

inside Compton Verney

Winter 2015 - Spring 2016



Compton
Verney



News Bites

Art Fund Top Five Exhibition

Art Historian Jacky Klein has named our Spring exhibition *Shakespeare in Art: Tempests, Tyrants and Tragedy* one of the Art Fund's five must-see New Year exhibitions. Citing the exhibition as "The perfect show for all art and theatre lovers" she includes us in a prestigious list that includes Tate Modern, Yorkshire Sculpture Park, the National Gallery and the V&A.

New monthly Dementia Café to open at Compton Verney

In conjunction with Alzheimer's Society, we will now be holding monthly sessions to support those affected by dementia, or caring for someone with dementia. A supportive environment will be provided on the second Tuesday of each month in which you can share experiences, or chat with others in a similar situation, as well as enjoy creative activities and special tours. This is the first in a series of wellness programmes we will be initiating over the next few months.



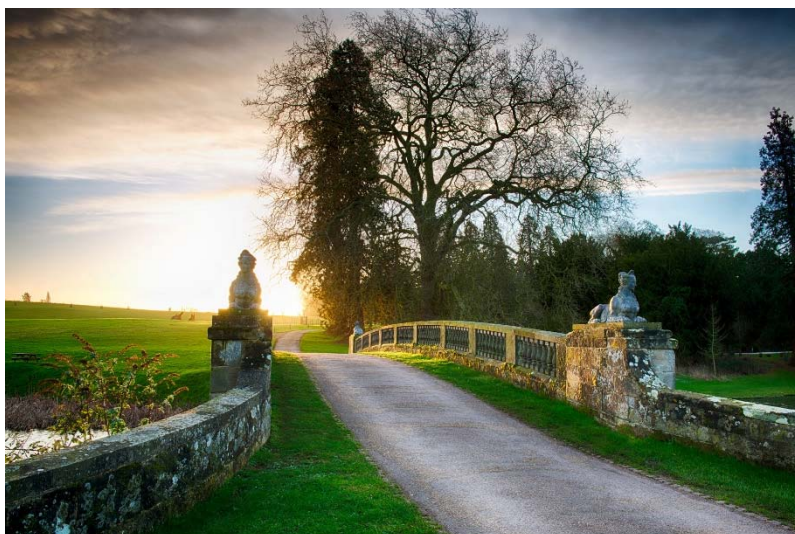
Best birthday party venue

We are delighted to announce that Compton Verney has won a Best in the Cotswolds Award for Best Children's Birthday Party Venue. Our Forest School birthday parties were launched last year and have been a huge hit. Over 300 Cotswold businesses were nominated in 71 categories, and tens of thousands voted. Hats off to our Grounds Learning Officer, Vix Powell (above), and the Events Manager, Harriet Lund, for their creativity and entrepreneurship.



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2015 Highlights

2015 was an extraordinary year for Compton Verney. We staged a number of major exhibitions and displays in the galleries and in the park, all of which demonstrated our continued commitment to excellence in terms of both content and presentation. Each was accompanied by a custom-designed learning programme and contributed to our largest ever visitor numbers. Highlights include:

- *Canaletto: Celebrating Britain* was our most successful spring exhibition since Van Gogh in 2006. It toured to the Holburne Museum in Bath and Abbot Hall in Kendal.
- *Martin Parr: The Non-Conformists* was particularly successful in demonstrating the power of social media with numerous visitors attracted by the artist's posts.
- *The Arts and Crafts House: Then and Now* and *Hart Silversmiths* created a trail of contemporary makers across the Cotswolds, highlighting our location to potential visitors.
- *Periodic Tales* was funded by the Beecroft Trust for Science and Education with a highly successful learning programme funded by Paul Cooney, which illustrated what can be accomplished with extra charitable support.
- The Chinese Galleries re-display met with unanimously positive reviews.
- Dan Pearson's 'William Morris Meadow' crowdfunded landscape commission will benefit visitors for years to come.

In addition, 2015 was remarkably successful in terms of fundraising. During the year we secured £2.5m in Heritage Lottery Fund support for the Park Restoration Project, as well as significant grants from Trusts and Foundations – including Fidelity UK, the Foyle Foundation, the Pilgrim Trust, the Bernard Sunley Trust, and the Country Houses Foundation.

Our future depends to a large extent on our ability to build and maintain regional and national partnerships. During 2015 we



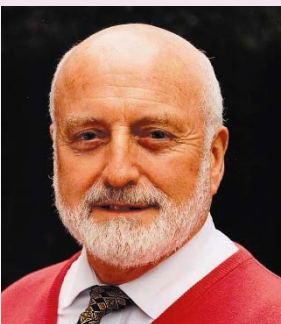
accordingly strengthened our unique and invaluable national exhibition partnership network and worked with national bodies such as the Royal Shakespeare Company, the BBC and the Universities of Oxford, Coventry and Warwick.

In addition there were the major operational developments. These included:

- The start of construction on the new Welcome Centre and Grounds Maintenance Building;
- A complete overhaul of our website, *What's On* guide, ticketing system and pricing structure; and
- Repairs to the mansion's balustrade and our 'Capability' Brown Chapel.

Visit www.comptonverney.org.uk for more information.

Sir Peter Moores Dies Peacefully at 83



In 1993, Sir Peter used The Peter Moores Foundation to rescue Compton Verney and establish it as a charitable art gallery. This was one of the most outstanding acts of cultural patronage in post-war Britain. We remain immensely grateful to Sir Peter for his original support, generosity and vision. Without his intervention and imagination, Compton Verney would today be a romantic ruin, and the inspiring art gallery and park that has been developed here a mere pipe dream.

For more information on his life and work, see www.pmf.org.uk.

PRESENTED BY SIR J. J. DUVEEN.



2053. Miss Ellen Terry, as Lady Macbeth. By J. S. SARGENT, R.A.

“...it must always be full of wonderful possibilities.”

Shakespeare in Art: Tempests, Tyrants and Tragedy

19 March — 19 June 2016

To commemorate the quatercentenary of Shakespeare’s death in 2016, a major art exhibition entitled *Shakespeare’s Art: Tempests, Triumph, Tragedy*, curated by Compton Verney’s Antonia Harrison with Alison Cox and Flora Cranmer-Perrier working in partnership with the Royal Shakespeare Company’s Director of Design, Stephen Brimson Lewis – is being staged at Compton Verney.

The first-ever collaboration between the RSC and Compton Verney, it comprises artworks from the eighteenth century to the present day, all of which aim to interpret and unravel the events, the dynamics and the moods of some of the most celebrated scenes and characters from a diverse range of Shakespearean plays – all but one of which will be staged by the RSC in 2016.

One of the show’s most arresting exhibits is John Singer Sargent’s stunning, full-length portrait of Ellen Terry as Lady Macbeth of 1889: a bravura portrait that gloried in a consummate performer in her pomp in an artfully-composed and unapologetically melodramatic pose, a pose which said as much about the actor herself – and her dazzling costume – as it did about the familiar Shakespearean role she was then playing. It serves to reveal not just the actor behind the role, it underlines the enormous importance played by the physical contexts of Shakespeare’s roles and settings, emphasising how such imagined environments can provide powerful synecdoches for Shakespeare’s stories and emotions.

Ellen Terry (1847-1928) had been born into what was already a celebrated theatrical family. She first went on stage at

the tender age of eight, appearing in 1856 in the little-seen but nevertheless significant role of the boy Mamillius in Shakespeare’s *The Winter’s Tale* (in which Edmund Kean starred as her father, Leontes). Over her early career, Terry herself became acutely aware of how the visual representation of a character could mould, as well as reflect, her attitude to a role, and how it could consequently influence and manipulate the audience.

The most vivid example of Terry’s highly effective fusion of Shakespeare’s spoken word theatrical performance and costume design was in Irving’s 1888 production of *Macbeth*, in which she played Lady Macbeth as a far more sympathetic character than most audiences had been used to seeing.

Terry had given a lot of thought to the costumes she was to wear. For her most demonstrative appearance at the end of Act 1, she resolved on something visually dramatic. To that end, Alice Comyns-Carr devised a gold-embroidered green dress. She later recalled that Irving did not think that it was brilliant enough, so it was sewn all over with real green beetle wings, and a narrow border in Celtic designs, worked out in rubies and diamonds, hemmed all the edges.

The result was spectacular: a striking dress which made Terry’s unmissable presence impossible to ignore. While even the most impressive theatrical costume was usually fated to languish in a store room or, at best, in a wardrobe at the production’s end, both this garment, and the actor for whom it was made, were immortalised in one of the most remarkable Shakespearean evocations ever attempted.

The Florentine-born American artist John Singer Sargent had settled in Britain in 1882. By 1888 he had been established as a portrait painter for only eleven years, yet was already feted as one of the most brilliant artists of his generation. Sargent knew Ellen Terry, and was immediately captivated not only by her performance but by her appearance – more particularly, by the powerful contrast between her vermilion hair and the glittering, blue-green beetle-wing dress she wore for part of the performance.

The decision to paint this compelling combination appears have been almost instantaneous and sittings seem to have begun very soon after the first night. Oscar Wilde, who saw Terry's arrival at Sargent's Tite Street studio, remarked that 'The street that on a wet and dreary morning has vouchsafed the vision of Lady Macbeth in full regalia magnificently seated in a four-wheeler can never again be as other streets: it must always be full of wonderful possibilities.'

Sargent originally aimed to paint Terry as she had appeared in Act 1, Scene VI of Macbeth, in which she greets Duncan in front of the castle. (A sketch for this composition survives in the National Portrait Gallery.) However, he soon abandoned the idea of following the plot of the play in order to represent Terry more iconically. Terry is standing alone in a scene which does not actually occur in Shakespeare's play: holding the crown aloft over her own head in dramatic anticipation of her husband's – and, by implication, her – coronation. Recent research suggests, however, that this affected gesture may have been part of the 1888 production, having been a dramatic invention devised by the director, Irving. In the event, Sargent's picture revealed as much about the actress as her celebrated role. It sought to communicate the essence of Shakespeare's text – the emotional reactions provoked by the plot, the action and the character – rather than its literal reality.

Terry herself was certainly delighted with the finished article. 'It is really splendid', she wrote in her diary, noting not only that the artist Edward Burne-Jones had raved about the picture but also that:

'Sargent's picture is talked about everywhere and quarrelled about as much as my way of playing the part... The picture is the sensation of the year. Of course opinions differ about it, but there are dense crowds round it day after day. There is talk of putting it on exhibition by itself.'

Terry's own autobiography, originally published almost twenty years after the event, dealt in some detail with the creation of both the painting and the dress. In 1907, she recalled that:

'One of Mrs. Nettle's greatest triumphs was my Lady Macbeth dress, which she carried out from Mrs. Comyns Carr. I am glad to think it is immortalised in Sargent's picture. From the first I knew that picture was going to be splendid. In my diary for 1888 I was always writing about it... Since then it has gone nearly over the whole of Europe and is now resting for life in the Tate Gallery. Sargent suggested by this picture all that I should have liked to be able to convey in my acting as Lady Macbeth.'

Sargent's portrayal of Terry in this iconic costume had thus become more than just an evocation of a famous actor in a celebrated role. It had not only fixed a unique Shakespearian performance, and a resonant moment in theatre history, in amber; more importantly, it had demonstrated how the potentially powerful synthesis of actor and costume – more than any particular quote or speech – could, in the hands of one of the world's greatest portrait painters, encapsulate the emotional charge of Shakespearian drama.

By Prof Steven Parissien

Shakespeare in Art: Tempests, Tyrants and Tragedy runs until 19 June



Stuart at work (left) and some of his results (right)



Stuart Thomas Photographer Extraordinaire

We are blessed with many wonderful photographers. Enjoy our landscape at all hours of day or night on Gary Webb's [garden blog](#); peek at [Instagram](#) to see the wildlife images of Alwyn Knapton; and Verity Elson's behind-the-scenes snaps are often on the [Curator's Diary](#) - plus all stupendous images shared by our visitors!

The day Stuart Thomas walked through the gates, however, was a real blessing. Securing professional-quality photos for publications and marketing is essential but expensive. With Stuart's help, however, we are spoilt for choice.

Stuart Thomas was born and initially educated in Peterborough, leaving to work in the City at 18. After graduating from Leeds University, he joined a wholesale news distributor (Surridge Dawson) and over 27 years, lived in Aberystwyth, Oswestry, Mansfield, Sale / Manchester and Coventry. On leaving, he was a Director of the company and of its subsidiary Worldwide Magazines in Birmingham.

Seven years of freelance/professional photography followed before joining Warwickshire Police in their H.Q. 'Intelligence' section at Leek Wootton. He retired three years ago from his last role (Loss Prevention) at Palmer & Harvey, and has been documenting Compton Verney ever since.

Stuart not only beautifully captures images at our events and marketing photoshoots, he also drops by whenever the atmospheric conditions are especially promising. This means that we have a large range of photos to use for social media, publications, the website, promotional materials, thanking donors and keeping a record of what makes us so special. In addition, Stuart has generously donated truly stunning framed prints of his photos for our fundraising gala raffle.

Just one example of the difference a volunteer can make. Enjoy the results!

New Acquisitions



built up a substantial practice painting British aristocrats, his difficult character prevented him from succeeding Kneller as court painter on the latter's death in 1723.

This painting was the subject of an engraving by Robert Williams, one of the earliest English mezzotinters, copies of which are now held by the National Portrait Gallery, Hunterian Museum & Art Gallery and the Rijksmuseum.

British Portrait Miniatures

On long-term loan from the Dumas Egerton Collection, portrait miniatures are now on view in the British Portraits Gallery.

Portrait miniatures were painted on vellum (parchment made from calfskin) or ivory, and could be created in oil paints, graphite ('plumbago'), ink or watercolour. Watercolour was difficult to apply to ivory, so the latter was often degreased and roughened first to help the paint stick. From the 1630s miniatures were also created using vitreous enamel paint (made with powdered glass to give a lustrous sheen) painted onto copper.

Portrait miniatures first appeared in Europe the 1520s. They were popularised in Britain during the reign of Elizabeth I by the former goldsmith Nicholas Hilliard (1547-1619) and in the mid-seventeenth century by Richard Gibson (1615-90), who was Charles I's Court Dwarf as well as a skilled miniaturist, and Samuel Cooper (1609-72), the celebrated painter of Cromwell who was, nevertheless, appointed the King's Limner after the Restoration. Miniaturists were specialists who rarely worked on a larger scale, and who were often either self-taught (like Cooper) or who had trained in a related profession (like Hilliard).

By the mid-eighteenth century painting in miniature had become a fashionable pastime for many talented amateurs; Jane Austen, for example, recorded her family and friends in this way. The advent of photography in the 1840s, however, swiftly ended this creative tradition.



Portrait miniatures were not intended for exhibition on a wall: they were generally worn on the body, often as a locket suspended from a necklace or, more frequently, a wrist bracelet. (They were, accordingly, set in an oval frame so as to avoid any sharp corners.)

Miniatures were frequently given as gifts, and their portability enabled them to be carried from place to place as keepsakes or mementoes.

Folk Art

Lark Decoy, Probably British, wood and mirrors, Between 1700 and 1900.

Used as a hunting aid for luring larks, this would have been pushed into the ground, much like a potato dibber.



The string at the back was wound round the upright, and when pulled would have made the crosspiece spin. The small mirrors would have shone in the light and attracted larks.

There are various historical references to larks being used in cooking with recipes such as steak, lark and oyster pie. In Ruth Scurr's biography of John Aubrey there is an interesting account of a meal which included larks: "Anno 1643. .. Tonight I watched the King dine in Christ Church... [on] mutton and veal (boiled and roasted), capons, hens, partridges, pheasants, cocks, larks, beef, mallards, pig, salmon, sea flounder, venison, conies and teales with baked tart and Pippins to follow".

Entrusted to Compton Verney by Richard Russell Carved Spoon English, Beech, about 1800, H. 20cm

This small spoon has a handle which was carved in the shape of a miniature longcase clock. It has small areas of polychrome decoration which simulate the inlay you would expect to find on a full-size longcase clock.



Compton Verney's collections are actually held in trust by the Compton Verney Collections Settlement, a separate charity.

For more information on the acquisitions, disposal and loan policies, please visit: www.comptonverney.org.uk

Who We Are

As part of an Arts Council-funded consultation, we were recently asked to write a manifesto to explain who we are, and what our corporate personality and aspirations are. Many, many post-it notes later, staff at all levels of the organisation came up with this:

Compton Verney Art Gallery and Park is an inspiring and magical place, where art meets nature.

A nationally-accredited art gallery and historic, 'Capability' Brown-designed park of 120 acres near Stratford-upon-Avon, Compton Verney is an independent charitable trust. As such, we are masters of our own destiny: able to be more flexible, responsive and creative than many of our peers. This in turn enables us to lead, innovate and inspire. And we are determined that we can, and we will, make a difference.

So many places are now labelled 'unique'. In the case of Compton Verney, however, this claim is genuine. Compton Verney is a very special, friendly and enriching place, where curiosity and creativity flourish. It is amazing, uplifting and, above all, fun. It is somewhere to recharge your batteries; a great experience to share with people you care about; an oasis of calm in which to come together. Here curiosity and creativity flourish, laughter is encouraged, and independent thought is nurtured.

We present a wealth of opportunities to discover and experience in the galleries and in the landscape, and we passionately believe in sharing all the many wonderful things to learn about our rich, multi-faceted site. All of which our visitors can enjoy and experience at their own pace: we don't herd, cajole or condescend.

What makes Compton Verney unique? Compton Verney is not just an art gallery. It

is a place which encourages tranquil reflection, inspirational insight and liberating joy, all fuelled by the fusion of art, architecture and parkland. It offers remarkable views: opportunities to observe the landscape, which constantly changes as the year evolves and as we ourselves mature. It is a place to feel a part of - somewhere you can belong. As art and architecture is embedded in the historic landscape, so you, too, can plant yourself here, and find the time and the space to find new perspectives on yourself and the world.

We are an outgoing family with a welcome for all, and our staff are highly supportive both of our visitors and each other. In our quest to bring the best world-class art to the region, we are embedding ourselves in our local community - from which we not only draw many of our visitors but also attract our dedicated staff and our skilled and enthusiastic volunteers.

Compton Verney is not just a wonderful regional resource. It is also a celebrated exemplar of curatorial expertise and academic authority. We have an international reputation both for forging supportive and enriching partnerships with museums and universities across the UK (and indeed beyond) and for interpreting art, architecture and landscape to rigorous international standards. Our popular and eclectic exhibitions always have something new to say and are never dull.

This expertise informs the bedrock of our mission: our conviction that art is for everyone, and that culture should have no boundaries. At Compton Verney, all are welcome, and all are treated equally. In everything we do, we strive to be accessible to everybody. To that end, we continue to initiate, develop and refine cultural, environmental and spiritual experiences which can be enjoyed by a increasingly diverse array of individuals, families and groups. Most importantly, we believe that at Compton Verney there should be space for everyone.

Where We Are Going

Following on from our most successful year ever, and looking forward to a future in a sector that is ever-more under pressure as funding from all quarters is drastically cut and the competition for visitors, hire clients and donors drastically increases, we need a vision and clear goals to guide us.

The lifeblood of Compton Verney is its visitors. They are at the centre of our plan. Over the next five years we will be honing our programming and adding to our credentials of innovation and credibility a new focus on increased levels of engagement and participation. Creating more reasons to come to and love Compton Verney will underpin our key aims of increasing our visit numbers, increasing membership and growing our community of supportive stakeholders.

But these plans cannot bear fruit unless they are effectively shared. Thus our marketing strategy has undergone a complete review, and we are cutting our print and distribution budgets to support new promotional activity directly focused on generating footfall, increasing loyalty and spend, including investing in national PR and digital media. Our ambition to reach new audiences and convert current audiences to loyal supporters is supported by our

investment in a new EPOS and CRM system and an updated, easy-to-use website.

At the same time, we are reviewing our visitor journey to maximise the perceived value of the Compton Verney day out, improving our standards of customer care and our visitor facilities so that the whole experience from initial (virtual) contact, onsite arrival, through encounters with the art, park, catering and retail are optimised, feedback elicited and acted on.

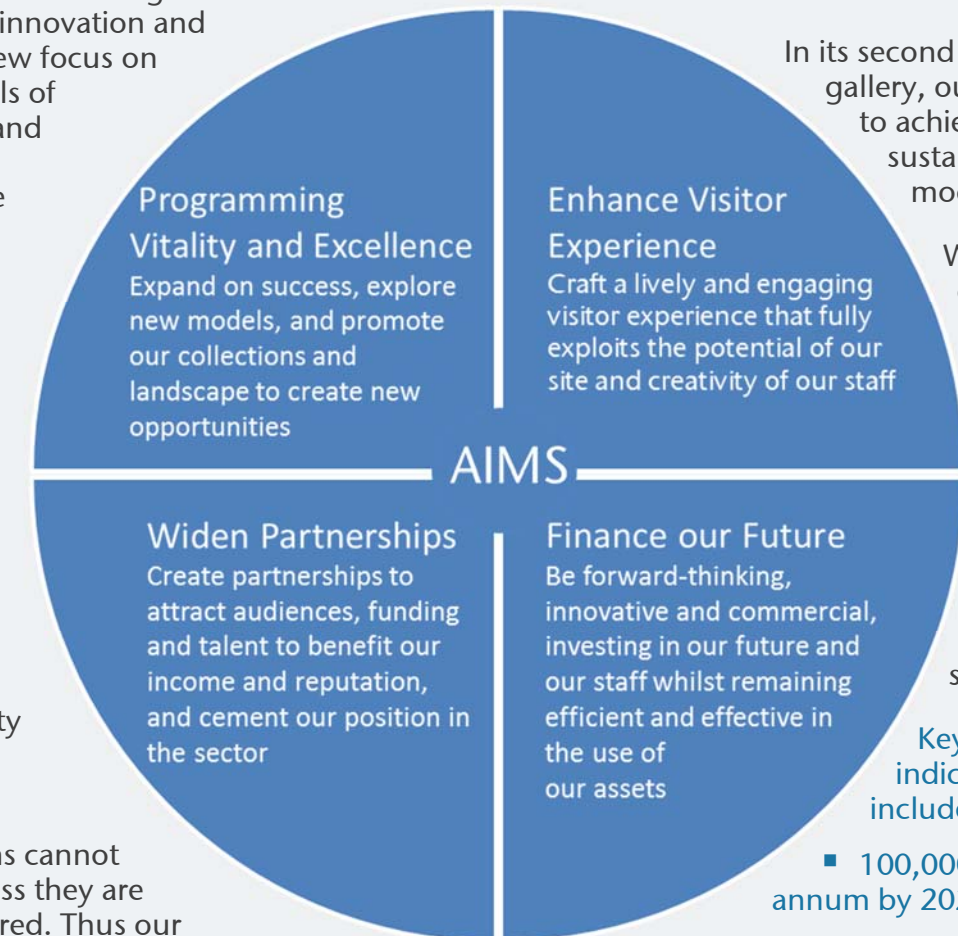
In its second decade as an art gallery, our aspiration is to achieve a stable and sustainable operating model.

We hope that guiding principles of creativity, productivity and sound business sense will deliver growth and resilience rare in this beleaguered sector.

Key performance indicators 2016-20 include:

- 100,000 visitors per annum by 2020
- VAQAS Gold Award and 100% growth in website hits
- Annual operating surplus and volunteer pool of 100
- Fully embedded landscape and wellness programme

Read more on www.comptonverney.org.uk



ParkLife! Georgian Weekend

Act now for
Early Bird
discount!

Compton Verney Festival 2016



Get into the spirit of 'Capability' Brown's era at the ParkLife! Weekend. Find out more about the life and times of the inhabitants of the house and those who worked the estate.

Saturday 25 June Georgian Heritage and Elegance

- Georgian Re-enactors and Historical Gardener
- Regency Dance Workshop
- Avon Floral Art Demonstrations
- Wild Man of the Woods
- Side Saddle Displays
- Talks, music and family activities

Sunday 26 June Practicality and Rural Life

- Georgian Re-enactors
- Stonemason, Thatcher and Brickmaker
- Sheep Shearing
- Dog Duck Herding Trials
- Pole Lathe Turner

Stratford Spinners, Weavers and Dyers

Included in Collections and Park ticket.

Saturday 25 June A Gala Evening of Georgian Entertainments

Help us raise funds for special events and learning programmes at Compton Verney by joining us for a fabulous evening of entertainments. Your ticket will include:

A Regency Ball
with period dances called by Dr Garth Notley accompanied by the Birmingham Baroque Collective

Talks

- 'Georgian Gin & Mores' by Prof Steven Parissien
- 'Recreating Georgian Wigs and Makeup for the Stage' by Sandra Smith and Fiona Keston of the Royal Shakespeare Company
- 'Fencing, Duelling and Highwaymen' by Mark Vance of Sword Dance

The Murdock Coffee House and Trees Tavern

Ladies and gentlemen's gaming
in the British Portraits Salon

A welcome drink and sumptuous buffet
in the Adam Hall

Tickets £85 pp by 31 May, £90 pp thereafter.
Book via www.comptonverney.org.uk

COMPTON VERNEY FESTIVAL 2016

SAT 2 AND SUN 3 JULY

Last year's Compton Verney Festival was a roaring success with record numbers of visitors and a site that was more colourful and lively than ever before.

Join us on 2–3 July 2016 and enjoy:

Live music featuring:

- Leatherat
- Ric Sanders
- Green Man Rising
- Band From County Hell
- By Lantern Light
- Chain of Fools
- Vo Fletcher
- Tobias Ben Jacob & Lucas Drinkwater
- Trees & Queens
- The Tindalls
- Floom Street
- Kristy Gallagher
- Magik River
- Folk The System
- WilsonWright

- Daisy Chain Quartet
- Simon Kemp & his Rhythm & Blues
- Coventry Big Band
- Izzie Derry

As well as:

- Great food including Aubrey Allen sausages, kangaroo burgers, ostrich kebabs, paella and a salad bar menu, plus Hook Norton Ales and Hogan's Cider.
- Forest School activities.
- Dodgems, carousel, rodeo bull, Helter Skelter, stilt walkers, face painting and more.
- Camping from 1 July.

Prices from £12 for members and £17 for non-members

Early bird prices available before 31 May

Book now www.comptonverney.org.uk





Caroline Leverton Visitor Engagement Manager

Caroline joined Compton Verney in March 2016 with responsibility for co-ordinating the delivery of our Park Activity Plan related to community engagement, audience development,

ecology, making the site accessible to a wider audience.

Caroline will be contributing to the development of the growing volunteer community and deepening engagement of local people to ensure Compton Verney is valued by the local community.

Caroline has a wide range of experience in the Arts and Heritage sectors, including running an arts centre, working for a theatre, two galleries, several museums and local authority arts units. She has organised a wide range of cultural outdoor events including a Children In Need concert, and events in Gloucester docks, Stirling Castle, public parks and other outdoor spaces. Previously, Caroline was the strategic manager of Lydiard Park, an historic country estate which includes: a Grade I listed Palladian House; 260 acres of Grade II listed historic parkland; a Georgian walled garden; and an 18th Century landscape. Caroline has a BA in Art History and Theory and an MA in Museums and Gallery Management.

volunteering and training. Her role, and the plan itself, has been partially funded by the Heritage Lottery Fund.

Caroline will focus on increasing the numbers and diversity of visitors by developing an expanding programme in the park at Compton Verney. There will be new inspiring, informative and fun activities and events to attract new audiences and encourage repeat visitors. The wonderful 'Capability' Brown landscape will be brought to life through creative activities with local people and visitors being able to enjoy stories from the past which celebrate the connections of heritage, land scape and



Kiran Badyal, Digital Marketing Officer

Kiran joined us in 2015 as a Creative Access Intern and has already transformed our social media presence. Here is what she does, in her own words:

'As our lives become more digitised, art organisations are finding new ways to market and communicate with their online audience.'

One of the reasons I find my role at Compton Verney extremely interesting is because of this constant shift in the uses of and trends in digital mediums - it's important we keep up and get ahead.

As we progress, the team and I are excited to develop our digital presence and explore new ways to communicate with our audiences.

Whether I'm gathering creative content for social media, updating our glossy new website or putting my Google hat on to improve our search-engine optimisation, the results are quick to analyse and even quicker to change.'



Accentuating the Extraordinary: 2016 - 2017 commission

As an art gallery, we not only present existing works of art, but also commission new pieces. We have seen with works like Laura Ellen Bacon's *Drift* (above) that artworks in our landscape highlight its beauty and encourages new ways of looking at the park and the world around us.

We have recently engaged artists to carry on this tradition by creating two spectacular installations in the park.

In October-November 2016, *Creatmosphere*, a cross-genre artistic studio that focuses on the exploration of light and its interplay with art, architecture and space, will create participatory, programmed "light" interventions that will sit in and respond to our landscape. The artworks will investigate the grounds as a site-specific narrative environment and very unique canvas for creative light interventions. A rich events programme will run alongside the commission.

From the beginning of the 2017 season, Alex Hartley and Tom James will create *The Clearing*, a geodesic dome where people can come to learn and imagine the skills they'll need in a future afflicted by the various crises we face: climate change, migration, global disruption. Integral to the project will be a

series of regular workshops to help people to learn skills for the future.

Alex Hartley is a contemporary artist, who has exhibited widely throughout the world. His ten-year project *Nowhereisland* was one of the signature projects for the London 2012 Olympics, bringing a newly discovered Arctic island to the UK. More than 23,000 people signed up as citizens of this new country. In 2015, he won the Arts Foundation award for Art in the Elements and the COAL Prix for Art in the Environment.

Tom James is a writer, self-publisher and artist. He creates innovative publishing projects to help people reimagine structures, communities and ideas.

Tom's work has been featured across the national media and his campaign to reuse two abandoned cooling towers as art was the focus of a Channel 4 documentary.

This work is one of two major pieces, partially funded by the Heritage Lottery Fund, that are being commissioned in the landscape to continue the tradition of 'eye catchers' used to such effect by 'Capability' Brown.

Thank you for your support

Thank you to all our Benefactors, Patrons, Supporters and Corporate Members for your continued support. Your membership makes a huge difference to us and contributes towards all aspects of Compton Verney, from our exhibitions and collections to our grounds and educational work.

Benefactors

Dr Catherine MS Alexander
Adrian and Jacqui Beecroft
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And 30 others who wish to
remain anonymous, or have
not yet specified how they
would like to be listed.

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The Four Pillars



When you purchase a membership at any level and/or make a donation, you are welcome to specify an area of your own interest which your membership/donation will contribute towards:

- The Exhibition Fund for our exhibitions and collections.
- The Adam Fund for our built heritage.
- The Inspire Fund for art education.
- The Capability Fund for our historic landscape.

For further information, or if you would like to support The Four Pillars of Compton Verney, please call Imogen Hobson on 01926 645 547 or donate online now via the [Big Give](#).

Other ways you can help

Consider leaving us a legacy, organising an event or naming a tree, artwork or room for yourself or a loved one!

Call 01926 645 547 or [visit the website](#) for more information.

Bernard Sunley Charitable Foundation—funded dipping pond.



Compton
Verney

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