

# THE FRIENDS OF YORK ART GALLERY



## NEWSLETTER / JANUARY 2012

### *Curator's Corner December 2011*

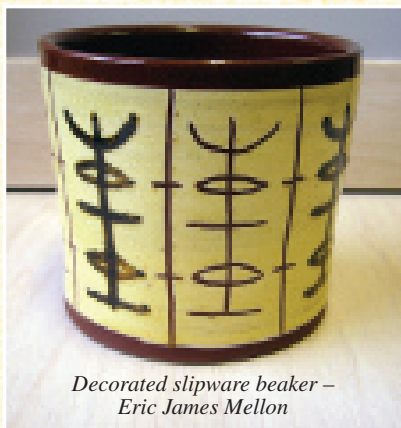
2012 is set to be an exciting year at the gallery, with a major retrospective of the ceramic sculptor Gordon Baldwin opening on 11th February. The retrospective is the first major exhibition on this artist and we are touring it to several other venues throughout the UK in 2012-2013. The display incorporates several pieces from the Anthony Shaw Collection, another exciting development, as the 800 ceramics and art works which form the collection are now on long loan to us, making us one of the leading centres for Studio Pottery in the world.

We are delighted that some of the Friends will be leading introductory talks about *Gordon Baldwin: Objects for a Landscape*, following the success of the taster talks in the William Etty Exhibition. Thanks to Judith Bailey for co-ordinating the recruitment, training and logistics of this programme.

In June, we open our summer exhibition, Art and Music, exploring the links between the two art forms, with works of art drawn largely from our own collections. We are also working on our next installation at York St Mary's to be announced shortly.

2012 will also be a key year for us in terms of consulting and planning for the gallery development project. Following a most generous legacy of £1.2 million, we are planning to develop the gallery to provide more display space, improved visitor facilities and better storage, particularly for our fine art collections. The latter is something we hope to work on with the support of the Friends, more on this soon.

The amount of additional funding we never will determine the scope of our plans, but the project will be focussed on the existing foot print of the building – revealing previously unused spaces and making better use of the existing spaces. If our funding bids are successful, we will close the gallery at the end of 2012 or in 2013, but we are already working closely with the Friends of York Art Gallery committee to ensure that the Friends are involved with our plans, that your current activities continue whilst the building is closed and you are kept up to date with progress. Janet Barnes



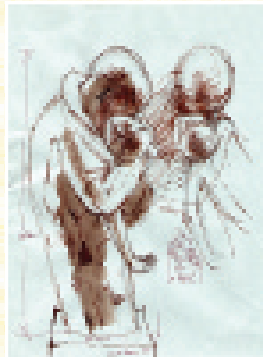
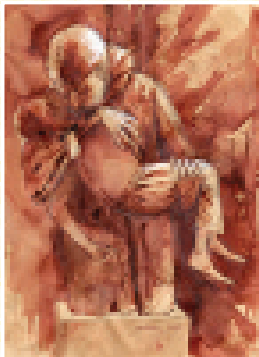
*Decorated slipware beaker –  
Eric James Mellon*

will be presenting some of the ideas for the development at the Friends AGM. In addition the next little gallery display, opening on 21st April, will give further details and invite comments. We hope you will be able to give us your thoughts and feedback through these channels plus other consultation we will be planning throughout 2012 and beyond. I would like to wish you all a very happy New Year.

## **Acquisitions**

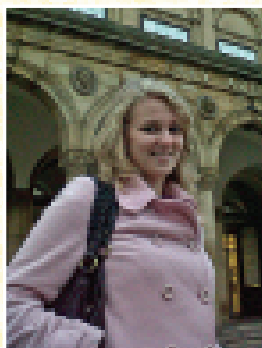
The following objects have recently been donated by the makers to York Art Gallery:

*Jug* by Doug Fitch, made in 2010, hand dug and processed De von clay with treacle glaze combed to reveal lighter slip. To be used as part of York Art Gallery's handling collection. Decorated slipware beaker by Eric James Mellon, made in the 1940s-1950s. *Kaspar's Goblet*, 2011 by Gordon Baldwin, earthenware with black glaze. A copper sculpture, *Father and Dead Son*, Bam, 2004 and six associated preparatory drawings by York based artist Harold Gosney. Slipware cider jar with wooden spigot and cork by Ray Finch, made in the 1940s, donated by a private collector. Coloured lithograph, *Minster and Magpies*, 2011 by Mark Hearld. Gift of the Friends of York Art Gallery.



**LAURA TURNER**

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## **Introducing...**

I am the new Friends of York Art Gallery Research Scholar. I am studying for an MA in History of Art at the University of York this year, and I will be spending one day a week at the gallery. I am originally from London and completed my undergraduate degree at UCL, so I am looking forward to the New Year ahead in new surroundings here at York. During my undergraduate degree I specialised in 18th and 19th century British Art and completed my dissertation on the animal art of Sir Edwin Landseer, looking in particular at his relationship with the printing industry. For my MA this year I am also looking again at British Art, which is a speciality of the University's department. For my gallery studentship I shall be researching some of the gallery's

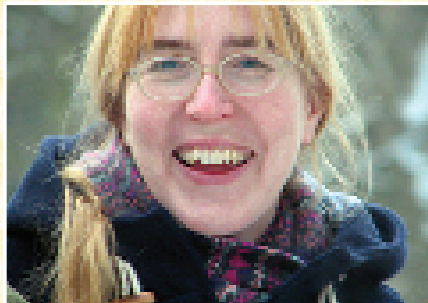
Italian Renaissance works by Fungai in preparation for their redisplay. I also hope to look at 18th century drawings by Thomas Rowlandson, in particular his works on York Races, opening up new knowledge about the gallery's rich collection and also hopefully contributing to local history. I feel very privileged to have been given this studentship and am very keen to get involved with as much as possible this year at the gallery and with the Friends. I will be giving some gallery talks and writing in the newsletter in the coming year so I look forward to meeting many of you soon.

**EMMA DOUBLE**

**Friends of York Art Gallery Research Scholar**

## Games People Play

So, when did you last sit down to a hand of cards or a round of Monopoly? Maybe it was not that long ago, given our proximity to the festive season. After all, many families do still take the Christmas board game tradition seriously. But maybe your family has followed the relentless trend for technology, usurping the shake of the dice and the turn of a card? Fear not. Our current Little Gallery exhibition will come to your aid.



*Games People Play* is the gallery's second community – curated exhibition (the first having been *Reflections on War* in 2009) and in it you will find a celebration of traditional games and pastimes. We have worked with several different community groups, including young travellers, adults with learning difficulties, children from Tockwith Primary School, members of York Carers' Forum and a focus

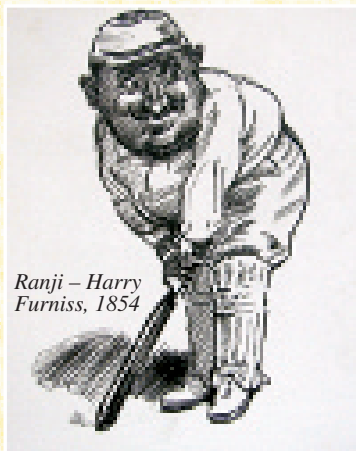
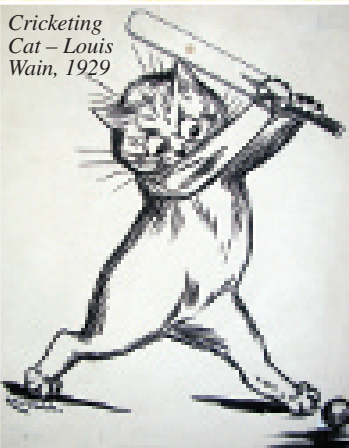


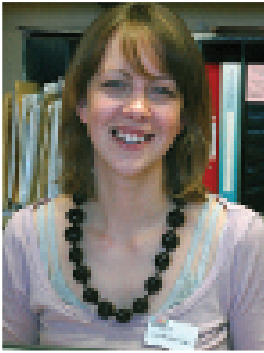
group of people who worked with us previously on the *Reflections on War* project. These groups selected pieces from the gallery's collections, and then worked with curators and creative writers to produce the stories, poems and labels which you see in the exhibition. I do believe that having so many different voices in one exhibition really adds to the experience and encourages gallery visitors to add their own voices and ideas to what they are looking at.

So come along and join in. If you bring a friend you can challenge them to a game of chess or draughts, to happy families or snap.

Or you could just look at the pictures.

**GABY LEES**  
Assistant Curator  
of Arts Learning &  
Territories  
Coordinator





## *Portrait of Anna Wilmersdoerffer, c.1905 by Alfred Wolmark*

### *New Acquisition*

Anna Wilmersdoerffer (1859-1919) was a friend to Polish-born artist Alfred Wolmark (1877-1961), encouraging him in his early career. Born in Augsburg, Germany she emigrated to London with her father in 1878. She met Wolmark in 1898 when he was a student at the Royal Academy Schools. Avidly interested in art and writing, she quickly saw the potential in the young Wolmark and became a great supporter: giving advice, taking him to the theatre and improving his writing skills. She wrote articles in praise of his work and he very much valued her opinion. Around 1910, Wolmark's technique began to change into the more expressive, Fauvist style for which he is renowned and their friendship cooled somewhat. He, perhaps unfairly, held Anna responsible for what he perceived as a lack of public acceptance. However, in 1911 their friendship thankfully was renewed.

Alfred Aaron Wolmark was a painter, designer of pottery and stained glass. Born in Warsaw, he moved to England with his parents in 1883. Exhibiting at the Royal Academy 1901-36, he was a great pioneer of English Post-Impressionism, and associated with the Fauvist movement for his expressive use of colour. He was a friend of the sculptors Sir Jacob Epstein and Gaudier-Brzeska, who produced the large portrait bust of Wolmark in our collection. *Portrait of Anna Wilmersdoerffer* joins our other two Wolmarks: *Ice Cream Man*, Concarneau, 1911 and *Hampstead Old Power Station*, 1915. This painting represents the period in his career shortly before his work dramatically changed in which his paintings were more sombre but full of feeling. It also highlights that important relationship between artist and patron. We are delighted to add it to the collection.

Until now, the painting has remained in Anna Wilmersdoerffer's family, which has generously bequeathed the portrait of 'Aunt Anna'. It is signed and dated 'W.97', although this was added by Wolmark in the 1940s on the family's request. The artist was notoriously unreliable with dates, and as he did not meet Anna until 1898, the date of 1897 is impossible. During the 1975 Alfred Wolmark exhibition at the Ferens Art Gallery, in which it was exhibited, the more likely date of 1905 was suggested, which is corroborated by the fashions of the day and Anna's apparent age.



The composition is reminiscent of James Abbott McNeil Whistler's famous painting *Portrait of the Artist's Mother*, 1871: the pose, the presence of the bold patterned curtain, the plain walls with pictures hung in simple black frames. Coincidentally, Whistler's mother's name was also Anna. Perhaps he looked upon Miss Wilmersdoerffer as a second mother and in portraying her in this famous pose, was paying tribute to the profound influence she had on his career?

Some conservation work is required to the painting and frame, but we hope to display it sometime in 2012.

**JENNY ALEXANDER**

**Assistant Curator of Fine Art**

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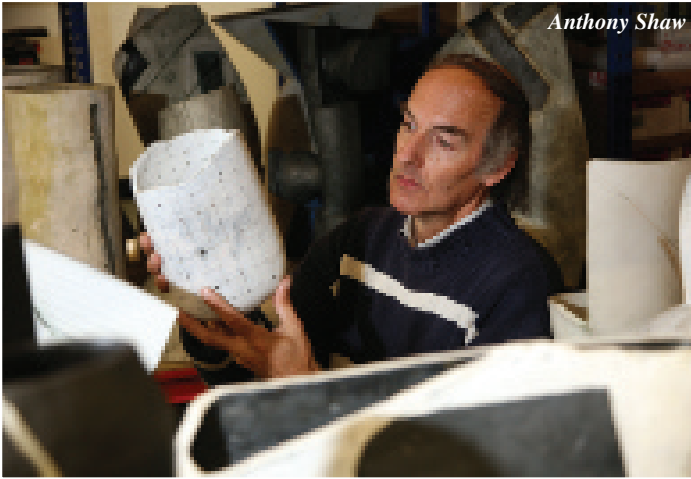
## *Decorative Arts*

2011-2012 sees York Art Gallery's collection of British studio ceramics expand to record levels with the arrival of *The Anthony Shaw Collection*, which comes to us on long term loan. This fabulous new collection is a wonderful addition to our already important holdings and transports us onto a whole new level of international significance in terms of our ceramics collections.

Anthony Shaw began collecting after attending an exhibition at Henry Rothschild's Primavera Gallery. Anthony was interested in a textile piece on display and Henry gave him a pot, free, when he bought the textile. Anthony has now been collecting ceramics and art for almost 40 years. He has built up an important collection of contemporary sculptural ceramics, many of which are significant pieces. He has mainly concentrated on the work of a handful of his favourite makers and these include large numbers of works by Gordon Baldwin, Ewen Henderson, Gillian Lowndes, Sara Radstone and Bryan Illsley, as well as a smaller numbers of pieces by other makers, including Hans Coper, Ian Godfrey, Jim Malone, James Tower, to name a few. His background is in couture, hence his interest in textiles and he has a collection of over 500 buttons by Lucie Rie which he also used in his work.

His collection is the perfect partner to our Ismay collection as it dates from the same post-war period but is sculptural in theme, whilst Ismay was more interested in functional pots. It also continues to develop some of the themes





Anthony Shaw

present in the Milner-White collection. Milner-White was interested in collecting the best examples of work by the pioneers of the studio pottery movement and as such, his collection contains key pieces by makers like William Staite Murray whose work challenged the idea that ceramics were just pot and not art.

It is worth underlining that the addition of this collection puts York Art Gallery in the enviable

position of having the biggest collection of its type in the world. The majority of the Anthony Shaw Collection is currently in storage and undergoing cataloguing. The first showing of pieces from it will be the *Gordon Baldwin: Objects for a Landscape* exhibition in 2012 – Anthony is one of the main lenders to this exhibition. We plan an exhibition celebrating the arrival of the collection in York after the gallery in refurbished.

**HELEN WALSH**  
Curator, Ceramic Art

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## *The Burton Gallery: One Year On*

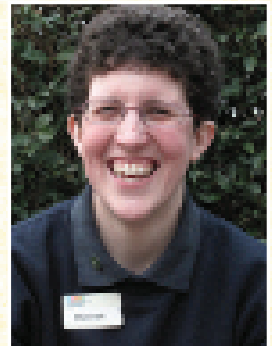
Doesn't time fly! It is hard to believe that it is a year since the Burton Gallery re-opened, after a six month refurbishment project. As I walked in for the first time, I was amazed by the transformation.

The Burton Gallery previously had two partitions, creating three separate areas, all painted in bold colours. The sections were split into three themed categories, in line with the National Curriculum – the red area featuring 'People'; the blue area 'Stories'; and the green area 'Places'. The gallery was popular, but it was time for a change.

Prior to the refurbishment, a number of The Friends of York Art Gallery were consulted on ideas for making improvements to the Burton Gallery. An outcome of these discussions is that the newly refurbished gallery includes regular changes of the costume case, the Community Chest, and the ceramics case to provide exciting new displays.

The Burton Gallery has become a brighter, fresher and more usable space by removing partitions, and painting the walls a more neutral colour. The lighting has been replaced, and the floor sanded and re-varnished.

It now displays a wide range of artworks from 16th century through to contemporary. There are some old favourites including *Return to the Front* by Richard Jack – so wonderfully displayed as one enters the gallery; Joshua Reynolds's painting of *Captain John Foote*, which had his costume in a case next to it for the first six months (a lovely touch); Edward Ward's



*Hogarth's Studio*; the very popular *Clifford's Tower* by Lowry; and Annibale Carracci's *Monsignor Agucchi*.

*Equanimity*, the holograph of Queen Elizabeth II, by Chris Levine (which always wows the visitors), and the vibrant sculpture, *Yellow Open Form 2010*, by Merete Rasmussen, shown next to *Grey Form 2011*, (which visitors are delighted to touch), have been acquired with help from the Friends. Susan Stockwell's Colonial Dress made from real maps has attracted a lot of comment, especially with students studying fashion. The video of the clay man blinking, *Man 9*, 2006, by Tom Price, elicits squeals of surprise from adults and often fear from children.



Two of the real gems of the Burton Gallery are the recently conserved and framed William Peckitt stained glass pieces, *King William III* and *Self Portrait*. This was made possible by a grant from the Friends and a bequest from the late Corita Myerscough.

There is something for everyone in the Burton Gallery – not least the children. The building block table engages budding sculptors and artists, and visitors of all ages have fun creating faces with the light box. The reading area holds an amazing selection of up-to-date art books, and the magnets are rearranged by visitors many times a day. Interaction with the collection has been encouraged by means of a 'Find and Draw' game, where people can match the gallery paintings with detailed close-up picture cards. An audio post enables visitors to hear Michael Ginsborg talk about his piece *Walking in Venice* and much positive feedback has been received about the 'Hands On' sculptures, which have been treated with conservation grade wax. One visitor wrote, 'I really enjoyed being able to touch the Gaudier Brzeska sculpture. I think it really enhanced



my experience of the work. More of this – please!

The 'Community Curated Chest' has been provided, where drawers can be opened to reveal works on paper from York Art Gallery's collection. Different groups from York's community will work with the collection to create new themes for the chest. Four members of the Friends chose

the subject *The Art of Appearance* for its current display, exhibiting beautiful drawings and prints.

So, what is it like working in the Burton Gallery now? The layout gives a feeling of calm, and is more manageable to patrol. Engagement between staff and visitors has increased due to the wider range of artworks and interactives on display.

To truly know what the visitors think, have a look at the comments below taken from our well used comments book...

‘A treasure!’

‘What a revelation! Well done and thank you! Such an improvement on the previous hang, which had been there far too long.’

‘The *Hands On* label is great.’

‘The Burton Gallery is excellent. The showing of older works together with contemporary ones is great.’

And finally from a five year old visitor, ‘I like the building blocks and being able to draw. I like reading the books and looking at the pictures and reading the words.’

What more can be said? Thank you to the Friends of York Art Gallery for being so proactive and supportive in the refurbishment project – we are all very proud of the Burton Gallery.

**HANNAH SAVAGE**

**Guide, York Art Gallery**

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## ***FROM THE ARCHIVES – Preview 17th January 1952 vol.V***

Ever since the first issue of PREVIEW appeared four years ago, we have informed our readers about our plans. Now that these plans have materialised we are very pleased to illustrate the results. These two recent photographs of the central gallery show the final state as originally envisaged. Here the ground plan published in PREVIEW No. 12 can be seen in three dimensions: the movable walls are in position, and in [the] illustration... are seen frontally-giving the view as it is met from the centre of the Entrance Hall. ...The decorative treatment throughout the central gallery is uniform-in pale yellow damask- which has proved



a most attractive background for pictures both in colour and texture. A special word is necessary to explain the novel lighting arrangements, which consist of three different sources and types of light. There is, first of all, plain daylight evenly dispersed by the laylight; there is, next, fluorescent lighting above the lay light, which is used as daylight support on those not infrequent dull grey days when daylight turns almost to darkness in the North of England; and there is, thirdly, directed artificial lighting (incandescent),

which is inserted in the laylight but shines directly on the walls. This is the true night illumination, which can be used with or without the second source of lighting (fluorescent) according to taste or need. With these two sources of light a very good colour blending can be achieved, as the fluorescent light errs on the blue, the incandescent light on the yellow side. With these innovations our central gallery represents in adaptability, lighting, general appearance and usefulness – a very great step forward in Art Gallery development.

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## VISITS

### GALLERY VISITS

In November and December Friends visited two local private galleries with Ann Petherick at Kentmere House and Debbie Loane at the Lund Gallery. Thanks to both Ann and Debbie for the generous insight they gave us into their own stories, their choice of artists, and the ups and downs of running a gallery.

Our visit to Fairfax House in November was a pleasure for all and a revelation for Friends who were visiting for the first time. It was impressive indeed to realise the commitment and strength of will which brought this glorious Georgian mansion back to its former glory after years of neglect and the continuing dedication of staff and many volunteers today.

#### JEAN DRYSDALE



Tate Liverpool



Tate Liverpool



The Lund Gallery

### KETTLE'S YARD AND THE FRY ART GALLERY

To the arm-chair traveller, a visit to Kettle's Yard must not at first have seemed very seductive: a promised journey of over three hours on dreary roads, an advertised lack of a warm and welcoming café in which to recover, and the prospect of an unguided tour amongst unlabelled artefacts ... None the less, twenty eight Friends were sufficiently curious or culture-hungry to sign up for our September excursion; more importantly, for most, their experiences that day were more rewarding than they could possibly have anticipated.

Jim Ede, one-time curator at the Tate and friend to many of the artists who shaped the history of British art, created in Kettle's Yard a home where he 'installed the collection of art, furniture, glass, ceramics and other objects he had gathered during his peripatetic life. By weighing and assessing the position of each work of art and object, and their relationship with each other, he aimed at creating a perfectly balanced whole, which would become almost a work of art in its own right' (house guide). Ede kept open house to visitors – including many undergraduates – most afternoons. One simply rang the bell to be admitted to this private treasure house. The tradition continues, though instead of enlightening conversation with Jim Ede, groups are given an excellent background introduction by a

member of the curatorial staff. But Ede's spirit lives on and in entering Kettle's Yard we step onto a bridge between the past and the present and the memory of that experience becomes integral to our own lives.

But we had one further destination that day, another very special tucked-away collection: the Fry Art Gallery in Saffron Walden. Here are displayed paintings, drawings and prints primarily by Edward Bawden and Eric Ravilious, but extending to all the artists who lived in and around Great Bardfield between the 1930s and early '80s. After a welcoming cup of tea for all, Mrs Sally Sandys-Renton gave a very lively and thorough introduction to the collection. She was particularly entertaining telling us about Bawden's ingenuity in printing some of his double-sized linocuts. There was just time for a final browse amongst the paintings and a quick visit to the adjacent public garden before boarding our bus for home. For the many of you who couldn't join us that day, I do urge you to make every effort to visit these miraculous places. Neither is the product of unlimited wealth or resources; both are the products of devotion, scholarship and philanthropy.

**SUE GREENHOW**

### ***THE HEPWORTH, WAKEFIELD***

In July the Friends went to the Hepworth, designed by David Chipperfield. The series of grey concrete boxes along the river Calder gives the building a highly sculptural appearance. The setting is industrial, with mills, wharves and boatyards, much of it obsolete. The Calder was in full spate giving an impression of movement and excitement. To enter the building we took the walkway into the first of the boxes which make up this extraordinary building with its permanent displays of the work of Barbara Hepworth and Henry Moore, who both grew up in the area. The wonderful waterfront setting makes the visit truly memorable. Inside we moved from *box to box* experiencing the different themes. The galleries show the sculpture, tools and materials, the *Hepworth Plasters* (including the prototype for the *Winged Figure* on the John Lewis Store in Oxford Street), and *Yorkshire in Pictures*. There were four galleries showing the work of contemporary sculptor Eva Rothschild, this area will house changing exhibitions. The many windows give a great feeling of movement and natural light showing each piece to its best effect. To walk through these spaces gives insight into the work of Hepworth and her contemporaries, (John Piper, Ben Nicholson, Gabo and Mondrian to name a few), and the development of sculpture to a simplified form and abstraction. One of my favourite pieces is *Kneeling Figure* (1932 Roswood) which it is very difficult not to touch. The visit lasted a half day as we moved on to the Sculpture Park but I suggest a full day is a must (the food is very good!). I have made a subsequent visit from York and went to Wakefield by train. The gallery is well sign posted and there is a shuttle bus.

**MARGARET CLOWES**

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### ***NEW MEMBERS***

Barbara Alderman, Dan and Bridget Barry, Mrs Christine Barrass, Peter and Bridget Bullivant, Jeremy Comfort, Mrs Fiona Crompton, Mrs Jacqueline David, Emma Double, Heather Foxton, Monica Garrity, Mrs Wendy Gilding, Mark and Linda Grenyer, Paul and Christine Lazenby, Tony and Sue Mosley, Sue Newlove, Sarah Nichols, Mrs Patricia Ong, Mrs Marion Owen, Mrs A. Richardson, Jenny and Rob Rivron, Brian and Wendy Sellers, Sue Sessions, Penny Simmons, Manuela Sowter, Drs D. & H. Wilkinson, Dr & Mrs R.S. Wilkinson.

ADDITIONAL LIST – at the social event on the 17th November a total of eleven York University students joined under the FYAG/SAASY student membership scheme for 2012.

Rose Basista, Jack Delaney, Oliver Fearon, Tessa Kilgarit, Charlotte Hancock, Miranda Larbi, Sophie Mak-Schram, Maria McLintock, William Ogden, Liam O'Rourke, Elle Wills.



## ***PRIVILEGE SCHEME***

We are most grateful to the Bar Convent Cafe, Cafe 68 in Gillygate, Mor Music in Fossgate, Rayner Opticians in Church Street and Grays Court in Chapter Street for agreeing to join our Privilege Scheme. All have agreed to provide a 10% discount on their services, supplies and/or products. Please also note all Membership Cards must be produced when purchases are made from all organisations on the list. A complete list of organisations in the scheme will be sent out to you with further details.

***AN APPEAL TO MEMBERS*** – do you own, work for, or know of, any businesses which may wish to join our Privilege Scheme? We are trying to add to, and vary the list and Tony Baker (tel. 761978) would be pleased to hear from any members who may be interested in offering say, 10% discount off purchases of their products or services. The list is sent to all members and it would therefore provide additional advertising as well as extra business.

**Membership cards have been sent with this mailing, please check your envelope.**

## ***DATES FOR YOUR DIARY***

### ***York Mystery Plays, York Museum Gardens, 2nd-27th August 2012***

An Olivier Award winning writer, internationally known actors and 1,000 volunteers will create a new interpretation of the famous York Mystery Plays for summer 2012. Set against the evocative backdrop of the ruins of St Mary's Abbey, the plays will be the biggest and most elaborate outdoor theatre production ever to have taken place in the city. The plays will take place in York Museum Gardens from 2nd-27th August 2012, with covered seating for 1,400 people being especially built around the ancient walls of St Mary's Abbey. More than 1,000 local people will join forces with a large professional team to help create this spectacular production.

To find out more about the plays, volunteering opportunities or to book tickets please visit: <http://www.yorkmysteryplays2012.com>

### ***Recent Sculpture in Context 12th November 2012***

The York Art Workers' Association with the Yorkshire Museum's Trust will host a lecture by **JOHN MAINE RA** to be held at the Temple Anderson Hall, Museum Gardens, York. John was the first artist in residence at the start of the Yorkshire Sculpture Park in 1979 and has since created many outdoor sculptures in Britain and abroad, with work in over thirty public collections. His talk will include his Howden Sequence, recent coastal projects in Vietnam and the Bristol Channel, as well as the new work at Green Park Tube station in London.



## *View from the Chair*

Last summer I visited two captivating homes courtesy of the Friends. Those who did not come to our summer party at the home of Darrell Buttery missed a rare opportunity to explore a very interesting regency property housing the fruits of a lifetime of collecting. I have since spotted Darrell at auction so his quest obviously continues although I doubt whether he can repeat his purchase of those stunning portraits, furniture and porcelain. In September the Friends visited Kettles Yard in Cambridge. This art gallery had been the home of the late Jim Ede and preserves his collection of paintings, ceramics and sculpture by such talents as Ben Nicholson, Lucie Rie and Henri Gaudier-Brzeska. Still set out in Ede's deceptively simple style I cannot think of any other gallery which so beautifully harmonises a

large collection of works of art in a domestic setting. I am grateful to Darrell, Peter Miller and Susan Greenhow for their involvement in these events.

Thanks also to those Friends who have purchased the limited edition Mark Hearld print. I was pleased to meet some of you and to find where the prints have found a home. One is even going to America as a gift. The Gallery is continuing to sell the prints which would make a desirable special occasion gift. Please support the Friends by buying a copy.

In May the committee pledged money to enable the gallery to bid at auction for a work by Hans Coper. Other funding was not forthcoming and the work was bought by an American gallery for £150,000. The Friends continue to seek the Holy Grail that is a significant work in which to invest the specific bequests we have been holding for some time.

The Gallery closes for rebuilding work in late 2012/early 2013. The committee is already working on ways of maintaining our service to the Friends although we cannot compensate those who are frequent visitors to the Gallery. The lunchtime talks, lectures, parties and outings will continue but otherwise we will all have to be brave and hold out until the reopening. I am sure it will be worthwhile. The committee is also looking at ways to assist financially the Trust in this project although we are restricted to supporting the collection not the building. It will be a challenging time so we do urge you to support us in any way you can over the next two years.

Finally, a huge thank you to Peter Miller, the Gallery staff and all who contributed to making Twelfth Night Party a lively start to 2012.

**MARGARET ADDYMAN**

**Chair**

*Right: Members of FYAG  
at the Excitations preview.*



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*The images are produced with kind permission of the York Museums Trust (York Art Gallery)*

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