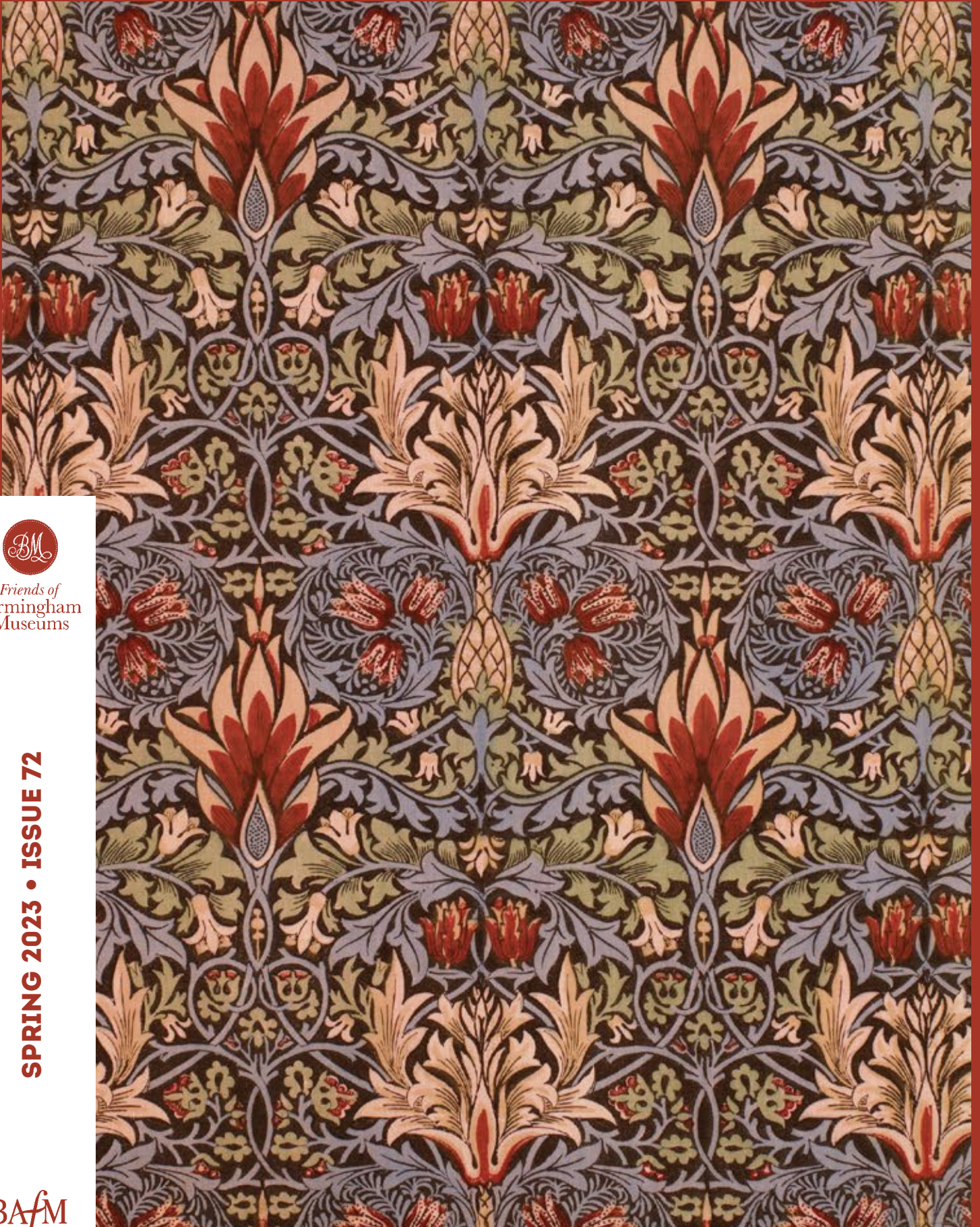


ARTEFACTS



Friends of
Birmingham
Museums

SPRING 2023 • ISSUE 72

BAFM

MEMBER OF THE BRITISH
ASSOCIATION OF FRIENDS
OF MUSEUMS

FRIENDS OF BIRMINGHAM MUSEUMS MAGAZINE

**NIGHT
OWL**

THE SWAN SESSIONS



ORCHESTRA OF
The Swan

Earthcycle

Tuesday 7 February 2023, 7pm
Stratford Play House

Friday 10 February 2023, 7.30pm
Number 8 Pershore

Thursday 9 March 2023, 7.30pm
Drapers' Hall, Coventry

Four Seasons for the 21st century - a multi media experience celebrating the 300th anniversary of Vivaldi's astonishing work which will be performed alongside a new version by jazz composer **David Gordon** and interspersed with traditional songs by folk singer **Jackie Oates**.

Keyboard
Voice
Director

David Gordon
Jackie Oates
David Le Page



orchestraoftheswan.org



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

EDITOR'S NOTE

BY MELISSA HUGHES

I received the sad news in the week before Christmas that PW Media, the publishing company with whom the Friends have produced 'Artefacts' for many years, were entering into voluntary liquidation - particularly sad news for their employees and suppliers. Luckily Paul, our long-standing, committed and very patient designer, asked whether he might contact the printers for quotes to enable his own company, PB&J Publishing, to keep 'Artefacts' up and running. This was a particularly tough task given the time of year, with everything closing down over Christmas.

And so, in order for this - the Spring 2023 edition of 'Artefacts' - to be viable, we have opted to use a 'self-cover', with the cover being the same stock and feel as the internal pages of the magazine itself. Whilst the magazine does not have its usual thick glossy cover, 'Artefacts' will

be easier to take places and recycle once you have finished reading through it - unless you want to keep it to adorn your bookshelves or pass it on to your local doctor's or dentist's surgery waiting room! It will also give us more space for content - interesting images and fascinating features - in future editions as, whilst this edition of the magazine is the usual 36 pages, in future 'Artefacts' will be 40 pages.

And so this Spring 2023 edition of 'Artefacts' is the first edition published by PB&J Publishing, and I am delighted to welcome them to the 'Artefacts' team! We are incredibly grateful to Paul and Jess (our new Account Manager) for enabling us to continue to produce 'Artefacts' on schedule with no additional cost to the Friends. We very much look forward to continuing to work with PB&J Publishing in the future - and we hope you will enjoy reading 'Artefacts'!

CONTENTS

CHAIR'S OBSERVATIONS	04
FRIENDS' EVENTS	06
NEWS FROM THE OFFICE	08
HELLO FROM BIRMINGHAM MUSEUMS	10
ART AND BLACK HISTORY: THOUGHTS ON RECENT EXHIBITIONS	12
CHANGING BIRMINGHAM - ITS PEOPLE AND PLACES: MORRIS' INFLUENCE ON BIRMINGHAM	14
FRIENDS' ACQUISITIONS: 'SLEEPING LION AND LIONESSE' BY SAMUEL RAVEN	16
A ONCE IN A LIFETIME CONCERT IN BIRMINGHAM	18
SHOP LOCAL WITH BIRMINGHAM MUSEUMS	20
FRIENDS' ACQUISITIONS: 'PORTRAIT OF THE ARTIST' BY FREDERICK SPENCER GORE	22
BIRMINGHAM MUSEUMS - WHAT'S ON	24
IN THE AREA	28
FRIENDS' QUIZ	34
FRIENDS' DIARY	35

CONTACTS

PETER MILES

CHAIR

Email: committee.fbmag@gmail.com

SARAH FARNAN

MEMBERSHIP SECRETARY

Email: fbmagmembership@gmail.com

MELISSA HUGHES

ADMINISTRATOR AND ARTEFACTS EDITOR

Email: melissa.page.fbmag@gmail.com

JANE HOWELL

EVENTS ORGANISER

Email: friendsofbmag@gmail.com

FRIENDS' OFFICE

Friends of Birmingham Museums & Art Gallery

Soho House Museum, Soho Avenue,

off Soho Road, Birmingham, B18 5LB

Tel: 0121 348 8330

Website: www.fbmt.org.uk

Reg. Charity No. 528895

DESIGNED AND PRODUCED BY



GRAPHIC DESIGN

PAUL BLYTH

Email: paul@pbjpublishing.co.uk

ADVERTISING SALES

JESS RONAN

Email: sales@pbjpublishing.co.uk

Tel: 01905 641329

PRINTED BY

STEPHENS & GEORGE

ON THE COVER

'Snakeshead'

Designed by William Morris, Manufactured by William Morris & Co, 1876-77; 1941M398;

Presented by the Friends of Birmingham

Museums & Art Gallery, 1941;

Photo by Birmingham Museums Trust,

licensed under CC0





CHAIR'S OBSERVATIONS

BY PETER MILES



The Little Street (Het Straatje) by Johannes Vermeer, c.1657–1658,
Oil on canvas, Rijksmuseum, Amsterdam

This picture, 'The Little Street' by Johannes Vermeer, will probably already be known to many of you. It is a painting of the Dutch Golden Age and dates from 1657-1658.

There was a print of this painting in the music room at my school and, of course, I passed it every time I went to music lessons. As a child, I probably didn't give it the attention it deserved. However, it became 'a comforting friend' - I was fascinated by these women

going about their domestic tasks, and that an artist had thought it worthwhile to paint them at their toil. A few years on, I found out the title and the artist.

When I was in the sixth form, the music room was to be repurposed and this and other prints were being thrown out. I asked if I could have it, and so this old friend was hung in my room at home.

There are only 35 works known to have been painted by Vermeer and, in 1995-1996, the Mauritshuis Gallery in the Hague and the National Gallery of Art in Washington mounted a superb exhibition of Vermeer's work, with loans from museums and private collections from all over the world. If I remember correctly, they managed to display over twenty of his works and it was the first time that so many of his paintings had been displayed together. I organised a 'Friends' weekend to go and see the exhibition in the Hague. It was really self-interest because 'The Little Street' was in the exhibition and it was the first time I saw it in the flesh. It was, of course, so different to the print. There was such a luminosity in this work which age hadn't dulled.

This year, the Rijksmuseum is bringing together even more of Vermeer's works than were on show in 1996 – more than 23. This major exhibition opens on 10th February and continues until 4th June. All of the favourites will be on display including 'View of Delft', 'The Music Lesson' and of course 'Girl with a Pearl Earring'. And so, if you do fancy a few days in Amsterdam, remember you can travel by Eurostar from London to Amsterdam.

You will notice that this edition of 'Artefacts' is slightly different from previous recent editions, with a 'self-cover'. This is because PW Media ceased trading just before Christmas. Please see the Editor's Note on page 3, where Melissa Hughes will explain in more detail.

And finally, following on from my article in the Winter edition of 'Artefacts', I have completed my tally of religious versus robins Christmas cards. Considering the problems with the post and not receiving as many Christmas cards as one previous years, I received double the number of religious cards to robins. 2022 seems to have overturned the recent trend.

I hope you make it to Amsterdam to see 'Vermeer'. ■

SPRING 2023

SNOWDROPS AND DAFFODILS
PERCY THE PARK KEEPER TRAILS
BLOSSOM PICNICS
FOREST SCHOOL
FORAGING AND REWILDING
EASTER EGG HUNTS

OPEN AIR THEATRE
MELON GROUND SESSIONS
MUSICAL OFFERINGS
MARKETS & FAIRS

An early 18th century country estate
on the edge of a 21st century city.
Grade II* formal Gardens and
Parkland Nature Reserve



www.castlebromwichhallgardens.org.uk



Castle Bromwich
Historic Gardens



Adapted touring Company and Belgrade Theatre Company
in association with Belgrade Theatre presents

FAMILY TREE

By Mojisola Adebayo

10 – 18 Mar From £10*

Complicité
presents

DRIVE YOUR PLOW OVER THE BONES OF THE DEAD

conceived & directed
by Simon McBurney

based on the novel
by Olga Tokarczuk

19 – 22 Apr From £15*

ARRIVE DIVIDE HUNT SURVIVE

LORD OF THE FLIES

25 – 29 Apr From £15*



Belgrade Theatre
Coventry

BOOK NOW
www.belgrade.co.uk

FRIENDS' EVENTS



Above: Outside St Alban

HOW TO BOOK EVENTS – EITHER BY EMAIL OR BY POST

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: Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18

5LB. Please enclose a stamped addressed envelope so we can issue you with your ticket(s) and confirm your booking(s).



VISIT TO ST ALBAN THE MARTYR

Date: Saturday 15 April 2023, 10.30am for an 11am start
Venue: Church of St Alban the Martyr, Conybere Street, Highgate, Birmingham B12 0YH
Two Illustrated Talks - Speakers: Andy Foster and Dr Chris Smith. Each of 40 minutes including questions and answers, followed by free time to examine the building, before a finger buffet lunch at 1pm
Cost: £20 members, £24 non-members, to include lunch
Directions: see www.saintalban.co.uk
By Bus: No.35 bus from Station Street in City Centre. Just 4 stops and a 4 minute walk to the church.
By car from the city centre: Take Bristol Street A38 and turn left onto Belgrave Middleway A4540. Continue on underpass, turn left into Horton Square. Follow this road until the roundabout, turn right into Conybere Street. The church is on the left hand side. There is street parking. Also disabled access.
 By the mid to late 1800s there was commercial, architectural and

EVENT KEY



religious turmoil, particularly in Birmingham. Andy Foster, the author of the 'Pevsner Architectural Guide to Birmingham and the Black Country' (2022), will speak about this major work of the great Victorian architect John Loughborough Pearson, described by 'The Builder' in 1897 as "the finest piece of architecture that Birmingham has to show; severe in style, noble in proportion and with almost the dignity and spaciousness of a small cathedral", and put it in the context of Pearson's career.

Dr Chris Smith, the senior churchwarden, will explore the extraordinary journey of the founding priests, the Pollock brothers, which took them from a life of comfortable inherited wealth in the Isle of Man, to minister (for no stipend) in the poorest, most violent, part of Birmingham, through the religious turmoil of the Oxford Movement, attacks on their first mission church following the Murphy Riots, imprisonment of their colleague Fr. Enraght for using a wafer at communion, and ultimately selling up their inheritance in order to help pay for this splendid church which their lay supporters had insisted on despite the brothers' wish for a cheaper building.



GUIDED TOUR OF BLAKESLEY HALL

*Date: Saturday 20 May 2023, 11am for an 11.15am start
Cost: £10 members / £14 non-members*

Venue: Blakesley Hall, Blakesley Road, Birmingham B25 8RN

By car: Blakesley Hall is located 6 miles east of the city centre in Yardley. The entrance to Blakesley Hall is off Blakesley Road. For Sat Nav use the postcode B25 8RN. There is a free car park at Blakesley Hall.

By bus: From Birmingham City Centre use bus Number 97. Get off at the Station Road bus stop.

From other Birmingham areas use circular buses Number 11A and Number 11C. Get off at the Blakesley Road bus stop. Bus services are operated by National Express West Midlands.

By rail: The closest train station is Stechford Station. The journey

there from Birmingham New Street Station takes 8 minutes. It takes approximately 20 minutes to walk to Blakesley Hall from Stechford Station. Turn left upon leaving the station and then right onto Station Road. Walk straight on for approximately one mile, then turn right onto Blakesley Road. Entrance to Blakesley Hall is off Blakesley Lane on the right-hand side of the road. Please check the West Midlands Railway website for Station Accessibility information.

By bicycle: Blakesley Hall is located 6 miles east of the city centre in Yardley. For Sat Nav use the postcode B25 8RN. We recommend using CycleStreets to plan your route to Blakesley Hall. This is an open source map and journey planner. Bike Racks are available at Blakesley Hall.

Join us for a guided tour of beautiful Blakesley Hall. The Hall is a remarkable survival in an urban setting. This exquisite timber-framed house was built in 1590 by Richard Smalbroke, a member of one of Birmingham's leading merchant families.

More than 400 years later Blakesley is still a haven, secluded from the avenues of modern houses that lie beyond its gates. The Hall demonstrates how it was an attractive and a comfortable home with impressive features such as the uneven Long Gallery, the lavish decorative framing and fine painted cloths. See the wattle and daub panels, climb the twisty old staircase, marvel at the elaborately carved wooden furniture and discover the atmospheric Painted Chamber with its tester bed and 400 year old wall paintings. The Hall is furnished using an inventory taken in the 17th century and reflects the lifestyle of a wealthy family of the late Tudor and Stuart period of English history.

FUTURE VISITS

Aston Hall Visit and Tour

We are planning a visit, tour and afternoon tea at the magnificent Aston Hall in Summer 2023. Full details will be published in the next edition of 'Artefacts'.



Above: Blakesley Hall. Photo © Birmingham Museums Trust

NEWS FROM THE OFFICE

We hope you are enjoying reading this Spring 2023 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 our formation in 1931 (over 90 years ago!), the Friends have enhanced Birmingham's collections by supporting the purchase of over 2,700 acquisitions. In 2022 we launched the Friends' Acquisitions database, a comprehensive list of all these acquisitions. To celebrate this longstanding support, each week one of these works is added to the Friends' Facebook page, to showcase the Friends' contributions to Birmingham's world class collections. Please follow our Facebook page to follow our updates and to find out more!

Don't forget to send any correspondence to us at: Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18 5LB.

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. Please check birminghammuseums.org.uk for up-to-date opening times and prices
- '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, Thinktank 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

FRIENDS OF BIRMINGHAM MUSEUMS APPLICATION FORM

PLEASE WRITE IN CAPITAL LETTERS

Title:	
Full Name:	
Address:	
Tel:	Mobile:
Email:	
Where did you pick up this copy of 'Artefacts'?:	

MEMBERSHIP CATEGORY AND ANNUAL RATES

(Please tick)

SINGLE £32

DOUBLE £48
(full rate includes 2 children under 16)

CONCESSIONARY RATES (60+ /unwaged)

SINGLE £21

DOUBLE £32

STUDENT £15

I enclose a cheque for £ or I have transferred £ to SORT CODE 30-00-06
A/C NO 00248432

Please sign below and send to: Friends of Birmingham Museums & Art Gallery, Soho House Museum, Soho Avenue, off Soho Road, Birmingham, B18 5LB, together with your cheque (if applicable) made payable to 'FBMAG'

giftaid it

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

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

GOCARDLESS

As many of you will know, we have recently had to move our Direct Debits across to a new provider, GoCardless. This has proved to be quite a challenge but, finally, everything seems to be up and running!

For those of our members who pay by direct debit, this means that you will now see a different name on your bank statement. Aside from that, you should notice no difference in the day-to-day management of your subscription.

We are currently setting up your monthly subscriptions with GoCardless, starting with the subscriptions which renew in January and February. As we do this, you will receive an email from GoCardless confirming that your Direct Debit has been set up. Please do not panic! This is just your regular Friends subscription being transferred across and is not an additional payment or 'scam' email. If you do have any concerns, please do not hesitate to contact us at the office, either by email at

fbmagmembership@gmail.com or by phone on a Monday on 0121 348 8330.

Unfortunately, we have had some issues with a few members' direct debits being cancelled by their bank during the transfer process. If this does occur, we will be notified that the direct debit has been cancelled and we will contact you. If anyone does wish to cancel a direct debit, please inform the office so that we can be sure that you want to cancel your membership itself and not just the direct debit (to revert to payment by cheque).

If any existing members would like to set up a direct debit instead of a cheque payment this is very simple to do and we are now able to send you a link to enable you to set this up yourself. Again, please do contact us if this is something that may be of interest to you or if you have any questions.

By Sarah Farnan, Friends' Membership Secretary

Just a reminder that our offices have moved to Soho House Museum, one of Birmingham Museums Trust's Historic Properties and the Georgian home of the Birmingham industrialist, Matthew Boulton. Please send post to us at our address: Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18 5LB.

NEW MEMBERS

A warm welcome is extended to our new Members: Mr Peter & Mrs Christine Wright and Mr Nicholas & Mrs Andrea Shelley.

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.

CROSSWORD COMPILER FOR 'ARTEFACTS'

We are on the hunt for a volunteer to compile the Friends' Crossword in 'Artefacts', following Derek Street's retirement after producing fifteen fantastic crosswords for us! If you are interested in finding out more please contact Melissa Hughes: melissa.page.fbmag@gmail.com.



Above: The Dining Room at Soho House. Photo © Birmingham Museums Trust

HELLO FROM BIRMINGHAM M

RACHEL COCKETT, DIRECTOR OF DEVELOPMENT



'February Fill Dyke' by Benjamin Williams Leader, 1881; 1914P308; Bequeathed by Mrs Wilson in memory of her husband

OM MUSEUMS DEPARTMENT



John Edward Wilson, 1914; Photo by Birmingham Museums Trust, licensed under CC0

I am delighted to share that as 2022 drew to a close we learnt that Birmingham Museums Trust has been awarded £3 million investment over three years by Arts Council England (ACE).

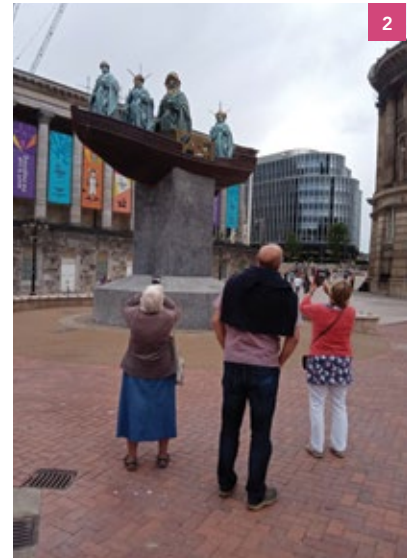
It means that we remain part of ACE's National Portfolio, the prestigious group of English arts organisations who receive long-term funding. The award secures the immediate future of the Birmingham Museums, which is currently undergoing a period of development led by our co-CEOs Sara Wajid and Zak Mensah.

Most of you will know that Birmingham Museum & Art Gallery is closed for Birmingham City Council's ongoing essential maintenance work to the Museum and Council House. This includes electrical work, upgrading the heating, roof repairs and the replacement of lifts. We plan to reopen the Museum & Art Gallery sometime in 2024 – the exact date is to be confirmed. We realise the closure will be disappointing for many of our Friends, but the ongoing building work is very important and will ensure the Museum & Art Gallery can be enjoyed in full in the future. I want to thank all our Friends for their patience and continued support.

When the Museum & Art Gallery reopens again, many of our most loved objects and artworks including the Pre-Raphaelites and the Staffordshire Hoard will be on display. The displays will be different to before. Throughout 2023 we will be working with people and partners across the city to develop these new displays, so that they tell the stories and display the objects that people most want to see when the Museum reopens. We are carrying out new research into the Pre-Raphaelite collection and plan to display some new stories about the artworks. And some more great funding news! Birmingham Museums has been awarded £150,000 from DCMS/Wolfson Museums and Galleries Improvement Fund to enable the redisplay of our Ancient Egypt, Greek, Roman and Near East collections.

Over winter our other sites are also undergoing essential maintenance including new emergency lighting at Aston Hall, and roof repairs at Blakesley Hall and the Museum of the Jewellery Quarter. See our website for details of special events and reopening dates. Thinktank, Birmingham Science Museum remains open with a great offer for families. And for those missing their museum collections the Museum Collections Centre opens to the public once every two weeks for Open Afternoons, so please do book your place on our website.

You can see some of the city's collections in other galleries. 'February Fill Dyke' is on loan to Worcester City Art Gallery & Museum for 'Benjamin Williams Leader: A Homecoming' until 25 February 2023. Objects from the Staffordshire Hoard are on display at The Potteries Museum & Art Gallery, Stoke on Trent and Tamworth Castle's Battle and Tribute. Ford Madox Brown's 'The Last of England' (1855), il Guercino's 'Erminia and the Shepherd' (c.1620) and Petrus Christus' 'The Man of Sorrows' (c.1450) will continue to be displayed at the Barber Institute of Fine Arts until December 2023. Enjoy your visits! ■



ART AND BLACK HISTORY: THOUGHTS ON RECENT EXHIBITIONS

When coming across Keith Piper's 'Ghosts of Christendom' (part of his exhibition 'A Ship Called Jesus') at the old Ikon Gallery in 1991, it was not only an appreciation of traditional figurative art that was challenged. At school in the 1960s, slavery (if mentioned at all) was taught in terms of triangular trade: firstly, products of English economic growth taken to Africa; thirdly, sugar from the West Indies brought back to Europe. The middle section? Slave ships, or as Keith Piper ironically called it in his 2021 redux of 'A Ship Called Jesus' at the Coventry Biennial: 'Go West Young Man'.

Keith Piper was a founding member of the BLK art group, an association of Black British art students based around Wolverhampton in the 1980s. His wide-ranging art techniques respond to modern historical research in social and political issues. 'The Ship Named Jesus' is named after the 'Jesus of Lubeck', which sailed to the West African coast in 1564 to join the trade in migration, 'to induce, entice or otherwise compel Africans to enter the body of the ship donated by Elizabeth I to embark on a journey of transformation to a new world.' The ship was captained by John Hawkins, a mentor to his relative, Francis Drake, in slavery, privateering and making profits for the English Crown. Both were knighted for their services by Elizabeth and were honoured in their home port of Plymouth. A civic square was named after Hawkins and a statue of Drake was put up. Following the recent 'Black Lives Matter' demonstrations and the removal of the Edward Colston statue from open display in Bristol, there are people in Plymouth who want the statue of Francis Drake removed and there is a proposal that Hawkins Square be renamed after Jack Leslie. He was a black footballer who played for Plymouth Argyle in the

1920s. Local football fans have already crowdfunded a statue of him outside the stadium by Andy Edwards, who is also responsible for the statue of Gordon Banks in front of Stoke City's stadium. The story goes that Jack Leslie was called up to join the England football squad on reputation by selectors who had not seen him in the flesh. He was mysteriously sent home to Plymouth and never chosen again. He would have been the first black footballer to play for England.

Keith Piper and other members of the BLK art group in the 1980s were instrumental in confronting the art world over its lack of inclusivity and sought to build awareness of the growing community of Black and Asian artists in the West Midlands and beyond. From the outset, the group welcomed women members such as Marlene Smith and Claudette Johnson who went on to become significant artists nationally. Two other contemporary black women artists who reflect the ethos of the BLK group are Barbara Walker and Karen McLean. Barbara Walker graduated from UCE in 1996. Her works depict subjects who are often undervalued and, in an effort to encourage and make visible the lives of others, she has worked with local colleges of further education, providing opportunities to students from less advantaged backgrounds. Karen McLean grew up in Trinidad but now lives in Birmingham. She graduated from BCU in 2009 and was invited by New Art Gallery Walsall to show work alongside Keith Piper's exhibition 'Jet Black Futures' last winter. Her installation 'Ar'n't I A Woman!' was a development of an earlier exhibition 'Blue Power' shown at Ort Gallery (the old Moseley School of Art building in Balsall Heath) in 2018. 'Ar'n't I A Woman!' featured hand sewn hessian sacks with striking graphic



4



5

1. 'The Big Secret 1' by Barbara Walker at the Herbert Gallery is part of her 'Shock and Awe' series reflecting on the contribution of Black servicemen and women to the British armed services. In this drawing, a blank silhouette emphasises how this has been erased from the nation's historical record. Barbara Walker is a West Midlands artist who also figured in the recent 'Broken Angel' response to an act of vandalism at Coventry Cathedral.

2. Hew Locke's 'Foreign Exchange' (2022) – a temporary reworking of the statue of Queen Victoria in Birmingham city centre as part of the Birmingham 2022 Festival, a summer of sport and culture, and commissioned by Ikon.

3. Installation view, Keith Piper, 'A Ship Called Jesus' (1991). Image courtesy Ikon

4. 'La Jablesse' (a Caribbean folklore figure) by Zak Ove (2013), exhibited in Tate Britain's 'Life Between Islands' exhibition in 2022. The irony of an art gallery, whose origins are linked to the sugar industry and its associated involvement in the slave trade, was not lost on the curators of this exhibition. (www.tate.org.uk/slavery-statement)

5. An image of migrants from 'Triumphs and Laments' by William Kentridge (2016) fronts his tapestry 'Carte Hypsométrique de l'Empire Russe' (2022) as displayed in the recent Royal Academy exhibition 'That Which We Do Not Remember'. Johannesburg-based William Kentridge is a white artist whose work is imbued with images and memories of growing up under the apartheid regime of South Africa. His father was a lawyer, a Liberal involved in the defence of Nelson Mandela and others in the Rivona treason trial.

All photos taken by Peter and Liz Baker unless stated otherwise.

images created by screen printing and branding. Some of the images depicted violence and trauma inflicted on enslaved black women. The stitching together of the hessian alluded to African-American quilt making traditions, a craft skill passed on through generations of women.

Amrit Singh MBE and Rabindra Kaur Singh MBE, known in the art world as 'The Singh Twins', have stimulated thought and interest when exhibiting their art in the West Midlands. Inspired as it is by a non-European tradition, their work challenges western contemporary art. Another challenge to the art establishment came when they were students and demanded that their work be assessed collaboratively rather than as individual students. The art market has only recently begun to accept artists working together on a joint project. It certainly happened in the past, but to acknowledge joint ownership was rare. The finished work would be credited to the more famous name (usually male) generating a higher price. The assessment of students working together is still a grey area in the education system dominated by the need to achieve individual qualifications. The range of work of the Singh Twins is wide and rich in storytelling and symbolism. A recent highlight is their exhibition 'Slaves of Fashion' which was seen in Wolverhampton in 2018 and is still on tour. A narrative series of works of art, it explores how the history of textiles from the Indian sub-continent is a global story of Empire, conflict, enslavement and luxury lifestyle with contemporary relevance. Connecting to ethical trade and consumerism, the artworks uncover hidden details of Europe's colonial past and its legacies today.

It was a great privilege for Birmingham to enjoy a stunning – and a rather controversial – work of art by Hew Locke last summer. Born in Edinburgh but now sharing his time between Georgetown Guyana and Wolverhampton, he was approached by the city to contribute to the welcome of athletes and spectators coming to Birmingham for the Commonwealth Games. He was responsible

for the temporary reconfiguration of the statue of Queen Victoria beside the Town Hall to reflect the relationship of exploitation that prevailed during Victoria's reign between Great Britain and her dominions and countries of the British Empire (now independent members of the Commonwealth, some with Charles as Head of State). Hew Locke admits being surprised at the quite radical decision to allow him to proceed and amend the traditional appearance of the statue, a decision that was not unanimously welcome in the city. He felt that those who opposed the project were ignoring the multidimensional demographic of the city today.

Back in the 1960s, when triangular trade was being taught by Birmingham history teachers, a teenager left the West Indies to join his mother who was part of the Windrush generation. He brought his camera with him and soon began his photographic record of the local Afro-Caribbean community. Vanley Burke's photographs were on display at Soho House last autumn and more of his collection 'A Gift to Birmingham' is now on display at Handsworth library until the end of March 2023. Another child of the 1960s was William Kentridge, who grew up in South Africa and whose art has just been featured in a Royal Academy exhibition. Kentridge was a white artist who felt that being ethnically Jewish gave him a unique position as a third-party observer in South Africa. His parents were lawyers, well-known for their defence of victims of apartheid. The awareness of violence and injustice inflicted on the black majority during much of his life permeates his work. The television historian Simon Schama has acknowledged the importance of artists and writers in helping us to make sense of the world in which we grew up and now live. We all look forward to seeing the Pre-Raphaelite paintings back on display when BMAG reopens, but we also look forward to seeing a diverse range of contemporary artists who use their work to express their dreams and stories. ■

By Peter Baker, Friends Trustee



CHANGING BIRMINGHAM ~ ITS PEOPLE AND PLACES

MORRIS' INFLUENCE ON BIRMINGHAM:
**ART 'MADE BY THE PEOPLE
AND FOR THE PEOPLE'**

William Morris – poet, designer and campaigner – may not seem an obvious topic given the ‘Birmingham’ theme of my previous ‘Changing Birmingham’ articles. However, alongside his daughter, Morris had a close and a symbiotic relationship with Birmingham. Friendship, artistic development and support for a number of key Birmingham institutions were fundamental elements of this relationship.



William Morris (1834-96) came from a respectable and wealthy middle class family in Walthamstow in Essex, then a rural district, and went to Oxford University with the intention of becoming a clergyman. But at Oxford everything changed. It was there that he met 'Ned', otherwise known to us as Sir Edward Burne-Jones, the son of an unsuccessful picture frame maker on Bennetts Hill who had been baptised at St Philip's and was a product of King Edwards School (KES), then in New Street. This was the start of a lifelong friendship and a highly productive artistic collaboration. Burne-Jones introduced Morris to 'the Set' at Oxford, the majority of whom were from Birmingham and had been educated at KES.

After meeting the Pre-Raphaelite painter Daniel Rossetti, Morris assisted with the decoration of the Oxford Union in 1857, and there he met Jane Burden (1834-1914). Jane was a skilled embroiderer in her own right and also modelled for Rossetti. Morris fell head over heels in love with her, declaring 'I cannot paint you but I love you' after attempting to paint her as Isolde. They were married in 1859. Jane was a central figure in Rossetti's work, an example of which is 'Proserpine', a painting which is in Birmingham's collection. However, the relationship between the painter and his model became more than that, overshadowing Morris and Jane's marriage.

In terms of Morris's impact on Birmingham, he left two major legacies: the Municipal School of Art and the windows of St Phillip's. Morris was one of the significant voices who campaigned for the Municipal School of Art, speaking at the Town Hall. He was also involved in other Birmingham organisations and, in 1878, he wrote to his daughter, May Morris: 'Did I tell you that they have made me President of the Birmingham Society for Arts? ...that means a speech early next year.' That address was called 'The Art of the People' in which Morris set out many of his key ideas, central to which was a call for: 'an art which is to be made by the people and for the people, as a happiness to the maker and the user'. In 1894 he was invited to present the address at the prize giving of the Birmingham Municipal School of Art, in which he made a point that still seems relevant today: 'to guard our ancient buildings jealously, therefore, against brutal destruction and egotistical falsification, seems to be one of the prime duties'.

Concerning the windows of St Philip's, they were a product of the close friendship between Burne-Jones and Morris, although this did not stop Morris paying Burne-Jones what he considered the 'pittance' of £200. The correspondence relating to the design and execution of the windows reveals a great deal of difficult negotiations, with Burne-Jones fiercely resisting what he would have considered to be the unwanted interference of the patron Emma Wilkes, and Morris using his diplomatic skills to maintain the commission, which was to be produced by Morris & Co. It could be argued that the windows are the finest product of this friendship and there is evidence that both Morris and Burne-Jones felt this. We are lucky to be able to admire them in the heart of our city.

The friendship of Edward Burne-Jones and William Morris lasted throughout their lives with their families spending much time together. Burne-Jones often drew amusing caricatures of his friend and a particularly touching one shows Morris with his arms around his two daughters attempting to feed them when toddlers. The younger of those daughters was May Morris who went on to establish her own reputation, one that in recent years has rightly received more attention. She managed the embroidery side of Morris & Co from 1885-96 and her talent was a combination of her father's design abilities and her mother's embroidery skills. Her connection with Birmingham comes with the time May spent as a teacher at the Municipal School of Art. Some of her lecture notes survive as well as an embroidered bed cover from 1905 which was produced by students and teachers, one of whom was Mary Newill, whose work was discussed in the Winter 2022 edition of 'Artefacts', Issue 71. This work was shown at international exhibitions and a firm friendship was formed between May and Mary, leading on to the founding of the Women's Guild of Arts. Women were excluded from the Art Workers Guild at the time, only being accepted after 1972. Describing a Guild meeting in December 1910 in her diary, at which Mary was present, May noted: 'It is a pleasure to meet women who know their work and are not playing at Art'.

The Morris connection with Birmingham continued into the twentieth century when, in 1941, the Friends contributed to the purchase of 35 artefacts relating to William Morris to enhance Birmingham's collection, which included printed textiles as well as Morris' paper drawings which were the designs to be used for the printed fabrics. Details of these are on our website: fbmt.org.uk/publications/friends-acquisitions-history/.

'The Holy Grail Tapestries' are some of the jewels in Birmingham's collection and they again demonstrate the collaboration between Burne-Jones and Morris. The main designs for these were created by Burne-Jones, alongside John Henry Dearle and William Morris, and the tapestries were manufactured by Morris & Co (see 'Artefacts', Spring 2022, issue 68 for more on the 'The Holy Grail Tapestries').

Both William and May Morris's connections over two generations with Birmingham, its people and its institutions proved to be beneficial artistically for both parties. ■

By Jim Wells, Friends Trustee

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

LEFT: 'Way' by William Morris, Watercolour for printed fabric design, 1882; 1941P395; Presented by the Friends of Birmingham Museums & Art Gallery, 1941; Photo by Birmingham Museums Trust, licensed under CC0

TOP: 'Quest for the Holy Grail Tapestries - Panel 6 - The Attainment; The Vision of the Holy Grail to Sir Galahad, Sir Bors and Sir Percival', Designed by Sir Edward Burne-Jones, William Morris and John Henry Dearle; Manufactured by Morris & Co, 1895-96; 1907M131; Photo by Birmingham Museums Trust, licensed under CC0.



FRIENDS' ACQUISITIONS

'SLEEPING LION AND LIONESSE'

BY SAMUEL RAVEN

In this second article focusing on acquisitions which the Friends have purchased for Birmingham's collections, I have selected an oil painting which was purchased in 1935, less than four years after the Friends was formed. 'Sleeping Lion and Lioness' by Samuel Raven (1775-1847) was painted between 1823-30 and shows the head and front legs of a lion and a lioness sleeping alongside each other in front of a rock, with the lioness in the foreground nearest the viewer.

In Sidney and Kathleen Morris's 'A Catalogue of Birmingham & West Midlands Painters of the Nineteenth Century', Samuel Raven is described as a 'Professional Birmingham painter of genre, still life and animals' who exhibited nine paintings at the Birmingham Society of Artists between 1815 and 1847. However, despite this description, he was in fact particularly known for and distinguished by his work painting miniatures to adorn papier-mâché snuff boxes, initially working for the japanner, Henry Clay, but subsequently purchasing blank boxes to decorate himself. Birmingham has two such pieces in its collection - snuff boxes adorned with portraits of John Baskerville (1965F215) and King George IV (1944F264).

An extract from an article in 'Aris's Gazette', published on 21st February 1820, evidences the admiration for Raven's skill working on these miniatures: 'His Royal Highness the Duke of Sussex, after having personally expressed himself to S. Raven that he was highly gratified with the Segar [sic] Case lately presented to him, was pleased to command that Portraits should be taken, by the same Artist, of his Royal Highness and the late Duke of Kent; which being now finished may be seen previous to their transmission to Kensington Palace, at Mr. Cooke's, Carver and Gilder, New Street'. A number of inscriptions on Raven's works declare this Royal patronage, stating: 'Patronised by H.R.H. the Duke of Sussex/ & Prince Leopold of Saxe-Coburg'.

Returning to Raven's painting 'Sleeping Lion and Lioness', during my research I discovered that the Victoria & Albert Museum (V&A) have two prints (27361:2 and 29455:195), both with an identical composition to our painting. One of these prints was drawn and engraved by John Frederick Lewis, and the other is an intaglio print on laid paper which is after the engraving by Lewis. The engraver's name is only partly discernible as 'Abel [...]' and the inscription notes that the print is 'apres F. Lewis'. Raven's painting is almost certainly also a copy after John Frederick Lewis's composition. The British Museum also has two etchings of 'Sleeping Lion & Lioness' by Lewis (1850,1014.161 and 1851,0308.777) in its collection. One is an etching and mezzotint by Lewis, and the other is Lewis' print published by William Bernard Cooke which is inscribed in graphite at the bottom of sheet: 'Etching - very scarce'. The Ashmolean Museum also has one of Lewis' 'Sleeping Lion and Lioness' prints from W.B. Cooke's series, which was presented by John Ruskin (WA.RS.ED.155.a).

John Frederick Lewis's (1804–1876) interest in this subject matter began in his childhood. Lewis was a British painter who specialised in exquisitely detailed Orientalist and Mediterranean scenes. As a boy, he often visited the Exeter Exchange Menagerie in London, an early zoo which had been bought by the Italian circus owner, Stefano Polito, in 1817. After Polito's death the business was purchased by his former employee Edward Cross. The menagerie was promoted by Cross as the: 'grandest National Depot of Animated Nature in the World... the greatest assemblage of curiosities ever collected together since the days of that primeval collector of natural curiosities, Old Noah'. Visitors could marvel at porcupines, ostriches, boa constrictors, tigers, elephants, rhinos, and, of course, lions. The menagerie was a popular attraction in early 19th century London, frequented by poets, writers and other public figures and it was here that Lewis made a number of sketches of lions and lionesses in the early 1820s. In his 'Animal Painters of England', Sir W Gilbey quotes a description of Lewis from the 'Sporting Magazine' for 1824 which describes Lewis as: 'a young artist of considerable promise, who has recently made

some very splendid studies of lions, which for their merit have been considered worthy of being added to the collections of Sir John E. Swinburne, Bart., and the President of the Royal Academy [Sir Thomas Lawrence]'. In 1824 W.B. Cooke of 9 Soho Square, London published a set of six prints of lions by Lewis entitled 'Six Studies of Wild Animals'. As mentioned above, the V&A, the British Museum and the Ashmolean have prints from this set in their collections and Lewis' prints were presumably the place from which Raven drew his inspiration for 'Sleeping Lion and Lioness'.

Tate also has a watercolour in its collection called 'Head of a Lion' (T01006) from 1824, by John Frederick Lewis and the Royal Academy (RA) has an album which comprises 210 sketches by Lewis and other members of his family. This album contains numerous drawings of lions and lionesses along with further drawings of other exotic animals most of which are labelled as being drawn 'at Exeter Change'.



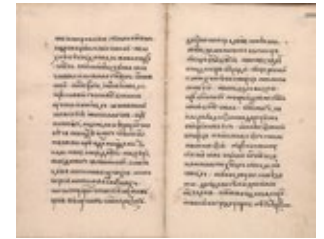
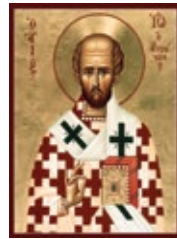
In 1935, the same year in which the Friends bought 'Sleeping Lion and Lioness', the Friends also purchased a Portrait of the artist, which dated from 1816, showing the artist at the age of 40. 'Sleeping Lion and Lioness' appears to be an unusual example from Raven's oeuvre, which primarily consisted of miniatures decorating small papier-mâché boxes but also included paintings of hunting scenes and hounds. ■

By Melissa Hughes, Artefacts' Editor and Friends' Administrator

Bibliography: Sir W Gilbey, 'Animal Painters of England', III, 1911, p. 170; Sidney Morris and Kathleen Morris, 'A Catalogue of Birmingham & West Midlands Painters of the Nineteenth Century', 1974; 'Aris's Gazette', published on 21st February 1820

LEFT: 'Sleeping Lion and Lioness' by Samuel Raven, 1823-1830; 1935P72; Presented by the Friends of Birmingham Museums & Art Gallery, 1935; Photo by Birmingham Museums Trust, licensed under CC0

ABOVE: 'Self Portrait' by Samuel Raven, 1816; 1935V73; presented by the Friends of Birmingham Museums & Art Gallery, 1935; Photo by Birmingham Museums Trust, licensed under CC0



A ONCE IN A LIFETIME CONCERT IN BIRMINGHAM

This Easter season, Birmingham Bach Choir will give a rare performance of Rachmaninoff's masterpiece 'Liturgy of St John Chrysostom' here in Birmingham on Saturday 1st April at St. Paul's Church in the Jewellery Quarter.

This beautiful work is seldom performed, and to my knowledge has not been heard live in the Midlands in my lifetime. It has inexplicably remained in the shadow of the much more famous 'Vespers' or 'All Night Vigil'. It is also immensely challenging. Nikolai Danilin, Director of the highly acclaimed Moscow Synodal Choir, complained to Rachmaninoff that the work was too demanding, especially for basses, declaring: 'where on earth do we find such basses? They are as rare as asparagus at Christmas!'

In addition, for Western choirs, it challenges in every aspect of performance: language - Liturgical Slavonic; the complexity of 20 movements of which two require double choir formations; and the fact that it is totally unaccompanied.

April 1st will therefore mark a once-in-a-lifetime chance for both singers and audience to marvel at this work and bathe in the sheer beauty of the choral textures and Rachmaninoff's glorious harmonies. This performance also celebrates exactly 150 years since Rachmaninoff's birth.

Born in Russia, Sergei Vasilyevich Rachmaninov (1873–1943) was a composer, virtuoso pianist (ranking amongst the finest pianists of his time) and conductor. He and his family emigrated to the USA in 1918, along with up to 2 million other Russian 'white emigres', because of the Russian Revolution. The Rachmaninov family settled in New York City, eventually taking US citizenship and adopting the American spelling of their name – 'Rachmaninoff'.

Here, in the UK, Rachmaninoff's '2nd Piano Concerto' has consistently ranked at the top of The Classic FM 'Hall of Fame' where he is rare in achieving three works in the top 50 of this poll, which is more than Mozart, Verdi, Handel and Haydn, and equal to Tchaikovsky, Elgar and Vaughan Williams!

Rachmaninoff's 'Liturgy of St John Chrysostom' was composed in 1910 at lightning speed in just three weeks while on his summer estate ('Ivanovko') after returning to Russia from what has been described as a rather harrowing tour of America.

The 'Chrysostom Liturgy' had been the most used version of the liturgy in the Orthodox Church, adopted by Russia in the 10th century, and translated into Church Slavonic. The liturgy was named after John Chrysostom, a 4th century theologian born in Antioch who became a hermit-monk, then a priest, and later elevated to Patriarch (Archbishop) of Constantinople. Most famous for his eloquence and the power of his preaching, his name translates literally as 'Golden Mouthed'!

Rachmaninoff's version was the first of his three great choral works, often referred to as the prelude to his more famous 'Vespers' or 'All Night Vigil'. Despite questions over his religious commitment it exudes his love of the Russian Orthodox chant. As a boy he said he held on to every note sung in St Petersburg churches: 'I took less interest in God and religious worship than in the singing, which was of unrivalled beauty... when I came home I played all I heard'.

Writing to his friend Nikita Morozov, Rachmaninoff said of his work: 'I have been thinking about the Liturgy for a long time and for a long time I strove to write it. I started to work on it somehow by chance and then suddenly became fascinated with it. And then I finished it very quickly. Not for a long time have I written anything with such pleasure.' Rachmaninoff added to his manuscript 'Finished, thanks be to God, 30 July 1910'.

As a work that embodies Russian Orthodox Church tradition it sounds quite different from anything we might hear in a Western Christian Church. First there is the language of

Church, or Liturgical Slavonic, which maintained a prestigious status especially in Russia, like that of Latin in Western Europe, and is still in use in many Orthodox churches in Central and Eastern Europe as well as some Eastern Catholic Churches.

The continuum of prayers, psalms, and hymns sung and chanted by various individuals and groups of singers where the choir often sings in response to a priest's chant, creates such a very different sound to a Western ear.

Finally, importantly, there is absolutely no musical accompaniment. No organ or other instrument is allowed, being regarded as 'worldly'. Only the human voice is considered a fitting medium for addressing and praising God in the Orthodox tradition.

First performed in late 1910 in Moscow, Rachmaninoff was devastated when Russian Orthodox authorities rejected it for its 'spirit of modernism'. A teacher of religion at the Synodal School remarked: '...absolutely wonderful, even too beautiful, but with such music it would be difficult to pray; it is not church music'. ■

By Hilary Boszko

Birmingham Bach Choir, under the directorship of Paul Spicer, will be performing the 'Liturgy' with elements of the Divine Service woven into the performance including solo voices singing short sections of chant to represent the essence of this sacred work. For details, please visit: www.birmingham.bachchoir.com

LEFT TO RIGHT: Rachmaninoff age 26; A Russian Icon bought from a 'white emigree' by my great aunt on the streets of Paris in 1918; Rachmaninoff in his garden at 'Ivanovka', his summer estate, in 1910; Icon of St John Chrysostom. With thanks to Father Pachomius of Holy Transfiguration Monastery, Brookline, for his kind copyright permission; Smolny cathedral, St Petersburg; Example of Old Slavonic, from the manuscript 'Bdinski Zbornik', 1360

Rachmaninoff:

*Liturgy
of St John
Chrysostom*

BIRMINGHAM

BACH

30 YEARS
PAUL SPICER

Choir

Inspiring Performances

Saturday 1 April 7pm
St Paul's, Jewellery Quarter,
Birmingham

**A rare opportunity
to hear this
extraordinary work**



Tickets & Details: www.birmingham.bachchoir.com



SHOP LOCAL

WITH BIRMINGHAM MUSEUMS

Birmingham Museums are proud to support and showcase local makers and businesses, with the aim of celebrating the very best of Birmingham.



Birmingham Museums' Local Makers collection presents a unique range of products from local independent makers, alongside beautiful gifts inspired by Birmingham's remarkable past and the city's extensive collections.

The Local Makers collection showcases the best that Birmingham has to offer with ranges from cult brands such as 'Punk & Chancers' and 'Provide' to award winning new additions such as 'Pip's Hot Sauce' – a range of devilishly spicy chilli sauces,

alongside artists and jewellery made in the city's world famous Jewellery Quarter, including collections from Birmingham Museums' Jewellers in Residence, inspired by the Museums' archives, exclusively available from Birmingham Museums' shops.

This curated selection of products is designed and crafted by Local Makers who have been selected for their individual talents and unique styles, and includes eye-catching fashion and jewellery, eco-friendly homeware, art prints and stationery. The perfect locally sourced gift is just waiting to be found!

Birmingham Museums offers members of the Friends a 10% discount on all items – both online and when showing your membership card when instore. If you wish to purchase anything online, please contact the Friends' office for your code (contact details on page 3)! ■



TOP: Asymmetric Swallow Hoop Earrings by Fiona Harris £80. **LEFT:** Yes Bab T-Shirt by Punks & Chancers (available in kids and adult sizes) from £18. **RIGHT:** Black Mass Hot Sauce by Pip's Hot Sauce £9 for 200ml

mac
Midlands Arts Centre

**Crayson's
Art Club**
the Exhibition

Open daily until 16 April 2023

Advance booking required
visit macbirmingham.co.uk
or call 0121 446 3232 to book today



Why not book
our colourful
Afternoon Tea
too!



Swan
FILMS

Corkfield



Supporting public funding by
ARTS COUNCIL
ENGLAND



WHICH ARTIST ONCE SAID:

*"Art is not what you see,
but what you make others see"*

(THE ANSWER IS BELOW)

**IF YOU WOULD LIKE TO ADVERTISE IN
ARTEFACTS PLEASE CONTACT JESS RONAN**

Tel: 01905 641329 | Email: sales@pbjpublishing.co.uk

A: EDGAR DEGAS

pbj
PUBLISHING

FRIENDS' ACQUISITIONS

"PORTRAIT OF THE ARTIST"

BY FREDERICK SPENCER GORE

Whilst searching through the Friends' Acquisitions database I came across 'Portrait of the Artist' by Spencer Frederick Gore, which was painted in 1906 and presented to Birmingham by the Friends in 1962. Gore indeed appears to portray himself as an artist, painting, possibly in a domestic interior as he stands facing an easel, with a thoughtful look on his face. As viewers, we are perhaps the artist's subject?

Spencer Frederick Gore (26 May 1878-27 March 1914) was born in Epsom, Surrey, the youngest of four children of Spencer William Gore, the winner of the first Wimbledon tennis championship in 1877 and nephew of Charles Gore, Bishop of Oxford. Prior to becoming Bishop of Oxford, Charles Gore was the first Bishop of Birmingham, and his statue is outside the entrance to St Philip's Cathedral. Gore's early childhood was in Holywell, Kent. He attended Harrow School from 1892 to 1896 where he discovered his love of art, winning the Yates Thompson Prize for drawing.

Gore studied at the Slade School of Art in London from 1896 to 1899. His tutor was Philip Wilson Steer and his fellow students included Harold Gilman, Augustus John and Wyndham Lewis. In 1904 he travelled to France and met Walter Sickert in Dieppe, which led to a lifelong friendship. Sickert had a strong influence on Gore, and his work developed an impressionistic style at this time.

Gore married Mary Johanna Kerr, known as 'Mollie', in early 1912. Later that year their daughter, Elizabeth, was born and their son Frederick (who became a painter) was born the following year, six months before Gore's death.

Alongside Sickert, Gore founded the Fitzroy Street Group in 1907, who met at Sickert's studio in Fitzroy Street in London on a weekly basis, to explore contemporary ideas in painting. He was involved in the formation of the Allied Artists' Association and he became a member of the London Group in 1913, which was founded to provide artists with opportunities to exhibit outside of the Royal Academy of Arts.

In 1911 Gore co-founded and became the first president of the Camden Town Group, a group of English Post-Impressionist artists named after the area in North London where a number of the artists lived and worked. The Group existed from 1911 until 1913, during which time it held three exhibitions of its work. This period in the history of British art prior to the First World War witnessed a fundamental shift from the sentimental idealism of Victorian times to the more realistic depictions of modern urban life, and the Camden Town Group's name became synonymous with this shift. Gore's 'Portrait of the Artist' seems to show this desire to portray the everyday and to present subjects at face value. Gore said: 'If painting a portrait... it's not the business of the painter to dress his sitter to show his taste in dress, but to have them in clothes naturally characteristic of them' and he demonstrates this in his Self-Portrait.

'Post-Impressionism' was a term coined by Roger Fry, who organised the ground-breaking exhibition 'Manet and the Post-Impressionists' at the Grafton Galleries in London in November 1910. This exhibition prominently featured Paul Gauguin, Paul Cézanne and Henri Matisse and brought their work to the attention of the wider public. Gore also saw an exhibition of paintings by Gauguin and Cézanne at the Stafford Gallery in November 1911. From this time, Gore's work was increasingly influenced by the Post-Impressionists and developed towards pictorial construction, using less naturalistic flat, bright colours and bold and simple forms. Gore was the only painter from the Camden Town Group to exhibit in Roger Fry's 'Second Post-Impressionism Exhibition' at the Grafton Galleries from October 1912 until January 1913. Gore then organised an exhibition in Brighton entitled 'Brighton's Exhibition of the Work of English Post-Impressionists, Cubists and Others' from December 1913 to January 1914.

Birmingham Museums has three paintings by Gore in their collection. 'Wood in Richmond Park', painted in 1914, was already in Birmingham's collection when the Friends bought this Self-Portrait in 1962, having been presented by the Public Picture Gallery Fund in 1928. In Summer 1913, Gore and his wife and daughter moved to Richmond. 'Wood in Richmond Park' is one of a series of 32 landscapes of Richmond Park which Gore painted in the months leading up to his early death on 27th March 1914 at the age of 35, from pneumonia which was purported to have been brought on by his painting outdoors 'en plein air' in Richmond Park in the cold and wet. 'Portrait of the Artist's Wife, Mollie Kerr' was later purchased by Birmingham with grant-in-aid from the Victoria and Albert Museum in 1983.

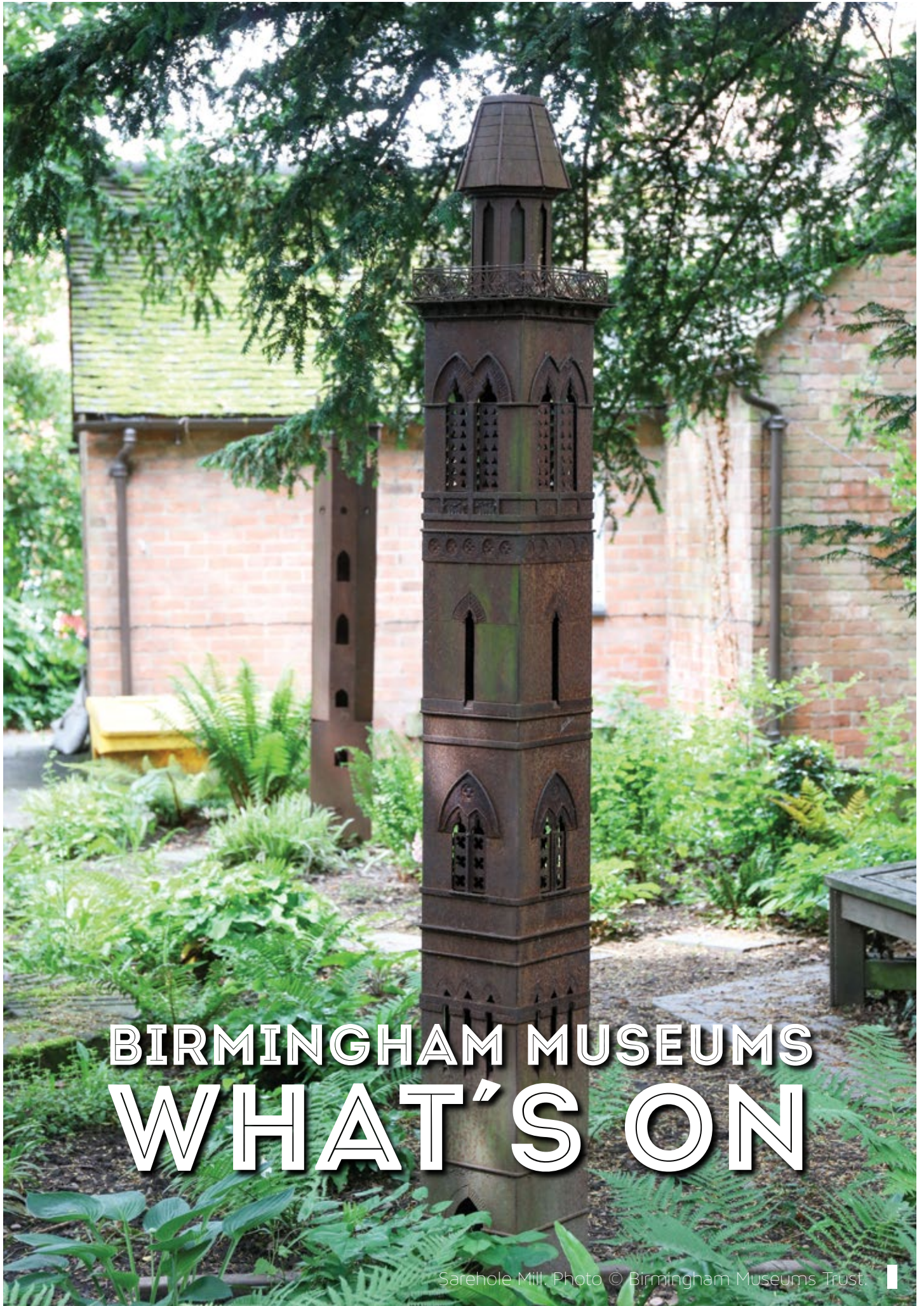
Gore's talents were recognised by his contemporaries, but never fully realised due to his early death at the age of 35. He was described by his contemporaries as a rare talent and a rare friend. ■

By Melissa Hughes, Artefacts' Editor and Friends' Administrator

Bibliography: Tate Research Publication: 'The Camden Town Group in Context'. <https://www.tate.org.uk/art/research-publications/camden-town-group>
Helena Bonett, 'Spencer Gore 1878-1914', artist biography, September 2009, in Helena Bonett, Ysanne Holt, Jennifer Mundy (eds.), 'The Camden Town Group in Context', Tate Research Publication, May 2012, <https://www.tate.org.uk/art/research-publications/camden-town-group/spencer-gore-r1105355>, accessed 15 November 2022.

RIGHT: 'Portrait of the Artist' by Spencer Frederick Gore, 1906; 1962P35; Presented by the Friends of Birmingham Museums & Art Gallery, 1962; Photo by Birmingham Museums Trust, licensed under CC0





BIRMINGHAM MUSEUMS WHAT'S ON

Sarehole Mill. Photo © Birmingham Museums Trust.

Please note: Birmingham Museum & Art Gallery is now closed for essential maintenance works until 2024 – date TBC. Many of the Historic Properties were still closed for the winter at the time of going to print. Please visit www.birminghammuseums.org.uk for up-to-date information about opening hours.



ASTON HALL

Trinity Road, Aston, Birmingham, B6 6JD

See birminghammuseums.org.uk for up-to-date opening times and prices. Please note: Aston Hall will be reopening after its winter closure on Wednesdays-Sundays from 22nd February 2023.

Aston Arts Club

Saturday 4 February 2023, 10am-1pm and Saturday 4 March 2023, 12noon-3pm. A free, drop-in, family-friendly arts and crafts activity.

Whodunnit; the Wedding that Went Wrong

Saturday 11 February 2023, 2pm-5pm. Tickets: £44 (£40 without gift aid) and includes a light lunch. Join us for romantic wedding at Aston Hall... however, everything will soon unravel as a joyous day turns downright murderous!

Best Guess Theatre present an event not to be missed, as the principal players in our wedding drama mingle and invite guests to become part of the tragedy.

The story begins as people arrive for the wedding – a beautiful ceremony which quickly turns lethal, before unfolding over post-ceremony refreshments in our spectacular Great Hall. As things draw to a head, you're challenged to make accusations and reveal your theories before the murderer (or murderers!) are unmasked!

From the beginning of the day things have gone wrong. The photographer is stuck in traffic, so guests are invited to use their phones. The caterer cancelled, so a fairy-tale wedding breakfast has become a cuppa and a light bite. There is even something odd about the celebrant...

Aston After Dark: Torchlit Ghost Tour

Saturday 18 February 2023, every 45 minutes starting at 5.30pm, last entry 9pm. Adult: £16.50 (£15 without gift aid); Child (aged 8-15): £13.20 (£12 without gift aid). Join us after dark for an evening of ghostly tales in one of Britain's most haunted mansions. Explore one of Britain's most haunted buildings after darkness falls, as one of our spooktacular guides reveals some of the darker past of the hall and its residents. Expect a few laughs and scares as we tell you all about the Hall's intriguing past. We're sure you'll be left wondering if ghosts really do exist.

This is an exclusive opportunity to venture into Aston Hall at night as you will be guided around the dimly lit mansion by torchlight. Prepare for a scare! Pre-booking is essential. Tours last approximately 1 hour.

Aston Alive: Big Book Day Takeover

Sunday 19 March 2023, 12noon-4pm (last entry 3pm). Aston's alive! Explore this grand old mansion and discover characters who have escaped from their stories and taken over the hall! Enjoy laughter,

fun and frolics as you explore Aston Hall – but watch out, for foul witches, fierce beasts, and evil villains may have escaped as well as princesses, knights, and heroes...



MUSEUM & ART GALLERY BIRMINGHAM

Chamberlain Square, Birmingham, B3 3DH

Please note: Birmingham Museum & Art Gallery is now closed for essential maintenance works until 2024 – date TBC.



BLAKESLEY HALL

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. Please note: Blakesley Hall closed for the winter and its reopening date is TBC.

Blakesley Hall is a picture-perfect timber-framed Tudor house with beautiful gardens, situated just a few miles from the centre of Birmingham. It was built in 1590 by Richard Smalbroke, a member of one of Birmingham's leading merchant families.

Explore Blakesley

Sunday 19 February 2023, 11am-4pm. Explore Blakesley Hall at this free admission day! A timed entrance to the Hall will be in operation. Please pre-book your ticket to avoid disappointment as there is no guarantee that tickets will be available on the door. Blakesley Hall is open from 12pm to 4pm, with the last timed entrance to the Hall at 3.30pm. Herb Garden Café and the grounds are open from 11am-4pm.

Tudor Women Guided Tour at Blakesley

Sunday 12 March 2023 11am, 2pm. Adult: £8; Concession: £6. Learn about Tudor Women on a specialist guided tour of Blakesley Hall to mark International Women's Day. The tour will end with a Tudor inspired craft activity.



MUSEUM OF THE JEWELLERY QTR

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

See birminghammuseums.org.uk for up-to-date opening times and prices. Please note: Museum of the Jewellery Quarter is currently closed.

Kids Jewellery Workshop

Friday 24 February 2023, 10am - 12noon and 1pm - 3pm. £18 per child. Have a go at making your own piece of jewellery with the help of our friendly learning officers in this special children's jewellery workshop activity. Design and create either a bracelet or pendant, learn and use real jewellers' techniques like texturing metal, hammering, stamping and enamelling to make something unique and personal to take home with you. Pre-booking is

CONTINUED OVER THE PAGE

essential as places are limited. Recommended for ages 8 and up. For safety reasons we cannot accommodate under-5s. Children must be accompanied by at least one adult. Due to limitations on space, strictly only one adult per booking.



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

Saturday 18 February, Saturday 4 March and Saturday 18 March 2023, 11am. Adult: £6; Child (3-15): £3; Child (under 3): FREE; Concession: £4. 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.

Pre-booking advisable. The timeslot on your ticket is for entry into the mill, you are welcome onsite anytime between 11am - 4pm to explore the grounds.

Elven Jewellery Workshop

Sunday 26 February 2023. £55 per adult. Immerse yourself in the world of Middle Earth with this new jewellery workshop inspired by the Lord of the Rings! Rebecca from the laser cut jewellery brand 'Working Clasp' will guide you in making a customisable pendant. Rebecca's beautiful necklace design is inspired by the Elves jewellery and perfect for the neck of any regal Elves.

Each person will choose a laser cut wooden or acrylic base and outline which they would fill with different coloured wooden or acrylic inserts which can be painted. The workshop will last 2.5 hours with a 30 minute refreshment break in between. All materials will be provided and each participant will leave with a finished pendant in a gift box. No prior jewellery making experience necessary. Pre-booking is essential.

Origins of Middle-Earth: J.R.R. Tolkien and Sarehole Guided walk

Sunday 5, 12, 19 and 26 February, Sunday 5, 12, 19 and 26 March, Sunday 2 and 9 April 2023, 10am. £10 per person. NB. Not accessible to wheelchairs or pushchairs.

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. This route is not accessible to wheelchair users or pushchairs. The walk will last approx. one hour.

Pizza will be available in the courtyard. Pre-book your table to avoid disappointment.

Below: Big Book Day Takeover at Aston Hall. Photo © Birmingham Museums Trust





Above: Thinktank, Birmingham Science Museum. Photo © Birmingham Museums Trust



SOHO HOUSE

Soho Avenue, Handsworth, Birmingham, B18 5LB

See birminghammuseums.org.uk for up-to-date opening times and prices. Please note: Soho House closed for the winter and its reopening date is TBC.

Discover Soho House which was the elegant home of the industrialist and entrepreneur Matthew Boulton from 1766 to 1809.



WEOLEY CASTLE

Alwold Road, Birmingham, B29 5RX

The ruins of an exquisite fortified manor house built 750 years ago. Weoley Castle Ruins can be viewed from the viewing platform which is open every day throughout the year. It is free to view the ruins from the platform.

Weoley Castle Guided Tour

Saturday 4 March and Saturday 1 April 2023, 11am. Adult: £5; Child: £3; Concession: £3. Explore Weoley Castle with our experienced guides and see real finds from the site back on display for the first time in over 10 years! The ruins of Weoley Castle are over 750

years old, and the site is one of the oldest buildings still visible in Birmingham. Take a guided tour of the ruins exploring their architecture, construction, and layout. Learn about the Lords of Dudley, the castle's original owners. Look at some of the objects they would have used and explore what their lives would have been like during the Middle Ages.

Following the tour, a simple craft activity is available for children. This tour takes place outdoors and on uneven ground, suitable footwear and clothing is advised. The tour can be adapted for wheelchair users. Suitable for adults and families. Pre-booking is required.



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.

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



'Vanley Burke - A Gift to Birmingham' until 31 March 2023 at Handsworth Library

Vanley Burke, 'Collette and her children' (2021), digital print, Courtesy of the artist

IN THE AREA

BARBER INSTITUTE

University of Birmingham, Edgbaston, B15 2TS.

www.barber.org.uk

Paying Respects: Money and Mortality

Until June 2023. Money has always been a matter of life and death. Coins are struck in tribute to emperors, monarchs and leaders recently deceased, and have honoured illustrious ancestors through the portraits they can carry. They have been used in many of the rituals that mark the passage from life to afterlife and often portray the trappings and ceremonies of death on their surfaces. This compelling new exhibition features highlights from the Barber superlative collections of Roman, Byzantine and Medieval coins – one of the finest in the world.

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. It is joined by the monumental 'Erminia and the Shepherd', painted by the eminent Italian Baroque painter Guercino in around 1620 and 'The Man of Sorrows', of around 1450, by Flemish painter Petrus Christus.

Generously lent by Birmingham Museums Trust, these dazzling and diverse masterpieces hang among the Barber's own outstanding collection until the end of the year whilst the city art gallery is closed for essential rewiring work.

BIRMINGHAM BACH CHOIR

For tickets and more information visit: www.birminghambachchoir.com or email: bbchoir.tickets@gmail.com

Rachmaninoff: Liturgy of St John Chrysostom

Saturday 1 April 2023, 7pm at St Paul's Church, Jewellery Quarter, Birmingham. Conductor: Paul Spicer. Marking 150 years since Rachmaninoff's birth. A rare performance of this exceptionally beautiful work which Rachmaninoff based on the Orthodox Church Liturgy to be performed in liturgical Slavonic.

CONTINUED OVER THE PAGE

DIPPY IN COVENTRY

The Nation's Favourite Dinosaur

Herbert Art Gallery & Museum

Book your **FREE** tickets at:
DippyinCoventry.co.uk



Herbert
Art Gallery & Museum

Dippy is on loan from:

N NATURAL
HISTORY
MUSEUM

HAGM is operated by:





'Horror in the Modernist Block' until 5 May 2023 at IKON Gallery

Tickets and more details available from www.birmingham.bachchoir.com. Tickets: £19 & £24; Concessions: £17 & £22; Students: £12. Also available from BMus / THSH Box Office (fee added)

HANDSWORTH LIBRARY

Soho Road, Handsworth, Birmingham B21 9DP

Vanley Burke - A Gift to Birmingham

Until 31 March 2023. Ikon tours 'A Gift to Birmingham' by Vanley Burke to Handsworth Library. The exhibition features seventeen portraits of members of Migrant Voice, a migrant-led national organisation with a hub in Birmingham. Each image tells a story of migration, either recent or long past, with subjects accompanied or alone. Displayed together, the photographs present a portrait of Birmingham as a superdiverse city, with residents from many parts of the world. Organised in collaboration with University of Birmingham.

HERBERT ART GALLERY & MUSEUM

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

Dippy in Coventry

From 20 February 2023. Fresh from its recent return home to the Natural History Museum, Dippy the Diplodocus (DIP-low-DOCK-us) is stomping into Coventry this February half-term, set to remain as dino-in-residence at the Herbert Art Gallery & Museum for three years! Dippy the dinosaur is a life-size, plaster-of-paris replica of a *Diplodocus carnegii* skeleton. It became the first *Diplodocus* to go on display anywhere in the world when it

was gifted to the Natural History Museum by Andrew Carnegie on 12 May 1905. It quickly became a star, capturing hearts and imaginations, and went on to complete a whirlwind tour of the UK in 2017. After a brief return home to London, Dippy heads down to Coventry this year, and will be ready for visitors from 20 February. *Diplodocus carnegii* lived during the Late Jurassic period, about 155 – 145 million years ago and their skeletons have been found in North America. They were huge, plant-eating dinosaurs, with long whip-like tails. They grew to about 24-26 metres long and probably weighed up to around 15 tonnes. For comparison, a London double-decker bus is around 14 metres long and weighs 12 tonnes.

IKON

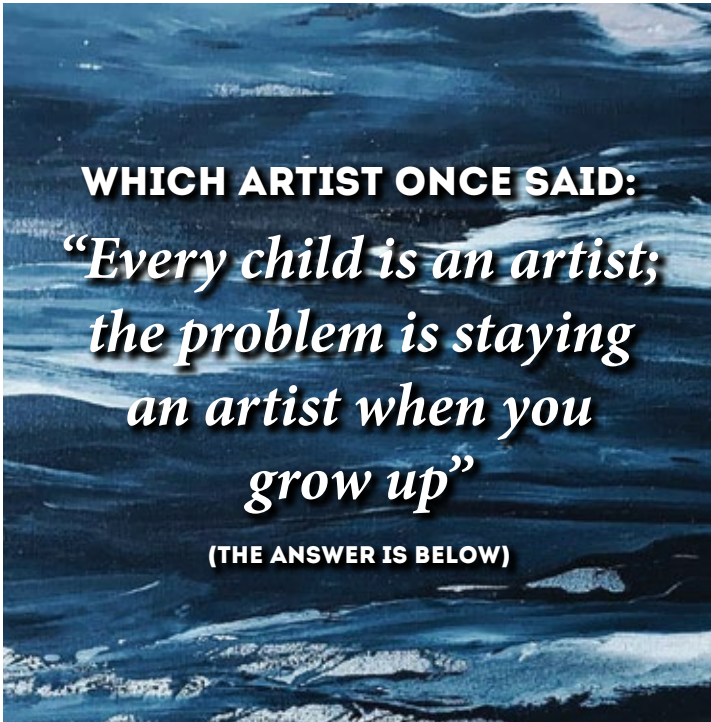
1 Oozells Square, Brindleyplace, Birmingham, B1 2HS.

www.ikon-gallery.org

Horror in the Modernist Block

Until 5 May 2023. Modern architecture is often associated with the horror genre. In fiction and film, high-rise towers and concrete buildings form the backdrop to terrifying stories of dystopias. Ikon presents new and recent work by 20 UK and international contemporary artists exploring the relationship between the aesthetics of architectural modernism and horror. The exhibition takes Birmingham as its starting point, a city renowned for its brutalist architecture. It considers how these artists unpack the often-contested legacies of modernist buildings through the lens

CONTINUED OVER THE PAGE



WHICH ARTIST ONCE SAID:
*“Every child is an artist;
 the problem is staying
 an artist when you
 grow up”*

(THE ANSWER IS BELOW)

**IF YOU WOULD LIKE TO ADVERTISE IN
 ARTEFACTS PLEASE CONTACT JESS RONAN**
 Tel: 01905 641329 | Email: sales@pbjpublishing.co.uk



J.S. BACH ST MATTHEW PASSION

30th MARCH, 7.30pm – Collegiate Church of St Mary, Warwick
 31st MARCH, 7.00pm – Malvern Theatres

J.S. Bach vividly, passionately, and dramatically brings to life the tale of the Passion of Christ according to Matthew, in what is perhaps the greatest of all the Passion settings and without doubt one of the finest choral works ever composed. Whatever your own spiritual beliefs, it is a work of genius, combining the most perfectly formed recitative and powerful choruses with beautiful arias in the most dramatic, almost operatic way. Armonico Consort's finest soloists, chorus and period instrumentalists will shine as they explore the intense emotions and humanity of the Passion of Christ as depicted in Bach's masterpiece.



MONTEVERDI VESPERS

22nd JUNE, 7.30pm - Collegiate Church of St Mary, Warwick
 13th JULY, 7.30pm – Malvern Theatres

A towering masterpiece of the early Baroque and one of the greatest pillars of music history, Monteverdi's Vespers of 1610 offer a stunning array of brilliant instrumental writing, opulent choruses and moving arias. Over 400 years ago this astounding work marked the end of the Renaissance and the beginning of the Baroque. The publication in 1610 almost certainly helped Monteverdi gain the prestigious post of maestro di cappella at St Mark's in Venice, which he would keep until his death in 1643. What better way to experience this incredible work than in this performance by Armonico Consort, led by its director Christopher Monks – the period instrument ensemble that's built a reputation for the freshness and drama of its interpretations.

21 ARMONICO CONSORT YEARS of Singing Legends

TICKETS: www.armonico.org.uk

Registered Charity No. 1100128

Support Armonico: Facebook, Twitter, Instagram, YouTube, QR code

“Pure Pleasure” THE GUARDIAN ☆☆☆☆☆ THE TIMES ☆☆☆☆☆ THE INDEPENDENT ☆☆☆☆☆ BBC MUSIC MAGAZINE ☆☆☆☆☆

Worcester City Art Gallery & Museum



Image: Chadding on Mounts Bay, 1902, ©Worcester City Museum Collection

From the Cornish Coast to the Malvern Hills
 British Impressionism from the 19th and 20th century

4th March - 1st July 2023

Open Mon - Sat 10.30am - 4.30pm

FREE ENTRY

Worcester City Art Gallery & Museum, Foregate Street, Worcester WR1 1DT

For more information visit

www.museumsworcestershire.org.uk





'Dippy in Coventry' from 20 February 2023 at The Herbert Art Gallery & Museum

of horror by linking its tropes (suspense, darkness) with qualities of modernist design. Configured in dialogue with the architecture of Ikon's galleries, it will take viewers on a journey that highlights how the design and features of a building can shape not only our movement and perception, but also our deepest fears

MIDLANDS ARTS CENTRE – MAC

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

Grayson's Art Club: The Exhibition

Until Sunday 16 April 2023, Booking opens 1 November 2022. MAC Galleries, Open daily, 10am - 5pm, Free, booking required. A major exhibition by much-loved British artist Grayson Perry will feature artworks by the public chosen by Grayson and guest celebrities during season three of the popular TV series, Grayson's Art Club. The exhibition also includes works by Grayson and Phillipa Perry, and celebrities such as Joe Lycett, Bill Bailey, Jo Brand, Joe Wilkinson, Mawaan Rizwan, Katy Wix and Dame Prue Leith for 'The Queen' special episode.

Craftspace: Queer + Metals

Until Sunday 2 April 2023. Open daily, 9am - late, Free. Featuring artworks by eight UK artists, video interviews with eight international artists and an Instagram campaign, this exhibition explores the multiplicity of queerness through metalwork and metalsmithing. Viewed together in this context, the artworks can be seen as an act of resistance. They are a means to empower, affirm and express solidarity between LGBTQIA+ creatives, making visible the ways they are shaping, disrupting and contributing to contemporary culture.

THE PEN MUSEUM

Argent Centre, 60 Frederick Street, Birmingham B1 3HS
www.penmuseum.org.uk. Email: enquiries@penmuseum.org.uk
 Thursday – Saturday: 11am – 4pm; Sunday: 12noon - 4pm.
 Ticket prices: Adult (16+): £7; Concession (Adults 65+): £5.50; Student: £5.50; Child (5-15): £3; Child (Under 5): Free
 Book tickets online at: pen-museum.arttickets.org.uk

Andy Munro, Chair of the Pen Museum, said: 'The Pen Museum is more than a museum, it's also a place of discovery and inspiration, social and local industrial history through displays, activities and events. It is also a place of learning including school visits. The Trustees of the Pen Museum appreciate every visitor and donors as they help us to keep a piece of Birmingham's history alive and relevant.' The Pen Museum hosts a number of classes with some of the finest calligraphers in the UK. Below is the programme of Spring events. Please visit penmuseum.org.uk for all the up-to-date news and events and to book tickets.

Calligraphy Classes with Sheila Smith

Sunday 29 January and Sunday 26 March 2023, 12noon – 3.30pm. Tickets: £12 each. Learning Calligraphy Sheila Smith: Held at the Pen Museum, classes are designed for both beginners and more experienced calligraphers. Learn the key elements of calligraphy and take information away.

Modern Calligraphy Workshop with Jane Lappage

Sunday 26 February and Sunday 23 April 2023, 10am - 4pm. Tickets: £60 each. On this course you will get hands on with the new fun, quicker way to learn calligraphy using fine point nib.

THE
BARBER
INSTITUTE OF
FINE ARTS

PAYING RESPECTS



MONEY &
MORTALITY

8 JULY 2022 - 25 JUNE 2023

FREE ADMISSION
www.barber.org.uk
Visit by train: University station



UNIVERSITY OF
BIRMINGHAM



ARTISAN ALCHEMY
GALLERY

Artisan Alchemy is a unique Gallery in the Jewellery Quarter, Birmingham, displaying exciting, individual bespoke jewellery and furniture of the highest quality. We occupy a renovated 19th century building which also features workshops for local creative businesses.



<https://artisan-alchemy.co.uk/> @artisan.alchemy.gallery
artisans@artisan-alchemy.co.uk @artisanalchemy
0121 233 1186 @artisanalchemygallery

84 Caroline Street, Birmingham, B3 1UP Open Tues-Sat | 11am-5pm



THE
Creation
HAYDN

St George's Church,
Edgbaston,
B15 3DQ

Tickets £14 www.bfcs.org.uk
Birmingham Festival Choral Society.

March 18 2023 7.30



FRIENDS' QUIZ

BY JIM WELLS

- Which symbol of Birmingham took centre stage during the Commonwealth Games last year?
- The Old Crown Inn in Deritend, originally a Guild Hall and School attached to St John's Chapel, was in which parish?
a) Harborne b) St Martin's c) Aston
- A central character in this piece, which was recently exhibited at BMAG is Benny, peering round the Rotunda. In which TV soap did he feature?
a) Eastenders b) Crossroads c) Coronation Street
- This large stationary steam engine, a centre piece of Thinktank, was originally based in which Black Country town?
a) Dudley b) Oldbury c) Smethwick
- The Ringway Centre building, a Grade B locally listed building located on Smallbrook Queensway, is currently at the centre of a campaign to save it from demolition. Who was the architect?
a) James A Roberts b) John H D Madin c) John G L Poulson
- Which artist painted 'The Blind Girl', which was gifted to Birmingham Museums by the Rt Hon William Kendrick in 1892?
- This impressive portrait by George Romney is of the last of the Holte family. But who is she?
- Which famous hotel, a dropping off point for Tom Cruise, was recently renovated in Colmore Row?
- In which year was slavery abolished in the British Colonies?
- In which street was the original Tea and Cocoa shop set up by the Quaker John Cadbury?
a) New Street b) Bull Street c) Albert Street

2. 'Old Crown Inn Deritend, Birmingham' by George Warren Blackham, 1956V372, Watercolour
 3. 'Benny's Babbies' by Cold War Steve (Christopher Spencer), 2020; 1937F394; © Cold War Steve/ Christopher Spencer
 4. Canal Pumping Engine by Matthew Boulton & James Watt, 1779, 1959S01063
 6. 'The Blind Girl', 1856, 1892P3, Presented by the Rt Hon William Kendrick, 1892
 7. By George Romney, 1985P89
 9. 19th Century Commemorative Medal, Falmouth Anti-Slavery Society by Joseph Davis, 1839; 1947N46.1; Presented by Estelle Giles, 1947.
 All photos by Birmingham Museums Trust, licensed under CC0.
 To access BMT's Digital Image Resource please visit: dams.birminghammuseums.org.uk
 On the BMT website there is an option to purchase framed prints of many of the pictures held in the collection.

1. a Bull 2. Aston 3. Crossroads 4. Smethwick 5. James A Roberts 6. John Everett Millais 7. Mary Elizabeth Holte 8. The Grand 9. 1833 10. Bull Street

FEBRUARY

 Thursday 9 # A Tour of Birmingham Cathedral – St Philip's


APRIL

 Saturday 15 * Visit to St Alban the Martyr

MAY

 Saturday 20 * Guided Tour of Blakesley Hall

SEPTEMBER

 Tuesday 12 + Friends Annual General Meeting

- * Details are enclosed with this mailing (see pages 6-7)
- # Included in the previous mailing, but places are still available.
Please contact us to book a place (see page 6)
- ** Included in the previous mailing and fully booked – sorry!
- + Date for your Diary – information will be included in a future edition of 'Artefacts'

EVENT KEY

ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING

THE NEXT ISSUE OF ARTEFACTS WILL BE PUBLISHED IN APRIL 2023

