granted by King John in 1199, Bromsgrove emerged as the principal market town of north Worcestershire. Around this time the church of St John the Baptist was built, standing on a hill overlooking the town.

Early industries and trades, such as tanners, maltsters, clothiers and linen manufacturers, are all described. Nail-making - the district's best-known trade - was first recorded in the 16th century, and by the 19th century exploitative conditions within the nail trade attracted national attention and strikes ensued. Transport links such as roads, canals, and railways have all played a key role in the town's development. Other chapters deal with aspects such as the Poor Law and workhouses, schools and schoolteachers, health and welfare, housing, and the town's rich religious history.

The book was officially launched at an event held in Bromsgrove on Saturday 9th April. The publication was financed by advanced subscription and subscribers were invited to collect their copies and meet the authors who were on hand to sign the book.

The Bromsgrove Society Chairman, Jo Slade, said: 'The authors, Jenny Townshend and Julian Hunt, with research assistance from Pat Tansell and typesetting from Mike Sharpe, have worked diligently to produce this book. The pandemic stalled the process as access to research materials wasn't available, but the finished book is certainly worth the wait!'

The Bromsgrove Society celebrated its 40th Anniversary in 2020. It exists as an historic and civic society which aims to promote an interest in local history and a care for the built environment. As a registered charity (no 510542) the Society makes small grants to local organisations to support the Bromsgrove community. Each year the Society issues three newsletters and an annually produced local history magazine 'The Rousler', it organises monthly local history talks, a three day Summer School at Bromsgrove School and an Annual Lecture. To find out more and to purchase 'Bromsgrove: The Story of a Market Town' visit: www.bsoc.co.uk. ■

LEFT: A view of Bromsgrove in 1781

TOP RIGHT: Author's Julian Hunt and Jenny Townshend pictured in the same place as the front cover image was taken



Visitors to 'Victorian Radicals' at Vero Beach Museum of Art, Florida



BMT conservator Ben cleaning a monstrance designed by John Francis Bentley and attributed to Hart & Son, London (c.1863)



'Victorian Radicals' at Seattle Museum of Art

VICTORIAN RADICALS:

BIRMINGHAM'S PRE-RAPHAELITES ON TOUR

In summer 2018, many of the city's most famous paintings, drawings and decorative art objects went on tour to the United States with the touring exhibition 'Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement'. Now, after two and a half years, seven venues, tens of thousands of visitors, and one international award, the works of art have made their way back to the UK.

Organised in partnership with the American Federation of Arts (AFA), 'Victorian Radicals' was the largest and most complex touring exhibition ever staged from Birmingham's collection. It showcased the city's outstanding holdings of Victorian and Edwardian fine and decorative art, and celebrated Birmingham's historic importance as a centre for the Arts and Crafts. The exhibition explored three generations of radical British artists working between 1840 and 1910: the Pre-Raphaelite Brotherhood and their circle; the second wave of Pre-Raphaelite artists who gathered around Rossetti from the late 1850s, including William Morris and Birmingham-born Edward Burne-Jones; and a third generation of designers and makers associated with the Arts and Crafts movement, working from the turn of the century to just before the First World War.

'Victorian Radicals' contained over 200 objects (with over 140 exhibited at each venue) spanning the full range of fine and decorative art production during the period 1840-1910, including paintings, drawings, printed books, ceramics, stained glass, jewellery, metalwork, medals and textiles. This rich variety of material allowed the exhibition's curators – Martin Ellis (whom many Friends will remember as Curator of Applied Art at BMAG for many years, and later head of the curatorial team), Professor Tim Barringer of Yale University, and me – to explore relationships

between artists and makers working across a wide range of media, and to draw out the many interconnections between fine and decorative art objects. Highlights included being able to display paintings such as Arthur Hughes's 'The Long Engagement' and Henry Wallis's 'Chatterton' alongside vibrant day dresses in purple and green, showing the use of new synthetic dyes in contemporary fashion and drawing parallels with the jewel-like colours of Pre-Raphaelite art.

The exhibition was made possible by the skills and dedication of a large team of staff from across Birmingham Museums over four years of preparation. All the objects underwent conservation assessment and over a hundred were cleaned and treated by BMT conservators, while volunteers from local group the Arts Society Arden beautifully mounted six dresses on mannequins for the tour. BMT also funded the external conservation of Burne-Jones's early stained-glass design 'The Annunciation' (1859), revealing bright colours and detail beneath the decades-old layers of dirt and discoloured varnish. At the same time, BMT's partnership with the AFA allowed us to mount an international exhibition of a scale and ambition that would not have been possible with our own resources alone. The AFA brought vital funding, staff, and its own network of US museum partners to the project, as well as



'Victorian Radicals' at the Yale Center for British Art; Photo: Richard Caspole, Yale Center for British Art



Visitors to 'Victorian Radicals' at Oklahoma City Museum of Art

financing a major publication by Del Monico/Prestel to accompany the exhibition and publish the curators' new research into the city's collection. Their support also enabled crucial investment in the works of art for the future. New supportive light boxes were commissioned for the stained-glass panels, low-reflect glazing was added to seven oil paintings, and new frames funded for many of the watercolours, drawings and prints.

With so much of the Pre-Raphaelite collection away on tour, we took the opportunity to refresh the displays at Birmingham Museum & Art Gallery. Three rooms were hung with a new selection of Pre-Raphaelite, Birmingham School and Victorian paintings, including works which had not been displayed in recent years such as Albert Moore's popular 'Dreamers' and a series of six preliminary studies in gouache by Burne-Jones for the 'Briar Rose' series. These were shown alongside a portrait by John Singer Sargent of Katherine Lewis (better known as Katie – recipient as a child of Burne-Jones's playful illustrated letters, and subject of a famous portrait by him in 1886), who bequeathed the studies in 1961. There was also the chance to show Ford Madox Brown's large painting 'Don Juan found by Haidée' in the Birmingham galleries for the first time in many years.

'Victorian Radicals' toured to seven museums across the United States, and was accompanied at every venue by a series of special activities, workshops and events for all ages. There were family days, a tea party, performances, poetry readings, a concert of Victorian music, a conference... and in Texas, the San Antonio Museum of Art marked the exhibition in what the local press called 'the most British way possible': with a bake off. When the pandemic reached the US in spring 2020, the exhibition had already been touring for eighteen months and had just opened at the Yale Center for British Art. The exhibition sadly had to close there not long afterwards in response to Covid restrictions, but the AFA moved to rework the tour dates in discussion with the remaining partner venues as soon as possible, and after almost a year in storage the exhibition reopened for its sixth showing, at

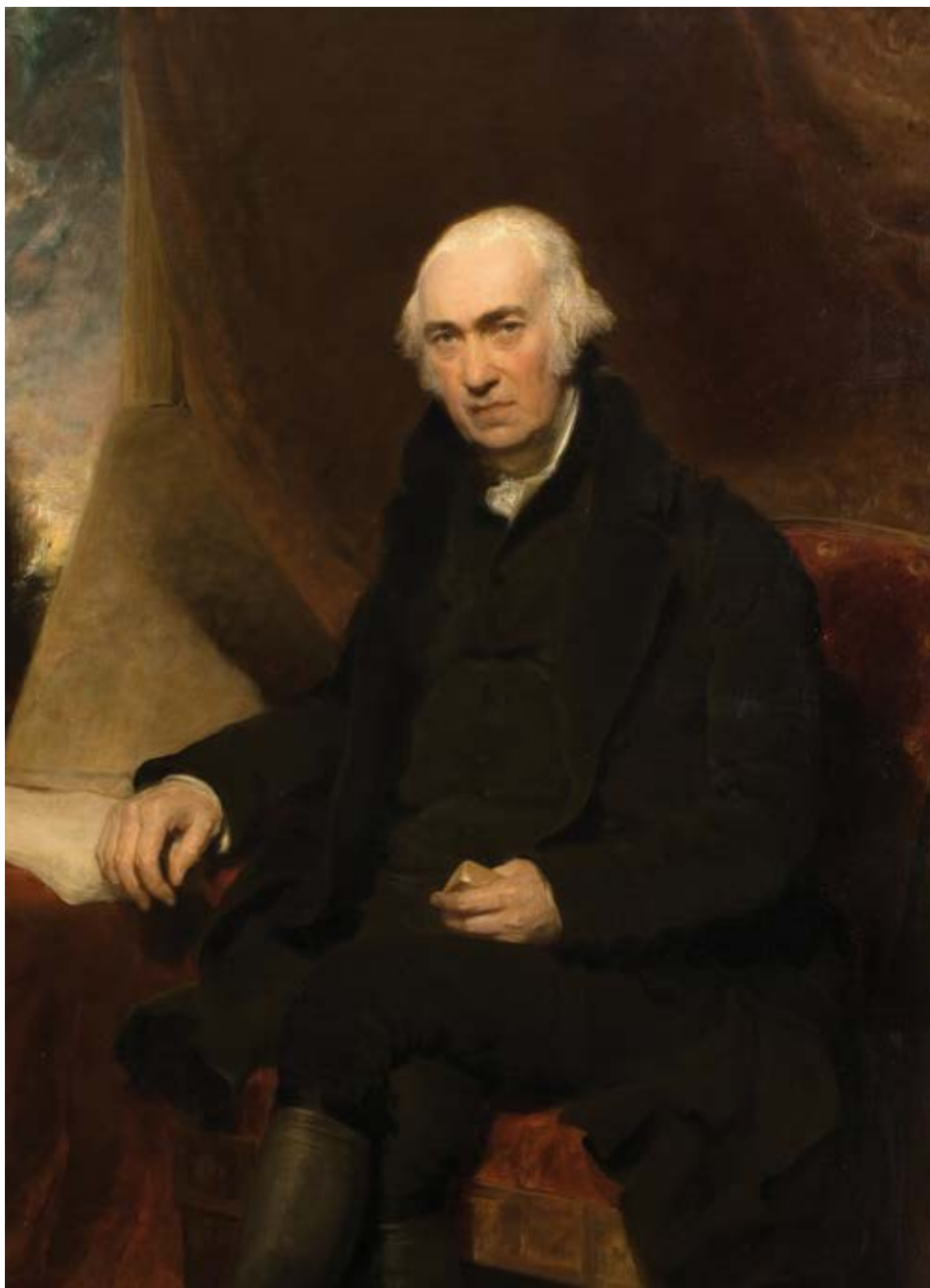
Nevada Museum of Art, in March 2021, before moving to the Frick Pittsburgh in November last year to complete its tour.

In spite of the disruption and restrictions of the pandemic, 'Victorian Radicals' reached nearly 168,000 visitors during its journey across the US, raising the profile of Birmingham and its collection and generating vital income to help sustain BMT for the future. In spring 2020, we were delighted when the exhibition won the Global Fine Arts Award for best exhibition worldwide in its category 'Modern or Impressionism (1840 to WWII) – Group or Theme'.

As Friends will know, Birmingham City Council's essential electrical works programme will continue at BMAG until 2023/4, and for this work to take place over 36,000 items from Birmingham's collection have been moved into safe storage. The Pre-Raphaelite and Arts and Crafts collections will remain in store for their protection while the electrical works are ongoing, but we are busy thinking about and planning how they could be displayed and interpreted after the Museum fully reopens. In the meantime, BMT is facilitating new research in this field by co-leading the British Art Network research group 'Race, Empire & the Pre-Raphaelites', established in 2020. The group brings together museums holding 19th-century art collections with academics and artists to explore the global contexts of Victorian art and design. By using Birmingham's rich collections as a starting point, it aims to facilitate wider conversations about how Victorian art and design might be displayed and interpreted for 21st-century museums and the diverse communities they serve.

'Victorian Radicals' has been one of the most rewarding and enjoyable projects I have worked on in the twenty years I have been lucky enough to spend with Birmingham's wonderful art collection. I would like to thank everyone who contributed to the exhibition and tour, especially Martin, Tim, and all the colleagues at BMT and the AFA who worked so hard to make the exhibition possible. ■

Victoria Osborne
Curator (Fine Art) and Curatorial Team Leader



2022: CALL FOR NOMINATIONS FOR TRUSTEES OF THE FRIENDS OF BIRMINGHAM MUSEUMS & ART GALLERY

We are delighted to have recently recruited a number of new Trustees who were officially appointed to join the Committee at the 2021 Annual General Meeting (AGM).

However, there are still some vacancies remaining!

Nominations are invited to fill 3 Trustee vacancies on the Committee. The twelve elected members on the Committee are Trustees who serve for an initial term of six years, renewable once.

The Committee usually meets 5 times a year. These have been held on Zoom during the pandemic, but we are introducing 'hybrid' meetings. Committee Members are expected to attend a minimum of two-thirds of meetings. In addition, they are expected to attend the AGM.

Our remit is to support Birmingham Museums Trust (BMT) and to be flexible and responsive to their needs. Depending on your interest and experience, you would also have the opportunity to contribute to the wider work of the Friends. If you are looking for a new and rewarding challenge, if you are passionate about Birmingham Museums and what they have to offer and if you would like to work with like-minded people on a shared interest and commitment then please do submit a nomination. For an informal chat please contact

Melissa Hughes (melissa.page.fbmag@gmail.com) or Peter Miles (chair.fbmag@gmail.com) or ring 07443 825459.

All members of the Friends are eligible to make nominations to the Committee. The nomination must be signed by the nominee (who should be a Member of the Friends, but there is no qualifying period for nomination) and two nominators, neither of whom should be related to the nominee, and who have had a minimum two-year membership period. The Nominee should provide a summary of approximately 250 words which should include their personal details and interests including details of any other Charity Trusteeships that they hold or have held and details of any voluntary work they have undertaken for BMT or the Friends. They should also state what they feel they might be able to contribute to the Committee. Please email your nominations to melissa.page.fbmag@gmail.com or post them to: The Friends of Birmingham Museums and Art Gallery, The Birmingham & Midland Institute, 9 Margaret St, Birmingham, B3 3BS.

Nominations must be received by 17th June 2022. In the event of more than 3 nominations being received, ballot papers will be sent to all Members eligible to vote. The result of such a ballot will be declared at the 2022 AGM.

The elected Trustees are: Bill Lane, Deputy Chair (2014, 2020); Judith Hurst (2015, 2021); Jim Wells (2018); Peter Miles, Chair (2018); Jane Howell (2021); Stephen Hartland (2021). Tim Tolkien (2021); and Rosalind McCarthy (2021).

The Officers of FB MAG who are confirmed in office annually and who are automatically Trustees are: Mr Peter Miles and Mr Bill Lane.

There is currently no Honorary Treasurer or Honorary Secretary General appointed.

Ex-Officio: Rachel Cockett, Director of Development for BMT and two Councillors appointed by Birmingham City Council.

We are also still seeking an Honorary Treasurer and so if you have a solid accounting background and would welcome the chance to support us with financial oversight, specialist information and advice, then please do contact us.

This 'Call for Nominations' replaces the individual papers which have previously been sent out to all our Members. Including the Call in our Members' magazine enables us to save postage costs and is also more environmentally friendly. ■

Melissa Hughes (Administrator)
Friends of Birmingham Museums & Art Gallery
Reg Charity No: 528895

LEFT: 'Portrait of James Watt' (1736-1819), 1813 by Sir Thomas Lawrence, 2006.1389; Purchased with the assistance of the Friends of Birmingham Museums & Art Gallery, the Heritage Lottery Fund and the National Art Collections Fund, 2006.

TOP RIGHT: 'Eagle's Supper' designed by William De Morgan, painted by Charles Passenger, 1981M17; Purchased with the assistance of the Friends of Birmingham Museums & Art Gallery and the Victoria & Albert Purchase Grant Fund, 1981

BOTTOM RIGHT: 'Jar & cover' designed & manufactured by William De Morgan & Co, painted by Fred Passenger, 1981M40; Purchased with the assistance of the Friends of Birmingham Museums & Art Gallery and the Victoria & Albert Purchase Grant Fund, 1981.

Photos by Birmingham Museums Trust, licensed under CC0



Ryoko Tsukurimichi (Japan)

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School of Art, University of Wolverhampton

CHRISTOPHER FIRMSTONE

57 YEARS ON THE BOARD OF THE PUBLIC PICTURE GALLERY FUND

Architect and painter Christopher Firmstone recently stepped down as a Trustee of Birmingham art charity the Public Picture Gallery Fund (PPGF) after nearly 57 years' service, including more than two decades as Chair.



Founded over 150 years ago, in 1871, the PPGF predates the opening of Birmingham Museum and Art Gallery in 1885 and exists solely to promote and support the fine arts in the city of Birmingham. In late 2019, just before the pandemic struck, Christopher was interviewed about his lifelong love of art, his involvement with BMT, and the vital support of the PPGF past, present and future.

How did you originally get involved with BMAG and the Public Picture Gallery Fund?

I've always been interested in art, especially modern art, from a very young age. I first visited BMAG as a student, when I was studying architecture at the Birmingham School of Architecture in Margaret St, just round the corner from the Museum. We had a brilliant tutor in my first year. One day out of the blue he said to us, 'I'd like you all to follow me!' He led us out of the building and along Edmund Street, with the entire year tumbling along after him like the children in 'The Pied Piper of Hamlyn'. Up the steps and into BMAG he went and straight to John Piper's painting of a ruined cottage. Whereupon our tutor abruptly disappeared without saying a word! A memorable experience certainly, but what a clever way of introducing us to the Gallery and one of the contemporary pictures in the collection.

Not long after I started my own architectural practice in 1964, I was commissioned to design the exhibition at BMAG to mark

the bicentenary of the Birmingham Lunar Society, which was a wonderful opportunity. Later, in about 1968 or '69 I joined the Friends Committee on the recommendation of the artist Bill Gear, who I think was Chairman at the time. I became involved with the PPGF when my name was put forward by John Kenrick, another long-serving Trustee and my predecessor as Chairman of the PPGF. His family is one of a number of long-established and public-spirited families who have supported the Fund.

Having worked so closely with Birmingham Museums over five decades, how have you seen it change over the years?

When I undertook the Lunar Society Exhibition, I was heavily involved in all aspects of it from the beginning. It was quite unusual to have an outside designer at that time, so there were no rules, no norms and I was given tremendous freedom in working with gallery staff. The PPGF, on the other hand, was relatively formal. When I first joined, a work of art would be put before the trustees, a curator would put the case for its acquisition and then withdraw. Going round the table the views of each trustee would then be sought and finally a collective decision would be made as to whether or not to support the purchase. Although less formal now, the procedure is much the same when an acquisition is being considered, although we do have more discussion. My own chairmanship gave me the opportunity to establish a closer dialogue with the Museum staff, which has resulted in the trustees having a greater awareness of BMAG's broader aims and concerns and the Museum a better understanding of the views of the trustees. I think this has been mutually beneficial.

There have been all sorts of other changes which are more complex and the eventual outcome of which are difficult to assess. When I was first involved with BMAG, I think it's true to say that the role of the curator was more prominent and they probably had a bit more time to spend on their areas of expertise, keep an eye on the art market, keep in touch with people who might help the Museum in one way or another, instigate things about which they felt passionate. With this, of course, everything did depend on the motivation and ability of each curator. Now there are more layers of management, which I can see are often necessary given the growing complexities of funding and organisation. It also needs to be said that the gallery now addresses a far wider public and offers a much broader service than it used to, and this is clearly evident in the diversity of visitors. Every time I come into BMAG I'm impressed by the wide range of people, and the sense of unified purpose in what the Museum does. In the past it seemed very traditional and more remote; now

it's more accessible, and there's a much greater feeling of a sense of the Museum being a cohesive body.

During your 50 years on the Board of the PPGF what are you most proud of? Do you have a favourite acquisition?

It was my effort that has brought about a much closer relationship between the PPGF and the Museum, so I'm very proud of that. When it comes to acquisitions, I always find it near impossible to choose an absolute favourite of anything, as there are always a number of things at different times and for different reasons. I've always been particularly keen to see the PPGF help buy more modern pictures, such as Gillian Ayres's 'Midsummer Night' and the Bridget Riley painting 'Cherry Autumn'. I was pleased we were able to support Winifred Nicholson's 'Flowers in a Window' – she's often overlooked in comparison with her brother [Ben Nicholson] so that painting was good to have. The Edward Vuillard pastel 'Mother and Child in a Garden' was an exciting acquisition, and RB Kitaj's 'Desk Murder' in 2005 was a major purchase and a very important one.

In recent years the purchase of the portrait of Erasmus Darwin by Joseph Wright of Derby was a nice collaboration between the PPGF and Birmingham Museums. The painting was spotted at a dealer's in London by one of the PPGF Trustees, and he and fellow Trustees went to investigate it and to research other versions before proposing it to the then-Director, Ann Sumner.

For those less familiar with the Public Picture Gallery Fund, why is this fund so important to the future development of BMT?

The role of the PPGF has changed and developed over the years. Originally the fund bought works of art for Birmingham Museum and Art Gallery outright. At some point the Museum asked if we would contribute to the purchase of something where there was a shortfall in funding. We debated this issue and agreed. This principle having been established, we have joined forces with other funders on many occasions, which is just as well in view of the sharply rising prices in the art market. However, more recently, many big funders have insisted on evidence of local financial support before committing themselves. The sums required are usually within our means, and the fact that we are an entirely independent fund means that if the trustees approve a purchase we are able to move immediately to make the money available. I think of it as 'pump priming', which in many circumstances can be invaluable. It's especially helpful when the Museum wants to buy a piece at auction, and needs to raise money at very short notice.

How do you see the future of the PPGF?

The PPGF has always been and remains an independent charity, whose trustees strongly support the work of the gallery. The relationship is now based on regular and ongoing dialogue between the PPGF and the Museum and I expect this to continue. The trustees today represent many different fields and I expect that future trustees will be drawn from the full range of those with a keen interest in the future of the fine arts in Birmingham. Also, as we have absolutely no axe to grind, I think BMT has valued using us as a sounding board at times and this may well continue.

The PPGF is a distinctive organisation with several key advantages. We have a long relationship with the city's collection, so we are able to consider individual acquisitions in the light of the Museum's history of collecting, and in the context of how the organisation is changing. While we do occasionally still buy works of art outright,

we can contribute to and facilitate funding in many ways and we are able to act very quickly with a minimum of red tape. We do not have the constraints of many funding bodies, so are able to consider a very wide range of proposals.

Unlike many other charities the PPGF is not dependent on donations, subscriptions or membership fees: our support for the Art Gallery derives solely from the original funding of 1871 and subsequent bequests. This gives us security and longevity, which will enable us to continue to support the Museum with the income at our disposal – even in very uncertain times. There are one or two strings attached! Our Articles of Association stipulate that no Work of Art shall be exhibited where the public are not admitted free of charge and this position has been vigorously upheld by the trustees ever since. A later and substantial bequest, the J R Holliday Fund, can be used only for the purchase of works by artists who are no longer living, which is something we always have to bear in mind. Similarly, we are restricted to the fine arts rather than the applied arts, although the distinction between the two is becoming blurred, which has led to considerable discussion. In 2017 we did support the purchase of Burne-Jones's early stained glass panel 'The Good Shepherd', an important piece of applied art by a significant artist and designer, who had a direct and creative input into the work. It was later included in a major Burne-Jones exhibition at Tate Britain. ■



TOP LEFT: Christopher Firmstone (photograph: Joan Firmstone)

ABOVE: Edouard Vuillard (1868-1947), 'Mother and Child in a Garden', c.1909-11. Pastel on paper. Purchased with the assistance of the V&A Purchase Grant Fund, the Friends of Birmingham Museum and Art Gallery and the Public Picture Gallery Fund, 1970 (1970P272)

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).



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.

Celebrate Eid at Aston Hall

2 May 2022, 11am - 2pm. Free.

Visitors are welcome to Aston Hall for free as part of the Eid celebrations in Aston Park. Explore the grounds and beautiful rooms of the Hall. Free craft activities for children will be available in the Great Hall and the café will be open for light refreshments.

Adult One-Day Writing Retreat

11 June 2022, 11am - 4pm. £25.00.

Join scriptwriter Gaby Songui for this one-day writing retreat using the backdrop of Aston Hall to fire your creativity. Inspired by 'Meet Me at Aston Hall', the site's new audio guide, you'll be creating your own creative pieces based on the history and stories that envelop this historic building. The retreat is open to anyone who would like to write something new in an exciting location, regardless of experience. Your ticket includes access to the Hall throughout the day, participation in the workshop and lunch. You will be contacted in advance about dietary and access requirements.

Aston Arts Club

First Saturday of each month. Free.

Aston Arts Club is on the first Saturday of each month. Join in and make something inspired by Aston Hall and its incredible history. A completely free, drop-in club open to all to relax and create together.



MUSEUM & ART GALLERY BIRMINGHAM

Chamberlain Square, Birmingham, B3 3DH

Birmingham Museum & Art Gallery is partially back open for a series of pop-up displays and live events that will bring a different feel to the historic building for the Commonwealth Games and Birmingham 2022 Festival.

Wonderland: Birmingham's Cinema Stories

28 April - 30 October 2022, Monday - Sunday, 10am - 5pm. Free. Roving film explorers Flatpack Projects are embarking on their biggest adventure yet, working with a team of volunteer researchers and Birmingham Museums Trust to map all of the city's 150+ cinemas - from fairground beginnings to streamlined Odeons, from South Asian extravaganzas to today's pop-ups and outdoor film shows.

'Wonderland' will explore how cinema has shaped the streets, social lives and dreams of Brummies over the past 125 years. The display will showcase unseen photographs and cinema memorabilia, alongside historic magic lanterns and optical toys from Birmingham's Collection.

Below: Aston Arts Club at Aston Hall





Above: 'Africa Liberation Day Handsworth', 1977 © Vanley Burke

Unprecedented Times

28 April - 30 October 2022, Monday - Sunday, 10am – 5pm. Free. 'Unprecedented Times' invites visitors to take a moment to pause and reflect on all that has passed in Birmingham over the last two years of living with Covid-19.

Developed in partnership with Birmingham City Council's Public Health Division and Birmingham Museums' Community Action Panel, this display will explore survival of the human spirit and the power of art in public crises past and present.

We Are Birmingham

28 April - 30 October 2022, Monday - Sunday, 10am – 5pm. Free. The museum's iconic Round Room is being radically transformed. 'We Are Birmingham' will reflect the people of 21st Century Birmingham. Presenting a vivid celebration of the city that Birmingham is now, as well as aspirations of what the city could become, 'We Are Birmingham' is a collaboration between a group of six young people of colour from Don't Settle and Birmingham Museums.

SaVÄge K'Lub presents VÄ TAMATEA:

The inaugural Birmingham SaVÄge K'Lubroom

28 April - 30 October 2022, Monday - Sunday, 10am – 5pm. Free. New Zealand/Aotearoa artists Rosanna Raymond and Jaimie Waititi present a 'SaVÄge K'Lubroom' within Birmingham Museum and Art Gallery's Industrial Gallery. The installation reclaims the gentlemen's clubs of the same name first established in London in

the 19th century. 'SaVÄge K'Lub' poses the question: what might it mean to be a savage today?

The installation forms part of 'The Healing Gardens of Bab', presented by Fierce as part of the Birmingham 2022 Festival. Generously supported by the Paul Hamlyn Foundation, National Lottery Community Fund, Canada Council for the Arts, High Commission of Canada and Creative New Zealand.

In The Que: Celebrating the Que Club

28 April - 30 October 2022, Monday - Sunday, 10am – 5pm. Free. 'In The Que' is a sensory celebration of one of the UK's greatest music venues, developed and curated by the Birmingham Music Archive C.I.C. Located in one of Birmingham's most beautiful buildings, the Grade II* listed Methodist Central Hall, the Que Club was a live music venue and home of Rave and Dance culture in the city and beyond. Comprising personal artefacts, photographs, flyers, posters, other materials and a new thirty-five minute film, 'In The Que' celebrates the promoters, the musicians, the performers and the ravers who came to together in musical worship on the Que Club dancefloor.

Curated by the Birmingham Music Archive and Pretty Hate Productions. Generously supported by National Lottery Heritage Fund, and in partnership with Birmingham Museums Trust and the Birmingham 2022 Commonwealth Games programme.

CONTINUED OVER THE PAGE



Above: Sarehole Mill

Blacklash: Racism and the Struggle for Self-Defence

28 April - 30 October 2022, Monday - Sunday, 10am – 5pm. Free.
From the mid-80s and over a period of two decades and across some of the UK's major inner-cities, Mukhtar Dar documented the struggles of Asian and African Caribbean communities against the pernicious and pervasive tidal wave of street and state racism.

Drawing on his extensive archive of photographic, video, and political ephemera, this installation explores the lived modality of what novelist, political thinker and activist Ambalavaner Sivanandan described as 'racism that kills and racism that discriminates'. This project has been created by Kalaboration Arts in partnership with Birmingham Museums Trust.



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.

Blakesley Hall is a picture-perfect timber-framed Tudor house which is situated just a few miles from the centre of Birmingham.

Explore Blakesley

1 – 5 June 2022, Tour times: 12 – 4pm

Adult: £7, Concession: £5, Child: £3

Visit Blakesley Hall, a fine Tudor house and beautiful gardens built in 1590 by Richard Smalbroke, a member of one of Birmingham's leading merchant families.

Jubilee Crown Craft

1 - 5 June 2022, 11.30am - 3.30pm. £2.

Why not join in the fun and make your own unique crown to celebrate the Queen's Platinum Jubilee.

Circus Skills Activity at Blakesley Hall

4 June 2022, 11am – 4pm. £3.

Enjoy this special event where you can learn circus skills at Blakesley Hall. You will have the chance to have a go at learning juggling, diabolo, hula hoops, spinning plates, balance beam and tightrope.



**SAREHOLE
MILL**

Cole Bank Road, Hall Green, B13 0BD

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

Free entry for Friends. Charges apply to non-members.

Discover the mill that has connections with Matthew Boulton and inspired famous author JRR Tolkien.

Explore Sarehole Mill

7 May 2022, 11am - 4pm.

Entry to this event is included in the price of admission.

Explore Sarehole Mill at your leisure without the need for a guided tour! Enjoy the sights and sounds of a traditional 18th Century water mill at your own pace, learn about the life of a miller and take part in hands on demonstrations. Also take some time to see the beautiful millpond and explore the new woodland realm.

There will also be pizza in the courtyard available from 12-3pm, pre-book your table to avoid disappointment.

Guided Tour of Sarehole Mill

6, 13, 14 May 2022, Tours 11.30am-12.30pm on Fridays. 11.30am-12.30pm and 1.30pm-2.30pm on Saturdays.

Entry to this event is included in the price of admission.

Explore Sarehole Mill with our experienced guides. Enjoy the sights and sounds of a traditional 18th Century Water Mill, learn about the life of a Miller and the scenes that inspired writer J.R.R Tolkien. Also take some time to see the beautiful millpond and explore the new Woodland Realm.

Enjoy pizza in the courtyard available from 12-3pm, pre-book your table to avoid disappointment.

Origins of Middle-earth: J.R.R. Tolkien and

Sarehole Guided walk

1 & 15 May, 10am - 11am. £10.

A guided walk introducing the scenery that inspired J.R.R Tolkien when he lived near Sarehole Mill as a child. The tour begins at the Mill and takes us to Moseley Bog, passing Tolkien's childhood home. The route is around 2 miles in length, involves steps and a boardwalk that could be slippery when wet. Good walking shoes are recommended. Not accessible to wheelchairs or pushchairs unfortunately. Worked up an appetite? Book a table at the pizza in the courtyard for lunch following the walk!



SOHO HOUSE

Soho Avenue, Handsworth, Birmingham, B18 5LB

Re-opening on Wednesday 25 May. See birminghammuseums.org.uk for up-to-date opening times and prices. Free entry for Friends. Charges apply to non-members. Discover Soho House which was the elegant home of the industrialist and entrepreneur Matthew Boulton from 1766 to 1809.

Death Café

3 May 2022, 11am - 12.30pm. Free.

Take part in an open, supported, conversation about death and dying. Death can seem like a difficult subject to talk about but it's often much easier than you think. A Death Café is a place for tea, biscuits and open conversation about death and dying and a space to think about living well until we die. There is no theme, no agenda – the conversation goes where it leads us.

Blood & Fire: Our Journey Through Vanley Burke's History

25 May - 30 October 2022, Wednesday - Sunday, 11am-4pm. Free. Evocative images taken by renowned photographer Vanley Burke will join archival material from his personal collection in a new exhibition at Soho House in Handsworth, taking visitors on a journey through the artist's history and the Black British experience.

'Blood & Fire: Our Journey Through Vanley Burke's History' is presented by the Birmingham 2022 Festival and generously supported by Arts Council England and the National Lottery Heritage Fund.



thinktank
Birmingham science museum

Thinktank, Birmingham Science Museum

Millennium Point, Curzon Street, Birmingham, B4 7XG

Birmingham term time - Open Wednesday - Sunday, 10am - 5pm.

Birmingham school holidays - Open Monday - Sunday, 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.

Smethwick Engine Steaming Day

1 June 2022, 12.30pm - 1pm.

Entry to this event is included in the price of admission.

One of the jewels in Thinktank's collection is the Smethwick Engine, the oldest working steam engine in the world. Designed by the firm Boulton & Watt and installed almost 240 years ago on the Birmingham-Wolverhampton canal in 1779, 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. Come and see the power of the engine first-hand at 12:30pm.

Morning Explorers

11 June 2022, 9am - 10am.

Adult: £7, Child (3-15yrs): £5, Concessions (Students 18+/Benefits.

Excludes over 60s): £5, Under 3: FREE, Carer: FREE

Early opening for people and families with children on the autistic spectrum, live with a sensory processing disorder or have other special needs.

The Morning Explorer session allow adults and children to explore the museum at a quieter time, before we open to the public. Admission is half price, plus one free carer place.

For all events visit www.birminghammuseums.org.uk/whats-on for further information and to book.

IN THE AREA

BARBER INSTITUTE

University of Birmingham, Edgbaston, B15 2TS.
www.barber.org.uk

Visiting Masterpieces: Treasures from Birmingham Museum and Art Gallery

Until December 2023. Three spectacular loans from Birmingham Museum and Art Gallery are now on display at the Barber – including one of the nation's most iconic paintings. 'The Last of England', created in 1855 by leading Pre-Raphaelite artist Ford Madox Brown, is one of Birmingham's most famous art treasures. The monumental 'Erminia and the Shepherd' was painted by the eminent Italian Baroque painter Guercino in around 1620. 'The Man of Sorrows' will join them soon. This tiny panel painting, which measures just 11cm by 8cm, was made by Flemish painter Petrus Christus in around 1450. Generously lent by Birmingham Museums Trust, these dazzling and diverse masterpieces hang among the Barber's own outstanding collection while the city art gallery is closed for essential rewiring work.

Beyond Representation

Until 22 May 2022. Artists of the 20th century constructed new perceptions of the world during times of turbulent change – from huge technological and scientific advancements to political revolutions and two world wars. This sparked experiments in form, space and perspective as artists explored new ways of seeing. In 'Beyond Representation', see drawings, prints and sculpture from the Barber's collection by pioneering artists as diverse as Christopher Nevinson, Max Ernst, Naum Gabo and Tess Jaray.

The Founding of the Barber Institute:

An Arts Centre Ahead of its Time

Until 12 June 2022. Ever wondered how the University of Birmingham's art gallery and original concert hall came to be? This display marks the 90th anniversary this December of the Barber's foundation, with rarely-seen archive material – including photographs, architectural blueprints, correspondence and a copy of the Trust Deed – exploring how Lady Barber's vision became a reality.

The First Dictators: Politics, Propaganda and the Collapse of the Roman Republic

Until 26 June 2022. Coins have long been used for propaganda purposes, and this exhibition explores how they were minted and manipulated to these ends in the dying days of the Roman Republic in the first century BCE. Taking a deep dive into images and iconography on currency, the exhibition features super-enlarged images and diagrams to explore how mythological characters, animals and objects were used for political ends. It also examines how commonly used images – and even the personalities of several of the Roman dictators themselves – were adopted and exploited by more recent states and politicians on their own coins and medals.

DÜRER: The Making of a Renaissance Master

17 June - 25 September 2022. Albrecht Dürer (1471-1528) combined an unparalleled virtuosity as painter and draftsman

with an innovative approach to printmaking. He also possessed a shrewd entrepreneurial sense, and an ability to portray subjects and issues that appealed to the general public and the highest-ranking patrons alike – including the Holy Roman Emperor, Maximilian I. These factors ensured his lasting reputation as the most important and influential artist of the Renaissance in northern Europe. This exhibition of his finest works from the Royal Collection contains one of only two paintings by Dürer – and the sole portrait – in the UK, along with rare drawings and iconic prints. The exhibition is the fifth in an annual collaborative series with Royal Collection Trust, curated by Masters' students from the University of Birmingham's Department of Art History, Curating and Visual Studies.

BEVERE GALLERY

Bever Lane, Worcester, WR3 7RQ.

www.beveregallery.com • Tel: 01905 754 484

Bever Gallery is open Tuesday to Saturday 10am - 4pm.

Bever Gallery is a unique Gallery set in the grounds of a Georgian country house near Worcester. Specialising in contemporary ceramics, there are over 120 makers represented here, all displaying the Gallery's fundamental criteria – high level skills and an individual voice. Each month will feature two of those makers and newcomers that will add to an exceptional range of ceramicists many of whom are always on display. This group of six featured makers clearly demonstrates both the philosophy of the Bever Gallery towards ceramic art as well as promoting some exceptional makers.

Jane Hollidge and Katy O'Neil

28 April - 25 May 2022. When Jane Hollidge was previously shown here, her immaculate decoration and elegant hand-sculpted pots were much admired. The design of each piece and the meticulously etched decoration on a white background, give every pot a striking individual quality. Katy O'Neil is a maker new to Bever, but she is far from a debutante maker. She has been producing her striking ceramic pots and jewellery for the last 20 years. Her slab-built stoneware vessels with hand-painted designs are appealing and she sees her work as a celebration of form, material and mark making.

Irena Sibrijns and Daniel Boyle

26 May - 29 June 2022. Irena Sibrijns has been making for over thirty years and her love of the 20th Century English decorative arts tradition is very evident in her ceramics. She uses a wide variety of techniques including wax and latex resist, slip-trailing and sgraffito. Her creative energy is evident in her vessels as they make an immediate visual impact. Daniel Boyle produces one-off, thrown, salt and ash glazed stoneware. He explores unconventional firing processes using vibrant slips and ash glazes to enrich his pots. His glazing and the firing process impact on his vessels, developing textures and movement within the fluid glaze. His work demonstrates how firing is such an influential aspect of the making process, exploring surfaces and textures in his work.

CONTINUED OVER THE PAGE

QUALITY ART EXHIBITION AT COCK HARBOUR GALLERY A HIDDEN GEM

May Bank Holiday Weekend 2022

Friday 29th April - 2pm-6pm
Saturday 30th April - 10am-6pm
Sunday 1st May - 10am-6pm
Monday 2nd May - 10am-6pm

Shinehill Lane,
South Littleton, WR11 8TS
Enquiries: 01386 640004 or
07890 094325

Artists include:

Anneka Reay, John Yardley RI,
Caroline Bailey RSW, Maud Hogarth Clay
and many other 20th & 21st Century Artists.
Sculpture by Keith Evans



Worcester City Art Gallery & Museum



Hokusai's Great Wave: **Reflections of Japan**

**2 April -
2 July 2022**

FREE ENTRY

Katsushika Hokusai (1760-1849), The Hollow of the Deep-Sea Wave off Kanagawa, 1831.
From the series 'Thirty-six Views of Mount Fuji'. Courtesy of Bristol Culture, Bristol Museums & Art Gallery.

For more information visit
www.museumsworcestershire.org.uk

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**MUSEUMS
WORCESTERSHIRE**



Visiting Masterpieces – Barber Institute Until December 2023

ABOVE: 'Visiting Masterpieces: Treasures from Birmingham Museum and Art Gallery' – 'The Last of England' by Ford Madox Brown; Photo by Birmingham Museums Trust, licensed under CC0

Amanda Popham and Cat Santos

30 June - 27 July 2022. Bevere Gallery has had the privilege of showing Amanda's work for several years. Her unique voice is manifest in sculptural pieces that epitomise what is best described as narrative ceramics. Her clay making skills are enhanced by immaculate drawing and painting and there is a story in each of her pieces. Her work has great presence, scale, colour and detail and makes an impact on the viewer. Cat Santos is appearing at Bevere for the first time. Her other career, printing T-shirts, led her to printing on ceramics. She discovered that clay is a sympathetic surface on which to print. She explores various techniques using slips, oxides and underglaze to add to the possibilities and uses a variety of clay surfaces including smooth white porcelain, dark black clay and heavy, textured, grogged clay. Every piece has a unique quality which will attract many ceramophiles.

THE CRESCENT THEATRE LIMITED

20 Sheepcote Street, Brindleyplace, Birmingham, B16 8AE
www.crescent-theatre.co.uk • Box Office: 0121 643 5858
Email: boxoffice@crescent-theatre.co.uk

The Pitmen Painters by Lee Hall

14 - 21 May 2022. In 1934, a group of Ashington miners and a dental mechanic hired a professor from Newcastle University to teach an Art Appreciation evening class. Unable to understand each other, they embarked on one of the most unusual experiments in British art as the pitmen learned to become painters. Within a few years the most avant-garde artists became their friends, their work was taken for prestigious collections, and they were celebrated throughout the British art world; but every day they worked, as before, down the mine. Tickets: Adult: £13; Child: £12.

(Sunday 15 May: All tickets £9. Tuesday 17 & Wednesday 18 May: All tickets £11.50.)

Handbagged by Moira Buffini

28 May - 4 June 2022. Handbags, hairspray, and sensible shoes. The monarch - Liz. Her most powerful subject - Maggie. One believed there was no such thing as society. The other had vowed to serve it. Opening the clasp on the antipathy between two giants of the twentieth century, 'Handbagged' by Moira Buffini is a witty, boisterous speculation on what might have taken place at those weekly teas between the Queen and the Prime Minister. Tickets: Adult: £13; Child: £12. (Sunday 29 May: All tickets £9. Tuesday 31 May & Wednesday 1 June: All tickets £11.50.)

Lady Windermere's Fan by Oscar Wilde

23 - 26 June 2022. 'I can resist everything except temptation.' Lady Windermere has a happy marriage. Or, at least, that's what she believes, until one of London society's gossips, the Duchess of Berwick, arrives to voice her suspicions about an affair Lord Windermere appears to be having. Employing the witty dialogue, social satire and outrageous paradox for which he is still remembered, 'Lady Windermere's Fan' was Wilde's breakthrough stage hit. The play shows us the destructiveness of gossip and superficial judgement, examines the ambiguous sexual morality and gender politics at the heart of the British ruling class, while simultaneously challenging our perceptions of what constitutes a 'good woman'. Tickets: Adult: £13; Children: £12. (Sunday 26th June: All tickets £9.)

Clybourne Park by Bruce Norris

9 - 16 July 2022. In 1959, Russ and Bev are moving to the suburbs of Chicago after the tragic death of their son and have sold their house to the neighbourhood's first black family. Decades later, the roles are reversed when a young white couple buys the lot in what is now a predominantly black neighbourhood, signalling a new wave of gentrification. In both instances, a community showdown takes place – are the same issues festering beneath the floorboards fifty years on? Winner of both the Tony and Olivier Award for Best Play and the Pulitzer Prize for author Bruce Norris, 'Clybourne Park' is a razor-sharp satire about the politics of race and real estate. Tickets: Adult: £13; Child: £12. (Sunday 10 July: All tickets £9. Tuesday 12 & Wednesday 13 July: All tickets £11.50.)

FRESH: ART FAIR

The Centaur Building, Cheltenham Racecourse,

Evesham Road, Cheltenham, GL50 4SH. FreshArtFair.net

10 - 12 June 2022. Private View from 5.30pm on Thursday 9 June 2022. 50 leading galleries: 6,000 original works: 500 artists. Interest free credit. Tickets from £6 online. One ticket unlimited free returns. Free entry on Friday. Free entry to under 16s. Free parking. Bus shuttle via Park & Ride. Exhibiting Galleries include Byard from Cambridge, The Art Salon Bath, Lime Tree Gallery Bristol, Gallery Different London, Sol Art Dublin and Lysenko Gallery representing artists from Ukraine.

Fresh: Art Fairs show a wider range of art than any other British art fair. From exciting new talent to famous names like Hockney, Banksy, Matisse and Miro, Fresh: brings you art from as little as £100 to £30,000 or more, but most within your budget. Fresh:

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OZ & ARMONICO DRINK TO MUSIC: GIN & PHONIC!

Generously sponsored by
Roger Medwell MBE DL
5th May 2022 8pm,
Drapers' Hall, Coventry
Ticket prices from: £25

www.historiccoventrytrust.org.uk
In the third instalment of this hugely
successful programme, the Oz &
Armonico team investigate the highs and
lows (mainly highs) of the relationship
between gin, music and humans over the
centuries.

International wine expert, author and
TV presenter Oz Clarke returns to
host the perfect evening of music, gin,
incredible facts and blunt fiction.

Enjoy a few glasses of gin whilst hearing
the incredible music of Purcell, Handel
and Dowland. Learn of the incredible
tales of human endeavour and failure,
which has given us one of the most
celebrated resurgences in alcoholic
modern history.



H. PURCELL DIDO & AENEAS G. PERGOLESÌ STABAT MATER

10th May 2022 7:30pm,
Warwick Arts Centre, Coventry
Ticket prices from:
£22.50 | £19.50 | £16.50 | £12.00
Box office number: 024 7652 4524
www.warwickartscentre.co.uk

Armonico Consort bring to life
Pergolesi's masterpiece, Stabat Mater.
Demonstrating baroque music at its
finest and most intense, this provides a
fitting partner to Henry Purcell's Dido
& Aeneas.

Dido & Aeneas has become a work at
the heart of the British musical heritage.
In a highly emotionally charged and
entertaining performance, the epic
tragedy of a queen, a soldier and an
illicit love is told through a rich array
of music.

Performed with minimal staging,
Armonico Consort's beautifully tender
and entertaining rendition of this
incredible opera has delighted audiences
across Europe.



Narrated by
former BBC Royal
Correspondent,
Nicholas Owen

CORONATION OF QUEEN ELIZABETH II

22nd June 2022 7:30pm,
Malvern Theatres, Worcestershire
£27.44 | £25.20 | £22.96 | £20.72
Box office number: 01684 892277
www.malvern-theatres.co.uk

30th June 2022 7:30pm,
Collegiate Church of St Mary, Warwick
£34.50 | £23.50 | £17.50 | £13.50
Box office number: 01926 334418
www.armonico.org.uk

To commemorate the Platinum Jubilee
of the world's longest reigning Monarch,
Armonico Consort will recreate the
highlights of the Coronation Service of
Queen Elizabeth II in this unique concert
performance. Armonico Consort's five-
star Choir and Orchestra will revive one
of the most epic days of the 20th Century.
PROGRAMME HIGHLIGHTS INCLUDE:
H. PARRY | I WAS GLAD
G.F. HANDEL | ZADOK THE PRIEST
W. WALTON | CORONATION TE DEUM
R. VAUGHAN WILLIAMS |
CREED (MASS IN G MINOR)
THE NATIONAL ANTHEM (ARR. JACOBS)

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THE INDEPENDENT

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BBC MUSIC MAGAZINE



ARMONICO CONSORT
DIRECTOR | CHRISTOPHER MONKS

Saturday 25th June, 7pm
St Paul's, Birmingham

Saturday 2nd July, 7pm
Malvern Priory, Malvern

BIRMINGHAM
BACH
Choir
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Lux Aeterna

A SUMMER CONCERT

Bach, Britten, Finzi, Gibbons, Joubert & MacMillan

Birmingham Bach Choir
Conductor: Paul Spicer
Organist: Martyn Rawles

For tickets & info:

www.birmingham.bachchoir.com



FRESH: Art Fair – Cheltenham Racecourse – 10–12 June 2022

hosts 50 leading galleries in one convenient place, showing 6,000 original prints and paintings, sculpture, glass and ceramics by 500 UK and international artists. Fresh: is for everyone from new art lovers to established collectors. With free parking, licensed cafés, Talks and Artist Demonstrations, Fresh: really is the easiest way to browse and buy art.

Fresh: was founded in 2017 by Eleanor Wardle, the owner of Paragon Gallery, Cheltenham, with her father Anthony Wardle. Fresh: holds an Annual Fair in the Centaur building at Cheltenham Racecourse where there is no racing of course, just art. Launched at Ascot Racecourse in 2019, where it will be returning from 23–25 September 2022, Fresh: is now Britain's biggest art fair outside London. 6,000 visitors are expected over the weekend with art sales over £750,000. At least ten artists will be demonstrating their talents and answering questions throughout the show. Among the talks will be two on Saturday by Alison Bevan, CEO of Bristol's RWA.

HERBERT ART GALLERY & MUSEUM

Jordan Well, Coventry, CV1 5QP. theherbert.org

Grown Up in Britain: 100 Years of Teenage Kicks

1 July – 30 October 2022. A new exhibition at the Herbert will be showing photographs, objects and personal stories depicting life as a teenager in the UK. The free exhibition – 'Grown Up in Britain: 100 Years of Teenage Kicks' – celebrates a century of teenage life from the roaring 1920s to the youth of today. Going beyond the headlines, the exhibition, curated by the London-based emerging Museum of Youth Culture, chronicles the lived experiences and impact of young people, their scenes, sounds and styles, through the archives of the Museum of Youth Culture. Museum project manager Lisa der Weduwe comments: 'We've all been young once, from first loves to first jobs, Saturday hangouts to family holidays – what do you remember? Championing the impact of youth on

modern society, the Museum has been collecting photographs of youth and subculture movements for more than 25 years. From the bomb-site Bicycle racers in post-war 1940s London, to the Acid House ravers of 1980s Northern England, the Museum of Youth Culture empowers the extraordinary everyday stories of growing up in Britain.'

BIRMINGHAM BACH CHOIR

For tickets and more information visit:

www.birmingham.bachchoir.com or

email: tickets@birmingham.bachchoir.com

COME & SING with us! Duruflé's Requiem

Saturday 21 May 2022, 2.30 – 6pm at Selly Oak Methodist Church, Langley's Road, Selly Oak, B29 6HT. A singers workshop at 2.30pm, followed by an informal performance of 'Duruflé's Requiem' at 5.30pm. Paul Spicer leads this inspirational afternoon of singing. Singer tickets from £15.

LUX AETERNA – A Summer Concert

Saturday 25 June 2022, 7pm at St Paul's, Jewellery Quarter, Birmingham and Saturday 2 July 2022, 7pm at Malvern Priory, Malvern, Worcestershire. Birmingham Bach Choir perform a beautiful summer programme of music by Bach, Britten, Finzi, Gibbons, Joubert and MacMillan. Conductor: Paul Spicer; Organist: Martyn Rawles. Tickets from £14 (Students £10)

IKON

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

www.ikon-gallery.org

Abdulrazaq Awofeso


10 June – 29 August 2022. Commissioned by Ikon, this solo exhibition by Nigerian artist Abdulrazaq Awofeso features all new work. It includes a multitude of small figurative sculptures made from wooden forklift pallets – utilised to transport goods around the world, this widely used material forms a metaphor of human migration. The figures, which are individually crafted and painted by the artist, embody the modern city, where people from all walks of life come together. Awofeso's works represent an array of real and imagined characters, recalling Antony Gormley's 'Field for the British Isles', an installation of 40,000 unique terracotta figures which was exhibited at Ikon in 1995.

Yhonnie Scarce, Salote Tawale and Osman Yousefzada

10 June – 29 August 2022. This exhibition brings together the work of three artists: Yhonnie Scarce, Salote Tawale and Osman Yousefzada. Yhonnie Scarce returns to Ikon to continue her residency, begun in early 2020 and disrupted by the Covid-19 pandemic, before presenting a major new suspended glass installation. Born in Woomera, South Australia, Scarce belongs to the Kokatha and Nukunu peoples. Working with glass, she explores the political nature and aesthetic qualities of the material – in particular corresponding to the crystallisation of desert sand as a result of British nuclear tests on her homeland during 1956–63. Organised by Ikon Gallery and TarraWarra Museum of Art with consultant curator Hetti Perkins.

CONTINUED OVER THE PAGE

UNIVERSITY OF BIRMINGHAM | WINTERBOURNE
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HANDBAGGED

Moirá Buffini Studio | 28 May – 4 June



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LADY WINDERMERE'S FAN


Oscar Wilde Studio | 20 – 26 June

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Box Office 0121 643 5858 | crescent-theatre.co.uk

Prophecy

Exploring stories of history, place and survival.



COVER: ILLUSTRATION: ESSI, THE ARTIST: JONAS CHANDLER, 2021. COURTESY OF THE ARTIST. HANDBAGGED AND LADY WINDERMERE'S FAN: ILLUSTRATION: MOIRÁ BUFFINI, 2021. COURTESY OF THE ARTIST.

Mead Gallery

Sat 7 May – Sun 26 Jun
Exhibition opening event Sat 7 May 3pm–6pm
Tue – Sun 11am – 8pm
FREE ENTRY

BOOK BY PHONE
024 764 96000

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warwickartscentre.co.uk

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**WARWICK
ARTS
CENTRE**

Warwick Arts Centre, The University of Warwick, Coventry CV4 7AL

'Made in Birmingham/Made in Sydney' presents the work of Fijian-Australian artist Salote Tawale and British-Afghan artist Osman Yousefzada as part of the UK/Australia Season, a major new cultural exchange between Australia and the United Kingdom, celebrating each nation's diverse and innovative artist communities and cultural sectors. 'Made in Birmingham/Made in Sydney' is a ground-breaking collaboration between the Museum of Contemporary Art Australia (MCA) in Sydney and Ikon, in which Tawale and Yousefzada explore questions of identity and belonging in contemporary Australia and Britain through two new video artworks.

MEAD GALLERY

Warwick Arts Centre, University of Warwick,
Coventry CV4 7AL. www.warwickartscentre.co.uk

Prophecy

7 May - 26 June 2022. Inspired by George Eliot's novel, *Middlemarch*, Warwick Arts Centre's latest exhibition, 'Prophecy', brings together over a dozen contemporary artists whose work uses stories and histories to bring people closer together. Co-curated with Coventry artist Laura Nyahuye, the artists explore themes of survival, history and migration. Among the highlights are Esiri Erheriene-Essi's and Caroline Walker's bold figurative paintings, moving-images from Edwin Mingard and Turner Prize winner Laure Prouvost, and a series of self-portraits by the late Gambian-British artist Khadija Saye, who tragically lost her life in the Grenfell Tower tragedy. Open Tuesday to Sunday, 11am to 8pm. Admission free.

ARMONICO CONSORT

www.armonico.org.uk

Coronation of Queen Elizabeth II

21st June 2022, 7:30pm - The Octagon Theatre, Yeovil. Ticket prices from: £16. Tel: 01935 422884 or www.octagon-theatre.co.uk

22nd June 2022, 7:30pm - Malvern Theatres. Ticket prices from: £20.72. 01684 892277 or www.malvern-theatres.co.uk

30th June 2022, 7:30pm - Collegiate Church of St Mary, Warwick. Ticket prices from: £17.50. 01926 334418 or www.armonico.org.uk

In 2022 we mark the special occasion of the Platinum Jubilee of the world's longest reigning Monarch, Her Majesty the Queen. For hundreds of years, the Crowning of our Monarch has been an increasingly spectacular and unique occasion and each time new music was added to be performed alongside that from previous Coronations.

Armonico Consort will recreate the highlights of the Coronation Service of Queen Elizabeth II from 1953 in this unique concert performance. This will be narrated by former Royal Correspondent for ITV News and one of the best-known faces in news broadcasting, Nicholas Owen.

HEREFORD CATHEDRAL

Hereford HR1 2NG

www.herefordcathedral.org Tel: 01432 374 200

Cathedral housing art and architecture from nine centuries, home

to the 13th-century Mappa Mundi world map and the world's largest Chained Library. Outstanding choral tradition with daily services. Open every day, free to enter.

Open Gardens

Visit exquisite private and historic gardens at Hereford Cathedral, bookable throughout the summer www.herefordcathedral.org/Pages/Events

'Strangers' Exhibition

From 30 April 2022. Exhibition exploring how, throughout history, humans have covered the unknown with stereotypical and distorted representation of those who appear different to themselves.

Cathedrals at Night

14 May 2022. Discover the cathedral out of hours with special evening tours and activities, 6.30pm - 8.30pm. Preceded by Evensong, sung by choirs of Hereford, Gloucester and Worcester. www.herefordcathedral.org/Event/cathedrals-at-night2022

Three Choirs Festival

23 - 30 July 2022. Unmissable week-long programme of world-class concerts, talks, services, exhibitions and walks. www.3choirs.org/herford-2022

Heritage Open Day

17 September 2022. Explore the marvel that is Hereford Cathedral's Chained Library with free activities about its locks and mechanisms. www.herefordcathedral.org/Event/heritage-open-day-2022

MIDLANDS ARTS CENTRE - MAC

Cannon Hill Park, Birmingham B12 9QH
macbirmingham.co.uk

John Akomfrah: The Unfinished Conversation, 2012


7 May - 26 June 2022. Since the early 1980s, John Akomfrah's moving image works have offered some of the most rigorous and expansive reflections on the culture of the black diaspora, both in the UK and around the world. MAC will be presenting 'The Unfinished Conversation' to celebrate the 10 year anniversary of his seminal film installation, a moving portrait of the life and work of distinguished cultural theorist, Stuart Hall, who led the Cultural Studies department at the University of Birmingham from 1964.

Sharon Walters: Seeing Ourselves

15 April - 26 June 2022. Sharon Walters, a London-based artist, will be presenting her first solo exhibition, 'Seeing Ourselves', at MAC this spring. The show will feature many of the artist's intricate paper cut pieces that unapologetically celebrate and uplift Black women beyond the monolith, emphasising the importance of being seen and heard.

Mixed Rage Collective: Unapologetically Other

15 April - 14 August 2022. This group exhibition from Mixed Rage Collective showcases artists telling of their experiences of being mixed heritage. This exhibition considers the effect of 'othering', lack of representation, daily micro-aggressions and displacement felt by people of mixed heritage, interweaving the highly political and colonial backdrop into which they were born, as well as celebrating their mixed cultures and heritage.



Hartlebury Castle

Captivating Costume

A fabulous tour through three centuries of fashion.

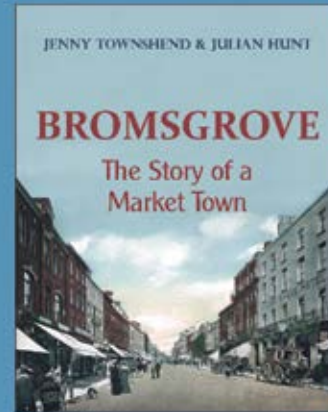
Worcestershire County Museum at Hartlebury Castle

Hartlebury Castle, Hartlebury, Nr Kidderminster, DY11 7XZ

For visitor information see www.museumsworcestershire.org.uk

Captivating COSTUME

MUSEUMS WORCESTERSHIRE



Bromsgrove: The Story of a Market Town,
by Jenny Townshend & Julian Hunt

The Bromsgrove Society's new book tells the history of this north Worcestershire community over the last one thousand years. Based on extensive research and lavishly illustrated with drawings, maps and photographs, it will appeal to all those who know and love the town, providing an evocative trip down memory lane. 320 pages.

Priced £25.00 plus £3.50 postage & packing.

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by cheque or bank transfer.

HEREFORD CATHEDRAL

HOME OF THE MAPPA MUNDI & CHAINED LIBRARY

Built on a place of worship used since Saxon times, Hereford Cathedral contains some of the finest examples of architecture from Norman times to the present day.

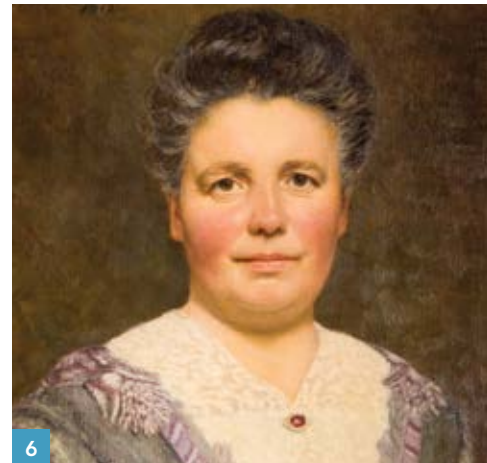
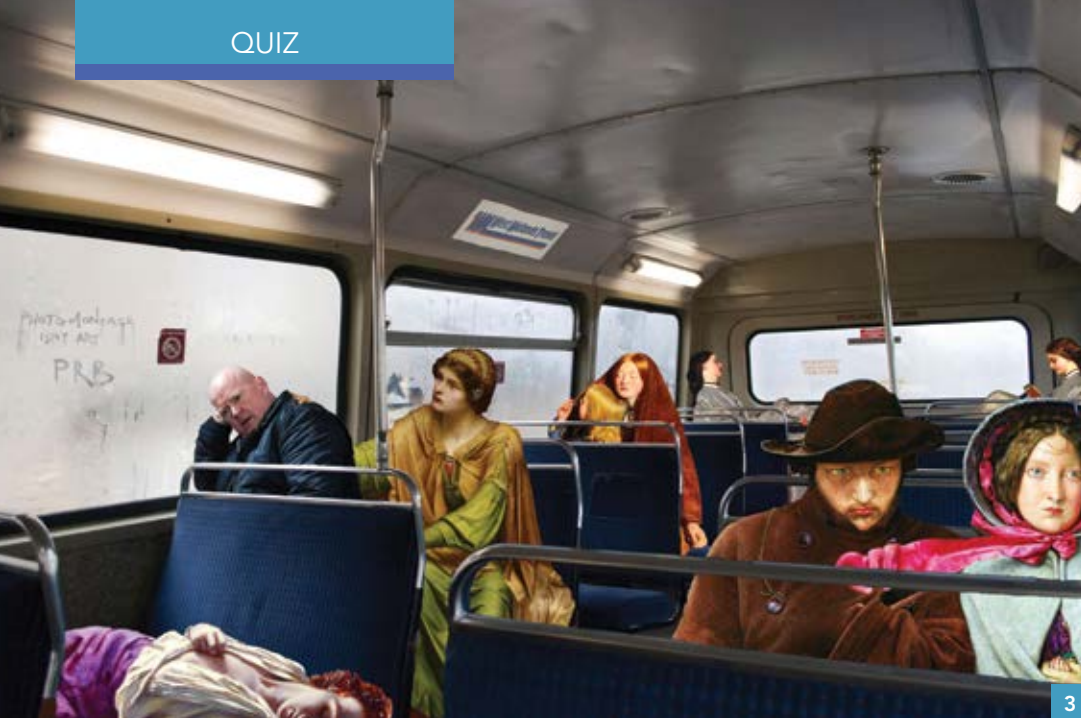
Visitors can join a cathedral or garden tour led by an experienced guide, take part in one of our many services and events or visit the Cathedral Café which serves a selection of refreshments.

A trip to Hereford Cathedral would not be complete without a visit to the Mappa Mundi & Chained Library Exhibition which, alongside our historic treasures, hosts special displays curated by our Library & Archives team.



HEREFORD
CATHEDRAL

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01432 374 200



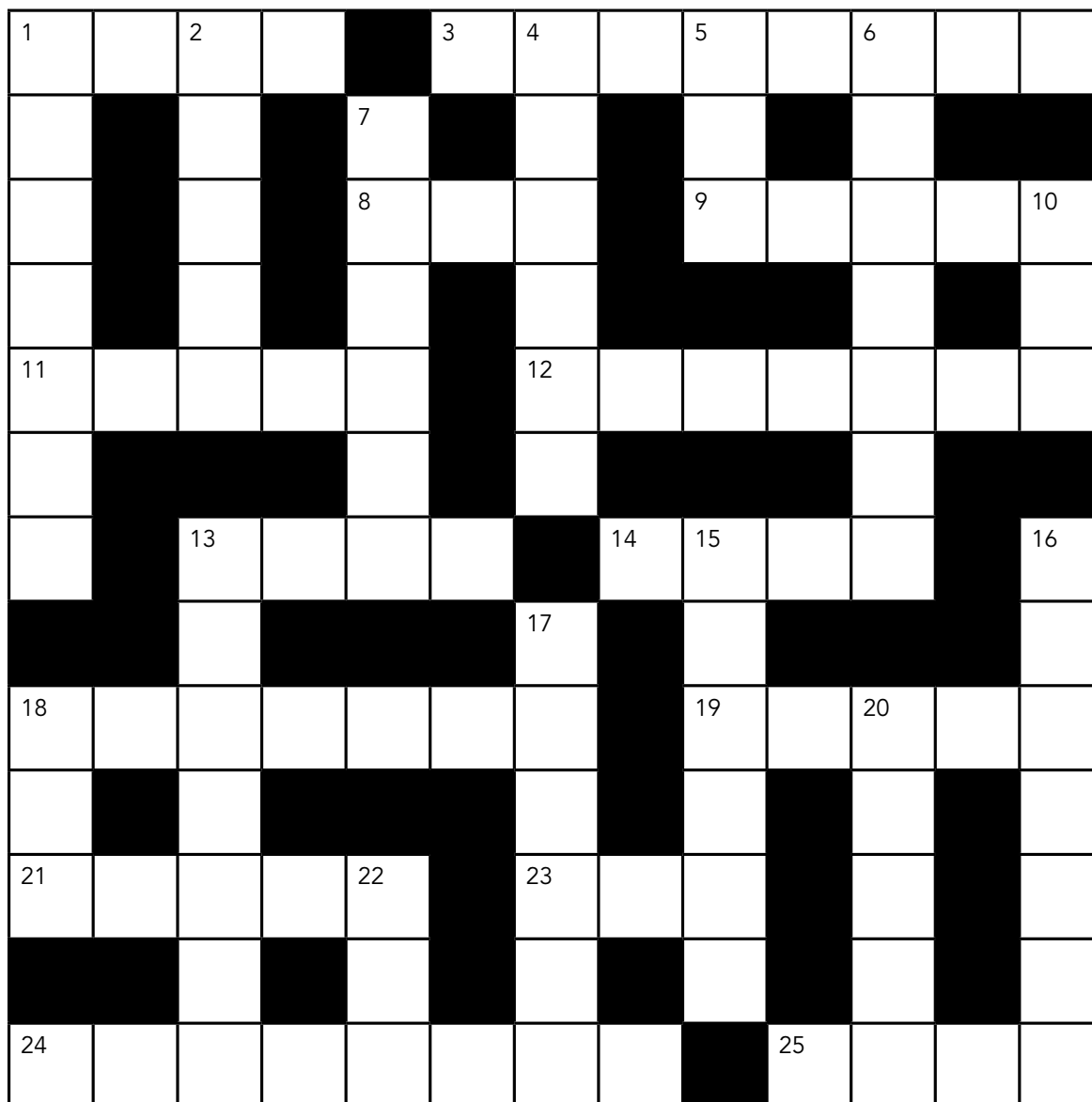
FRIENDS' QUIZ

BY JIM WELLS

- Which composer was commissioned to write a choral work to be premiered at the Town Hall in 1846?
A) Beethoven B) Mendelssohn C) Elgar
- Which member of the Pankhurst family spoke at the Town Hall in February 1909?
A) Emmilene B) Sylvia C) Christabel
- This photo-montage by Cold War Steve features a couple from which nineteenth century painting?
- This painting by David Cox is of which North Wales resort, a favourite Birmingham day trip?
- Which African came to Birmingham in 1789 to promote his autobiography and the campaign against slavery?
- This is a portrait of which Birmingham-based social and penal reformer?
A) Dame Elizabeth Cadbury B) Eliza Sturge
C) Geraldine Cadbury (nee Southall)
- In which square does the Museum and Gallery sit?
- The Director of this Club was the founder of the Football League, consisting of 12 clubs. In which year was this?
A) 1870 B) 1899 C) 1888
- After which utility is this exhibition hall named?
- This 1941 purchase by the Friends is a design by whom?

1. Mendelssohn 2. Christabel 3. 'The Last of England' 4. Rhyl 5. Geraldine Cadbury 6. Claudah Equiano 7. Chamberlain 8. 1888 9. Gas 10. William Morris

3. 'Cold War Steve vs The PRB' by Cold War Steve (Christopher Spencer), 2020, Photomontage commissioned by Birmingham Museums Trust; Artist: © Cold War Steve/Christopher Spencer
4. 'Rhyl Sands', 1855 by David Cox, 1885P2489; Presented by Frederick Nettlefold in accordance with the wishes of his brother, the late Joseph Henry Nettlefold, 1882
6. 'Portrait of Geraldine Cadbury Nee Southall' by Thomas Bowman Garvie (d.1944), 1912, 1979V534; Transferred from Birmingham Reference Library
9. 'Holy Grail Tapestries' in the Gas Hall for 'Love is Enough', 2015
10. 'Jasmine', design by William Morris, 1941P410, Presented by the Friends of Birmingham Museums & Art Gallery, 1941
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FRIENDS' CROSSWORD

The theme of the crossword is "Pot luck"

ACROSS

1. You can't make an omelette without breaking these. (4)
3. Crop grower's purpose, satisfaction and reward. (8)
8. Any one mountain in a mid-European range famous for dairy products, particularly cheeses. (3)
9. Applied to a food near the end of the cooking. A shiny, transparent coating. (5)
11. Produced from the nectar of flowers collected by bees and other insects. (5)
12. Describes the graceful, tasteful and attractive presentation of a person, animal or object. (7)
13. It was as high as an elephant's eye in Oklahoma! (4)
14. The fortified wine of the Douro region. (4)
18. Such occasions are almost always celebrated with special meals. (7)
19. A dedicated flat stone or similar in a religious building. One purpose is to receive offerings or charitable gifts. (5)
21. After dough is kneaded this is the usual ingredient used to raise it. (5)
23. Barnyard animal traditionally viewed as a domesticated version of the wild boar. (3)
24. A member of sub-class of soft fruits. (3,5)
25. A lake or a pond (old English). (4)

DOWN

1. Midland Vale famous for its crops, including asparagus. (7)
2. A commonly used abbreviation in the retail trade to identify most of the vegetables where the leaves are eaten. (5)
4. Long known to have medicinal properties, this fruit was freely available to the crew of sailing ships from open barrels on the deck. (6)
5. One half of the healthy eating plan promoting the consumption of "Five a day". (3)
6. A condiment obtained by the evaporation of ocean water, not by the mining of land deposits. (3,4)
7. A solicitor or barrister. (6)
10. To partake of food. (3)
13. A factory site now home to a variety of creative and digital businesses, but named after its original product – a sweet, dessert sauce (7)
15. A citrus fruit whose name was used to replace the name of the colour previously called "yellow red". (6)
16. Widely available yeast extract spread made from a brewing by-product. The name was taken from a French clay or metal lidded pot. (7)
17. Aromatic condiment from dried berries used ground or whole. (6)
18. A juvenile fish. (3)
20. From herb garden to kitchen. Pungent aromatic leaves. (5)
22. Closure used on items kept in the freezer. (3)

ANSWERS - ACROSS: 1. Eggs 3. Harvests 8. Alp 9. Glaze 11. Honey 12. Elegant 13. Corn 14. Port 18. Festive 19. Altar 21. Yeast 23. Pig 24. Red Berry 25. Mere DOWN: 1. Evesham 2. Green 4. Apples 5. Veg 6. Sea Salt 7. Lawyer 10. Eat 13. Custard 15. Orange 16. Marmite 17. Pepper 18. Fry 20. Thyme 22. Tie



Ragnar Kjartansson

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Photo Hugo Glendinning.