



OUR CULTURAL & COMMUNITY PROGRAMME

MARCH 2026

II TWO
TEMPLE
PLACE

The Bulldog Trust



Above: Visitors enjoy a 'Wednesday Late' opening Rhythm & Reaction, 2018
Front Cover image: Event during *Inside*, 2023
© Richard Eaton

The Bulldog Trust believes that creativity and culture can be forces for social change. Two Temple Place offers us a powerful tool with its capacity to attract and delight people, to reimagine its ornate spaces and retell its stories.

The Trust takes a broad cultural and social approach to creating opportunities, unlocking potential and nurturing talent using Two Temple Place to host, to connect, to educate, to advocate, to showcase performance and to exhibit both regional public collections and contemporary art.

We continue to build the Cultural and Community Programme.

The exhibitions remain the centre point of our year, there are more public openings and our Celebration of Makers partnership with City & Guilds of London Art School, making our programme deeper and richer. We have built on our successful primary school offering to offer opportunities to secondary and SEND pupils and university students.

With two dedicated community spaces now available year-round our network of charity and community partnerships continues to expand and have greater impact.

PADDY ALTERN
*Director, The Bulldog Trust and
Two Temple Place*

Over the last 15 years, we have welcomed almost 500,000 visitors to our exhibitions and many thousands more through our free cultural and community activities. Through the growth of our programmes, we continue to break down the barriers into our space, welcoming and encouraged more people to experience a venue like ours and their own creativity more often.

Two Temple Place is a space unlike any other in London. Carved into its walls are stories of literary characters, history, architecture and of the craftspeople who created it. It offers a wealth of creative inspiration but opening it up widely to the public comes with complex challenges particularly when it comes to being an exhibition space. Key to what we do is breaking down both the physical and ideological barriers of a space like ours. A huge amount of this we do through partnerships.

Welcoming in community groups and leaders, collections, curators, artists and facilitators, we work to challenge the traditional narratives of a building like ours.

The exhibitions have responded to the architecture with an inventive and equally diverse range of projects, each one in some way a surprise and a revelation, providing vital opportunities for emerging and mid-career curators and forging partnerships between institutions in the process. We choose narratives that are innovative, with the aim of sharing new stories, and those of communities, people and places underrepresented in museums and galleries today.

REBECCA HONE
Head of Culture & Community

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Two Temple Place is an extraordinary architectural gem designed by John Loughborough Pearson for William Waldorf Astor in the 1890s. Now owned by The Bulldog Trust, Two Temple Place is the home of the charity's cultural and community activities.

The Bulldog Trust is registered charity number: 1123081

Exhibition Overview

We want to hear from you



INTRODUCTION

The Bulldog Trust launched the Cultural and Community Programme at Two Temple Place in 2011 with our first exhibition. We became London's only space dedicated to showcasing regional public collections. Since then, as part of the Trust's wider charitable focus on creating opportunity and unlocking potential, our programmes have grown to a year round calendar of creative and socially impactful activities.

The Bulldog Trust exists to open opportunities for those who lack them, be they disadvantaged or isolated, underrepresented or in need of a second chance. We do this by working in partnership; with collections, curators, community groups, facilitators and artists. Our Cultural and Community Programme leverages creativity to achieve our objectives of:

ENGAGING AUDIENCES. We encourage broader public, educational and community group participation and cultural engagement through free access to exhibitions and a wide-ranging programme of public events, educational workshops, free family trails and outreach.

OFFERING OPPORTUNITIES. We offer opportunities to those who may lack them, build confidence and unlock potential. This can be partnerships with community groups and schools or volunteer programmes. The Trust uses the exhibitions and Two Temple Place to develop a year-round charitable calendar. We host other charities and frequently partner with them in developing new projects, both social and cultural.

NURTURING TALENT. We provide work experience, volunteer and internship opportunities and have a broad network of talented facilitators. We work with emerging or mid-career curators and artists, offering them high-profile opportunities to showcase their work. We frequently give over part or all our building to skills development, music, theatre and other inspiring endeavours.

ADVOCATING FOR PARTNERS. We mount high quality exhibitions, with a focus on important themes, that raise national awareness of the many wonderful public collections around the UK and our thematic partners. We provide opportunities for advocacy and stakeholder engagement for these irreplaceable civil society resources.

500,000
visitors

community
group visits

300+

hours each
year

over

2,300

works showcased
from regional
collections

10,000

school children
visited for free
workshops

80

collaborations
with regional
collections

30

museum
professionals
trained

supported
by over

1100

volunteers

Josh Gallemin, founding
partner of *theWholestory*,
explores the exhibition with
keen participants during
Amongst Heroes, 2013

© Paul Tucker

THE CULTURAL & COMMUNITY PROGRAMME AT TWO TEMPLE PLACE: 2026 AND BEYOND

In a strategic review during 2024, The Bulldog Trust restated and extended the civic and charitable role of Two Temple Place, committing to building on the success of the exhibitions, and the wider Cultural and Community Programme 2011-2024. We have done this by extending our commitment to build partnerships with community groups and others, and to offer opportunities to those who may lack them.

We have shared the gem that is Two Temple Place more widely over a wider range of opportunity-generating and talent-nurturing activities, with more people, for more of the year. We have maintained the exhibition as the heart of an enriched year-round offer that animates Two Temple Place, like our Celebration of Makers.

Our remarkable building remains the inspiration for artists and makers from the widest range of artforms, and we will seek to add offerings for new communities of participants.

With 80 partnerships to date with regional museums and galleries radiating out from our London home, we will continue to build connections with partners we can showcase and advocate for. We are constantly looking for exciting collaborators and critical friends.

Our building – which appears at first sight to be a thing of the past – is, in fact, absolutely connected to the world as it is now: when we invite creative re-imaginings of its spaces, when we explore new retellings of its stories, and when, very simply, we open our doors to everyone.

We welcome approaches from community groups, local authorities, educational institutions and professional cultural organisations, freelance curators, regional museums and galleries and other organisations committed to social impact. We seek bold and original project ideas that generate broad opportunities with enlightened approaches to public engagement and participation.

A. ENGAGING AUDIENCES

i. LEARNING

Access in all its forms has been essential to our Exhibition, Cultural and Community Programmes from the beginning. Confidence to enjoy cultural spaces, to have intellectual curiosity and to make the most of the opportunities which come your way is a lifelong journey. The Bulldog Trust exists to make those opportunities available and Two Temple Place is our powerful tool for that educational engagement.

Providing a free, in-depth offer to schools and teachers which is engaging, memorable and captivating is central to us every year. To date, The Bulldog Trust collaborates with education specialists to deliver free full-day workshops, targeting schools where children have higher levels of deprivation. These offerings now include CPD, secondary, SEND and university as well as our long standing primary programme.

In this consistently fully-booked programme, children engage with the contents and themes of the exhibitions through active and creative participation, while formal curriculum learning is enhanced and deepened. Activities and outcomes from the workshop inspire further projects in the classroom.

Every year, a professionally illustrated teachers' resource pack is produced exploring the themes of the exhibition. This can be used in conjunction with the school visit, or as a standalone educational resource. In order to extend the reach and legacy of the exhibitions, this is made available online on the Two Temple Place, Westminster LCEP and our exhibition partners' websites.

We encourage broader public, educational and community group participation and cultural engagement through free access to exhibitions and a wide-ranging programme of public events, educational workshops, free family trails and outreach.

"I have led school trips to a variety of London art galleries for over twenty years. Without question this was the most inspiring and organised visit I have ever been on"

Sarah Counter, Principal,
Canary Wharf College

Active and enjoyable learning is an essential element of the programme. Throughout the exhibitions young visitors are encouraged to engage with the collections through a bespoke treasure trail and a regular Art Cart offers drop-in activities themed around the exhibitions. During school holidays there is a wider programme of artist-led family activities.

“I really appreciated the opportunity to take ownership and responsibility over my various projects and get creative”

Emily Hewes, Education & Events Intern
2018, Membership Assistant at the
Barbican Centre, 2020



Family Art Cart session, led by Education and Events intern Emily Hewes, *Rhythm & Reaction*, 2018. Photo by Nicola Underwood © Two Temple Place



Students working on weaving chairs inspired by Unbound, 2020
© 'A' Team Arts

CASE STUDY: YOUTH & PARTICIPATION

The 'Off Loom' Chair Weaving Project was a collaboration between Two Temple Place and Tower Hamlets' 'A' Team Arts. Working in groups, 14 young participants aged 11 to 19 from different schools, genders, nationalities and cultural backgrounds reimagined the café chairs at Two Temple Place. All brought their own stories to form a unique narrative for every chair, showcasing the chairs during the exhibition.

Through the work, the participants developed transferable textile skills to provide pathways into the fashion industry. The project also generated a positive youth presence in the Tower Hamlets' community, contributing to local initiatives around the climate and environment, and helping revive craft skills and traditions that are in danger of being lost. This combination of learning, community and opportunity is at the core of our Programme.

ii. COMMUNITY & OUTREACH

The Bulldog Trust's charitable aims place community group and public access and the offering of creative opportunities at the heart of operations at Two Temple Place. A focus for the exhibitions and our year-round calendar of activities is reaching out to a wider audience, in particular those who feel that exhibitions, galleries or cultural spaces – and especially those hosted in the grandeur of Two Temple Place – are not for them.

The Bulldog Trust's a Community and Education team, to actively invite new groups into the building for independent visits, supported tours, and participatory workshops. Over 50 groups have visited Two Temple Place in this way, forming a firm base for our growing Community Programme that will continue to open our doors to a broader public.

We work with a wide variety of community groups. These include groups who work with people with learning disabilities; those with different mental health needs; those leaving custody; those who work with isolated older people; those who work with women escaping domestic violence or difficult situations or women's refuges; with disadvantaged younger people who use creativity as a means of developing confidence; NHS-related groups; those working with refugees and asylum seekers. We also work with those associated with other cultural and charitable institutions with which we can reciprocate and build our partner network.

Creative workshop with Dragon Hall

"I thought it was excellent, I was completely entranced"

Participant, Dragon Hall





Mark Kavuma at the Sonic Sensorium - Jazz Edition
Rhythm & Reaction, 2018
© Paul Singer

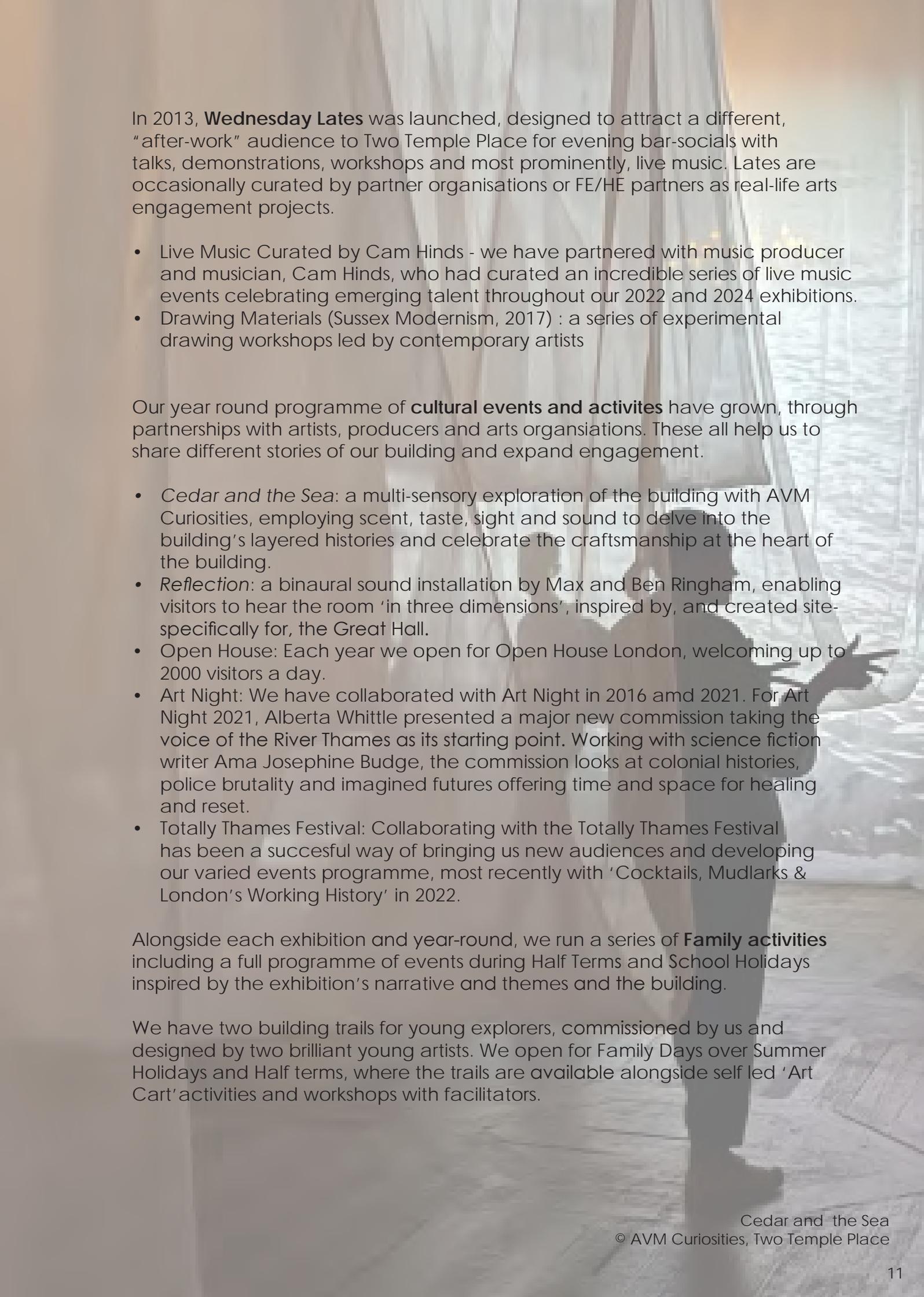
iii. EVENTS & NEW AUDIENCES

To complement each exhibition, a varied programme of free or low-cost public events at Two Temple Place adds value to visitors' understanding of the artworks, and opens the door to new and younger audiences looking for something different. Events are designed with access and participation in mind, and are often free of charge. Examples include:

- Stained Glass Walking Tour (The Glass Heart, 2024: art historian, Alex Epps, led a walking tour exploring some of the most beautiful, but hidden, stained glass in historic chapels of our local area.
- Poetry with John Costi & friends (Inside, 2023): programmed poetry performances from emerging poets plus a open mic section, offering audience members the opportunity to perform.
- Black Girl Knit Club (Unbound, 2020): a residency programme on the themes of colonialism and cultural hybridity, sharing West African Culture, craft and textile skills.
- Sonic Sensorium – Jazz Edition (Rhythm & Reaction, 2018): a concert unlike any other, pairing a cocktail, smell and experimental taste with live jazz performance.
- Modern Egypt Month (Beyond Beauty, 2016): a series of events highlighting the

“Events programmed to complement an art exhibition can sometimes be rather dry – not in this case!”

Art Week, 2018

A person wearing a white lab coat or uniform is seen from the side, looking out of a large window. The view outside shows a cityscape with buildings and a body of water under a bright sky. The person's hand is near their face, possibly holding a device or looking at something. The overall scene is brightly lit, suggesting daytime.

In 2013, **Wednesday Lates** was launched, designed to attract a different, “after-work” audience to Two Temple Place for evening bar-socials with talks, demonstrations, workshops and most prominently, live music. Lates are occasionally curated by partner organisations or FE/HE partners as real-life arts engagement projects.

- Live Music Curated by Cam Hinds - we have partnered with music producer and musician, Cam Hinds, who had curated an incredible series of live music events celebrating emerging talent throughout our 2022 and 2024 exhibitions.
- Drawing Materials (Sussex Modernism, 2017) : a series of experimental drawing workshops led by contemporary artists

Our year round programme of **cultural events and activities** have grown, through partnerships with artists, producers and arts organisations. These all help us to share different stories of our building and expand engagement.

- *Cedar and the Sea*: a multi-sensory exploration of the building with AVM Curiosities, employing scent, taste, sight and sound to delve into the building’s layered histories and celebrate the craftsmanship at the heart of the building.
- *Reflection*: a binaural sound installation by Max and Ben Ringham, enabling visitors to hear the room ‘in three dimensions’, inspired by, and created site-specifically for, the Great Hall.
- Open House: Each year we open for Open House London, welcoming up to 2000 visitors a day.
- Art Night: We have collaborated with Art Night in 2016 and 2021. For Art Night 2021, Alberta Whittle presented a major new commission taking the voice of the River Thames as its starting point. Working with science fiction writer Ama Josephine Budge, the commission looks at colonial histories, police brutality and imagined futures offering time and space for healing and reset.
- Totally Thames Festival: Collaborating with the Totally Thames Festival has been a successful way of bringing us new audiences and developing our varied events programme, most recently with ‘Cocktails, Mudlarks & London’s Working History’ in 2022.

Alongside each exhibition and year-round, we run a series of **Family activities** including a full programme of events during Half Terms and School Holidays inspired by the exhibition’s narrative and themes and the building.

We have two building trails for young explorers, commissioned by us and designed by two brilliant young artists. We open for Family Days over Summer Holidays and Half terms, where the trails are available alongside self led ‘Art Cart’ activities and workshops with facilitators.

B. OFFERING OPPORTUNITIES

i. COMMUNITY PARTNERSHIPS

Our work has developed many community group relationships. Our focus is on local groups in Westminster and neighbouring boroughs and our outreach is built into a plan of prolonged engagement. We use our amazing building and our staff's experience as tools to deepen our relationships with community and charity groups. Our existing network of facilitators and creatives is key to our offer.

Increasing our year-round social impact requires more than relationship building, it also involves developing a wider programme offering. This could be creative workshops or educational programmes or practical mentoring and career development. The format is led by outreach discussions on what our partners want and what makes us complementary.

We are also open to working with groups who are not creatively focused if they have similar opportunity-generating aims.

Two Temple Place has a dedicated community space which has been set up with a flexibility to host talks, art and craft workshops, discussions or activities such as dance and theatre rehearsal with a cleared space.

We sometimes act as host to those who want to use our space as they lack their own for things like performance, launches and advocacy, but generally we look to grow our role, deepen partnerships and open dialogues, and co-create programmes.

We offer opportunities to those who may lack them, build confidence and unlock potential. This can be partnerships with community groups and schools or volunteer programmes.

CASE STUDY: CNWL

NHS-related groups such as CNWL Arts in Health Network, a group working in Central and Northwest London with beneficiaries who have different Mental Health needs who come for regular creative activities. With CNWL, in 2023/24, we built a programme of creative based workshops introducing the themes and practices related to our 2024 exhibition, *The Glass Heart*. Group members created their own work and were able to develop their understanding of glass and why people use the material.

ii. COMMUNITY PROJECTS

We develop confidence and skills among our participants and our impact is maximised when those participating in our Cultural and Community Programme either make regular visits to us via a series of workshops or immerse themselves in the spaces of Two Temple Place in an intense project.

So, we look to develop projects which require either repeated engagement with Two Temple Place, like the Holborn Community Trust project described here, or, each summer, Two Temple Place looks to find one or more Community Partners with projects which have the potential to use our whole building. Examples include the theatre productions described overleaf in the project highlights with Intermission Youth Theatre (2021) and Westminster City Lions, Dream Arts and LET (2023 & 2025).

With our dedicated community space up and running, we are more able than ever to bring Community Projects to fruition.



COMMUNITY PROJECT HIGHLIGHTS

THE HOUSE SPEAKS

28 October 2011 - 29 January 2012



***“Anyone can
be creative and
no idea is a bad
idea.”***

Participants from *Just another Posh
Party* when asked..

What did you learn about creativity?

Partner: Holborn Community Trust

Responding to Two Temple Place’s elaborate decoration, these new sound artworks created by young people aged 13-24 activate the house through a sonic, imaginary exploration.

The exhibition is the result of a 12-week course for 13-24 year olds, convened by Holborn Community Association in partnership with Two Temple Place. Led by sound artist Hannah Kemp-Welch, over the 12 weeks the group was introduced to a variety of tools and techniques used in sound art practices. Young people experimented with field recording, composition and editing, listened to audio essays, went on sound walks and performed graphic scores. Participants explored Two Temple Place and responded to areas they found engaging, creating new sound works.

Looking Back... Moving Forward

26 January – 14 April 2013



Partner: Intermission Theatre

Working in collaboration with Intermission Youth Theatre, 17 young people from across London came to Two Temple Place for a free week long acting programme in August 2021, designed for young people aged 15-24 who are lacking in opportunity, at risk or economically disadvantaged.

Throughout the week the group worked with facilitators from Intermission Youth Theatre to write, create and perform a piece entitled 'Looking Back... Moving Forward' which explored themes of colonialism, injustice, oppression and empowerment.

The interactive performance used a variety of spaces, commenting on the history of the building.

Just Another Posh Party

31 January – 27 April 2014



Partners: Westminster City Lions, Dream Arts & Les Enfants Terribles

In the summer of 2023, with Westminster City Lions, DreamArts and Les Enfants Terribles we supported 20 young people, aged 13-16, to work together over 11 days to create an immersive theatre project within Two Temple Place.

The takeover project saw the young people develop, design and perform their own theatre production to an audience of friends and family, our partners and the public. Over the course of their time with us, young people allocated themselves to one of four teams within the production: lighting and sound design, performance, marketing, and the creative team. The thrilling outcome, transported the audiences through a murder mystery tale! Those lucky enough to watch the show had the chance to immerse themselves in the production, discovering clues and solving the mystery. The three performances were enjoyed by close to 100 audience members.

iii. VOLUNTEERS

Volunteering makes an extraordinary and irreplaceable contribution to the cultural and heritage sectors. Our volunteers take on a vital public-facing role at Two Temple Place and are themselves an important community within Two Temple Place benefiting from our warm and open welcome.

Since the launch of the Cultural and Community Programme and its exhibitions, over 1000 people have been trained as volunteers to form part of a currently 201 strong volunteer body who make each exhibition possible. Volunteers at Two Temple Place range in age from 18 – 90, of whom around 70% return each year. Every year new volunteers are recruited to refresh and diversify our welcome team, and we strive to reach under-represented groups. Volunteers are fully trained, given the opportunity to lead tours and provide paid support during commercial events, and to develop transferrable professional skills.

To date, three members of the Trust's staff have been recruited from our volunteer body, and over 40 references have been provided for external organisations.



“Really interesting exhibitions and an incredibly beautiful place to work in. Always have such enjoyable months here – I hope to volunteer next year.”
Volunteer, 2024



iv. WORK EXPERIENCE

We are committed to offering work experience opportunities throughout the year.

Working with local partner organisations such as Westminster City Lions, One Westminster, Goldsmiths University, Arts Emergency and local Secondary Schools we have been able to offer placements for a range of young people and adults to develop their skills in the work place and provide experience of a cultural and charitable organisation.

The pleasure these opportunities provide is not limited to the participants. The joy of our staff and regular volunteers in seeing the development of these individuals really makes what we do feel worthwhile.

Although there is a limit to how many people we can accommodate on these experience-giving programmes during the year, the scale of the impact on the individual in giving them skills and purpose to take opportunities in life is enormous. Two Temple Place will accommodate as many as practicable in the context of other activities.





Arm knitting during Black Girl Knit Club's residency, Unbound, 2020
© Two Temple Place

C. NURTURING TALENT

i. CURATORIAL DEVELOPMENT

At a time when sector funding cuts, especially at local authority level, have caused a decline in the number of curatorial and specialist roles nationally, the Bulldog Trust is proud of its commitment to the development of curatorial talent.

Devising and installing exhibitions in our ornate and intricately decorated space is a huge challenge which calls for imagination and ingenuity. The exhibitions mounted to date have all sought ways in which to respond to, complement or challenge the building's unique décor. Through guidance from an experienced team at Two Temple Place, each exhibition provides an opportunity for emerging or mid-career curators to develop their curatorial skills and experience.

to develop emerging and mid-career curatorial talent by identifying up-and-coming curators and offering them the opportunity to produce a high-profile exhibition under the guidance of an experienced exhibition team.

“Working on Amongst Heroes has been a truly magnificent experience, providing an invaluable and totally unique learning environment for me. To have the foresight to employ aspiring curators, and have confidence and faith in their abilities, is both rare and wonderful.”

Dr. Roo Gunzi, Curator
Amongst Heroes, 2013

CASE STUDY: SPRING-BOARD TO SUCCESS

As a result of the skills, profile and confidence developed through their exhibition at Two Temple Place, each curator has subsequently been offered further exciting opportunities, for example:

Dr. Roo Gunzi, (*Amongst Heroes*, 2013) was appointed assistant curator at the Imperial War Museum and, after maintaining strong links with the exhibition's regional partners, was asked to write a catalogue essay for an exhibition on Fred Hall and the Newlyn School of Artists in March 2016.

Heba Abd El Gawad (assistant curator *Beyond Beauty*, 2016) participated in an academic symposium at the British Museum and submitted a joint funding application for a community based archaeology project with Professor Bowe at the University of Oxford.

Dr. Hope Wolf (*Sussex Modernism*, 2017) was invited by partners at the De La Warr Pavilion to curate an exhibition on two artists featured in *Sussex Modernism*, *Grace Pailthorpe and Reuben Mednikoff* and toured to Camden Arts Centre. Wolf has also written a new book titled *Sussex Modernism* due to be published by the Henry Moore Foundation/Yale Press in 2024.

Dr Jareh Das (*Body Vessel Clay*, 2022) was awarded an Early Career Fellowship from the Paul Mellon Centre for Studies in British Art to continue her research on Ladi Kwali for two years, including travelling to Kwali's home town in Nigeria. The fellowship was awarded as part of their New Narratives scheme, designed to increase the diversity of perspectives among individuals in the field of British art history.



Assistant curator Heba Abd El Gawad gives a tour of *Beyond Beauty*, 2016
© Martin Caiger - Smith

ii. INTERNSHIP PROGRAMME

Since 2013 we have funded regular paid internship positions lasting from several months to a year in supporting roles that have ranged from Education & Learning to Exhibition logistics.

Interns are given valuable insight into the programming and delivery of exhibitions, and running of a cultural organisation and charity. The interns are mentored throughout their time with us on the Programme, and they are strongly encouraged to pursue their own ideas and develop their own projects. The knowledge and experience gained through these internships have led candidates to secure impressive positions within the sector upon leaving the programme.

Two Temple Place interns have gone on to work in a variety of roles at museums, galleries and creative spaces including the Design Museum, National Gallery, Royal Museums Cornwall, RAF Museum, Museum of London, George Washington's Mount Vernon, the V&A, the Crafts Council and The Lightbox, Woking.

iii. DUTY MANAGERS

In 2020, as our Cultural and Community Programme became more ambitious and our volunteer body larger, we developed a Duty Manager programme. Several of these roles are contracted for 3-4 months each year. They offer a great opportunity for those wishing to experience the work of a cultural institution from the inside.

We can have as many as a thousand visitors a day to our exhibition. Duty Managers brief our volunteers, prepare our communications, retail and donations processes for the day, and manage many situations involving our visitors, such as access. The role can be a stepping-stone to permanent positions (including with us, one of Two Temple Place's current permanent staff was a Duty Manager).

“The internship at Two Temple Place was my first experience of the museum sector and it was fantastic to gain such comprehensive training whilst also being paid. Working as part of a smaller team meant I was able to gain a great wealth of experience and I continue to reference the benefits of my time at Two Temple Place in interviews, even now!”

Sarah Hardy, Education and Event intern, 2013 now Curator-Manager at the De Morgan Foundation



Informational text on a grey wall panel.

"My time spent duty managing has allowed me to meet and engage with individuals that I would not have met otherwise. The amazing aspect of 2TP is how it caters to and excites all who walk through the doors. Whether they know what they are in for or not."

Kimberley Coockey-Gam, Duty Manager, 2020; now practicing Artist and Artist Facilitator

Duty Manager Kimberley at Unbound, 2020 © Two Temple Place 23

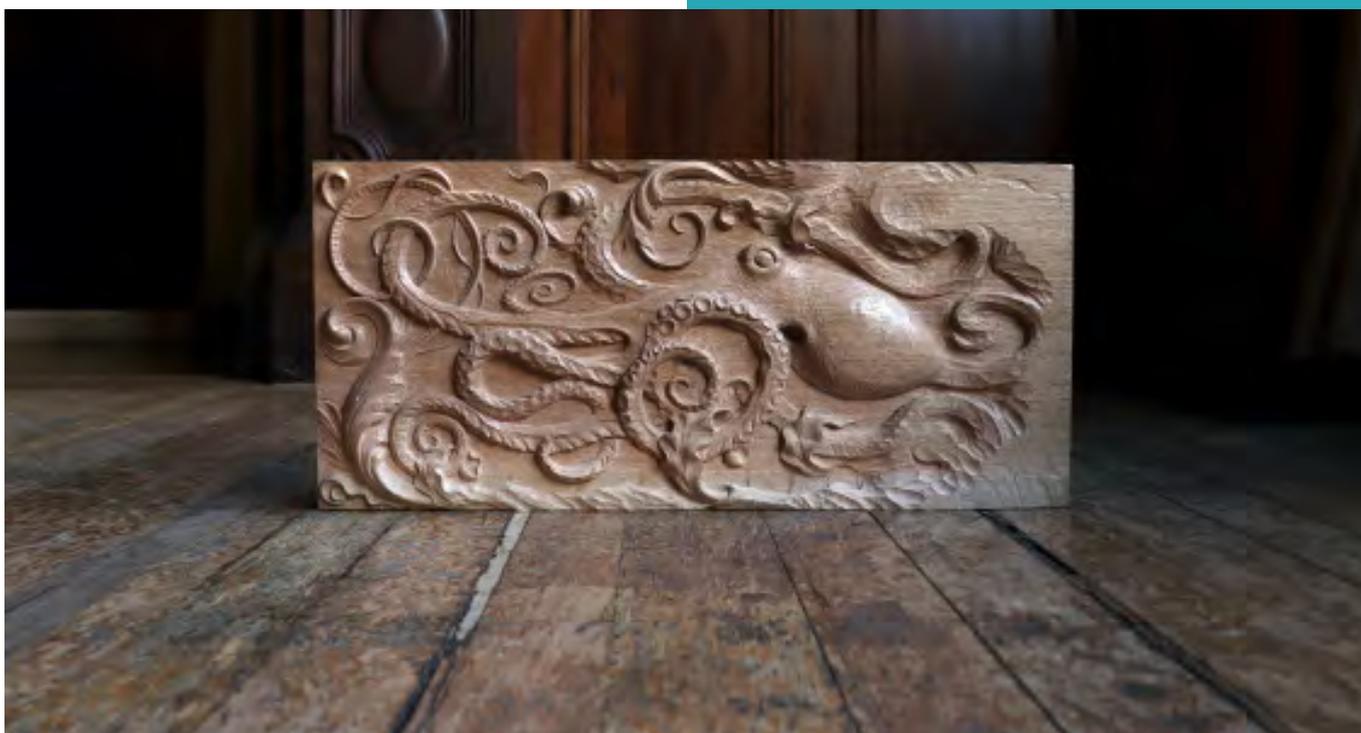
iv. ARTIST OPPORTUNITIES

In Summer 2022, Two Temple Place collaborated with curatorial team Thorp Stavri to develop a research residency in the building. Designed to support 10 early-career visual artists, the programme offered time and space in Two Temple Place, a bursary and a series of talks underpinned by robust support and mentoring. With a view to developing new creative explorations, the residency culminated in an exhibition and programme of events, offering the opportunity to showcase their work in a central London venue.

We also offer artists paid roles as artist facilitators in our Cultural and Community Programme. We are constantly looking for new ideas that are catalysed either by Two Temple Place itself or by our development of content in dialogue with our Community Partners.

An example of the former is Sarah Davis. Sarah is a wood carver multi media artist, and so finds an obvious connection with our beautifully carved interiors. She has been commissioned to make pieces for Two Temple Place as part of our handling collection for our educational and community work. She also has an ongoing role as artist facilitator giving wood-focused tours and demonstrations to our visitors.

Other artist facilitators have also developed workshops based on Two Temple Place's stained-glass; our many gargoyles; our literary and historical portraits; and the patterns to be found in the interiors (see Community Partnerships, above).



D. ADVOCATING FOR PARTNERS

i. SHOWCASING AND ADVOCACY

In order to strengthen the cultural sector for longer term public benefit across the UK, The Bulldog Trust enables partners to use the momentum generated from exhibitions to build their position on a national scale. Continued pressure on both time and financial resources across the sector has impacted regional museums and galleries deeply, especially after the COVID crisis and with cultural institutions being the target of swingeing local government funding cuts in recent years.

Over the past 13 years, the exhibitions have become an instrumental advocacy tool, enabling partners to secure new funding, nurture supporter relationships, and influence local policy to support their aims.

We make advocacy events available to partners (charities, networks and collections) during the exhibition, encouraging and supporting partners to use Two Temple Place to host advocacy activities, cultivating existing donors and develop new supporters. This has proved indispensable in unlocking new financial resources, and as we look ahead this ability to energise and leverage new opportunities for a hard-pressed museums and galleries' sector will be even more imperative.

We provide opportunities for skills and knowledge sharing, advocacy and stakeholder engagement that contribute to strengthening the position of partner museums and galleries as irreplaceable civic resources.

“The Bulldog Trust allowed us an evening for fundraising purposes. Our evening was hosted by Sir David Brewer, President of the London Cornish Association and Lord Lieutenant for Greater London, and we invited our London members and supporters as well as his guests. This directly resulted in at least 15 motivated new members, two people indicating a commitment to sponsoring the new mineral gallery redisplay project, and two pledges of bequests.”

Hilary Bracegirdle, Royal Cornwall Museum



A birdseye view of spectacular preserved beetles from the Bowdler Collection (Blackburn Museum and Art Gallery) in the staircase at Two Temple Place
Cotton To Gold, 2015
© Martin Gardner

CASE STUDY: STRENGTHENING LOCAL AUTHORITY SUPPORT IN BLACKBURN

In 2015, during *Cotton to Gold* a key advocacy event was held at Two Temple Place, co-hosted by The Bulldog Trust, Sir Peter Bazalgette (chair of Arts Council England 2012 – 2016) and Jack Straw, MP for Blackburn (1979 – 2015).

This high-profile lunch introduced crucial Blackburn Borough Council stakeholders to the exceptional nature of Blackburn Museum's collections and explored the issue of the museum's future. Guests included local tourism experts, leading members of the press, national collections experts and the leader of Waltham Forest Council (an exhibition partner in 2011).

Directly attributable outcomes included Blackburn Council members committing to address the potential of the museum to positively influence the future of the town and re-instating the funding for a curatorial post. Blackburn Museum has since made two successful bids to Arts Council England.

ii. COLLABORATION

An unexpected and welcome outcome of the exhibitions has also been in the local collaborations facilitated between partnering institutions. Partners have formed new regional working groups, been able to share knowledge and resources, and develop new academic and funding partnerships. Collaboration through the showcases at Two Temple Place has encouraged the exchange of knowledge and imaginative recycling of materials between partners, with expertise shared around volunteer management, exhibition planning, events, conservation practice, and education programmes.

The Programme has fostered critical collaboration between museum partners keen to further knowledge of their collections and Universities eager to offer professional development opportunities for academics, graduates and postgraduate students. In most instances the programme was the first formal partnership between the museums and university partners, from which many successful joint funding applications, further projects and research partnerships have developed.

Following the success of *Sussex Modernism*, the University of Sussex explored a permanent forum to cement these museum and academic partnerships to deliver major research grants across the organisations in the region to deliver an ongoing programme of publications, exhibitions, public talks and seminars.

“Sussex Modernism had an enormous impact for the De La Warr Pavilion. We used it to work with Sussex partners with whom we had wanted to collaborate for some time but hadn’t known how. Through this exhibition we were able to work together and evolve into a network.”

Sally Ann Lycett, Head of External Relations, De La Warr Pavilion

The programme has also been credited as a major factor in galvanising internal collaboration between partners in the University of Cambridge Museums. Arts Council England cited the Two Temple Place exhibition as one of two main pieces of evidence to support a successful £4.5m grant to the University of Cambridge Museums in 2014.

In recent years, where the exhibitions have focused on a particular medium, such as textiles, ceramics or glass, they have acted as catalyst to build or regalanise relationships between organisations and specialists.

As we look ahead, our commitment to working in creative collaboration remains as important and urgent as ever.



Joint marketing campaign with Sussex partners, in mainline London stations
Sussex Modernism, 2017
 © Nathaniel Hepburn

CASE STUDY: CREATING A LASTING LEGACY

Bringing together nine regional partners, the 2017 *Sussex Modernism* exhibition still resonates across the region.

Partner museums worked with the Local Economic Partnership to host a business awareness evening to celebrate the importance of culture to the regional economy. Subsequent events have been hosted by the regional partners to further develop commercial partnerships, collaboration opportunities and sponsorship relationships.

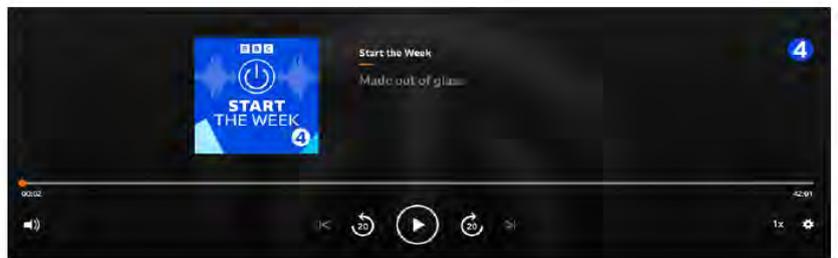
Sussex Modern was the marketing concept developed alongside the exhibition to celebrate the county's unique contribution to culture. Sussex Modern remains the leading tourism campaign for Sussex, a county previously without a tourism board. And Sussex Modern has grown - it now acts as a platform to showcase the very best of Sussex Culture and landscape, from art galleries and exhibitions to vineyards and breweries.

iii. RAISING AWARENESS

We mount high quality exhibitions that raise national awareness of the many wonderful collections held in public museums and galleries around the UK. We use our exhibitions to tell stories underrepresented in other spaces.

Since 2011, the exhibitions have attracted over 500,000 visitors to view the collections on display at Two Temple Place. Exhibitions have attracted both national and international media coverage and critical acclaim for their high-quality and academic rigour.

This level of media endorsement has served to highlight the missions of our partner institutions, in many cases strengthening the confidence in their collections, enabling new audience engagement and encouraging the collections to develop stronger links with the local communities.



Released On: 29 Jan 2024 **Available for over a year**

The history of glass-making dates back to at least 3,600 years ago in Mesopotamia, and both manufactured and naturally-occurring glass have been used in a wide variety of objects across the world. The curator and director of the Stained Glass Museum in Ely, Jasmine Allen, looks back at its long and varied history, highlighting its practical and artistic qualities.

In the last century or so its industrial heartlands in Britain have been in the Black Country and the north east of England. John Parker, Professor of Glass Science at the University of Sheffield and curator of the Turner Museum of Glass, is an expert on the history of glass in this region, and the impact of mechanisation at the end of the 1800s.

A new exhibition, The Glass Heart, at Two Temple Place in London (until 21st April) showcases industrial glass making as well as contemporary artworks. The artist and glassblower Ayako Tani finds inspiration in traditional calligraphy for her glass art, as well as the more recent development of glass ships in bottles from the 1970s.

Glass can be moulded into all shapes and sizes and developed with different strengths, but the materials scientist Professor Claire Corkhill from the University of Bristol says it's still quite a difficult and mysterious material. Her research is looking into innovative ways to use glass, and exploring whether it could even be the answer to the growing dilemma of managing Britain's radioactive waste.

Producer: Katy Hickman [Read less](#)



CASE STUDY: INTERNATIONAL ENDORSEMENT FOR EGYPTOLOGY

Following public endorsement of the Beyond Beauty exhibition by the Egyptian Ambassador, Bolton Museum was able to raise the profile of its £1.8m Heritage Lottery Fund 'Eternal Egypt' project bid. Bolton Council then decided to contribute to the costs alongside a sponsor, and the project received the go-ahead. The new galleries opened to the public in 2018, and are now amongst the most important Egyptology collections in the country.

Thursday 25 January 2018 The Guardian

'Subverting society' Passion and racism of jazz age revealed

Mark Kintley
A new work of art by a young artist who has spent much of his life in the streets of London, is set to be shown in a gallery in the heart of the city. The artist, Scott John Bull, has spent his life in the streets of London, and his work is a reflection of the city's culture and history. The exhibition, titled 'Subverting Society', is a collection of his work, including paintings and drawings. It is a powerful statement on the social and political issues of the time.



Ceramics: at the heart of humanity

COMMENT

Sam Luke
Review Editor
The Art Newspaper

It might be said that ceramics are having "a moment". The artform has long been gaining prominence and parity with other media in contemporary art, but it feels more visible than ever. Last year, one of London's best shows was A Clay Semper by Theater Gates at the Whitechapel Gallery, both a pointed history of ceramics (and its attendant cultures) and a revelatory display of Gates's recent work in the medium. This year, Body Vessel Clay at Two Temple Place in London (until 24 April) reflects on Nigerian ceramic traditions, their colonial collision with English studio pottery and their legacies in contemporary British art. In his current show at Kettle's Yard in Cambridge, UK (until 19 June), Al Wewes continues to probe vessels' meanings, associations and value, while also in Cambridge, at the Fitzwilliam Museum (until 24 July), the Kenyan-born, British-based artist Magdalena Odundo, one of the stars of Body Vessel Clay, sets her own vessels in the context of global historic ceramic traditions (see interview, pp 44-45). In the autumn, the Hayward Gallery in London will open a 28-artist survey of contemporary clay and ceramic art. Perhaps most notable in an international sense is ceramics' centrality in the Venice Biennale (23 April-27 November). When Cecilia Alemani introduced the concept of *the MHR of Mure*, her exhibition at the heart of the Biennale, last



month, she cited the speculative fiction writer Ursula K. Le Guin's essay *The Carrier Bag Theory of Fiction* as a key text. Taking the idea that the earliest cultural invention was not a weapon but a container or vessel, Le Guin offers a critique of literary forms that privilege the weapon-branding of events: male hero and "the killer story" and instead proposes "that the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings". So, too, works of art. And a whole section in Alemani's show will reflect this, with works by late 20th-century artists working with clay and fire, including Trela Tolano. With contemporary artists including the Colombian Delcy Morales and Oshunda. This link couldn't be more powerfully expressed than in Clay, Jade Montserrat's performance: filmed by the duo Webb-Edlis, in Body Vessel Clay, Montserrat is asked, pulling the raw material from the earth, covering her body with it and creating a vessel within the landscape, a hole in which she essentially lies, pressed against the earth. She is Black, and so the work inevitably bears all manner of meanings relating to race and place. As is clear when you walk around Odundo's Fitzwilliam show – whether the object is a pot made by Ko-Kipkimoji in Kenya or Ralph Simpson's 17th-century charger featuring a pious pelican – or Al's collection of Chinese pots, some faked, bought at auction last year, shown with his own politically-themed takes on blue-and-white porcelain at Kettle's Yard, that connection between material, culture and identity is inescapable in the material and its various disciplines. The idea that an artform so central to humanity should be regarded as "applied" or "decorative" – or indeed that it can have moments in the spotlight before again fading away – is absurd.

Regions' treasures get capital show

Bulldog Trust seeks revenue streams and partners for project

Gareth Harris
The charitable organisation behind a new London-based gallery that will showcase art from UK regional collections has said funding is needed to secure the long-term future of the project. The Bulldog Trust plans to host exhibitions at Two Temple Place, a neo-Renaissance mansion near the Thames. The trust, which bought the building in 1999, is funding a refurbishment of the space incorporating improved lighting and security. David Barrie, a former director of the Art Fund, is a project adviser. The first show is planned for



Two Temple Place will host collections of objects and art from regional collections
We are seriously looking at ways of raising retail revenue. "We have no other formal talks with any other galleries yet regarding future shows." Meanwhile, plans for another London-based regional collections gallery have fallen through. Earlier this year, Fred Hohlmer, chairman of the Public Catalogue Foundation, put forward a proposal to convert the former Theatre Museum in Covent Garden into the British Isles Gallery, where highlights from UK regional collections would be displayed. But Westminster City Council refused planning permission. Hohlmer collected the Temple Place scheme, as London needed a "showcase platform for regional collections".

House & Home

Design | An exhibition looks at the key moments for the craft, showing the endless flexibility of the medium

By Malin Byng
What is hot glass, it comes alive," says artist Chris Day. "Some people try to make it but I like to allow the material to be slightly out of control." The Ladbroke Grove artist shows his work in a new exhibition at Two Temple Place from January 27 – a chance to see his work in a new context. His work is a blend of traditional glassmaking techniques and modern design. He has worked with various materials, including metal and wood, to create unique pieces. The exhibition is a celebration of the craft and the artistry involved in glassmaking.



Glass at the cutting edge

Chris Day, Judge & Jew (2018), Christopher Whall, Dove of Peace (2009), Emma Barnard, 'Untitled' (2012), Day in the studio
stained-glass window making and mouth-blown sheet glass are becoming endangered or extinct in the UK, according to the Bulldog Trust. It is doing so by looking to the past, present and future, starting with the support of the Bulldog Trust. The exhibition is a celebration of the craft and the artistry involved in glassmaking. It features works by various artists, including Chris Day, Christopher Whall, and Emma Barnard. The exhibition is a chance to see some of the best glass art in the UK.



highly evocative work with a raw, sculptural appeal. In one of his works at Two Temple Place, he takes flight in a burst of colour, the translucent of the glass playing with the light. "There is an expressive naturalism in both the form of the glass, the pasting and the use of leading," Harris says. "The sculpture is in a sense a narrative device to tell stories about what, with a hefty dollop of emotion. "British glass has a long history with this medium, and people have drilled away from it in recent decades and it has become more abstract," says the artist, who creates work for both public and private homes. "I have this urge to respond to it with anything about contemporary concerns." Her work will be accompanied by 10 media installations at Two Temple Place, created with time collaborator John Will. The Glass House will also chart the contribution of European artists to British glassmaking, such as Franko Albino Luchini, who brought fresh ideas to stained glass engraving – where

The New York Times
Culture
A Victorian critic's resurgence

FREE LONDON
Put your money away! Here are the week's best free events

- SUSSEX MODERNISM: Retreat & Rebellion**
What do people get up to in the countryside? Make art, obvs. That's the main thread of this show exploring the avant-garde in Sussex since the 1900s, including works by Eric Gill, Vanessa Bell and Henry Moore. It's showing at Two Temple Place, a jaw-dropping neo-gothic mansion that's almost never open to the public. Steal a glimpse of the good life while you can.
- ORCHESTRAL VECTORS: Cravings Satisfier free food truck**
A high-wire tightrope? How about more? Musical mavericks? To celebrate the launch of the new album 'Clara Moore', the Orchestra Vectors are bringing a free food truck to Two Temple Place. It's a perfect opportunity to enjoy the music and the food.
- SHIRAZI: The Water Point screening**
Come fully into the room for an evening of film and music. Shirazi is a film about water and its importance in the world. It's a powerful and moving story that is worth watching.
- RAMS: Rams at Two Temple Place**
Quick, get your autumn wardrobe ready for the new season. Rams is a collection of fashion designs inspired by the natural world. It's a beautiful and inspiring collection that is worth seeing.

EXHIBITIONS OVERVIEW

William Morris: Story, Memory, Myth
28 October 2011 - 29 January 2012



Partner: William Morris Gallery,
Walthamstow

William Morris: Story, Memory, Myth brought together paintings, works on paper, tapestries, embroidered panels and stained glass, providing a showcase for the collection during the William Morris Gallery's major re-development project. The exhibition examined how the artist wove narratives through pattern and poetry, and the tales that were most important to him, such as the works of Geoffrey Chaucer, Norse saga, Arthurian legend and Greek myth.

*Curated by Dr Esmé Whittaker,
Assistant Curator on the V&A's
Trainee programme.*

Amongst Heroes: The Artist in Working Cornwall

26 January – 14 April 2013



Partner: Royal Cornwall Museum, Truro

Amongst Heroes included works from over thirty lending institutions in Cornwall and across the UK, and explored the ways in which 'plein air' artists such as Stanhope Forbes, working around the end of the 19th century, developed a naturalistic art focused on rural labour, creating a prevailing image of the dignified Cornish worker. This was the most significant grouping of Cornish artworks to be displayed outside Cornwall in recent decades.

Curated by Roo Gunzi, PhD student at the Courtauld Institute of Art.

Discoveries: Art, Science and Exploration from the University of Cambridge Museums

31 January – 27 April 2014



Partners: Kettle's Yard, Museum of Archaeology and Anthropology, Museum of Classical Archaeology, Museum of Zoology, The Sedgwick Museum of Earth Sciences, The Fitzwilliam Museum, The Polar Museum and the Whipple Museum of the History of Science

This ambitious thematic exhibition brought together a wide range of objects from across the outstanding collections of the eight University of Cambridge Museums. Ranging from archaeological remains, geological and zoological specimens to anthropological artefacts, telescopes, paintings and prints, the exhibition charted key points in the history of human discovery.

Curated by Professor Nicholas Thomas (University of Cambridge) and Martin Caiger-Smith, with Lydia Hamlett (Programme Curator, University of Cambridge Museums).

Cotton to Gold: Extraordinary Collections of the Industrial North West

31 January – 19 April 2015



Partners: Pennine Lancashire Museums Partnership: Blackburn Museum and Art Gallery, Haworth Art Gallery, Accrington and Towneley Hall, Burnley. The partnership also included: Clitheroe Castle Museum, Gawthorpe Textiles Collection, Helmshore Mills Textile Museum, Queen Street Mill Textile Museum, Turton Tower and The Whitaker Museum & Art Gallery

Cotton to Gold brought together for the first time collections largely unknown outside their locality. The exhibition presented exquisite, eclectic and rare collections of a very private group of Lancashire cotton magnates. It provided a rare opportunity to celebrate the heritage of industrial Lancashire and the civic pride and culture of philanthropy.

Proposed and curated by Cynthia Johnston, Institute for English Studies, UCL and Jack Hartnell, PhD student at the Courtauld Institute of Art.

Beyond Beauty: Transforming the Body in Ancient Egypt

30 January – 24 April 2016



Partners: Bagshaw Museum (Kirklees Council), Bexhill Museum, Bolton Museum, Ipswich Museum, Macclesfield Museums, Royal Pavilion & Museums (Brighton and Hove) and Touchstones Rochdale

Drawn from key collections of Egyptian artefacts across the UK, and re-uniting some objects for the first time since their discovery, this exhibition celebrated the Ancient Egyptians at their most spectacular and most human.

Curated by Dr Margaret Serpico, assisted by Heba Abd el Gawad, PhD student in Egyptian Archaeology at Durham University (funded by Helwan University, Cairo).



Tiffany Mosaic at Two Temple Place
Cotton to Gold 2015
© Martin Gardner

“This exhibition tells the story of the ever-popular jazz age in new ways, focussing on British depictions of jazz to understand what the music meant to artists, assessing the resultant image of jazz in the public sphere as well as considering how jazz was encountered in everyday, domestic environments.”

Professor Catherine Tackley
Curator, Rhythm & Reaction



Royal Winton
"Jazz" Coffee
Ceramic
Private Collection

This Royal
1930s are
Employed
this set
the tea
"Jazz"
the all
ground
of a

Sussex Modernism: Retreat and Rebellion

28 January – 23 April 2017



Partners: Charleston, De La Warr Pavilion, Ditchling Museum of Art + Craft, Farleys House & Gallery, Jerwood Gallery, Pallant House Gallery, Royal Pavilion & Museums (Brighton and Hove), Towner Art Gallery, West Dean College and University of Sussex

Bringing together painting, film, sculpture, furniture, music and photography from over thirty lenders in Sussex and beyond, this exhibition highlighted the extraordinary cultural heritage of the counties of East and West Sussex and the breadth and diversity of the artists who made these areas their home during the first half of the twentieth century.

Curated by Dr Hope Wolf, Lecturer in British Modernist Literature at the University of Sussex.

Rhythm & Reaction: The Age of Jazz in Britain

27 January – 22 April 2018



Partners: The Arts Society and National Jazz Archive (Loughton, Essex)

Marking 100 years since jazz first reached British shores, this exhibition brought together painting, prints, cartoons, textiles, ceramics, moving film, instruments and the all-important jazz sound to examine the influence of jazz on British art, design and fashion, and the importance of its impact on the wider society. This exhibition was produced with The Arts Society as part of its 50th anniversary celebrations and regional partner the National Jazz Archive.

Curated by Professor Catherine Tackley, Head of Music at the University of Liverpool.

John Ruskin: The Power of Seeing

26 January – 22 April 2019



Partners: Museums Sheffield and the Guild of St George

Marking the bicentenary of his birth, *The Power of Seeing* celebrated the legacy and enduring relevance of John Ruskin's ideas and visions.

The exhibition brought together paintings, drawings, daguerreotypes, metal work and plaster casts from key collections around the UK to illustrate how Ruskin's attitude to aesthetic beauty shaped his radical views on culture and society. Historic objects were exhibited alongside new commissions from Grizedale Arts, Timorous Beasties, and Dan Holdsworth and contributions by contemporary artists Hannah Downing and Emilie Taylor.

Curated by Louise Pullen, Ruskin Curator at Museums Sheffield, with the support of Alison Morton, Exhibitions & Displays Curator, Museums Sheffield. Author and journalist Michael Glover provided further interpretation and insight.

Unbound: Visionary Women Collecting Textiles

25 January - 16 March 2020*



Partners: Bankfield Museum, Cartwright Hall and Art Gallery, Chertsey Museum, Compton Verney Art Gallery + Park, Crafts Study Centre, Leeds University Library Special Collections and Galleries, and the Whitworth

Showcasing over 150 international historic and contemporary works of textiles, this exhibition explored the lives of the seven extraordinary women who collected them over the last 100 years. These women defied the 'traditional' concept of collecting – an activity still more often associated with men – and forged the way for textiles as crucial documents of social history as well as important works of art in their own right.

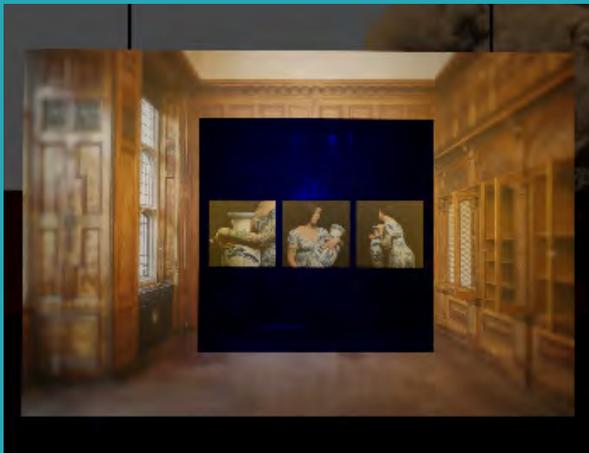
Curated by leading textiles expert June Hill and emerging curator, Lotte Crawford with support from Amanda Game and Jennifer Hallam.

*closed early due to COVID19



Hiroyuki Shindo, *Shindigo Space* 2007 in the staircase at Two Temple Place *Unbound* 2020
© Richard Eaton

CAN X TWO TEMPLE PLACE
19 February - 21 March 2021



Partners: CAN (now Kakilang)

Developed in partnership with Chinese Arts Now as part of their 2021 festival, and originally conceived as a live exhibition, CAN x TWO TEMPLE PLACE evolved into a completely new arts encounter, experienced in an original digital space.

Showcasing new work from brilliant British Chinese artists, the exhibition examined the nature of very different migration experiences, of William Waldorf Astor who commissioned Two Temple Place, alongside the largely poor Chinese community who emigrated to the UK from that time.

In a new 3D digital world using gaming technology, the exhibition created a new way of looking at British Chinese history.

Creative team: Artists: Chloe Wing, Donald Shek, Jasmin Kent Rodgman, Daniel York Loh / Curators: Rebecca Hone, Jodie Gilliam, Erhu musician (Film): Wang Xiao/ Writer (Film): Daniel York Loh/ Designer: Christine Urquhart Director & Composer: An-Ting Chang/ Tech Partner: Ian Gallagher/ Photographer: Johan Persson

**Body Vessel Clay: Black Women,
Ceramics & Contemporary Art**
30 January – 24 April 2022



Partners: Aberystwyth University,
Crafts Study Centre, MIMA, York
Museums Trust & the Centre for
Ceramic Art

Body Vessel Clay spanned 70 years of ceramics, celebrating the medium in new and surprising ways. Beginning with the seminal Nigerian potter, Ladi Kwali, and examining her interaction with 1950s British Studio Pottery, this important exhibition brought together a rich history with experimental new works by Black women working with clay today.

Through Kwali and her female contemporaries, this new perspective on one of the world's oldest artforms reinterpreted the line of Kwali's influence and its resonance on a younger generation of international contemporary women artists working with clay in radical new ways

Curated by Dr Jareh Das.



Magdalene Odundo in *Body Vessel Clay* 2022
© Richard Eaton

Inside: A Two Temple Place & Thorp Stavri Exhibition
28 January – 26 February 2023



Partners: Thorp Stavri

Developed from a Summer 2022 research residency at Two Temple Place, this exhibition showcased 10 contemporary artists working in sculpture, installation, painting, photography, VR and film. Each artist produced a brand new body of work in response to the eccentric architecture of Two Temple Place and its complex historic narratives, using the artists' responses to the building and its ideological challenges to shape work for its rooms.

The research residency enabled them to consider their own processes and gave time to engage with wider creative practices.

Proposed and curated by Thorp Stavri with Two Temple Place and the Artists.

Stateless: A Two Temple Place & Kakilang Exhibition
11 March – 13 April 2023



Partners: Kakilang

An exhibition that examined the world through the photographic and digital works of internationally acclaimed Southeast and East Asian artists.

State-less asked what it means to have a complex identity, influenced by background as well as country of origin, how Southeast and East Asian heritage can engage politically, and how it can challenge the wider public. In this four week exhibition, we examined how these artists make sense of their environment. What are the tangible borders and invisible boundaries that define their identities? From Vietnamese refugees' historical migration routes, urban sounds of Taiwan, post-Tsunami Japan, through to permaculture in Hong Kong, works presented aspects of the region rarely explored by Western audiences..

Curated by Ling Tan, Curator & Artist. (Formerly Artistic Director, Kakilang).

The Glass Heart: Art Industry & Collaboration

27 January – 21 April 2024



Partners: Stourbridge Glass Museum, Stained Glass Museum, Ely and National Glass Centre Sunderland

This bold new exploration of glass in the UK brought together for the very first time rarely seen works from key UK collections, celebrating this remarkable material – unforgiving, fragile, strong, sustainable.

Beginning in the mid-19th century, and plotting key moments through the UK's glassmaking history, glass was presented as an experimental art form for today alongside work from those collections that have grown out of the heartlands of a historic industry. Expressive and amorphic from the initial molten state of its formation, to the reflective and light-transmitting qualities of its final form, dazzling artworks shone a light on some of the now endangered traditions of working in glass.

*Curated by curator and writer
Antonia Harrison.*



Chris Day in *The Glass Heart*, 2024
© Richard Eaton

Lives Less Ordinary: Working Class Britain Re-seen

25 January – 20 April 2025



Partners: *Museum as Muck, the Working Class British Art Network, Working Class Creatives Database and Working Arts Club*

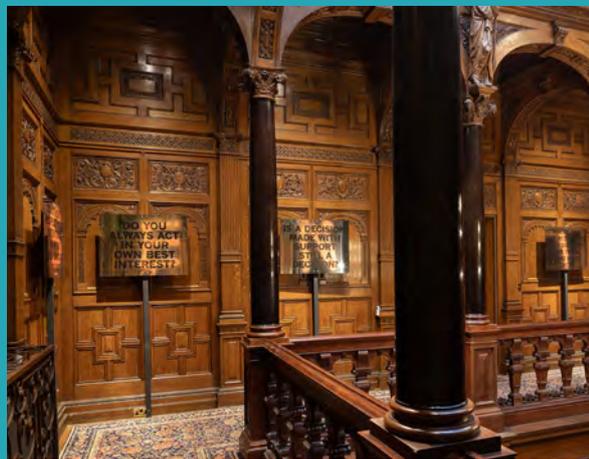
This important exhibition explored the overlooked richness and diversity of working-class life.

Lives Less Ordinary presented an authentic reflection of working-class experience through compelling assertions of pride, tenderness, resilience, humour and hopefulness. Championing a gaze from within, artists of working-class backgrounds have used their creativity to reflect wide-ranging experiences and identities. Through ceramic, film, painting, photography and sculpture they have depicted and defined their culture and communities on their own terms, challenging long-standing misrepresentation and inequities.

Conceived and curated by Samantha May Manton

The Weight of Being: Vulnerability, Resilience and Mental Health

24 January – 19 April 2026



Partners: *Hartlepool Art Gallery, Hartlepool Borough Council, Bethlem Museum of the Mind, Andy's Man Club, Hospital Rooms and West Central London Mind*

The Weight of Being explores the profound ways in which external pressures shape artistic expression, mental health, and resilience, highlighting the power of art as a means of expression, resistance, and survival.

Including the work of a diverse range of twentieth century and contemporary artists and their varying perspectives, The Weight of Being will showcase how artists have captured the psychological and emotional impact of societal pressures, resilience in the face of adversity, and existential uncertainty.

Curated by Angela Thomas

WE WANT TO HEAR FROM YOU

The Bulldog Trust will build on the success of its programme, growing and strengthening our charitable social impact, while continuing to collaborate on new exhibitions and community projects and to create opportunities.

We are always looking for new and exciting programming ideas and welcome approaches from community groups, community arts organisations, charities and independent curators, as well as institutions who believe their collections offer exciting possibilities for exhibitions.

The four objectives of the Programme allow for a broad range of activities and we want to challenge ourselves to deliver more with our partners.

If you'd like to discuss an exhibition, community project or partnership, get in touch with Rebecca Hone, Head of Culture & Community:
rebecca@twotempleplace.org / 020 7836 3715

OUR PARTNERS

COMMUNITY PARTNERS:



CULTURAL PARTNERS:



EXHIBITION PARTNERS:



MAJOR PROGRAMME FUNDERS

