

ART



Lindsey Bull

SUMMER EXHIBITION

This summer Castlefield Gallery will present a new body of work by Manchester-based painter Lindsey Bull, alongside a new mixed media installation and performance by London-based collective Plastique Fantastique.

Plastique Fantastique probe into politics, the sacred, popular and mass culture, generating comics, texts, shrines and assemblages. In their new work for Castlefield Gallery, the collective will draw upon the character of the The Hanged Man

who appears in Tarot cards, curiously serene despite being hung upside down by one leg.

The figures in Bull's paintings also stand aside from mainstream culture; vaguely uncanny and isolated from a recognisable time-frame, they are difficult to place in the past, present or future. Her source imagery comes from witchcraft journals, fashion magazines, books on rituals and religions.

Till 6 August 2017

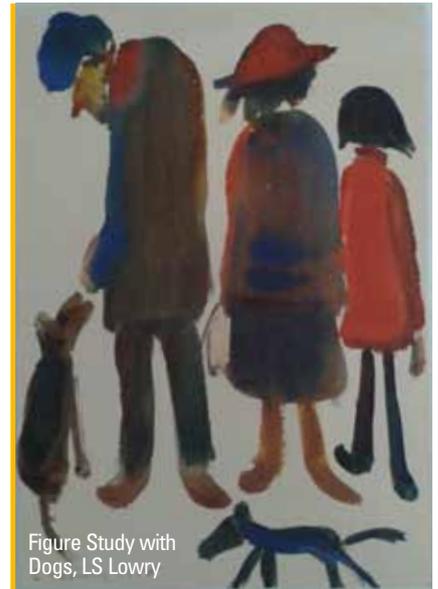


Figure Study with Dogs, LS Lowry

NEW TO VIEW

Two works of art by LS Lowry, gifted by him to his teacher at Salford School of Art, have gone on display at The Lowry for the very first time.

The family of Percy Warburton have agreed to loan the work - a pencil drawing entitled 'The Railway Steps' and a watercolour known simply as 'Figure Study with Dogs' - for one year.

Percy taught the then 28-year old Lowry at evening classes from 1919 and kept in touch with his famous pupil throughout his life. Lowry would often stay with him and the pair would go out sketching together.

Claire Stewart, curator of The Lowry Collection at The Lowry, said: 'We were very excited to hear from the family. Lowry worked hard to perfect his craft and he had a great respect for his teachers. Percy Warburton especially became a close personal friend of the artist over the years.'



Shirley Baker: Hulme 1965.

Life as it was

This summer, Manchester Art Gallery presents *Women and Children; and Loitering Men*, an exhibition by pioneering British photographer Shirley Baker (1932-2014) that captures the spirit of communities living in inner city Manchester and Salford during the years of urban clearance, from early 1960 to 1980.

Thought to be the only woman practicing street photography in Britain during the

post-war era, Shirley Baker's work received little attention throughout her sixty-five year career.

This intense period of study, spanning from 1961 to 1981, documents what Baker saw as the needless destruction of working class communities: 'Whole streets were disappearing and I hoped to capture some trace of the everyday life of people who lived there. I wanted to photograph the mundane, even trivial aspects of

life not being recorded by anyone else, rather than the organised and official activities.' she said about her work.

Until 28 August



Shirley Baker, Manchester 1964.