

Town & Country



Trailblazing female artist Rena Gardiner produced about 40 books and pamphlets about her native Dorset and elsewhere during her lifetime (1929–99). One of those books, *Portrait of Dorset: The South-East*, was originally published as a limited edition of 30 copies back in 1960, but has recently been reprinted by the small imprint Design For Today. Described as her ‘masterpiece’, the book features 190 pages of lithographs and drawings (such as *Lulworth Cove*, right), as well as an essay about Gardiner (£75, www.designfortoday.co.uk). Dorset is also the inspiration for landscape artist Henrietta Hoyer Millar, whose latest exhibition opens tomorrow at the Long & Ryle gallery, London SW1. Titled ‘Into the Light’, the show will feature a new body of work that focuses on light (including *The Secret Garden*, left) and how it transforms the landscape (www.longandryle.com)

The upward chicken

MY partner just popped them on me one day, and they are handled lots so they don't seem bothered,' says contortionist Pixie Le Knot (real name Jennifer Keith) of her rehomed hens. 'They love perching so they cling on and settle into it.' Miss Keith signed up to become a volunteer for the British Hen Welfare Trust (BHWT) in 2022 after rehoming six chickens. The BHWT was established in 2005 by Jane Howorth with the intent of rehoming former laying hens, as well as improving hen welfare across the commercial and domestic sectors. June 1 will see the start of the BHWT Volunteer Week and Miss Keith is one of many current volunteers hoping to see new faces get involved. 'People are so shocked when they spend time with them,' she says. 'I work with kids who are sometimes a bit scared of them, but they soon realise that chickens want to be held and they are actually better than "traditional" pets, such as rabbits and guinea pigs, which just run away!'

For more information on the BHWT and volunteering opportunities, visit bhwt.co.uk



Hug a Henry Moore

FIFTY years ago, Sir Robert and Lady Sainsbury donated their art collection to the University of East Anglia and asked a young, unknown architect named Norman Foster if he might create a ‘radical alternative’ to the traditional art museum. The result was the Sainsbury Centre in Norfolk, a now Grade IP-listed building containing works of art from Henry Moore to Alberto Giacometti. To celebrate its anniversary, the centre is growing its alternative reputation by becoming ‘the first museum in the world to recognise art as being alive’ and by inviting visitors to interact with its collection in a ‘fundamentally different way’. What this means in practice is that visitors will be able to hug Moore's *Mother and Child*, lie down and talk to a Giacometti portrait, experience being on display in a showcase, having written a 50-word label about themselves, and dance with Tang dynasty ceramics. ‘Visitors... will be told that they are here to meet art as a living entity, they can select their own journey from either an experiential, analogue or digital pathway.’

‘As living beings and a physical presence of the incredible people and cultures that created them, the art... can help reframe and answer the most important questions people have in their lives,’ said executive director Jago Cooper. ‘It is not a museum to only learn more about artists such as Francis Bacon or movements such as Modernism. It is a place of experience, to witness the effects of substance abuse, understand why people kill each other and visualise the origins of a globalising world. We have developed the environment, experiences and a new approach to help set visitors on this journey.’



Where art is alive: visitors will be encouraged to interact with the art at the Sainsbury Centre in Norfolk as never before

