

# Newsletter

FOR SUPPORTERS OF THE HOLBURNE MUSEUM

THE  
HOLBURNE  
MUSEUM

SUMMER 2019



VUILLARD EXHIBITION & PRIVATE VIEW  
see page 4



SOMERSET COTTAGE GARDENS  
see page 8

HOLBURNE INSIGHTS  
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## Events: please allow time for booking confirmations

As many of you are aware, the Holburne receives no local or government funding or support of any kind. Therefore, the Museum relies heavily on a team of unpaid volunteers to do many of the day-to-day tasks that help keep the Holburne and its galleries open. Our dedicated volunteers fulfil many roles and functions at the Museum, from being the first point of contact at the reception desk, to stewarding the galleries, working in the

shop, and helping with the wide range of educational activities that the Holburne offers.

The Holburne Supporters Committee is also comprised solely of unpaid volunteers, many of whom help to organise exclusive day trips and exciting events which all the Museum's supporters find so rewarding.

All booking confirmations for events are issued fairly on a first-come, first-served basis,

with successful applications being notified as soon as we can. However, our event organisers are not based at the Museum, and strive to collect your booking forms and cheques as often as possible. We do ask you to bear with us, once your booking form has been sent to the Museum, it may take a week or more to confirm bookings. We are most grateful for your support and understanding, thank you!

## Antonia's letter, and message from Chris Stephens

*Dear Friends and Patrons,*  
 Welcome to all our new Friends and Patrons who have signed up over the past few months. To long-term supporters it may have seemed like a lot of upheaval, but really all goes on as before, and the Committee are doing as ever our utmost to organise events and outings that both appeal and illuminate.

You will see herein that we are looking for new committee members. As in any organisation it is great to have fresh ideas and energy at the helm, and it is an ideal way to make friends, get to know the staff and the Museum better, and to feel that your voice is heard. We don't just book coaches and bake cakes, but discuss with the team how best to contribute to all that goes on at the Holburne, and I as Chairman sit on the Board of Trustees to make sure that the supporters' voices are heard. I've done seven years now...

Since the Museum has started re-charging again for entry it is obviously altogether more attractive to join up as a Friend or Patron, and we are very pleased to increase our numbers, and hope that many of you will come to events - certainly some new names are signing up for trips already. By the time you read this we will have held our celebration of Frank Brown (a wonderful past supporter of the Holburne) - an evening of music and conviviality, a sell-out event.

My husband Simon is leading a trip to Durham and Northumberland; this too is now sold out. You will see that Mark Hake is running a second trip to Wolfeton & Athelhampton, a very popular day out - still some places left on this and a day out at Bowood (see pages 7 and 10 for details). I hope to see many of you at our Plant Sale on Sunday 12th May, or perhaps at the Vuillard previews on 23rd or 24th May.

*Antonia Johnson,  
 Chairman, Supporters Committee*



Far left, photograph of Antonia Johnson  
 © Jonathan Davis

left, photograph of Chris Stephens  
 © Clare Green

### Message from Chris Stephens

Writing on a sunny, spring day, it is easy to look forward to the summer. And what a summer! I am thrilled that we will be presenting an exhibition of early work by Édouard Vuillard, one of my favourite artists and surely one of the most exquisite painters of all time. Vuillard has been a great inspiration for Lauren Child and I hope you will all bring your children and grandchildren along to see Lauren's original artworks and to join our gallery trail.

We are so pleased to be displaying an unrivalled collection of contemporary craft in our Ballroom this summer, belonging to one of our long-term Patrons.

As well as the sublimely beautiful video work by Graham Fagen, *The Slave's Lament*, we are hosting a rich array of events, not least *Forest of Imagination*, for which we are working with major international artists, architects and musicians to transform our garden into an arena for all sorts of family events.

Thank you for your support.

*Dr Chris Stephens  
 Director of the Holburne*

You are invited to a private view of the new exhibition:

# Édouard Vuillard

## THE POETRY OF THE EVERYDAY

**Exhibition Circle and Patrons'** Private View  
Thursday 23rd May 2019 6-8:30pm

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**Friends'** Private View  
Friday 24th May 2019 6-7:30pm  
Refreshments in the Ballroom

*Exhibition Circle and Patrons are also invited to attend this private view if the date is more convenient.*



**Also on display:**  
*Lauren Child: The Art of Illustration*  
2nd May until 8th September 2019

*Collecting Crafts*  
23rd May until 1st September 2019

Image on left is *Lola*, © Lauren Child



Édouard Vuillard (1868 - 1940)  
*Madame Hessel on a Sofa*  
c. 1900, oil on cardboard  
courtesy of the Walker Art Gallery,  
National Museums Liverpool

The Vuillard exhibition will be  
on view in the Roper Gallery on  
the 2nd floor, from 24th May to  
15th September 2019

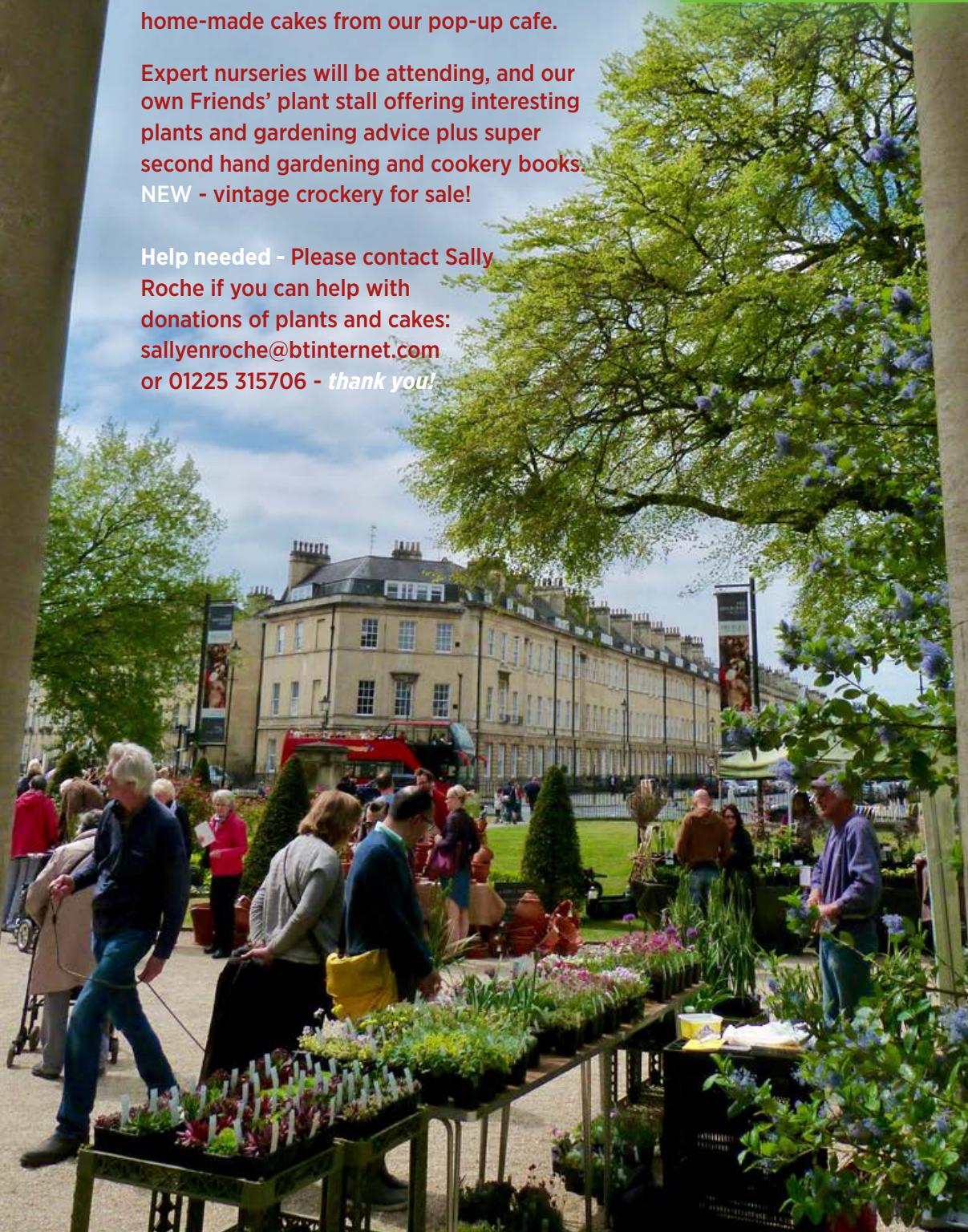
## Holburne Plant Sale

Come along and stock up with plants ready for splashes of summer colour in your gardens, enjoy all our wonderful stalls and savour delicious home-made cakes from our pop-up cafe.

Expert nurseries will be attending, and our own Friends' plant stall offering interesting plants and gardening advice plus super second hand gardening and cookery books.  
NEW - vintage crockery for sale!

**Help needed - Please contact Sally Roche if you can help with donations of plants and cakes:**  
[sallyenroche@btinternet.com](mailto:sallyenroche@btinternet.com)  
or 01225 315706 - thank you!

Our ever popular Plant Sale will be held at the Museum on **12th May 2019** from **10:30 - 2:30** - a fund raising event to help support the Holburne Museum



Photograph © Jonathan Davis

## A day at Bowood

### Monday 17th June 2019

There are still some places left on this full day trip to see the wonderful house and gardens at Bowood.

We are fortunate enough to have exclusive access to the walled gardens which are normally closed to the public, and we will have private tours of both the house and grounds, including the world-famous parkland designed by Capability Brown.

Among the many attractions at Bowood are the series of magnificent state rooms

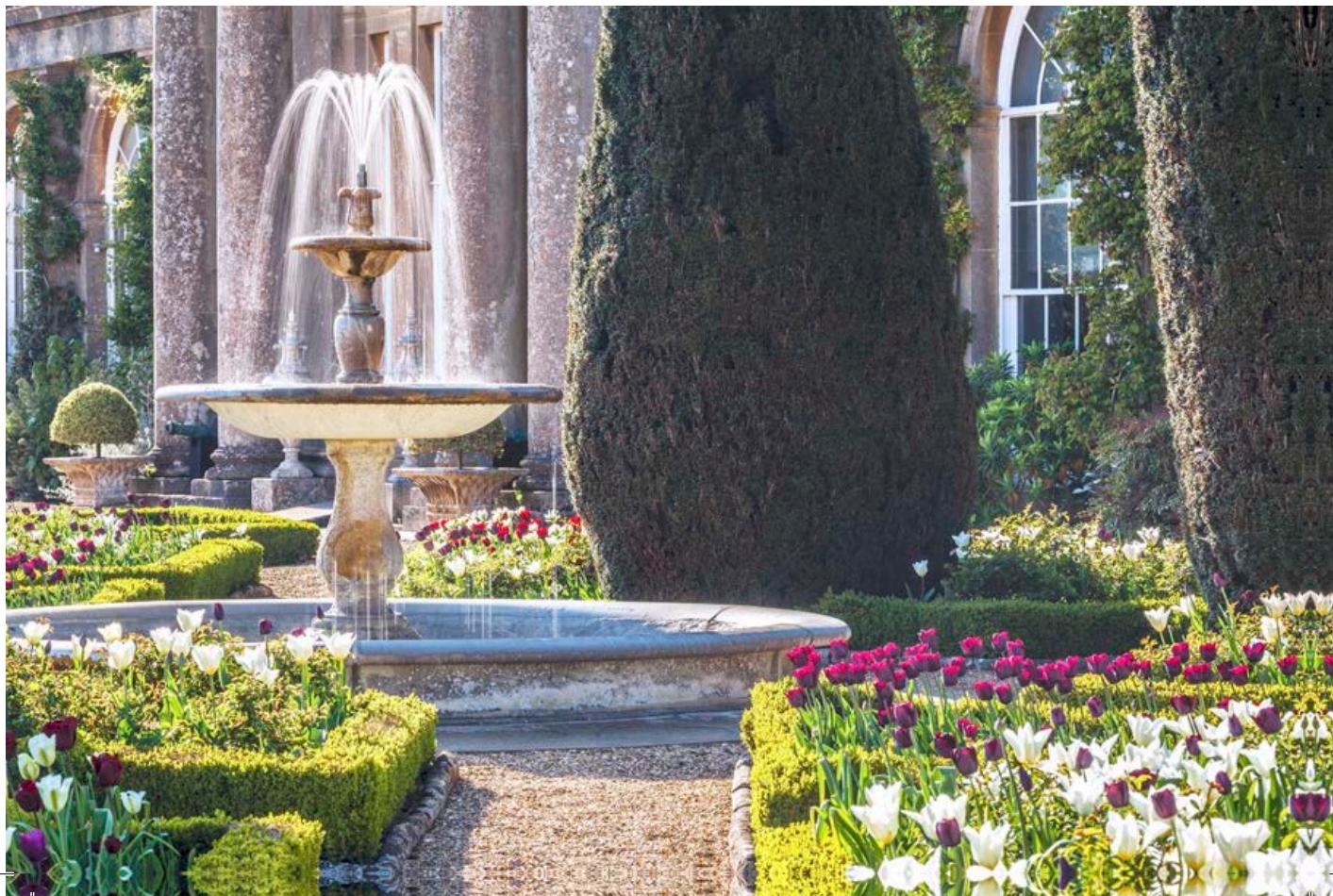
designed by Robert Adam, lined with fine furniture and old master paintings, an ornate chapel designed by CR Cockerell, a sculpture gallery and a library with over 5,000 volumes.

In the grounds there is an arboretum with many Champion trees, Italianate terraced gardens, a Doric temple, a lake, cascades and even a hermit cave!

Tickets are £70 each to include return private coach transport, light refreshments on arrival, a 2-course light

lunch and private tours of the house and gardens. If you would like to park at nearby St Mary's Church, Darlington Street, for the day please add £5 to your payment and tick the box provided on the booking form.

The coach will leave the Museum promptly at 9.30am, returning at about 6.00pm. Please complete **booking form no. 1**. Please indicate any food allergies/intolerances on the form. The trip is being organised by **Mark Hake**.



## Somerset cottage gardens

### Friday 12th July 2019

A full day trip to two delightful cottage gardens in Somerset - Midney (below left), where we have exclusive access, and the renowned gardens established by Margery Fish at East Lambrook Manor. We will have an introduction at both properties, otherwise we will be able to stroll round at our own pace and there will be free time to make a few plant purchases at both Midney's nursery and the Margery Fish Plant Nursery. A light lunch is included today.

In the morning, we first visit Midney, where Dave Chase

and Alison Houghton first dug ground in 2009. The gardens here are a series of linked, but differentiated garden "spaces", defined by the extensive use of colour: The Seaside, Plantsman, Herb and Vegetable Gardens, as well as a Woodland Walk, the most "naturally planted" area where there is also a small wildlife pond. There are extensive plantings of grasses, as well as a selection of non-indigenous plants from across the globe. Much thought has been given to the "long views" and vistas possible, both within the individual gardens and also between them.

Most of the plants that can be seen in the gardens are also for sale in their small nursery, which specialises in alpines, herbs, grasses and herbaceous plants - all grown here using organic methods.

From Midney, we have a short drive to lunch at the Rose & Crown pub which conveniently stands opposite East Lambrook Manor (below right), where we will spend the rest of the afternoon. Where Midney is a relatively "new" garden, only 10 years old, East Lambrook's origins go back some eighty years, when newly-married



## Somerset cottage gardens continued

Margery and Walter Fish moved from London to a 15th century manor house in this small Somerset village.

It is ironic that a woman who went on to become one of the greatest influences on 20th century gardening and who wrote 8 books on the subject, had no interest or knowledge of gardening when she first moved out of London! But Margery Fish had a natural talent, with an eye for mixing the everyday with the more unusual. It was Fish's informal, reassuringly "messy" style of planting with winding paths meandering past and through densely planted borders that led East Lambrook to be given the moniker, the "Home of English Cottage Gardening".

When Margery Fish passed away in 1969, her family

continued to look after the gardens until 1985 when first the Norton then the Williams families took over until 2008 when current owners Gail and Mike Werkmeister purchased East Lambrook. They initiated a programme of extensive restoration, and enhancement, but the gardens that a visitor will see today are essentially as they were at the time of Margery Fish: a loose, informal design with areas given over to plants most ideally suited to local growing conditions. Among the highlights are the Terraced gardens, the White Garden, a scented garden, the hellebore collection and the Long Border.

English Heritage has given the East Lambrook gardens Grade 1 status, and they are featured in the *1001 Must See* series as part of the Gardens volume.

Tickets are £70 each to include return private coach transport, light refreshments at Midney, a light lunch at the Rose & Crown, afternoon tea at East Lambrook and introductory tours at both gardens. If you would like to park at nearby St Mary's Church, on Darlington Street, for the day please add £6 (NB new price as of July) to your payment and tick the box on the booking form. The coach will leave the Museum promptly at 9.00am, returning at about 6.00pm.

**Please complete and return booking form 2.** Please indicate any food allergies/intolerances on the form, and do allow us time to respond to your booking request, thanks.

The trip is being organised by Mark Hake.



## A return visit to Wolfeton & Athelhampton

### Tuesday 10th September 2019

A few places are still available on this return visit, which proved very popular in April (see p16). We will have private access and an exclusive interiors tour of Wolfeton, and a private tour of Athelhampton.

We arrive first at Wolfeton House (below), a Grade 1 listed medieval house, whose original courtyard dates back to 1480. Wolfeton's interior has grand fireplaces, splendid plaster ceilings, magnificent carved oak panelling, and a unique stone great stairs - up which a horse and carriage were once driven!

In the afternoon we visit Athelhampton House, a

magnificent medieval property, originally built by a wealthy merchant, William Martyn, in 1485. Among the many impressive features of the house is the Great Hall, with a minstrels' gallery, armorial glass and ceiling of carved wooden beams and elaborate corbelling. The gardens are Grade-1 listed, including a unique topiary Great Court of giant yew hedges and 12 pyramid-shaped yews. There are plenty of water features, fountains, lily ponds and a lake, as well as statuary, hidden walled gardens and ancient dovecotes. Thomas Hardy was a frequent visitor here, and immortalised the place as 'Athehall' in two of his poems.

Tickets - £70 each to include return private coach transport, light refreshments at Wolfeton, a light lunch at the Martyrs Inn in Tolpuddle, and private tours of both properties. There will be free time at Athelhampton to explore the gardens. If you would like to park at nearby St Mary's Church, for the day please add £6 (NB new price as of July) to your payment and tick the box on the form. The coach will leave the Holburne at 8.30am, returning at about 6.30pm.

**Please complete booking form 3.** Please do allow us time to respond to your booking request. The trip is organised by **Mark Hake**.



Photograph © Mark Hake

## Autumn leaves: the Holburne Book Sale 2019

This year the Holburne Book Sale will be held on **Sunday 27th October**, at the Holburne Museum from 11:00am to 4:00pm.

Come and browse (and buy!) from a wonderful selection of secondhand books, covering a wide array of topics from art and architecture to history, gardening, biography, non-fiction, travelling, literature and much more.



Donations of good quality books are warmly welcomed and are much needed to help raise funds. Please contact Sidney Blackmore or David Wiltshire for details, on telephone 01985 213195 or email [sidney.blackmore@btinternet.com](mailto:sidney.blackmore@btinternet.com)

Thank you in advance for your gift of books for sale. All proceeds go to support the Holburne Museum.

## Exhibition Circle and Patrons' members events

Our Exhibition Circle members and Patrons help to play a vital role in supporting the Museum and our activities.

If you would like to come to any of these special events, we hope you will consider joining. For details, please contact Camilla Johns, Head of Development, on [c.johns@holburne.org](mailto:c.johns@holburne.org) or telephone on **01225 388564**.

Further information on each event will be sent by email closer to the time, however please feel free to RSVP for any of these events to Ollie Merchant via email: [o.merchant@holburne.org](mailto:o.merchant@holburne.org).

Thursday 23rd May 2019

### **Exhibition Private View**

Please join us for the first view of our new exhibition Édouard Vuillard – *the Poetry of the Everyday*, with an introduction from our Director and curator of the show, Chris Stephens.

Wednesday 12th June 2019

### **The Holburne Summer Party!**

We are hugely grateful to Kjersti Astrup for hosting us in the gardens of Biddestone Manor. We hope you can join us at this beautiful 17th century Cotswold manor house that sits in five acres of grounds with ponds, streams, an arboretum, formal gardens and a lake. Fingers crossed for fine summer weather!

Tuesday 16th July 2019

### **Curator's Breakfast**

We are thrilled to be exhibiting the private collection of a long-term Patron of the Holburne. *Collecting Craft* brings to public display a lifetime of collecting and commissioning contemporary silver, ceramics, textiles and glass, including works by Edmund de Waal, Lucy Rie and Nicola Tassie. Our Curator Catrin Jones will present the collection.

Thursday 3rd October 2019

Save the date – **Exhibition Private View** of our autumn show, *Rembrandt in Print*.



The Holburne  
Summer Party  
photo © Clare Green

## Exhibition Circle and Patrons' members events continued



Vincent van Gogh (1853 - 1890)  
*La nuit étoilée sur le Rhône*  
[*Starry night over the Rhône*]  
1888, oil on canvas  
© RMN-Grand Palais  
(Musée d'Orsay, Paris)  
photo: Hervé Lewandowski

Tuesday 2nd July 2019

**Private tour of Van Gogh and Britain** at Tate Britain  
with Chris Stephens. Exhibition Circle and Patrons  
will enjoy a morning tour of the Van Gogh exhibition  
with our Director before the gallery opens to the  
public, then travel to Holland Park for an intimate  
tour of the private collection of a leading art dealer.

## The 2019 Robertson Lecture: Matthew Williams

**Wednesday 30th October**

**2019 at 7:00pm**

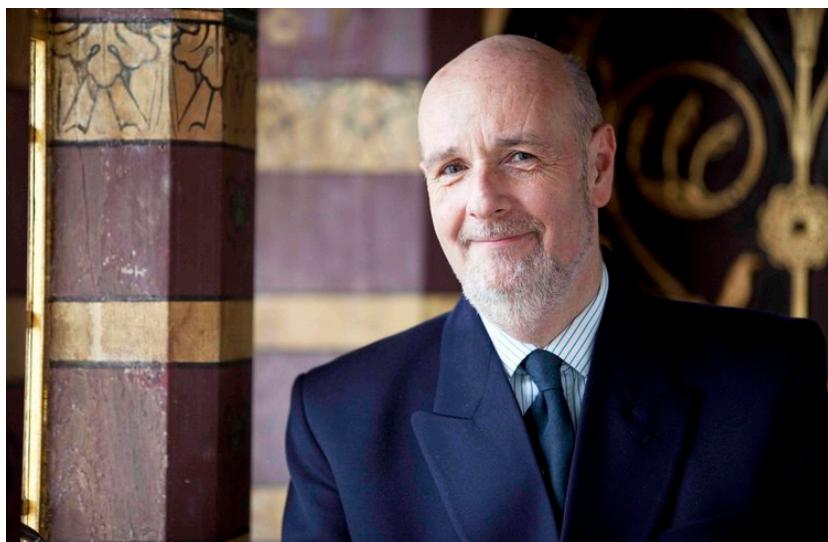
Those who were lucky to be on our 2017 day trip to Cardiff Castle will remember the Curator, Matthew Williams (pictured below), who gave us a fascinating tour of the Castle's magnificent apartments. Matthew has kindly agreed to give this year's Robertson Lecture at the Museum.

Matthew trained as an historian in Art and Architecture at the University of Nottingham, and went on to read Art Gallery and Museum Studies at the University of Manchester, gaining a post-graduate degree. He was appointed Keeper of the Collections

at Cardiff Castle in 1990, and became Head Curator there in 1998. He has since been recognised as a world expert on the work of the gothic revival architect William Burges and lectures widely on the subject of Victorian design. He is currently engaged in completing a long-researched book on the history of Cardiff Castle, and its association with the Marquess of Bute.

Matthew has written two guide books about Cardiff Castle, as well as a Pitkin guide on William Burges. Published articles include his contributions to the Decorative Arts Society Journal, and articles in

*Country Life* and *Architectural Historian*. During 2017 Matthew undertook a highly successful tour of the US and Canada for the Royal Oak Foundation. He has been an accredited lecturer for the National Association of Decorative and Fine Arts Society since 2001, and has given lectures at the Universities of Nottingham, Swansea, Cardiff and Southampton, as well as for the Art Fund, the National Trust, Tate, the National Museum of Wales and Dumfries House. Matthew was awarded scholarships by the Attingham Trust in 2000 and 2003, and a Jonathan Ruffer travelling scholarship by the Art Fund in 2013.



## The 2019 Robertson Lecture: Matthew Williams continued

Matthew's subject for the Robertson Lecture will be *Downtown Abbey revealed: The Story of Highclere Castle*. This promises to be a highly entertaining and informative talk. The enormous success of the television series has made Highclere Castle one of the most recognisable buildings in the country. This lecture will reveal that truth is stranger than fiction, telling the story of the castle and the family who own it, the Earls of Carnarvon. Highclere is a masterpiece of Victorian architecture, and has fascinating links with ancient Egypt, the

Houses of Parliament - even the world of Royal horse racing.

### **Testimonials for Matthew Williams**

*"A beautifully balanced lecture from beginning to end. Matthew educated and amused."*

*"A lecturer who can hold his audience with humour"*

*"A brilliant lecture - the highlight of our year so far"*

*"Always a most interesting and informative lecturer. It was good to welcome Matthew back to our Society."*

*"This was our first lecture of the new season - what a star! It was excellent, so interesting and so well delivered."*

*"Matthew is a brilliant speaker, witty, waspish and entertaining"*

The Robertson Lectures were established by the Holburne Friends to celebrate the very generous contributions given to the Museum by Charles and Barbara Robertson.

Tickets for the lecture are £15 each, and will be available from the Museum, at the reception desk in person, or online: [www.holburne.org](http://www.holburne.org)



## Recent events

### Bristol

Our day in Bristol was both thoroughly compelling and enjoyable. At the Cathedral the head guide was very knowledgeable and told us many vivid anecdotes about the Cathedral's history. We began our tour in the 12th century Chapter House and I was surprised to learn that the stone walls would originally have been painted white. As the guide told us, most homes at that time would have been grimy due to the burning of tallow candles, whereas the beeswax in the Chapter House would give a clean flame, to give the appearance of a white and 'heavenly' space.



We enjoyed a tasty lunch at the Bristol Gallery, followed by a curator-led tour of the Leonardo drawings; it was a real privilege to see them close-up. Bristol is one of 12 venues, across the country, each showing 12 Leonardo drawings from the Royal

Collection, to mark the 500th anniversary of his death. Afterwards we viewed the display of Japanese prints with Kate Newham, Curator of Asian Art, (see photo, lower left) who described the fascinating process of making and printing woodblocks, giving us a new respect not only for the artistry of these prints, but the sheer skill involved in their production. My favourites were the theatrical prints, particularly the 18th century playbills. This is the second in a series of three exhibitions of the very fine Japanese prints in the collections at Bristol; the third show will run from May to September 2019, not to be missed!

*Barbara Walker*

### Wolfeton and Athelhampton

The recent visit to two late medieval houses in Dorset on a cold and blustery day was of great interest.

The morning was spent at Wolfeton (top right), home to the Thimbleby family who, in the last fifty or more years, have devoted themselves to repairing the damage left by thoughtless conversions and alterations made to the house since the 19th century. It is certainly a labour of love but with a very long way to go.



However, the bare bones of the house and its history were fascinating.

The afternoon was spent at Athelhampton House where three generations of the Cook family have restored the house, developed the gardens and made a good business out of it. Their acquisitions which furnish and decorate the house and garden have created a clear "story" which was greatly enhanced by the enthusiasm of our guide. Another delightful outing with an excellent lunch at the Martyrs's Arms in Tolpuddle included!

*Judy Marris*

## A tribute to Dr Mary Holbrook (1938-2019)

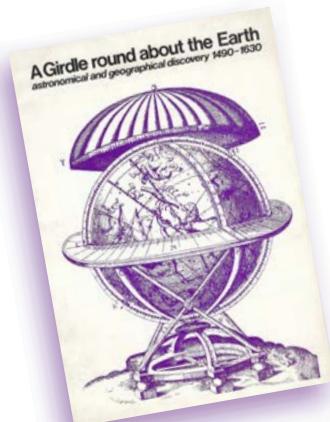
Mary Holbrook, who was Curator of the Holburne Museum from 1967 – 1976, died on 26th February 2019.

After gaining a PhD as an archaeologist at Birmingham University, she spent four years cataloguing a collection of scientific instruments at the Historical Museum in Frankfurt.

She translated and edited Maurice Daumas' *Scientific Instruments of the 17th and 18th Centuries and their Makers* (1972), and initiated the research which resulted in *Science Preserved: A Directory of Scientific Instruments in UK and Eire* (1992).

During her time at the Holburne, changes occurred which would help shape the present Museum. Links with the University of Bath were

established which resulted in the university making, from 1973, an annual grant to the Museum.



The need for space for temporary exhibitions led to the creation of the Haskell Room and the refurbishment of the basements. *An Age of Innocence* (1969) which she curated with Arnold Haskell, and *A Girdle round about the Earth* (1974), about astronomical and geographical discovery, set the pattern for stimulating and scholarly exhibitions.



On a personal note, I'm grateful to her for allowing me to turn ideas into exhibitions, when she encouraged me to curate *The True Style* (1972), and *Circle, Square and Crescent* (1975).

On leaving the Museum, Mary went back to her husband's family farm, Sleight Farm at Timsbury. Starting with two goats, she worked tirelessly over many years, to become what one food writer described as 'the *grande dame* of British goats' cheese'.

For a time, she also produced sheep's cheese, but is best known for her goats' cheese, including Tymsboro, a charcoal-coated pyramid. Her cheeses were sold at the Bath Farmers' Market, and in London and across the UK.

Jamie Oliver, in a tribute, said that she was 'one of the most amazing cheese makers, on a global level'. She will also be remembered as an archaeologist, an expert on early scientific instruments, and as a museum curator. In sum; a quite extraordinary, life-enhancing person.

*Sidney Blackmore*

## Making a difference for the Museum's future

**“** I have spent a life in science and business but have always loved music and literature. Now, later in life, I have developed a growing appreciation for art.

Art is important, like music and literature, because it nourishes the spirit, while often challenging convention. It can soothe or shock, excite or confuse, and affect the full range of human emotion. It asks me questions and provides some answers.... and those answers are doubtless different for other people. I find lasting value in art at a time when many aspects of life are ephemeral. It provides insights into what makes us human. For me, art is profoundly important as a civilising influence in a fractious world.

At the Holburne, William Holburne's family gave his

collection to the public so they could enjoy what he had collected. And other people of goodwill have developed and stewarded this collection and found a beautiful building in one of England's finest small cities, to create a gem of tranquillity, where we can all appreciate fine paintings, sculptures and other artefacts. Others volunteer to help through giving their time freely to explain the background to items in each room. And visitors and friends support through attendance, involvement in educational and other events, donations, legacies and passing on the story by word of mouth.

Thus, a chain of goodwill is created, across time and people. Starting with one man's vision and drawing in so many

who want to be part of something beautiful, spiritual, educational and lasting.

All people of goodwill, who value art, can make a contribution. At the least, we can visit and donate money, or give our time. Private donations help make good the loss of funding locally and nationally that has affected the arts in Britain in recent times. I will visit the Holburne, and other galleries like it, whenever I can. And make a small contribution to the artistic life, by supporting financially during my life, and in a legacy. Hoping that the Holburne and similar beautiful spaces will always exist for future generations to enjoy and appreciate. **”**

**Michael Marx,**  
**Holburne supporter, 2019**



## Activities for families and young people

The Holburne wouldn't exist today without legacies left by those before us. The Museum's collection was founded on a legacy, and we have been fortunate to receive generous gifts throughout our history.

As a charity, donations in Wills provide a vital source of income for the Museum and help to protect our future.

You can be part of the Holburne story by pledging a gift in your Will. Anyone can leave a legacy and it doesn't cost anything in your lifetime. Gifts can be pledged towards a specific area of the Museum that you love.

To find out more, or for advice on making a pledge, please contact Camilla Johns, Head of Development on 01225 388564 or email c.johns@holburne.org

**Thank you.**

With more young people than ever engaging with the Holburne, we want to highlight some of the amazing classes and activities on offer year-round. From free family drop-ins and fun days, to art classes and workshops, there is something for everyone from kids to grandparents. Our Clore Room is transformed into a mess-friendly hub of creativity as children make unique crafts inspired by our current exhibitions. A super way to introduce little people to the Museum and something to take home too!

Some of the most rewarding sessions are our Art Master-classes for 11-18 year olds.

Led by professional artists in small groups, these full-day sessions enable young people to develop their skills in specialist art techniques. Perfect for those taking GSCE or A Level art, upcoming highlights include self-portrait painting and an illustration workshop inspired by our Vuillard exhibition.

We also offer primary and secondary school workshops all year round and work with local students to support their development.

Check *What's On* for details and a full list of all activities. Our Summer Art Camps fill up quickly so book early!



Thank you to the many Patrons and Friends who supported Team Holburne in the Bath Half Marathon in March. With your generosity we raised over £7,500 for our Learning Programme! And a big thank you to those who took part in the race.

## Holburne Insights: from paper fans to video art

In the curatorial team we have been working a great deal on the changing exhibitions programme. With everything from George Shaw to early Grayson Perry to Lauren Child and art from Woburn Abbey, there are lots of exciting things to come.

We always try to find ways to celebrate the collection through these projects. The conservation work carried out on the extraordinary cork sculptures by Luigi Carotti is a recent example. The detailed carved cork replicas of the Temple of Vespasian, ruins at the Forum, and the Temple of Vesta at Tivoli, given to the Museum in 1919 by Miss Hope, were in store and badly damaged. We were able to display them alongside the Burrell Collection's *The Thinker* by Auguste Rodin and extraordinary antiquities

on loan from the British Museum in autumn 2018 thanks to the support of two generous individuals.

Following the extraordinary impact of last year's *Bath to Baghdad* project, we are also working behind the scenes to display more of Ellen Tanner's collection of Islamic art in the galleries. In the coming months, a new display outside the Fletcher Gallery and several of the textile drawers will showcase this newly conserved collection and important part of the Holburne story.

A future project will see the display of two wonderful 18th-century fans following their conservation. The new display emerged from a project with the Gardener's Lodge Art Group, a collective of artists who all have lived experience of mental health

issues and social isolation or homelessness and meet regularly in the Gardener's Lodge as part of the Museum's Community Engagement programme, *Pathways to Wellbeing*. In 2017 for Fringe Arts Bath the group created 'Reveal or Conceal' an installation inspired by the Holburne Museum's fascinating collection of 18th and 19th century fans, in particular a fan we looked at during a handling session, with a printed leaf showing an *Allegorical Map of the Track of Youth, to the Land of Knowledge*. This paper fan (below) depicts an allegorical journey from youthful indolence to experience, illustrated as a map. The fan leaf was engraved by Vincent Woodthorpe (c.1764-1822) and printed in London by John Wallis of no. 16 Ludgate Street, London in 1796.

The allegorical fan, which will be conserved this year.  
Museum no.2003.24



## Holburne Insights: from paper fans to video art continued



Thomas Loggon (1706 - after 1754) *Fan leaf: View of Harrison's Walk, 1749* (detail), engraving and gouache on paper, Museum no 2017.1

A second fan, which the Museum acquired in 2017, is a Bath topographical souvenir fan painted in watercolour with a rare view of Harrison's Walk in Bath, in a cartouche surrounded by etched and coloured chinoiserie flowers. The fan (shown above and on the front cover) is attributed to Thomas Loggon (often spelt Loggan), who also ran a ladies' teahouse and china shop, at the sign of "The Little Fanmaker". Loggon, who was a dwarf, is depicted on the fan, as is Beau Nash with his distinctive white hat. The Holburne also owns a fan from this series by Loggon, which is on display in the Fletcher Gallery, but in this case only the paper leaf is present and mounted as a work on paper. Here, the view shows North Parade and the balustrade overlooking Harrison's walk. Again, Beau Nash is among

the promenaders. Both fans are excellent examples of goods sold in Bath's toyshops or luxury goods retailers, a central theme to our displays on Georgian Bath. We recently found out that we were successful in a funding bid to carry out conservation on both fans and put them on display. The allegorical map fan is very fragile, with discolouration to the surface, and several of the wooden ribs are broken near where they attach to the paper and paper is torn as a result. There is discolouration throughout. The fan will be cleaned and the tears repaired and ribs reattached.

The Loggon fan will be cleaned and the tears and holes will be filled with wheat starch paste and acrylic-toned Japanese kozo paper. We then hope to display the fans later this year.

A number of changes are on the way in the Brownsword Gallery. In May, Graham Fagen's video installation, *The Slave's Lament*, which offers a contemporary take on Robert Burns' emotive verse (1792) will go on display. A new loan to the collection of an unusual Shakespeare-inspired scene by George Romney will also go on show. This autumn, two of our Gainsborough portraits, *The Byam Family* and *Louisa Skrine, Lady Clarges*, will travel to the Pushkin Museum, Moscow, for a major exhibition there.

We are also working to bring a wonderful portrait of the African-American Shakespearean actor Ira Aldridge (1807-1867) from the National Portrait Gallery as part of their '*Coming Home*' project, among other changes in the gallery.

*Catrin Jones, Curator*

This Summer we will be broadening the range of our music programme! We will be welcoming folk, jazz and world music into our galleries whilst continuing to produce classical concerts that bring to life our historic instruments and reflect the context of the Museum. Please see our *What's On* for more information.

## Museum profile: introducing Sylvie Broussine

Sylvie Broussine joins the Museum as Assistant Curator after working at the National Gallery in London.

*Could you give us a little background on your Masters in History of Art at University College London...what areas did you specialise in?*

My BA was in English Literature and Language so I was relatively new to art history when I started the MA at UCL and was therefore keen to gain knowledge in as many different subject areas as possible. That said, I naturally gravitated towards certain historical periods and spent the first half of my degree focusing on the Middle Ages as well as 17th-century painting. I took a module on the human and non-human in medieval art in which I studied animals, monsters, the grotesque - even exorcism!

During this course I became fascinated by the role of monsters in society: why do we create monsters in our myths, literature and art? What do they mean and what can they tell us

about the culture in which they are produced? I decided to ask these questions in my dissertation on late 19th-century British painting where there is a proliferation of mythical and demonic creatures. I wrote my thesis on mermaids and sirens in works by John William Waterhouse, Edward Burne-Jones and Herbert Draper. In the Victorian period these hybrid creatures teetered between sexually destructive femme fatales and isolated victims who are unable to experience human companionship.

*You began your career at the National Gallery and then worked at Auckland Castle; did the collections of Spanish art in the north east inspire you to focus on that particular school of painting?*

It was a happy accident that I spent the first couple of years of my career working on Spanish art. My first role in curating was as a trainee where I spent six months at the National Gallery and a further sixteen months

on a placement elsewhere in the UK.

My placement was at Auckland Castle in County Durham, where there is an important series of paintings by Francisco de Zurbarán, *Jacob and his Twelve Sons*. Having studied art of that period during my MA, I saw this as a fantastic opportunity to continue learning about the Spanish Golden Age and artists who played such a significant part in the history of European painting including El Greco, Diego Velázquez and Jusepe de Ribera.

*The differences between the National Gallery and the Holburne must be immense in certain ways, but are there any similarities?*

There are certainly many similarities between the National Gallery and the Holburne Museum including a commitment to encourage the enjoyment of the arts for all; an ambitious, high-quality exhibition programme, and a friendly, dedicated and welcoming team!

## Museum profile: introducing Sylvie Broussine continued



*What is a typical day at the Holburne like...for example what tasks do you love doing?*

One of the things I really enjoy about my role here at the Holburne is that my work is incredibly varied and each day brings completely new challenges and opportunities.

Since starting, a lot of my time has been spent working on two publications for the upcoming exhibitions on Édouard Vuillard and Grayson Perry. These two artists are so different, it's fantastic to

*The Museum's current exhibition 'Why Museums Matter' raises many important issues...at the start of your career in the world of museums, what is your opinion on this?*

One of the many reasons I wanted to work for the Holburne is its position as a leader in the museum sector for addressing community needs relating to health and wellbeing through such projects as *Pathways to Wellbeing*.

Since starting here, I have become increasingly aware of how museums and galleries are becoming vital

have a job where I can spend the morning working on late 19th-century French intimist painting and the afternoon on ceramics from the post-punk 1980s!

I also have the pleasure of working on our autumn exhibition, *Rembrandt in Print*, which will show 50 of Rembrandt's works on paper from the Ashmolean Museum in Oxford.

social spaces that can offer people the opportunity for creativity, learning, contemplation and social interaction. The exhibition *Why Museums Matter* provides a perfect example of how museums and their collections can have such a positive impact on individual lives. Being at the start of my career, I'm so pleased to be working in a museum that is committed to changing lives through art.

*Is there a particular work of art you always come back to in the Holburne collection? Or a favourite space?*

One work I come back to time and time again is *Moonlight Scene with Skaters*, attributed to Nicolaes Hals which hangs in the Posnett Gallery. This small, Dutch winter scene is imbued with atmosphere and enchantment as you see shadowy figures skating on a frozen river under the bright glow of the moon peering out from behind the clouds. Winter is the main subject of this painting, when, despite the icy conditions, people continue to go about their daily activities including working, hurrying home and enjoying the seasonal pursuit of skating.

# THE HOLBURNE MUSEUM

Advance notice - please save the dates:  
**Exhibition Private Views for**  
Exhibition Circle, Patrons and Friends

## Rembrandt in Print

Exhibition Circle and Patrons private view:  
Thursday 3rd October 2019

Friends private view:  
Friday 4th October 2019



Rembrandt Harmensz. van Rijn (1606-69)  
*The Three Trees*, 1643,  
Etching, engraving and drypoint on laid paper  
© Ashmolean Museum, University of Oxford WA1855.443

### Holburne Supporters Committee

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Tim Locke, Friends' Web Pages  
Will Darby, co-opted member; Patrons' Representative

### The Holburne Museum

Great Pulteney Street, Bath BA2 4DB

The Museum is open daily: 10-5  
Sunday and Bank Holidays: 11-5  
Closed 24th-26th Dec and 1st Jan

Admission charges:

Full price: £12.50 (£11.00 + £1.50 Gift Aid donation).  
Concessions: Art Fund, NUS, 19-25 year olds £7.00  
 (£5.50 inc. £1.50 Gift Aid donation).

Groups of 10 or more: £11.50 each (£10.00 inc £1.50  
Gift Aid donation).

Free admission from 3-5pm every Wednesday  
and 5-9pm on the last Friday in the month.

Free for 18 and under, Friends and Patrons,  
Staff and students from the University of Bath  
and Bath Spa University, adult accompanying  
a disabled visitor.

The Shop, Garden and Cafe are free to enter.  
The Holburne Museum is registered charity  
number 310288

**[www.holburne.org/support-us](http://www.holburne.org/support-us)**  
email: [friends@holburne.org](mailto:friends@holburne.org)

Printed by Emtone Print Limited

Front cover images, left: Édouard Vuillard  
(1868 - 1940), *Madame Vuillard arranging her hair*,  
1900, oil on cardboard laid on panel, © The Henry  
Barber Trust, The Barber Institute of Fine Arts,  
University of Birmingham

Right: terraces garden at East Lambrook Manor

Below: Thomas Loggon (1706 - after 1754)  
*Fan leaf: View of Harrison's Walk*, 1749, engraving  
and gouache on paper, Museum no 2017.1

Do check our regularly updated  
pages on the Holburne website  
for news of events and visits etc  
**[http://www.holburne.org/  
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