



THE EXHIBITIONS

**Vivian Maier:
Anthology**

11th June–25th September, MK Gallery

One of the most significant photographers of the 20th century, Vivian Maier was an intensely private person who took thousands of photographs of places, objects and street life in Chicago, New York, Los Angeles and on her travels. Her images present a wonderfully eclectic view of America.

Born in New York in 1926, Maier began playing with a Kodak Brownie box camera c1949, while living in France. After moving back to New York in 1952 and becoming a nanny, she bought a Rolleiflex camera and began experimenting with photography. She took over 2,000 rolls of film, 3,000 prints and more than 100,000 negatives, which she shared with virtually no one. In 2007, two years before she died, and unable to pay her rent, Maier sold the negatives at auction; they were bought by several buyers including John Maloof, who established the Maloof Collection to promote the work of Maier and safeguard it for future generations.

This retrospective at MK Gallery in Milton Keynes has been curated by Anne Morin and produced by diChroma Photography, and showcases Maier's immense talent.

mkgallery.org

ABOVE Vivian Maier's *Self Portrait*, not dated.

RIGHT *The Dustbin* by Stanley Spencer, 1956, oil on canvas, Royal Academy.

FACING PAGE, TOP Agnes Miller Parker's *The Uncivilised Cat*, 1930, The Fleming Collection.

BOTTOM, CLOCKWISE FROM TOP *Girl Reading at Window*, 2001–2002; *Jane Eyre*, 2001–2002; *Flood*, 1996, all Dame Paula Rego.

**Delight in Nature:
Stanley Spencer's
World**

Until 30th October, Stanley Spencer Gallery

In this life-affirming exhibition, the influence of the natural world on Stanley Spencer's development as an artist is charted. Starting with his childhood drawings, this show reveals how the natural world became an integral part of Spencer's artistic landscape.

The majority of the works on display focus on the village of Cookham, Spencer's home. Visitors will be invited to consider key themes in his work: his love of dirt and the discarded; the use of boundaries to suggest other metaphysical worlds; the conflict between the sacred and the profane; and the idea of absolution through nature and place.

'This exhibition demonstrates how the natural world and the everyday were unified with Spencer's spiritual vision: how rubbish became something beautiful; suburban spaces were considered places for mysterious, heavenly happenings; and how the sacred co-existed with the profane,' says curator Amanda Bradley. 'Spencer's paintings of the natural world were not just a financial necessity, but were a form of personal redemption.'

stanleypencer.org.uk



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