

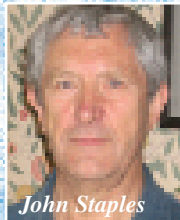
THE FRIENDS OF YORK ART GALLERY



NEWSLETTER / JULY 2010

View from the Chair

As I write, the outcome of the general election has just become apparent and it is an extraordinary coalition with top of the agenda the reduction of public expenditure. The Arts are not likely to go unscathed and we have to recognise that the financial environment will be a harsh one for a number of years.



John Staples

Some action to improve our housekeeping can be taken by your Committee. We have found a less expensive way of providing the necessary insurance than through membership of the British Association of Friends of Museums. In addition we shall be exploring how we might enhance our corporate membership and shall sustain the successful student group started last year that brought us new members. We are grateful to Dickinson Dees, solicitors, for a donation to further our work with students. It is a saving that subscriptions are paid by standing order and we have introduced a comprehensive form to invite you to take part in our activities that has saved postage. Advertising has never had a place in our newsletter but needs must and we are considering how that might be done tastefully.

In his address to members of the Friends in 1956, Sir Herbert Read D.S.O., president, spoke of the *meagre* public funds *at the disposal of our art galleries...* Larger sums have been made available during the intervening years but the prices of works of art and the costs of putting on activities have risen also. Sir Herbert invited everyone who read his words *to take part* and I do so again in these straitened times.

We are fortunate in having had some generous bequests and donations but subscribers are what we want in order to maintain our programme of educational visits, events and keeping you informed. It would be wonderful if each of you over the next year could recruit just one new member to join our ranks.

At the Annual General Meeting we said goodbye to two excellent Committee members, Ann Lewty and Susan Parker, elected Professor Mark Hallett, a Committee member, to become a vice-president, confirmed Margaret Cooper as honorary secretary and brought onto the Committee two experienced and respected former Committee members, Margaret Addyman and Peter Lumley. In addition we have been lucky to recruit to the Committee as treasurer, Carol Butterill, finance director of Compass, a national charity with headquarters in York, and, herself, an artist. It is with grateful thanks mixed with sadness that after significant and valued service two of our vice-presidents, Rikki Scalway and Alan Hitchcock, decided not to seek re-election.

We look forward to a successful but prudent year for the Friends.

LAST CHANCE! – Annual subscriptions for 2010 were due on the 1st January. Most of you have paid, but some have not done so yet. If you have not paid, but wish to continue as members, please could you send in your subscription as soon as possible? This is the final request and the membership list will be revised three weeks after receipt of this magazine. Sorry, but after that time no further communications will be sent. Tony Baker Membership Secretary Tel. (01904) 761978



Curator's Corner Laura Turner

We have a packed programme at York Art Gallery this summer, and we hope that if you have not already done so, you will be able to visit our latest exhibitions. *China: Journey to the East* is a partnership exhibition from the British Museum, to which we have added around 40 objects from York Museums Trust's collections, including Chinese inspired studio ceramics and fantastic textiles from Leeds Museums & Galleries. In the Gallery of Pots, *An English Country Garden* is a riot of fun and colour, featuring pots from our own collection along with a number of Kate Malone ceramics,

courtesy of Adrian Sassoon Gallery, London. Don't miss your chance to vote for the Best in Show or to help decorate our Rockingham teapot with origami flowers.

Behind the scenes, we are preparing for the closure of our Burton Gallery on 01 August 2010. The Burton Gallery will be closed for 6 months, whilst we refurbish the space, including relining the walls, new lighting and redecoration. The redisplay will include old favourites and some of the most significant works from the gallery's collection. Our thanks to the group of Friends who put forward ideas which have helped to inform our decisions.

Dr Sarah Burnage and the team are busy with planning our Etty exhibition and catalogue, including editing catalogue essays, preparing catalogue entries, organising photography and requesting loans for the exhibition. The Friends have generously pledged a grant towards the Etty exhibition catalogue, and we will provide more details about this in the next newsletter.

More good news is that the gallery, in partnership with the University of York, has been awarded funding from the Arts and Humanities Research Council for a collaborative doctoral award on William Etty.



Finally, looking ahead, in September our main gallery exhibition, *Hats* will feature works from York's collection, alongside historic hats from our social history collections. We are delighted to announce that next year we will be showing David Hockney's *Bigger Trees Near Warter*, on loan from Tate. This will be the first time that this huge work has been displayed outside of London.





New Acquisition

The Friends of York Art Gallery have helped us to acquire this splendid vase by Emile Lenoble (1876 – 1939), one of the greatest potters of 20th century France. Lenoble worked in industry before moving to Choisy-le-Roi in 1903 to work at his father-in-law Ernest Chaplet's workshop (Chaplet was also an important potter who experimented with glaze recipes which he kept in jealously guarded notebooks and burned shortly before he died). Emile experimented with glazes and decorative techniques and as with many early studio potters, was inspired by oriental ceramics – especially Korean and Chinese Sung styles. He kept his colour palette limited (browns, turquoises, ochre and white) and referenced the geometrical designs often seen in early 20th century art movements. Decoration was skilfully applied through chiselled, carved or cloisonné type techniques.

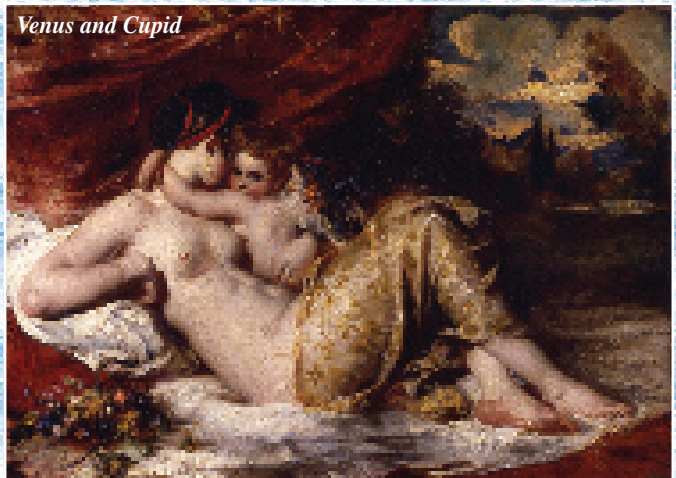
This vase was originally purchased by Dean Eric Milner-White who had it in his collection before he gave it to John Taylor-West as a gift on his (Milner-White's) death. Taylor-West and Milner-White had worked together to promote the idea of the new York University from 1951 onwards. This vase was offered to the gallery by John Taylor-West's widow, and was purchased for £3000 with a grant of £1500 from the Friends

William Etty

Things have been extremely busy on the Etty front in the last couple of months. We have made significant progress on the forthcoming exhibition. Entitled *William Etty: Art and Controversy*, the exhibition will occupy the entire ground floor of the gallery and deal with four different aspects of Etty's oeuvre. In the main gallery we will be exploring 'Etty: Art and Controversy', and in the south gallery 'Etty and the Masters', 'Etty and the Life Class' and finally 'Etty and York'. This

will be one of York Art Gallery's most ambitious exhibitions to date and should offer fascinating new insights into the life and art of this important but neglected artist. We have already begun the process of selecting works for display from the Art Gallery's extensive collection and secured a number of key loans from major institutions. The exhibition will include a wonderful variety of works by Etty, from large scale historical canvases through to delicate sketches.

Substantial progress has also been made on the exhibition catalogue. In April we confirmed that *Philip Wilson Publishers* will be producing the catalogue for us. They have extensive experience and we are delighted they have agreed to work with us on this important new publication. The catalogue will be edited by myself, Prof. Mark Hallett and Laura Turner. We have already received first drafts of the essays intended for the catalogue, each of which explores a different aspect of Etty's life and works. We intend to include full page, colour images in the catalogue which will be accompanied by detailed explanatory entries. We are absolutely thrilled that the



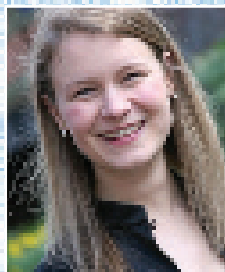
Friends have agreed to support us with this publication. This will be the first time Etty's art and career have been systematically and critically analysed and we're confident that the catalogue will become the first port of call for anyone interested in learning more about the artist.

Alongside the progress made on the exhibition, in March we managed to secure funding from the AHRC to employ a PhD student to undertake further research on William Etty. This will be a collaborative doctorate, supervised by York Art Gallery and the University of York, and interviews for this exciting new post will take place in early July. The student will start in September 2010 and have three years to produce a doctoral thesis on Etty, his art and his relationship to the Royal Academy. The student will also get the opportunity to produce a small exhibition, at the end of their period of study (2013), to showcase to the public the new research they have undertaken. This is a tremendous new opportunity for York Art Gallery and, as well as helping us forge stronger links with the University, it will also ensure that substantial new research on Etty continues after the end of the exhibition in January 2012.

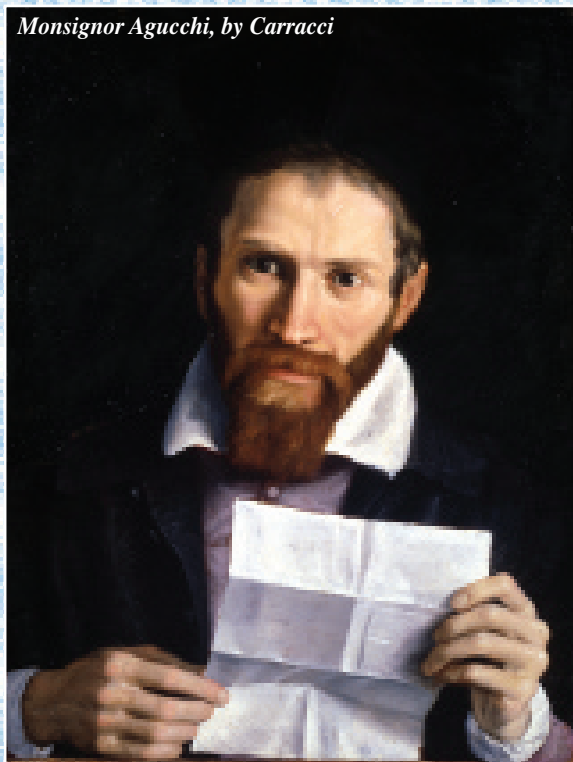
From a personal perspective, I just want to say how thrilled I have been by the enthusiasm and support the Friends have shown towards my work and the forthcoming exhibition, and I want to take this moment to say a huge thank you!

Dr SARAH BURNAGE

Paul Mellon Funded William Etty Research Curator at York Art Gallery



Monsignor Agucchi, by Carracci



A Generous Benefactor, Francis D Lycett Green

The wealthy industrial Green family from Wakefield were among the great philanthropic benefactors of York. Frank Green, second son of Sir Edward Green, restored the Treasurer's House at great expense; moreover much of the restoration of St. William's College can be attributed to him. Frank's elder brother, Edward, added his mother's maiden name, Lycett, to his name to become Edward (later Sir Edward) Lycett Green. He was master of the York and Ainsty Hunt and bought Ash Tree Farm at Askam Bar, just to house the horse and hounds of the Hunt. Indeed all of the Green family were passionate huntsmen, going back to the first Sir Edward. An exception to this enthusiasm was Francis Denis Lycett Green, son of Sir Edward Lycett Green. Francis actually hated horses. There is a huge canvas painted by C. W. Furse showing Edward Lycett Green's children *Cubbing with the York and*

Ainsty, for which Francis, the youngest child, refused to pose on horseback, because from childhood he had a profound dislike for horses.

Frank Green, uncle of Francis, devoted much of his wealth and energies to the restoration of historic buildings and collecting antiques. A notable collector of furniture, he inspired and encouraged experts to write authoritative books on English furniture. His love of collecting came from his mother, nee Mary Lycett, paternal grandmother of Francis. Mary financed and supervised the restoration of Heath Old Hall, Wakefield, the design of which is attributed to the great Elizabethan architect Robert Smythson, and she furnished it with her collection of antiques. It was in the late 1890's that Frank Green established his collection in the Treasurer's House in York. He was one of the pioneers in this field at a time when the value of saving our national heritage became recognised. It was the decade that saw not only the emergence of great collectors, but also the quest to save the stately homes of England; hence the birth of the National Trust in 1895.

So although Francis was the *black sheep* of the family when it came to horses and hunting, his devotion was to art, a passion inherited from his grandmother. Francis became a great collector of paintings. He moved house a great deal in his life, and with every move he had to obtain accommodation for his constantly growing collection of pictures. At one time it was housed at Goudhurst, Kent, but whilst he lived in South Africa the collection was loaned for display in Cape Town National Gallery. However when a dispute arose with the Cape Town Gallery, Francis withdrew his pictures in protest and shipped them back to England. At some point the entire collection of 130 pictures was on loan to the York Art Gallery which was, at that time, at a rather low ebb. The Burlington Magazine reported it as having a few third-rate Old Masters, some modern pictures, and its only saving grace, a number of paintings by York's own artist William Etty. Indeed the writer thought the Gallery was worth only a short stop-off whilst on the way to the more rewarding Castle Howard.

In the Spring of 1955 there was an announcement of the greatest event in the history of the York Art Gallery: *That well-known Yorkshire man F. D. Lycett Green, whose family have become famous benefactors to the City of York, has bequeathed his entire collection of 130 paintings to us. A collection of serious worth.* The pictures range from early 14th century to the end of the 18th century, representing every important European school of art. The Gallery was greatly changed and enhanced by this magnificent gift. Moreover by a stroke of fate, the Gallery had appointed in 1947 a new ingenious and far seeing curator Mr Hans Hess. He revamped the Gallery, creating separate rooms to house the entire gallery collection, thereby creating grouping of pictures by period, subject or artist, rather than a total mixture in a vast hall. A Mr Buttery was engaged to clean and restore pictures in need, and that, along with hanging ideas instigated by Mr. Hess, a new and prosperous era began for the City Gallery. Much praise was engendered among the art critics, but as always some were quite censorious. One described the collection of Lycett Green thus: *Although the range is from 1320 to 1800, one can perceive no mode of seeing or feeling.* Another thought: *It can not be claimed that the general standard is exceptionally high.* As for the Gallery they knew a portrait of *Monsignor Agucchi* used to belong to Sir Kenneth Clark, so it was hardly a poor item. It anticipates Manet, and had the approbation of this discerning collector and critic Sir Kenneth. But one critic wrote summing the collection up more pithily: *Mr. Green has always been intrigued by the curious and recondite, several of his acquisitions, without being important works of art, present interesting problems of Art History.*

ALAN COCHRANE



New Committee members

Peter Lumley

This will be my third time on the Committee – firstly as Membership Secretary, then as Web and Newsletter editor, and now without portfolio but willing to help as required. I daresay it won't be long before John and others find something tricky for me to do! Two issues that interest me are around serving the needs of existing and potential Friends – what can we do in the Gallery to make the existence of a Friends group more evident and what can we do for existing Friends to make membership that much more attractive? Any ideas, please contact me at peter.lumley@dial.pipex.com

Margaret Addyman

I am returning to the Committee after a short break. In 2004 on emerging from the gloom of full time employment and before my eyes had become accustomed to the brightness of freedom I was invited to be Secretary to the Friends of York Art Gallery. “Of course! – only four meetings a year – no problem”. Five years, 200 thousand plus words and two printers later I decided it was time to stop. Any vanity I had harboured that I had been approached because of my abilities had been slowly eroded over those five years by total disinterest from anyone wishing to succeed me. After the 2009 AGM, Margaret Cooper had her arm gently twisted and she is now a very able Secretary. It is, therefore, safe for me to come out again. I do not have a specific job to do on the Committee this year although the Chairman has asked me to keep a vigilant eye on the governance of the FYAG. I instigated the last review of the FYAG Constitution and typing out the nine partial rewrites gave me a somewhat unique grasp of the detail. I am sure that further interesting tasks await me!



Margaret Cooper

Evening classes in Art Appreciation and the creative challenges of becoming an artist have been an absorbing alternative to work and bringing up the family.

Retiring (I was an Occupational Therapist) gave me the time to do an HNC in Fine Art.

York Art Gallery and the Friends have been a great resource of exhibitions, information and practical workshops for all our family, and more recently for our grandchildren.

Last year I was co-opted to act as Honorary Secretary for FYAG. This has given me an insight into the working of the Gallery, and an appreciation of the important role of FYAG's members in supporting the Gallery.



The Committee would like to welcome all those who have joined the Friends recently

Dorothy Nott, Mrs. Daphne Wilson, Mrs. R.M. Scott, Mrs. Anita Dormer, Mrs. Valerie Foote, Rachel Cubitt, Helena Cooke, Margaret Jinks, David & Judi Griffith, Ian Lancaster,

Mr. & Mrs. A. Brownlie, Keith & Amanda Goodey, Shirley Moore, Sian Gabraitis

M.A.Parker, Helen Parrish, Edward & Dianne O'Brien, Mrs. F. Thistle, Kay Wilson, Meg Jones, Carol Butterill, Mr. & Mrs. A.R. Brown,

Professor G. & Mrs. S. Morgan, Mrs. Pamela Irish, Bruce Sanderson

Can You Help The Friends?

Though it seems that we have only just held the Friends' AGM for this year we do need to be looking to the future as next April I finish my stint as Daytime Gallery Talks Organizer. We therefore need someone to take over from me who will need to start planning the summer and autumn programme in the New Year. Whoever takes on this role needs to be a member of the Friends Committee, which in itself is a worthwhile and enjoyable activity. Members serve for only three years so no one need worry that it will become a lifelong commitment.

Whoever takes over as Talks Organizer needs to be able to meet certain deadlines and to work enthusiastically with both our strong team of Speakers and helpful Gallery staff.

If you would like to know more about the job with a view to taking it on then please get in touch with me. I'm sure you will find it a rewarding way to help the Friends.

JUDITH BAILEY

Tel: 01904 643943 email:judithpd.bailey@btinternet.com

Correction to January Newsletter

Friends Privilege Scheme, Antiques and Art Shops:

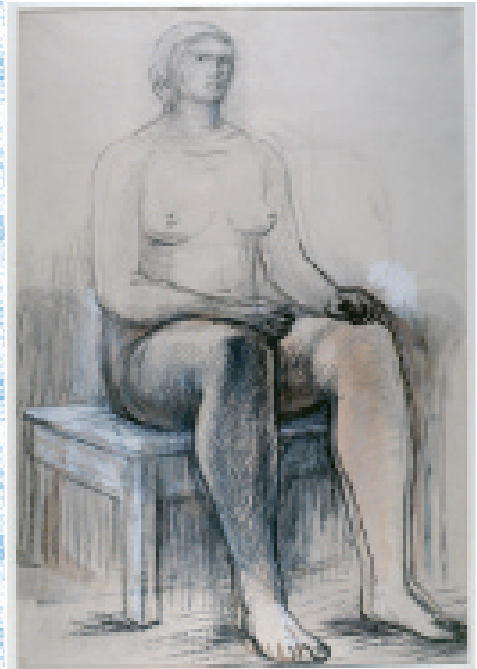
York Rose Framing, Norman Court, 11 Grape Lane, YO17HU. Tel: 01904 644315

A Favourite Picture

HENRY MOORE, SEATED FEMALE NUDE 1932

Henry Moore (1898-1986) is perhaps best known for his sculptures of abstract figures, occupying public areas in our towns and cities. In the recent exhibition at Tate Britain, the curators tried to avoid the ubiquitous image of Moore by highlighting his contribution to modernism and the importance of his shelter drawings. In fact, a closer look at his extensive oeuvre in the twentieth century reveals that he produced a huge number of sketches that deserve closer examination. These sketches were vital to Moore's development of form and space.

The 1930s are considered to be a time in Moore's career when he was at his most innovative, creating a number of sculptures and 850 known drawings. In 1932 Moore produced a number of sketches of the female figure. In this case we are concerned with one of a series of six sketches of a female seated nude. The model was his wife, Irina and the sketches were completed in their flat in Hampstead. The seated figure was one of a number of motifs that Moore repeated and developed throughout his lifetime. He believed that such forms provided an endless fascination, allowing him to continuously investigate the relationship



between body and space. This is why Moore never grew tired of repeating these forms: they always offered something new.

Moore married Irina in 1929. He met her when they were both at the Royal College of Arts – Moore was teaching at that time and Irina was a student. Throughout their long and happy marriage, Moore constantly sought Irina's opinion on his work. The respect he had for her is conveyed in this early sketch of the seated female nude (1932). Here we see Irina transformed into a statuesque figure, authoritative and monumental. The figure's over-sized, imposing physical presence dominates the picture. This also underscores Moore's admiration for women in general (such as his mother) who were expected to endure the physical pain of childbirth and undertake long hours of manual labour. Thus the immortalised, idealised female figure becomes, in a sense, Moore's tribute to the enduring strength of the woman.

Clearly, this female seated nude's large limbs and body are far too big for the seat she is sitting on. What was the purpose of this? Perhaps one answer is that Moore was trying to create a sculpture that would be true to its materials which comes from the phrase, *truth to materials* made popular by sculptors in the early part of the twentieth century, such as Constantin Brancusi. This meant that a sculptor should create a work of art that followed the natural properties of the material he/she was working with. In other words, a figure made of a dense, heavy material such as stone should be stationary (perhaps seated or erect) and not active because to try and create, let's say, a running figure, would be going against the nature of the stone.

However, if we take a closer look at this seated figure something very interesting emerges. Notice the space between the torso and the arms and the space underneath the chair. These areas of the sketch suggest that Moore was not simply slavishly following the phrase, *truth to materials* but he was also trying to introduce a paradox by including space which pierced the form of the figure, giving the whole thing a sense of weightlessness. This early development and investigation of space became a significant feature of Moore's works as he produced a number of sculptures with holes, fusing the front of the sculpture to the back, making the space just as important and active as the material itself.

Finally, it has been noted by scholars such as Anne Wagner that Moore's sketch books reveal that he was in the habit of writing the title of a proposed piece of work on a number of blank pages. Were these pages left blank deliberately, suggesting an absence or sense of longing? Was he trying to restrict his sketches, attempting to pre-formulate them, in which case one must consider whether the sketch illustrated the title or vice versa. The answers to these questions continue to fascinate scholars today and perhaps indicate that Henry Moore continues to be, like his own practice, an endless source of investigation.

UTHRA RAJGOPAL
SAASY

SAASY Report

Checking SAASY's Rear-view Mirror

Dear Gallery-Goers,

SAASY's first three terms are not quite over yet, we have yet to enjoy the summer party on 10th June and much more besides. Looking back over our time so far allows us to understand what we have achieved, and how we can strengthen our output. One of the most important contributions SAASY has been able to make in the art spaces of York is the opportunity for a broad mix of age groups to come together. York is lucky to have a very strong network of mature art-lovers involved in making, collecting, viewing, thinking about, talking about, writing about, teaching and showing art. It has been a big step forward to open up channels between the universities and this existing

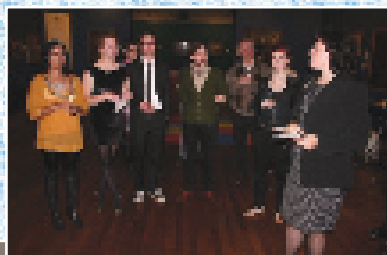
wealth of artistic activity. For this reason, one of the most successful of SAASY's events is the talks series held at the York Art Gallery. The talks, initially set-up by the FOYAG committee, have been consistently well-attended and highly praised by Friends and the general public since they first started running. The SAASY committee are so pleased that our concurrent student lunchtime/teatime talks, which began in November of last year, have been welcomed with the same alacrity by these supporters. This diverse crowd, which we hope to continue nurturing, has already created lots of lively discussion, encouraging new and varied approaches to York Art Gallery's collections. Thank you to all those people who gave talks over these last three terms, and to those who attended.

Fostering the same 'access to all' model of the lunch-time talks, SAASY has been able to fully establish an evening lecture series held at the University of York and a programme of trips including visits to such places as York House in Malton and Sheffield. We have also, recently, been able to form an exciting connection with MIMA (Middlesbrough Institute of Modern Art), who have invited students to give talks on their collections. And there has been an equally exciting exchange happening between York St. John's and SAASY. Thank you to everyone who made this happen.

We hope that we will see many of you at our forthcoming events and at the St. Mary's preview evening over a glass of wine!

Please feel free to contact us if you have anything you would like to share:

Find us on Facebook or email: info.saasy@gmail.com



IMOGEN COKER

Visits

The Glories of China. Visit to China by the Friends of Ferens Art Gallery and Friends of York Art Gallery.

In March 2009, The Friends of Ferens Art Gallery, Hull, extended an invitation to The Friends of York Art Gallery to join them in a two week tour of China. The tour was to take place in October 2009 and was entitled *The Glories of China*. Briefly, we would fly from Manchester to Shanghai, then south-west to Guilin, north-west to Xi'an and finally to Beijing from where we would fly back to Manchester. The tour was to be organised by Wendy Wu Tours and they required at least 15 people for the tour to be viable. Eventually, 9 people from Hull and York were committed, Wendy Garbutt and I flying the flag for the FYAG. However, all was not lost as Wendy Wu were able to accommodate us on another tour leaving one week later than originally planned but with the same itinerary so finally a group of 21 – now including 10 Australians and 2 from Manchester – assembled in our hotel on the first morning in Shanghai, to meet each other and our National Guide, Jay. Jay was with us for the whole of the tour, a wonderfully competent guide and he was assisted in each city we visited by a local guide so we were very well looked after.

The scale of everything in China was breathtaking – the cities were so vast, the buildings so tall, the traffic never-ending – in the cities at least, the Chinese have long-since left their bicycles behind. For reasons of space, I will have to restrict my descriptions of the cities we visited though

it is difficult to pick out highlights, there were so many. In Shanghai, our first visit was to the Shanghai Museum which houses a magnificent collection of Chinese art and antiquities – bronzes, sculptures, calligraphy, paintings, seals, jade, ceramics, furniture, all beautifully displayed in a building which is in itself noteworthy. Built in 1994 it has an impressive atrium which makes the place light and airy, a sweeping staircase and well laid out galleries.

One evening in Shanghai we enjoyed a cruise along the Huangpu river. It was a warm, clear evening and we were able to admire the spectacular illumination of the buildings along the majestic Bund and on the other side of the river, the dazzlingly modern buildings of the Pudong.

In Guilin we had our first chance to relax as we spent a day cruising along the Li River. Here the river passes through steep-sided karst peaks, weathered into intriguing and interesting shapes. We passed villages and bamboo groves along the way and we saw local people on the river on low bamboo rafts, enjoying the sunshine and some demonstrating their skills with cormorants, trained to catch fish, a show no doubt for the benefit of the many tourist boats on the river.

Then on to Xi'an where we had our first taste of cold weather (0 degrees C). Xi'an is a very interesting city and there is much to see there. Historically, the city was at the beginning of the Silk Road and now of course it is famous for the Terracotta Warriors. Discovered by chance in 1974, it was a find which propelled Xi'an into the tourist age. Mention must also be made of a visit arranged by Dr Haris Livas-Dawes (chairman of the Friends of Ferens) for the Hull/York contingent to an "Ancient-Styled Folk House" in Xi'an. Here we were introduced to three artists and saw examples of their work, (traditional Chinese paintings.) It was interesting to see the house and furniture and a courtyard which was an oasis of calm in the centre of the busy city.

Finally to Beijing, where it had actually snowed 2 days before our arrival and was still much in evidence. So – what to select from the many things we did in Beijing? A highlight was certainly our visit to the Great Wall. Our national guide insisted that we must be up and away before 7am. This wasn't too much of a hardship and our early start certainly paid dividends as we were the first tour group to arrive at the particular section of the Wall we were to visit and had the place to ourselves for at least half-an hour! We couldn't have had a better morning for our visit – the sun was shining, the sky was blue, it was crisp and cold. The higher we climbed (some managed to get further than others!) the better the views, the Great Wall snaking across the landscape. China was exhausting and exciting and exhilarating. A marvellous holiday

KATHLEEN GARNETT

Glasgow April 30th-May 2nd 2010

The Glasgow visit gave great pleasure from many points of view.

We would all pay tribute to the volunteer guides who spoke with huge expertise and passion at the Kelvingrove Gallery and the Burrell Collection. The Glasgow Boys Exhibition at Kelvingrove was outstanding. For those who have not yet seen this exhibition, it will be well worth a trip to The Royal Academy where it moves in the Autumn.

The student guides at the Glasgow School of Art gave a knowledgeable commentary on the architecture, style and idiosyncrasies of Charles Rennie Mackintosh, and the fact that the school is still a place of work added interest to the visit.. Pollok House, historic home to the Maxwell family, also gave us a warm welcome at very short notice and provided a delightful alternative to our original plan which had to be cancelled due to a Friday strike at the other galleries.

With a friendly hotel and good food, (if dominated to a large extent by salmon), many of us would have liked to have added another day. Our group of 30 gelled beautifully, providing humour, appreciation and thoughtful reminders to the leader when necessary. Thank you to all.

JEAN DRYSDALE

Day Visit to Sunderland

Originally planned as an energetic *church crawl*, the trip became a more comfortable outing starting with coffee and homemade biscuits in the splendid sitting-room of Crathorne Hall. The visit was based on the National Glass Centre with its excellent facilities and good restaurant. Some of the party walked to the nearby Saxon Church of St Peter's, once part of Wearmouth Monastery which Bede entered in 680. Others stayed warm watching the glass blowing demonstration.

In the afternoon we visited St Andrew's, Roker, an Arts and Crafts Church with furnishings by William Morris, Burne-Jones and others. When the knowledgeable local guide sat us in the choir stalls for the introductory talk, a few eyes were closing. We deferred the visit to Holy Trinity, an early 18th Century church in a nearby Sunderland housing development.

Anyone for a tour of Yorkshire Wold churches?

JEREMY TAYLOR

Summer Events

Chinese Garden History and Design



Alison Hardie, Senior Lecturer in Chinese Studies at Leeds University and an internationally known expert on the history of

Chinese gardens, gave a fascinating illustrated summer evening lecture to a sizeable audience.

Using photographs of contemporary gardens as well as artistic images of gardens from the past, she introduced us to the principles governing their design, in particular the practice of dividing the garden into sections or *rooms* representing different elements or seasons highlighting the importance of philosophy in their creation. The choice of plants, trees and the use of natural forms like rock and water differentiated the mood and colour of each area, as did the use of *borrowed views* of distant mountains, buildings or a handy pagoda.

Dr Hardie drew our attention to the influence of the Chinese on our own gardens and on innovators like Capability Brown who developed wilder more naturalised gardens and parkland.

Many of our garden plants originated in China and there is no better place to discover this, than on the Bamboo Trail in the Museum Gardens, a visitor's guide to the collection of Chinese plants. Here you will find bamboo, lotus, chrysanthemum, tree peony, knarled and contorted trees and rocks, alongside *borrowed views* of some fine buildings and a river.

LINDA MAYNARD



Summer Party

Forthcoming events at the Gallery

Main gallery

Hats – The art of wearing hats is the subject of our Autumn show. Why do we wear certain hats and when should we wear them? This exhibition looks at headwear in paintings and drawings at York Art Gallery. On display are works by artists such as Barbara Hepworth, William Etty, Spencer Gore, Robert Hannah and Pompeo Batoni and hats from the collections at York Museums Trust.

18 September 2010-23 January 2011

Gallery of Pots

English Country Garden until 26 September 2010

Honest Pots – Humble pots from country potters sit alongside work by contemporary makers in this exhibition which explores functional wares and the craft of making pots from digging clay to decoration.

From 9 October 2010.

Please note that the Burton Gallery will close for refurbishment on 1 August and will reopen in January 2011.

York St Mary's

Flood, a site specific installation by Susan Stockwell

18 June-31st October

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Please send items for the next newsletter to her c/o York Art Gallery, Exhibition Square, York, YO1 7EW, or e-mail to sehebron@hotmail.com

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