

FINALIST
ArtFund
Museum
of the Year
2015

~~~~~  
WITH LOVE  
AGAIN  
~~~~~

the Whitworth

With love, again

Welcome back to the Whitworth. With 200,000 visitors in our first four months it has been an amazing opening season. As you read this you will have heard whether we have won Museum of the Year. Being included in this illustrious shortlist is a win in itself.

We've won North West Building of the year from RIBA and had the most incredible press coverage all over the world for the exhibitions that christened our new building. Huge thanks to our architects MUMA, our artists and most of all, thanks to you, our visitors, who have made the Whitworth such a hit.

And we're already into our second season; with a decidedly international flavour, four decades of contemporary Chinese art, Arvo Pärt, Gerhard Richter, Bedwyr Williams, Richard Forster. We hoped you enjoy these stellar shows as much as you loved our opening exhibitions.

But it's not only all about art at the Whitworth. Ever since we opened in 1889 we have been a gallery in a park - a space to learn and try new things, a place to bring friends and family. A gallery where, for a while at least, you can escape the busy city on our doorstep. As the weather warms up we are looking forward to our first summer in the art garden. With art happening indoors and outside, look out for our Thursday Lates sessions, garden play and the development of our green space - and the gallery as the sociable heart of our neighbourhood.

With my warmest wishes



Maria Balshaw,
Director

Exhibitions

Main exhibition galleries

The M+ Sigg Collection: Chinese Art from the 1970s to now

1 July – 20 September 2015

Eighty works, four decades of fast-moving art, one of the world's finest collections of Chinese art – and the only chance to see it in the UK. The M+ Sigg Collection opens at the Whitworth this summer. Bringing together artists including Ai Weiwei and Cao Fei, this is an exhibition that charts the emergence of contemporary art in China, from early subversive works and events on Tiananmen Square to the vibrant art scene of today.

Exhibition organised by M+, West Kowloon Cultural District Authority, Hong Kong in collaboration with the Whitworth.

MIF15: Richter / Pärt

9 – 19 July 2015

This project brings together two of the world's most influential and enduring cultural figures – artist Gerhard Richter and composer Arvo Pärt. Both men have made works inspired by and dedicated to the other and these are premiered at MIF15 in this exhibition. A suite of four new works by Richter *Birkenau* (2015) and *Doppelgrau* (2014) are presented with Pärt's *Drei Hirtenkinder aus Fátima* in the gallery.

Commissioned and produced by Manchester International Festival and the Whitworth. Curated by Hans Ulrich Obrist and Alex Poots.

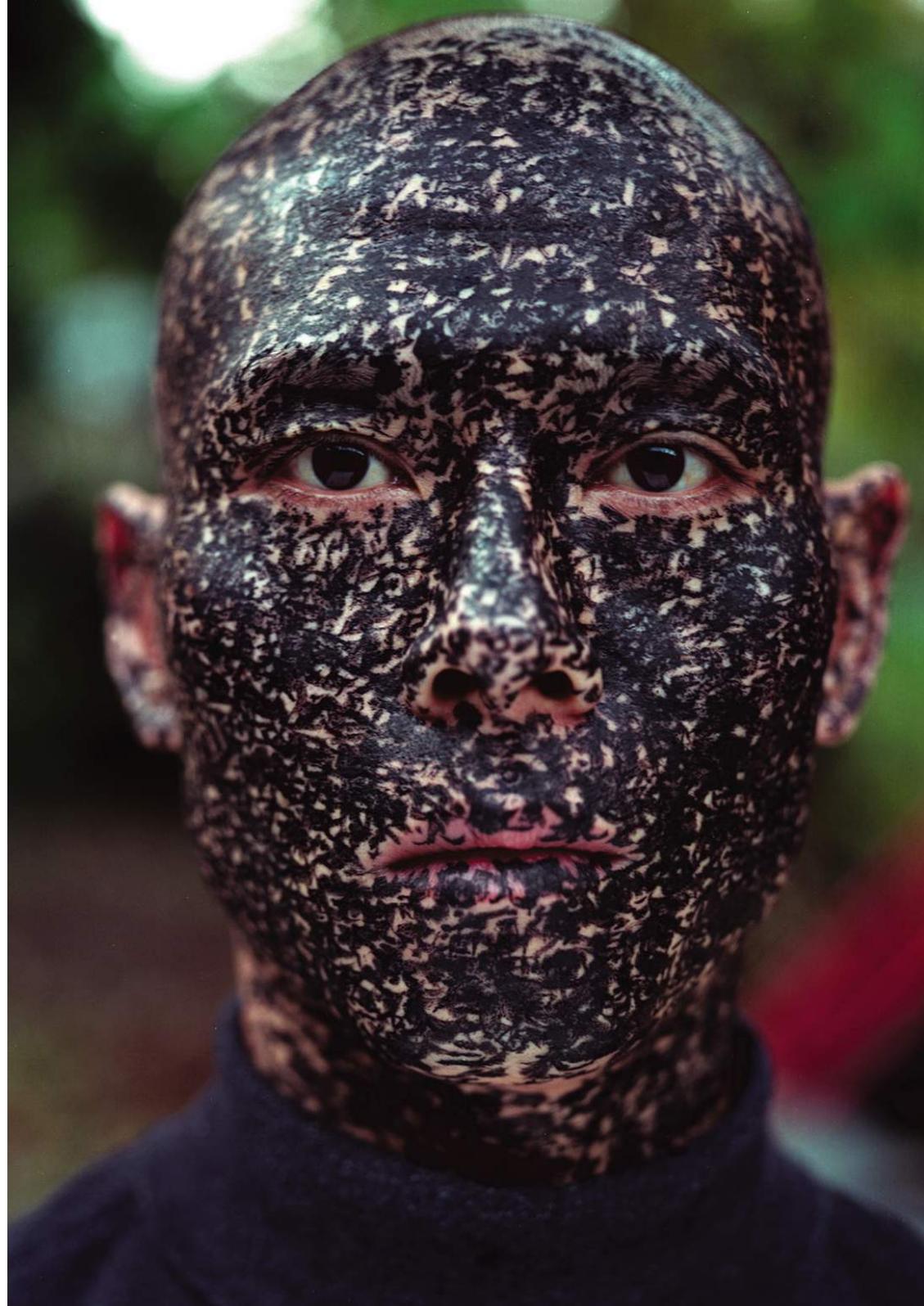
Bedwyr Williams

8 August 2015 – 10 January 2016

From a tiny pebble caught in a terrazzo floor to the infinite enormity of the cosmos, acclaimed Welsh artist Bedwyr Williams invites you on a journey through his extraordinary installation, *The Starry Messenger*. Sound and light guide you through amateur space exploration, and invite you to experience life as a chunk of quartz. First shown at the Venice Biennale in 2013, *The Starry Messenger* has been reconfigured especially for the Whitworth to include new work by Williams, and an eclectic selection of drawings and wallpaper from the Whitworth's collection.

Co-curated by Oriel Davies and MOSTYN, commissioned by the Arts Council of Wales. Tour supported by the Colwinston Charitable Trust.

Zhang Huan, *Family Tree*, 2000. The M+Sigg Collection





Cornelia Parker: Magna Carta (An Embroidery)

8 August – 1 November 2015

Magna Carta (An Embroidery) is a major new artwork by the acclaimed British artist Cornelia Parker that celebrates the 800th anniversary of Magna Carta in 2015. Fabricated by many hands, it replicates in stitch the entire Wikipedia article on Magna Carta as it appeared on the document's 799th anniversary. Hand embroidered by more than 200 people, a large part was stitched by prisoners supervised by Fine Cell Work and members of the Embroiderers Guild. Other contributors, selected to represent a cross-section of society, range from barons, baronesses, MPs and lawyers, to human rights advocates and activists.

Commissioned by the Ruskin School of Art at the University of Oxford in partnership with the British Library.

Richard Forster

29 August 2015 – 21 February 2016

Richard Forster makes super realistic drawings from photographs rather than from life - either using his own snapshots, or images found in magazines, books or on the internet. His choice of subjects is diverse but they are brought together by an underlying interest in measuring his experience of the world. Common to them all is a documentary approach to time and its passing, and a sense of the place of the individual within the collective.

Portraits

Until 23 October 2016

This is a show about the lives and the relationships between the artists, collectors and curators who made the Whitworth. Collections are created by people: the people who acquire and then present collections to the institution; the curators and others who select and assemble works for public viewing; and the people who feature in the works themselves. This exhibition is animated by some of these people, from Francis Bacon's portrait of his friend Lucian Freud to Sir Stanley Spencer's drawing of Margaret Pilkington, honorary director of the Whitworth for over 20 years.

Main exhibition galleries

Art_Textiles

10 October 2015 – 31 January 2016

The status of textiles as an art medium is highly ambivalent. Traditionally, they have been situated on the margins, in a borderland between art and craft. Since the 1960s, a growing body of contemporary art demonstrates a new engagement with the materials and techniques of crafts, particularly textiles, raising questions about the value of the handmade in the digital age. This show will include artists such as Magdalena Abakanowicz, Tracey Emin, Grayson Perry, Ghada Amer and Kimsooja who use textiles as a powerful tool for expressing ideas about the social, political and artistic.

New Acquisitions

Until 27 March 2016

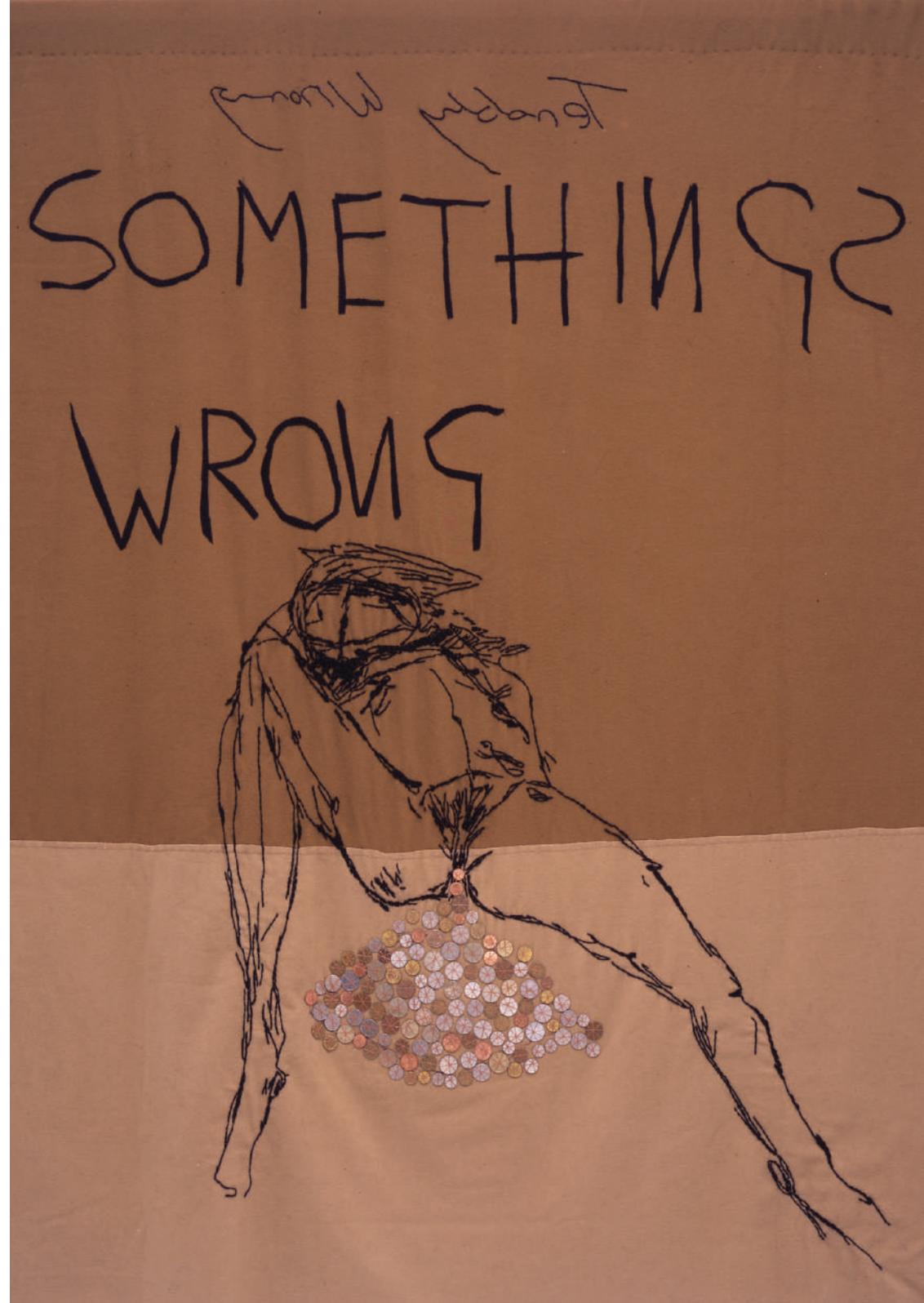
This exhibition marks the remarkable gift by The Karpidas Foundation of 90 contemporary works of art to the Whitworth and is presented in memory of Constantine Karpidas. Highlighting the work of established contemporary artists, the new selection of art, on view from 29 August, has been made in response to the changing views of the park.

Johnnie Shand Kydd

Until 3 January 2016

Photographer Johnnie Shand Kydd made his name capturing the lives of the YBAs during the 1990s. He created hundreds of black and white images of his artist friends and has continued to track the progress of figures such as Sarah Lucas, Tracey Emin and Damien Hirst. This show focuses on Shand Kydd's trips to the Greek island of Hydra at the invitation of art collector and Whitworth patron, Pauline Karpidas. With an informal, convivial and occasionally poignant eye, he captures the annual summer confluence of invited members of the international art world.

Tracey Emin, *Something's Wrong*, 2002. British Council Collection
© Tracey Emin. All rights reserved, DACS 2015



The 1960s

Until 19 July 2015

Then 14 November 2015 – 10 January 2016

The 1960s was a transformational decade for the Whitworth. A far-reaching scheme to modernise the gallery resulted in new open-plan exhibition spaces that responded to the design ideologies of the era, while the gallery itself began to actively acquire modern art and design. This exhibition presents work collected during that vibrant and politically inflammable period: painting, prints and sculpture from artists such as Peter Blake, Allen Jones, Bridget Riley, Richard Hamilton and Elisabeth Frink.

Watercolours

Until 21 February 2016

The Whitworth is home to an internationally renowned collection of British watercolours, over 200 of which were presented and bequeathed to the gallery by John Edward Taylor. The owner of the Manchester Guardian (better known now as The Guardian), Taylor's gifts to the Whitworth epitomise how money from industrial and commercial ventures was transformed into cultural wealth, a vital force in both the history of the Whitworth and the city of Manchester. Works by J. M. W. Turner, seven by William Blake and four by John Robert Cozens feature.

Green

Until 6 March 2016

This exhibition celebrates, through an exploration of the colour green, the rebirth of the Whitworth and its new relationship with the outdoors. Green is often associated with nature and has, in recent years, become the symbolic colour of the environmental movement. Drawing on the gallery's own textiles collection, which spans over 1700 years, historic textiles sit alongside contemporary work and new commissions that respond to environmental issues, highlighting the fact that the new Whitworth is now one of the most environmentally friendly galleries in the UK.

A brief history of the Whitworth

As you stand in the Whitworth today, perhaps in the new landscape gallery or gazing out across the park through the café windows, it's worth taking a moment to remember how we got here

This is an old building, and one that has continually expanded and reinvented itself over the past 126 years. Yet for all its change, one thing has remained constant. The Whitworth, founded in memory of the industrialist Sir Joseph Whitworth, was created with one aim: that it act for the "the perpetual gratification of the people of Manchester". It is that aim, in all its educational, cultural and inspirational forms, that creates an unbroken thread between the Whitworth then and the Whitworth now.

Originally known as the Whitworth Institute and Park, in 1889 it opened its doors to "people of all social classes," a gallery in a park that would counteract the malaises of inner city life. Supported by 60 eminent Mancunians, including Robert Darbshire and C. P. Scott, the latter the editor of the Manchester Guardian, from the beginning it was international in its outlook.

During the Industrial Revolution, Manchester was the world's largest centre of manufacturing, and so it followed that the city should furnish itself with the sorts of internationally relevant museums, galleries and libraries that befitted its global status. This being Manchester, it was a desire that was as much practical as it was aspirational. One of the reasons that the Whitworth's textiles collection is so strong is because the gallery's founders brought samples of the world's best textiles, old and new, to inspire the makers of the Manchester cloth on which the city's fortunes were founded.

So the Whitworth's founders took their lessons from the best museums and galleries in Europe, and by the time the first building was completed in 1908 it had already assembled two of the world's great collections: British watercolours and drawings, and world textiles.

Far from drawing a line under its collecting habits, the gallery continued to amass artworks - in fact, it never stopped, with some of the most recent acquisitions (from the Karpidas Foundation) on show today. Back in the early years of the 20th century, however, the emphasis was on creating national collections of print and modern art. Margaret Pilkington, gallery director from the 1930s to 1950s, oversaw 339 acquisitions, with more to come when the gallery became part of the University of Manchester in 1958. And in 1967, the Whitworth was given a collection of wallpapers that stands alongside that of the V&A.



Around this time, the university decided to overhaul the Edwardian building. The architects Bickerdike, Allen and Partners transformed the gallery, and by the late 1960s its breathtakingly bold, open-plan, Scandinavian-style spaces, along with an appetite for championing then-emerging artists such as David Hockney, led to it acquiring a new nickname. The Whitworth was dubbed the "Tate of the North".

In 1995, another extension - the RIBA award-winning Sculpture Court - was added, but even so the gallery began to run out of space. Its expanding collections, ambitious exhibitions, research and education programmes and, most importantly, a dramatic leap in the number of visitors, meant that when it closed in September 2012, it was stretched to the very limits of its building.

Which brings us back to the here and now. The building you see today, and which we opened this spring after a £15 million development, is the result of a plan as ambitious as the one put together by its founders in the 1880s. It is not just an extension, or a doubling in size: it is an expansion that has retained the best of the historic building, underlines our connection to the university, park and local communities, but also gives us, in effect, an entirely new gallery.

The design of this latest expansion was created by the innovative practice, MUMA (McInnes Usher McKnight Architects). Alongside big architectural gestures - those steel and glass wings that extend into the park - is a remarkable attention to detail. MUMA created a unique Whitworth blend of British brick, for example, and a brickwork pattern that reflects an historic textile found in our collection. New, park-facing spaces encourage both us and our visitors to take the inside out, and the outside in.

The original building, meanwhile, has been beautifully restored. The M+ Sigg Collection and Art_Textiles exhibitions take advantage of the transformed barrel-vaulted exhibition galleries. At lower ground level, a new Collections Centre, housed in what was once a basement storage area, allows unprecedented access to the gallery's 55,000 object-strong collection. It sits close by our new Study Centre and the Clore Learning Studio, which, opening directly onto the art garden, is a space for mess, play and creativity for all of our visitors, particularly children. And the whole development has been conducted with an eye on a sustainable future. With ground source pumps and photovoltaics used to heat the building, this is a green gallery in a green park.

The Whitworth has come a long way in the past 126 years - though in some ways it has travelled no distance at all. The building's new facilities and spaces simply allow us to do more of what we have always done, but to do it better and to be able to open our gallery and our collections to more people than ever before. So that original idea, to create a gallery for the perpetual gratification for the people of Manchester - and for the thousands of people who pass in and out of this city - still seems no bad aim today.

Regular events

Saturday Supplement

Quarterly events series, which explores key issues sparked by our exhibitions. Every session is different - from tours and films to performances and making.
4 July & 5 December, 11am-4pm.
Free, no booking required, suitable for adults.

Tuesday Talks in collaboration with Manchester Metropolitan University
Hear from today's leading artists, writers and curators in this long-standing international series of talks.
20, 27 October, 3, 10, 17, 24 November, 1, 8 December, 11am-12.30pm
Free, no booking required.
Series runs every autumn and spring.

Thursday Lates

Our late night openings are the perfect place to meet friends and enjoy a selection of talks, performances, film screenings, live music and artist interventions.
Thursdays, 6pm-9pm.
Free, no booking required.

The Independent Art School

Join the UK's leading independent art school and learn a range of skills in these informal, practical sessions - from sculpture to drawing and textiles.
Thursdays, 6.30pm-8.30pm.
For prices and to book, visit theindependentartschool.com

Great Escape: Yoga and Tai Chi

Take advantage of our peaceful setting and enjoy our weekly yoga and Tai Chi sessions.

Tai Chi: Wednesdays, 8.30am-9.45am
Yoga: Thursdays, 8.30am-9.45am.
£5, advance online booking essential.

Handmade

Weekly, sociable craft workshops, produced by and for older people in partnership with Age Friendly Manchester. Enjoy a cup of tea and a chat, and try your hand at a range of traditional skills including woodblock carving, sculpture, printing, watercolour painting and many others. Each month, an artist will introduce a different technique.

Fridays, 2pm-4pm.
Free, no booking required.

Tours at Two

Daily tours are led by our visitor team and offer an insightful view into our history, collections and exhibitions. Each Tuesday we lead Audio Plus tours designed especially for our blind or visually impaired visitors - offering an enriched level of audio description. Audio tours can also be downloaded from our website.

Daily, 2pm-3pm. Free, no booking required.
Meet at the new Parkside welcome desk.

Walking for Health

Escape the everyday and explore art outdoors with our volunteer led walks designed in partnership with *Walking for Health*.
Wednesdays 12.30pm-1.30pm
Free, no booking required.
Meet at the new Parkside welcome desk.

Whitworth Young Contemporaries

Whitworth Young Contemporaries is part of Circuit, led by Tate and funded by the Paul Hamlyn Foundation; a four year national programme connecting 15-25 year olds to the arts in galleries and museums working in partnership with the youth and cultural sector. Run by young people for young people, we meet each week and new members are always welcome.

Thursday, 6pm-8.30pm
Free, no booking required, suitable for 15-25 year olds.

Find out more at
whitworthyc.org.uk
[@whitworthYC](https://twitter.com/whitworthYC)
[Facebook/whitworth/wyc](https://www.facebook.com/whitworth/wyc)



This is just a taster of what's on. For further listings and booking, visit manchester.ac.uk/whitworth/whats-on

Family events

Artist Sundays

Extraordinary artists invent offbeat and imaginative ways for you and your family to explore the Whitworth.

Sundays, 11am-4pm (drop in).

Free, no booking required, suitable for all ages.

Outdoor Art Club

These sessions are all about art and getting creative in the great outdoors, whatever the weather. Come dressed and prepared for rain *and* shine!

First Saturday of every month, 10am-12pm.

Free, but please book online a week in advance. Suitable for ages 7+.

Artbaby - Musicbaby

Designed for babies and their grown ups, and led by artists and musicians, these sensory workshops explore sounds, art and music.

Wednesdays, 10.15am-11.15am or 11.30am-12.30pm.

Free, but please book online a week in advance.

Toddler Art Club

Try these workshops - led by artists, dancers and musicians - and let your toddler discover, explore, create and play.

Mondays 10.30am-11.30am or 11.30am-12.30pm.

Free, but please book online a week in advance.

Early Years Atelier

An informal, drop-in laboratory for trying out ideas and playing with materials - a place where young children can get messy, play creatively and follow their own interests.

Mondays, 10am-4pm (drop in).

Free, no booking required.

Art Hampers

Are you hungry to get creative? Pick up an art hamper - free and available any time during gallery opening hours - that's filled with art materials and ideas. Also, during school holidays join us for big Art Picnics led by artists, makers and thinkers. Any time, free, collect and return from the welcome desks at either entrance.

Learning

The Whitworth offers an acclaimed learning and engagement programme, for schools and colleges and for independent learners. From Whitworth Young Contemporaries (by and for young people) to bespoke sessions for primary and secondary schools, find out more about our learning programme at manchester.ac.uk/whitworth/learn

This is just a taster of what's on.

For further listings and booking, visit manchester.ac.uk/whitworth/whats-on





A walk in the park

A walk through the wildlife and the art life of the Whitworth Park

We begin our walk at the park entrance to the Whitworth, where two new glass wings enclose an art garden. Designed by the Chelsea gold medallist, Sarah Price (who co-designed the 2012 Olympic Park meadows), the grasses and perennial plants are bordered by an evergreen, cloud-like box hedge. Their rolling shapes form a backdrop to Nico Vascellari's **Bus de la Lum** (4). Its elemental, bronze form takes its inspiration from a forest near the Italian artist's childhood home, a place of local folklore.

Look up: sitting high up over the park entrance is Nathan Coley's **Gathering of Strangers** (3), its coloured lights both a definition of and a suggestion for the Whitworth's new outdoor spaces. In the sky, too, you might glimpse the sparrowhawks and kestrels that often fly over the park.

Close by, just in front of the wing that contains the study centre, is a mature paperbark maple, a tree whose shiny, orange-brown bark peels off in thin, paper-like layers. Glance to your left and you'll catch a glimpse of Simon Periton's **The Outsider / The Insider** (1). These sculptural bronze gates form an apt, artistic gateway into the park.

Leave both trees and art behind for a moment now, as we take a look at another garden created by Sarah Price: The Alex Bernstein Garden. Sheltered by an original brick wall on one side and the study centre on the other, you'll need to go into the gallery and almost immediately back out (via glass doors just past the lift) to get to it.

It's worth the detour: this quiet, contemplative space will, in summer, be filled with wildflowers. Planted as part of the gallery's efforts to increase local biodiversity, it is the park's insect inhabitants – speckled wood butterflies, which fly in sunny patches beneath the trees, red admiral, small tortoiseshell and painted lady butterflies – who will benefit from their blooms. They will also support the half dozen-strong species of bumblebee that live in the park (and in the gallery's new hives), and the honeybees that fly in from colonies on nearby rooftops, such as at Manchester Museum.

The garden is home to Emily Young's **Maremma Warrior Head V** (2) – a sculpture whose ancient quartzite material is a reminder of the passing of time – and examples of the brickwork created for the gallery by MUMA. The bespoke "Whitworth" brick reflects the original red bricks of the Edwardian building, their patterning in turn inspired by the slashed effect of one of the gallery's historic textiles. The white glazed faience bricks, meanwhile, have been made by Shaws of Darwen, just as they have been since the Industrial Revolution.

Nathan Coley, *Gathering of Strangers*, 2007. Installation, The Whitworth, 2015

We'll walk towards the centre of the park now, until we reach **The Whitworth Park Obelisk** (9). Created by Cyprien Gaillard in 2011, the obelisk is made from the crushed brick and concrete of demolished housing in nearby Moss Side and Hulme. Standing here, away from the traffic, it's easy to see how the park acts as a green island amidst the urban sprawl. It is a home to fifteen species of breeding birds, among them great and blue tits, nuthatches and great spotted woodpeckers (which breed in holes in older trees; listen out for their hard "chack").

Wood pigeons and collared doves also call the park home. Listen for the rattling call of the mistle thrush, or for blackbirds, song thrushes, dunnocks, long-tailed tits and robins. In winter you'll see the straggly remains of nests built in the trees by magpies, or the resident pair of carrion crows.

We turn now towards Moss Lane East to find Gustav Metzger's **Flailing Trees** (10), created by plunging 21 upended willow trees into a bed of concrete. The denuded trees, reduced to a wild arrangement of roots, are Metzger's protest at human brutality against nature. Nearby, meanwhile, sits Nate Lowman's monumental bronze (and thus everlasting) **Snowman** (11). Both are surrounded by rough, uncut grass and wood that has been allowed to rot, creating homes and sources of food for beetles, bees and other insects – and for the animals that feed on them, such as the park's wood mice and grey squirrels, or the bats and foxes that hunt at night.

A path leads away towards Michael Lyons's **Phalanx** (8), a steel sculpture that regular visitors may remember: purchased by the Whitworth in 1978, it has been on display outside the gallery since the mid-1990s. Now, as you head back toward the gallery, you'll see the 126 year-old plane trees reflected in the mirrored mullions that support the Whitworth's café - sit inside in poor weather, looking out through its floor-to-ceiling windows. In winter you might spot some of the park's rarer inhabitants: while goldfinches and greenfinches hop through the trees, on occasion you might also spy green ring-necked parakeets, slim birds flying high among the trees, fieldfares and redwings (both thrushes from Iceland and Scandinavia) or the distinctive waxwing, visiting from Europe to feed on berries.

But we're not inside yet, and in the park now you'll discover Christine Borland's **Hippocratic Tree** (7), a sculpture inspired by the ancient tree under which Hippocrates instructed his students, and Jacqueline Donachie's **Crawfurd Heights** (6). Named after a block of flats on a Glasgow estate, and constructed from industrial aluminium tubing, it brings an element of urban living into what is, after all, an urban park.

As we walk back to the gallery, you'll find the bold, red-painted steel forms that are Bernard Schottlander's **Terminal** and **Untitled** (5). Sitting to one side of the Edwardian portico, they mark the Whitworth's original entrance and are a reminder of how things – and people – can change: the artist began his working life as a welder before turning

Cyprien Gaillard, *Whitworth Park Obelisk*, 2011





to art, while the Whitworth, of course, is no longer the red brick institution of old. And that brings us to the end – but while our walk may be done there's much more you can do, indoors and out. At the gallery with your children? Pick up a free Welly Walks map from our information desks, or keep an eye out for our messy play sessions and events created by our Cultural Park Keeper. Or, if you love the park, why not join the Friends of Whitworth Park? [Find out more at friendsofwhitworthpark.org.uk](http://friendsofwhitworthpark.org.uk)



- | | |
|---|---|
| 1. Simon Periton , <i>The Outsider / The Insider</i> , 2010 | 6. Jacqueline Donachie , <i>Crawfurd Heights</i> , 2004 |
| 2. Emily Young , <i>Maremma Warrior Head V</i> , 2011 | 7. Christine Borland , <i>Hippocratic Tree</i> , 2015 |
| 3. Nathan Coley , <i>Gathering of Strangers</i> , 2007 | 8. Michael Lyons , <i>Phalanx</i> , 1977 |
| 4. Nico Vascellari , <i>Bus de la Lum</i> , 2011 | 9. Cyprien Gaillard , <i>The Whitworth Park Obelisk</i> , 2011 |
| 5. Bernard Schottlander , <i>Terminal and Untitled</i> both 1964 | 10. Gustav Metzger , <i>Flailing Trees</i> , 2009 |
| | 11. Nate Lowman , <i>Snowman</i> , 2014 |

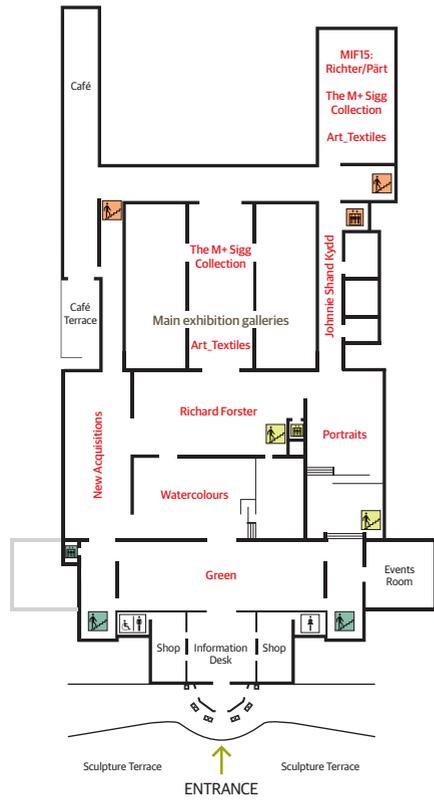
The Whitworth's outdoor artworks have only been made possible via the generous donation of works from The Karpidas Foundation and with funding from Arts Council England.

Bernard Schottlander, *Terminal and Untitled*, 1964

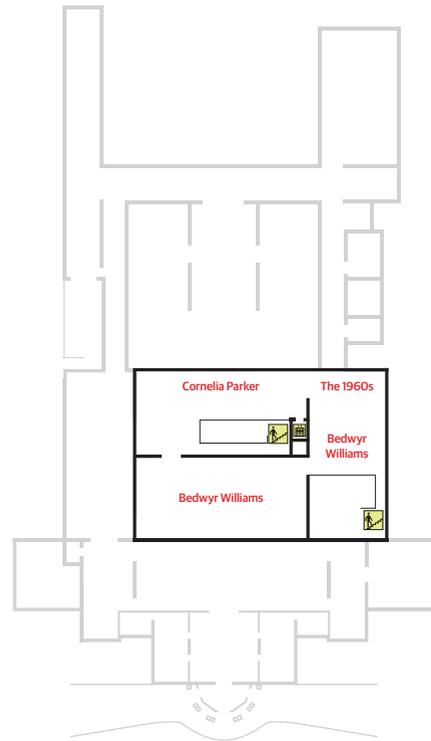
Gallery map

Find your way around the new Whitworth

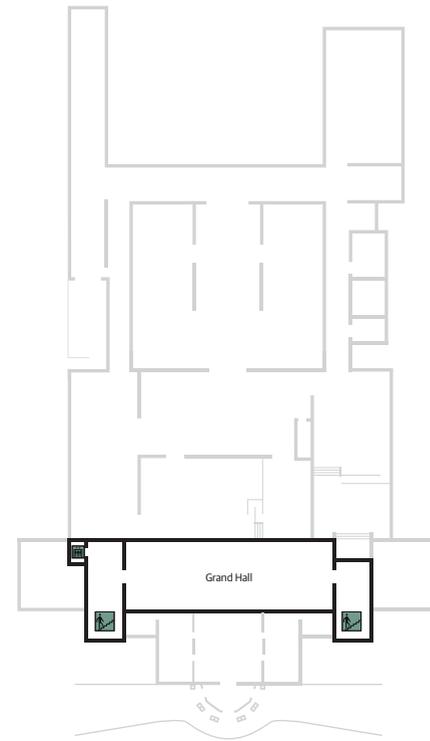
Ground Floor



Mezzanine Level



First Floor



Lower Ground Floor



Sponsors and supporters

The Whitworth is a publicly funded gallery and a charity, with much of our work dependent on the generous support of our funders, patrons and sponsors. We could not achieve all that we do without them – and we thank them warmly for their support.

CAPITAL FUNDERS

Supported using public funding by



LOTTERY FUNDED

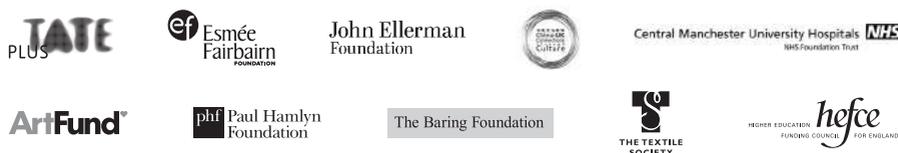


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PROGRAMME FUNDERS



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Essential information

The gallery and shop are open:

10am-5pm daily (until 9pm on Thursday)

Shop at the Whitworth

From functional and beautiful objects for your home to vibrant stationery, our shop stocks limited-edition goods from Britain's finest brands and makers - with many of our products inspired by our own, wonderful collections.

Weekends at the Whitworth

Enjoy breakfast or brunch at the Whitworth, courtesy of a changing, locally sourced menu from the Modern Caterer. Read the weekend papers over coffee, or just enjoy a view out over the park.

The café is open:

9am-5pm, Monday to Wednesday
9am-9.30pm, Thursday to Saturday
10am-7pm, Sunday

Breakfast

9am-11.30am, Monday to Saturday

Lunch

11.30am-3.30pm, Monday to Saturday

Bar menu

3.30pm-9.30pm, Thursday to Saturday

Evening menu

5.30pm-9.30pm, Thursday to Saturday

All day Sunday brunch

10am-6pm, Sunday

Become a Friend

Share your interest in art and support the work of the gallery by joining the Friends of the Whitworth. Find out more at: friendsofthewhitworth.org.uk.

Access

Our new gallery is fully accessible, with level access from Denmark Road to the park entrance and a gentle slope to the entrance on Oxford Road. There are three off street parking spaces for Blue Badge holders that can be accessed off Denmark Road. Guide dogs are welcome. Light levels can be low in some galleries; please speak to a member of staff if you would like any help, or to ask about our large-print guides and spoken tours. The gallery has accessible toilets with baby changing, lifts, seating inside and outside the gallery and free portable stools.

Keep in touch!

Join our email-only list at: bit.ly/Whitworthmailinglist
[@whitworthart](http://manchester.ac.uk/whitworth)
[facebook/theWhitworth](https://facebook.com/theWhitworth)
whitworth@manchester.ac.uk

The Whitworth
The University of Manchester
Oxford Road, Manchester, M15 6ER
0161 275 7450

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