

Memory Quilt III by Maggie Bassendine



In this issue:

Updates from the recent AGM

Featured Friend: Maggie Bassendine

Advance notice of our Summer exhibition

Reviews of talk by Lindsay Roberts, *The Border Tart*

WEAVE - Women's Engaging Arts Vision for Everyone

Upcoming workshops by Donna Cheshire & Kittie Jones

Friends of the Hatton

Bulletin April 2023

www.friendsofthehatton.org.uk

Dear Friends

At the time of writing this article the weather is continuing to be on the cold side for late April, let's hope the summer is much warmer and sunnier.

We had our Annual General Meeting in April which was well attended. We managed to get a couple of new Trustees, as well as electing those who have previously served. I was elected chair for the coming year which I look forward to. A number of new ideas were put forward for the Trustees to consider.

I'm pleased to announce we are having a summer exhibition for the Friends of the Hatton in July. The dates of the exhibition are later in this bulletin. Therefore, you have some time to prepare your art work before the event.

Bill Jackson

Chair of the Friends of the Hatton

This bulletin contains contributions by:

Maggie Bassendine, Josephine Cousin, Rhonda Fenwick, Bill Jackson, Roger Newbrook, Richard Thompson, Michelle Wood, Trish Wojciechowski.

If you would like to write an article for us or be a future "Featured Friend", send an email to hatton.friends@btinternet.com.

Updates from the recent Annual General Meeting held on 15th April 2023

Retirement of Professor Eric Cross, President

Professor Eric Cross has been President of the Friends since its beginning. In the lead in to the April AGM Professor Cross sadly decided it was time for him to retire. He wrote:

"I think it is time for me to step down as President. It has been a privilege to hold that role, but I am increasingly aware, after nearly five years of retirement and the break of the pandemic, that I no longer have any useful contacts within the University or TWAM to help the work of the Friends.

I would be very happy to try and identify someone if that would be helpful: But I certainly don't want to overstep the mark if the Friends would rather deal with this themselves. I certainly would like to remain an ordinary member, but I think it would be good if someone who is now plugged into the University's strategy for the gallery could take over.

Please do pass on my thanks for to the Friends for the privilege of being their President. I wish you all the very best for the future."

The contribution Professor Cross has made as President over many years has been exemplary. However, we do understand that as time moves on priorities change and contacts within the university are gradually lost for many reasons.

It is with gratitude for past contributions that we send our very best wishes to Professor Cross and his family.

New Committee 2023-24

The following members were elected to the Committee for 2023-24.

a. Chair	Bill Jackson (from acting Chair to Chair)
b. Vice-Chair	Maggie Bassendine
c. Secretary	Richard Thompson
d. Treasurer	John Dance
e. Events Co-ordinator	Josephine Cousin
f. Talks and lectures Co-ordinator	Polina Chizhova
g. On-Line Media Co-ordinator	Roger Newbrook
h. Editor – Bulletin	Roger Newbrook/James Wright
i. Publicity officer	Suzi Firenzi (Sue Dibben)
j. Other committee members	Alan Bond Jack Nassau

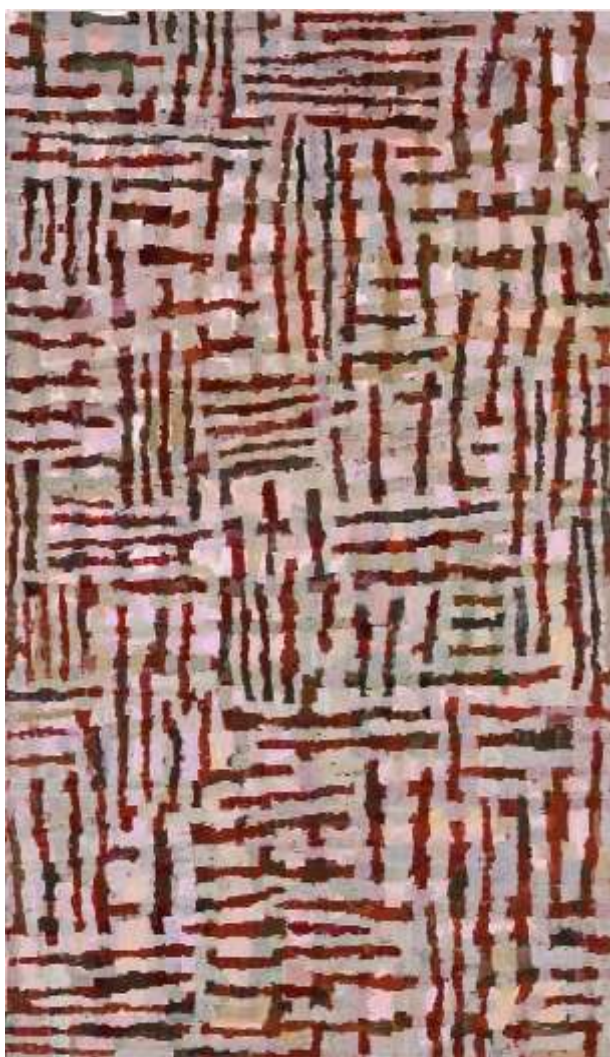
The Committee is looking forward to advancing FotH activities in the year ahead.

Featured Friend - Maggie Bassendine

Our *Featured Friend* is Maggie Bassendine. Maggie has been a member of the Friends for over 40 years. She is currently planning an exhibition of her late husband's work in his native Australia.

Please tell us a little bit about yourself and your interest in art...

I have been a long-standing Friend of the Hatton (FoH), since I moved to Newcastle in the early 1980s to take up a medical academic post at the University and, after more than four decades, I am now retired/ Emeritus Professor of Hepatology (= liver disease). I have always found art to be a good counterbalance to the stresses of a medical career, both as a maker and viewer. As a maker I now focus on textiles and as a consumer, I have a particular interest in 20th century British art, so the Hatton Gallery collection and the importance of the Department of Fine Art in post WW2 art education is a perfect match.



"Sof-red country" 2003, acrylic on canvas 165.4 x 95.4 cm.
Roy Jackson (Collection, National Gallery of Australia)

What are you currently working on?

I am currently working as Trustee of the Art Estate of my late partner, Roy Jackson (1944 – 2013), a British Australian artist [see [Wikipedia entry](#) & www.royjacksonartist.com], which is based in Australia.

I met Roy in the remote Cape York Peninsula in 1994 after viewing a job I was offered at the Queensland Institute for Medical Research in Brisbane. Roy, who was based outside Sydney, travelled to 'Jowalbinna' bush camp near Laura over several winters in the early-mid 1990s to immerse himself in the landscape and paint. Jowalbinna encompasses an extensive area of ancient Quinkan rock art (some >30,000 years old) which was 'rediscovered' by Percy Trezise (1923 – 2005) after the Palmer River gold rush had virtually annihilated the local indigenous people (1).

From 1995 Roy divided his time between Australia and the UK. He established a studio in Northumberland and, after he died in 2013, there was a Retrospective of his work in Australia. It opened in Canberra and toured to Sydney, then regional galleries in NSW (Wollongong, Maitland, Orange & Tamworth) and was accompanied by a monograph (2).

I'm currently planning an exhibition, at The Defiance Gallery, a commercial gallery in Sydney. The concept of *DECA*: it's both a decade since he died, and a decade of work related to his travels in Oz along the 'Mereenie Loop', a dirt road in central Australia which we travelled together.

After Roy's premature death I focussed on 'weaving the grieving' and have made a number of memory quilts inspired by the work of Gee's Bend (3) and Anni Albers (4) incorporating my weaving using his clothes and patchwork e.g. 'memory quilt III' (see cover). I am passionate about reusing and recycling materials.



"Landform" 2005, acrylic on board, 61 x 91.5 cm.
Roy Jackson (private collection)

Upcoming events/exhibitions:

I am really looking forward to visiting two abstract art exhibitions: One at the Hatton Gallery '[Wilhelmina Barns-Graham: Paths to Abstraction](#)' which is supported by the Wilhelmina Barns-Graham Trust, based in Scotland [see www.barns-grahamtrust.org.uk/]

The other at the Royal Academy in London - '[Souls Grown Deep like the Rivers](#)'. It is supported by the Souls Grown Deep Foundation [see www.souwindowslsgrowndeep.org] and will include some Gee's Bend quilts, hailed by the *New York Times* as "some of the most miraculous works of modern art that America has produced".

Favourite part of being a Friend of the Hatton

Meeting like-minded people and enjoying the redeveloped space - it is a fantastic gallery after the 3.8 million refurbishment which was completed in 2017. As a Friend I hope to do my small bit to support the Hatton Gallery and perhaps help to move it forward into a new era.

Musings

I would like to see the Hatton Gallery play to its strengths and aspire to be the Pallant House Gallery of the North. This gallery in Chichester describes itself as a leading UK museum that stimulates new ways of thinking about Modern British art from 1900 to now. As the art gallery of Newcastle University, the Hatton should be in a unique position to pursue studies in British Art and collaborate with centres of excellence overseas such as the Paul Mellon Centre at Yale University in the US and the Drill Hall Gallery at the Australian National University.

It is unclear to me whether the decision by the University authorities to pass the management of the Hatton Gallery to Tyne and Wear Archives and Museums, has been all positive or whether aspects of the link should be re-addressed. I witnessed the decision to close the gallery in 1997 and its rescue by Dame Catherine Cookson, so I am aware that decisions may need to be reviewed.

1. **Conspiracy of Silence:** Queensland's Frontier Killing Times, Timothy Bottoms ISBN 978 1 74331 382 4
2. **Roy Jackson hands on** ISBN 978-0-9874380-8-9
3. **Gee's Bend: The Architecture of the Quilt** by Paul Arnett ISBN 10: 0971910456
4. **Anni Albers: On Weaving** ISBN: 9780691177854

Weaving in art and life... Weaving the Cosmos

“The art of weaving is a profound metaphor for understanding the workings of the universe and our place in it. Through the physical/metaphorical process of weaving, we gain a better understanding of this world and how we as human beings are woven into it. We are bound to our bodies with the fragile threads of earth”.

The ideas for WEAVE (Women's Engaging Arts Vision for Everyone) were developed following research carried out by artist Rhonda Fenwick for the Creative Lab at University of Durham as part of the 2025 Durham Culture Bid. This part of the project focused on women of great achievement born in County Durham. The research highlighted the lives of many great women whose achievements are submerged, disguised, disappeared, and invisible yet played pivotal roles in society and the world.



Women such as Elizabeth Barrett Browning, Gertrude Bell, Sheila Mackie, Janet Taylor and Cecily Neville Duchess of York to name but a few. The concept of ‘weave’ in terms of weaving cloth, carpets, stories and rivers, in fact all aspects of weaving, in one form or another is the basis of our work.

Looking through the lens of weaving, seen as a metaphor for life

Imagine life as a loom. The lengths of string composing the warp are pulled taught, stretched out like so many days, months, and years - a suspended vertical calendar. And making up the weft are threads of varying colour and texture mingling in a sometimes chaotic and sometimes beautiful way. Each thread represents the presence of a life.

In this imagery, each person is both loom and thread. People are woven into the fabric that becomes our own lives and we are woven into theirs.



Life as a Thread

The idea that life is like a thread is by no means new. Its origin has ancient roots in the old stories - in myth and legend. In Greek mythology three sisters - The Moirai, or Fates worked as a collective of weavers. Clotho spun the thread of life, while Lachesis measured its length, and Atropos determined the end of each thread, snipping it off with her gleaming shears.

But even when a thread is cut, it still remains part of the fabric of the lives into which it was woven. You can cut off a life, but the impact it had for good or for ill isn't erased by its ending. The colour and texture of the thread remain part of those into whose lives it was integrated.

Artists - Rhonda Fenwick, Marion Thompson and Diana Raw (photos by Rhonda Fenwick)

New single-issue membership cards



The new FotH membership card was recently sent to all members in the AGM pack and were designed by fellow friend, designer Jack Nassau. These replace the original cards which were issued annually.

Membership numbers are no longer needed. Your membership details on our data base are all that is required.

Your membership, however, still needs to be renewed annually. This is normally done in January. For those with a standing order, the renewal date is normally on the anniversary of the SO.

If you have not yet paid your membership fee for 2023 the Constitution allows you to retain membership until June. Thankfully, however, most have now renewed or have standing orders that will renew automatically. If you have not yet renewed for 2023 and do not have a standing order, we are still seeking your valued support and request that you consider renewing your membership for the current year.

If you have any questions, please email me at richard.r.thompson@btinternet.com

Don't forget that, as a friend you can, **exhibit your artwork** in our exhibitions, **attend special events, workshops and lectures free** or at reduced cost (to non-members), **access the Philip Robinson library** (main Newcastle University reference library). There is also an Archive and Research space, which Friends can access, **help out in the gallery** and **learn new skills**.

Your membership card gives you **discounts in the art material store** by the Gallery, **discounts in the Gallery shop**, **discounts on framing** with Reid Framing, Unit 19, Hoult's Estate, Walker Road, NE6 2HL

Richard Thompson

Secretary

Reviews of our recent talk by Lindsay Roberts

Our recent demonstration and talk by The Border Tart (Lindsay Roberts) was really interesting. Here are some short reviews of the session which included a spinning demonstration and the opportunity to see examples of some gorgeous embroidered, printed and block printed fabrics...

I originally came across Lindsay, The Border Tart, at an Edinburgh Yarn Festival and follow her on Instagram www.instagram.com/bordertart. As a fellow maker focusing on print and textiles, and someone who loves indigo, I find her images and online shop a delight. So, I was keen to meet her and waited in anticipation for her demonstration and talk.

I loved hearing about her travels to India and seeing photos of the amazing craftspeople she worked with, alongside some beautiful prints, dyed fabrics and hand stitched textiles. She mentioned she was inspired by her time there. The intricacy of the designs and the quality of hand stitching are fantastic. As is the skill of the printmakers in creating and registering multilayer wood block with practiced ease. Passing around textile pieces during the talk, we were able to see and feel the craft involved in making the decorative surfaces.

Time was short, so we had just a glimpse of her skills as a spinner and dyer of yarn. Lindsay shared lots of information about how the yarns are made, showing us her Canadian spinning wheel in action. A thing of beauty! It was an enjoyable and relaxed talk, perhaps she could revisit the Friends of the Hatton at some point to do a creative class to share her skills?

Michelle Wood, Sea Tern Print



Lindsay's talk was well-worth waiting for. It was extremely interesting and informative, and obviously full to the brim with colour!

The artefacts we were able to handle and admire were delightful, and made us even more mindful of the imagination, traditions and skills of the craftspeople who had produced them, including herself. It was a privilege to see and hear about all of this and to be able to see Lindsey at work on her spinning wheel, too.

A lovely occasion.

Trish Wojciechowski



Lindsay's talk was very interesting. She talked about her textile residency in India. She returned inspired by the artisans, embroidery, block printing and indigo dyeing. She showed us examples of embroidery, printing and mirror-work. She also brought a collection of dyed yarns and threads. She finished off her talk by spinning on her Canadian spinning wheel - she made it look very easy! Everyone enjoyed the talk and hopefully at some time in the future she will come back and complete a workshop for Friends.

Jo Cousin Workshops/Talks Co-ordinator.



Notice of Summer Exhibition. 2023

For members wishing to exhibit work, we have been offered the **Ex Libris Gallery** at the Hatton again this year for our Summer Exhibition. The time slot is **17 to 28 July**.

We have a reasonable lead in period on this occasion which will enable us to provide effective publicity leading up to the event.

Full details will be circulated when further information with regard to hand in/preview/take down days have been finalised with Newcastle University.

This advanced notice should be useful to members who might wish to exhibit.

It would be helpful on this occasion if you could initially register your interest by email at richard.r.thompson@btinternet.com.

Richard Thompson
Secretary

Upcoming Events, Talks & Lectures

This Land of Ours; a practical workshop by Donna Cheshire MA

Date: Saturday 13th May 11.00 - 3.30 (30 minutes for lunch) Cost: £17 (£22 for non-members)

A practical workshop exploring how to capture landscape in fabric and stitch, participants will work from their own source materials drawings, photos, paintings and magazine images to develop an appliqué image of a landscape/scenery that is special to them; a particular view or an amalgamation - e.g. adding in a stunning sunset!

Requirements: basic sewing kit with scissors, pins, needles (Donna will bring some too), a glue stick, an image of landscape to work from, paper and pencil (Sketch book or copier paper - to make a pattern)

Donna will provide pelmet vilenes and bondaweb at cost, there will also be lots of threads and fabrics for people to use on the day.

If you are interested in attending this workshop, email josephinecousin@googlemail.com.

The workshop costs **£17 for members** and **£22 for non-members**.

Donna specialises in appliqué and freestyle machine embroidery. Using her training in textile dyeing and printing, she hand-colours fabrics to act as a palette for the appliqué.

Working from observational drawings; compositions are recreated using this fabric palette to 'paint' the scene. Detail is built up with hand and machine stitch. The resulting pieces are rich in colour and texture.

Her recent 'Urban Efflorescence' series explores the beauty, purpose and tenacity of the wild flowers, often derided as weeds that grow in abundance around our towns and cities. Larger pieces evolve from sketchbook work created whilst walking in Northumberland and Southern Scotland.

Along with making and exhibiting her own work, Donna encourages others to develop their creative skills through freelance classes, workshops and talks like this one. Donna studied textile design to Masters level and is a qualified teacher. Her work is exhibited in galleries and at art fairs around Britain and in 2016 Donna was the recipient of the Gold Award for Textile Art from Craft & Design Magazine. Donna is based in Newcastle upon Tyne.

For more information about Donna's work visit: www.donnacheshiretextiles.com



"Summer in Glen Rosa"



"Walking the Coastal Path"

Talk/demonstration/workshop by Kittie Jones

Date: Friday 9th June 1 - 4:00pm Cost: £15 (£20 for non-members)

Kittie Jones is an award-winning artist based in Edinburgh. Her practice focuses on drawing and printmaking - she produces mixed media drawings on paper out in the landscape, unique multi-layered monotypes and small edition screen prints. Kittie is inspired by the full sensory experience of time spent outdoors, most often along the East coast of Scotland. Much of her work is completed outside and other sketches provide a starting point for prints and studio drawings. Alongside her work as an artist, Kittie teaches on the Portfolio Course at Bridge House Art in Ullapool over the winter and regularly delivers a variety of fine art workshops across Scotland and the north of England.



Kittie drawing at Hope Spot

Kittie will present a short illustrated talk about her work before demonstrating how she works from the landscape in layers of colour using charcoal and pastel. Attendees will then be given the opportunity to have a go themselves with the materials and techniques used by the artist.

Please bring your own charcoal, soft pastels, a rubber and some paper to draw on. Kittie will provide any other materials needed.

If you are interested in attending this workshop, email josephinecousin@googlemail.com.

The workshop costs **£15 for members** and **£20 for non-members**.

You can see more Kittie's work on her website: kittiejones.com

What's on at the Hatton Gallery

Hatton Gallery Opening Times: Monday to Saturday. 10am to 5pm

Wilhelmina Barns-Graham - Paths to Abstraction

Harbour Scene 1947 (c) Wilhelmina Barns-Graham Trust

This large scale exhibition explores the work of the celebrated Scottish artist, from her early work based on the Cornish landscape through to the abstract canvases she made during the 1960s and early 1970s. Highlights include Barns-Graham's striking depictions of the Grindelwald Glacier in Switzerland.

The exhibition features around seventy paintings and drawings and has been organised in collaboration with the Wilhelmina Barns-Graham Trust.

Until 20 May 2022

Kurt Schwitters' Merz Barn Wall

As part of the redevelopment of the Hatton, Schwitters' Merz Barn Wall underwent essential conservation and is now presented alongside new interpretation.

On permanent display - Free

What's on locally

Some other highlights from galleries across the region...

Laing Art Gallery

New Bridge Street, Newcastle upon Tyne.

The Untold Stories and the Tides of Change to Come - until 6th July 2024 - Free

This display is curated by L-INK. L-INK are a group of young people who work with the Laing Art Gallery to make exhibitions, produce events, work with artists and create artworks. L-INK were invited to create an exhibition inspired by the Lindisfarne Gospels.

Oriental Museum

Elvet Hill, off South Road, Durham, DH1 3TH

There was Light - Amunhotep III and his dazzling age - until 21st May, 2023 - Free

The ancient Egyptian King Amunhotep III was the grandfather of the famous boy King Tutankhamun. Using the collections of the Oriental Museum, this exhibition focuses on Tutankhamun's family, particularly his father and grandfather, together with the courtiers who surrounded them, exploring the dazzling age of the boy King.

Contemporary Wood-Carved Netsuke until 14th May, 2023 - Free

As Kimono culture flourished during the Edo Period (1603-1868), Netsuke, small carvings, were created as toggles to old pouches and cases containing tobacco and medicine in place on the obi sash worn with the kimono. Today, classic netsuke have gained international acclaim as remarkably detailed carvings.

Guardians of the Silk Road's Heritage: Women of the mountains of central Asia - to 21st May

For thousands of years processions of caravans carrying cargoes of spices and silk used to travel along ancient silk routes joining east and west. Cities grew rich and forts were built to defend and control it. People living along these

routes fear that their way of life may be destroyed. Resilient Silk Route Heritage aims to support the people in these communities.

This exhibition showcases the work of the professional artists and craftswomen who do so much to preserve and transfer traditional skills and knowledge.

Photographing Tutankhamun - until 24th May

An exhibition exploring how photography turned Tutankhamun into a global sensation.

This exhibition created by Durham University academic Professor Christina Riggs, examines the striking images created by photographer Harry Burton during the decade long excavation.

South Shields Museum & Art Gallery

10 Ocean Road, South Shields, NE33 2JA

Looking to the Light - until 3rd June, 2023

Experience over 200 captivating images by South Shields Photographic Society and South Shields Digital Group.

Permanent: Tales of South Tyneside

See how South Tyneside has changed over the last 150 years.

Sunderland Museum and Winter Gardens

Burdon Road, Sunderland, SR1 1PP

Permanent Exhibitions

The Art Gallery - L. S. Lowry

Lowry is famous for his paintings of industrial scenes in Lancashire. Less well known is that he spent a considerable amount of time in the North East, in Sunderland.

A collection of oil painting and sketches of local scenes are on display in the Gallery.

The Victorian Gallery

Oil paintings from the collection, 'salon' hung, to show paintings as they would have been hung in Victorian times. Highlights include The Castle of Ischia by Clarkson Stanfield.

Baltic

Shore Road, Gateshead.

Hew Locke - The Procession until 11th June, 2023

A procession is part and parcel of the cycle of life, people gather and move together to celebrate, worship, protest, mourn, escape or even to better themselves. Commissioned by Tate and originally presented in Tate Britain.

In the installation Locke says he makes links with the historical after-effects of the sugar business, and revisits his artistic journey so far, including work with statues, share certificates, cardboard, rising sea levels, Carnival and the Military.

Tullie House Museum

Castle Street, Carlisle, CA3 8TP

The Legend of King Arthur until 3rd June, 2023

The Legend of King Arthur: a Pre-Raphaelite Love Story explores the legend of King Arthur within the Victorian imagination, presenting national myths and legends through the eyes of Pre-Raphaelite artists.

The Pre-Raphaelites - Women in the Picture. Until 1st September, 2025. £10 under 18's free

Through Tullie House's superb collections they explore how women were the objects of the artists' gaze Featuring works by Gabriel Dante Rossetti, Elizabeth Siddal and Edward Burne-Jones.

Woodhorn Museum

Queen Elizabeth II Country Park, Ashington, Northumberland - Wed to Sat 10 am to 4 pm.

Northumberland Open - until 8th May - Free

Housed in Woodhorn Museum's stunning Workshop Galleries, the annual Open is the

largest exhibition of its type in Northumberland. The exhibition attracts submissions from artists from across Northumberland and beyond.

Old School Gallery

Foxton Road, Alnmouth, Alnwick, NE66 3NH
Sunday 10-4 pm - the rest of the week 10-5 pm.

In June the School House has its annual Summer Group which will feature artists such as Jane Kell, Brita Granstrom and Robert Newton. There will also be many printmakers and ceramicists. The gallery will be running a space at the Bottle Works in Ouseburn from 12th - 19th July.

Alnmouth Arts Festival

16th to 1st June.

There will be many artists exhibiting in the Festival this year.

These include Ali Elly, Alison Hall, Becky Davies, Clifford Blakey, Lindsay McLaren, Donna Cheshire and Brian Powell.

As well as exhibiting artists there will be a Masterclass on Portrait Painting, art workshops, and sand art on the beach.

Links Art Gallery

Dukes Walk, Whitley Bay, NE26 1TP
Open each day 9-5 pm.

The Gallery stocks a wide range of art and craft with the emphasis on work by North East Artists.

Some of the local artists include Joseph Mulroy, Jim Edwards, Laura Edgar, Jim Kearney and Jane Jackson.

Joanne Wishart Gallery

6 St. George's Road, Cullercoats, NE30 3 JY

Closed Sunday, Monday and Tuesday. Opening times for the other days 10-5 pm.

Joanne Wishart, an award winning local artist who specialises in colourful coastal paintings, prints and seaside pictures of Northumberland and Tyneside areas.