



Friends of York Art Gallery

NEWSLETTER / SUMMER 2015

Senior Curator's Report

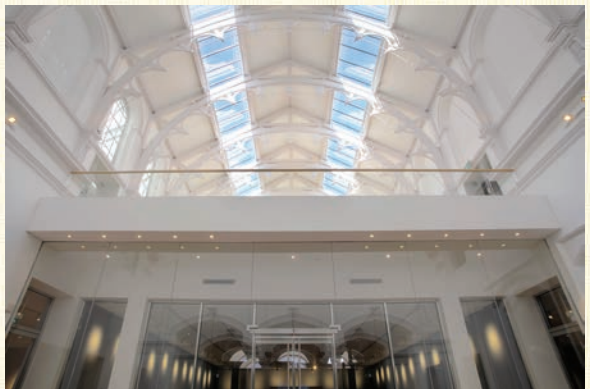
The wait is over and on 1st August York Art Gallery will reopen after our £8 million capital development project. We hope that our visitors will be surprised and delighted with the fantastic new display spaces, improved visitor facilities and garden area. Our opening displays celebrate the richness of York's designated collections with historic and modern art complemented by exciting new contemporary art commissions and major loans.

On the ground floor our suite of three high specification spaces, named the Madsen Galleries after the generous bequest from Peter and Karen Madsen, will display Old Masters from the Lycett Green collection and topographical views of York. On the first floor, there are two new entirely new gallery spaces, full of architectural detail and natural light which are home to our Centre of Ceramic Art. The centre will celebrate our holdings of over 5500 ceramics, the most representative collection of British Studio Ceramics in the UK. The Burton Gallery will showcase highlights from our Victorian, Modern and Contemporary fine art collections and Mark Hearld has brought together a fascinating array of objects from across York Museums Trust alongside new work in his exhibition The Lumber Room.

Alongside our new displays there is a new café to enjoy, a new garden entrance and balcony whilst behind the scenes we have improved our back of house functions with a new loading bay entrance, a combined visitor and goods lift, research area and- thanks to the friends, a wonderful new store for our fine art collections.

The Friends have been a fantastic support over the last two and half years and we can't wait to welcome you back to the gallery, to revisit old friends and meet new acquaintances.

LAURA TURNER
Senior Curator, Art



Grants from the Friends

During our 2 and a half year closure, we have remained extremely busy in our preparations for the big re-launch. The Friends too, have been very active and have played an important role in many of our preparations through your support. As well as being great advocates for all of our varied activities, we really value the financial support you offer and here is a summary of some of the grants given during the redevelopment.

The Friends purchased a **Sennheiser tour guide system** which will be used during lunchtime talks in the Art Gallery making talks much easier to hear. It requires the user to wear a lightweight receiver and headphones through which they will be able to hear the speaker who will talk into a headset microphone.



Acquisitions for the collection:

Sarah Lucas, *NUD 4 2009*. Tights, fluff, wire sculpture. This was purchased as part of the Art Fund RENEW scheme in which York Art Gallery was awarded a grant of £100,000 in order to purchase 6-8 works of contemporary art by artists dealing with the theme of flesh and responses to the human body. Sarah is representing Britain at the Venice Biennale this year.

Portrait of Jane Brooke, 1567. Oil on oak panel. Thought to be painted by a Netherlandish artist, this significant portrait came to light at Heslington Hall having been in private hands for around 400 years. The grant from the Friends is also contributing to the restoration of the painting and frame. It will not be featured in York Art Gallery's opening hangs but plans will be made for its display soon.

The Friends have also contributed to artist commissions by Clare Twomey and Phil Eglin. Clare's incredible installation 'Manifest – 10,000 Hours' occupies the central space in our new Centre of Ceramic Art and comprises 10,000 slip-cast bowls which have been made by Clare and an army of volunteers. Phil's commission involved working with school children in the region to respond in particular to the religious panel paintings in the collection. A series of plates and jugs can be found in the Madsen Galleries.

Ed Kluz, *Exhibition Square* 2012 and Patrick Hall, *Proposed Sculpture Garden*, 1950s. The Friends generously paid outright for these two works which each show the space around the Gallery from different perspectives.

Grayson Perry, *Melanie* 2014. Glazed ceramic. This is the most recent acquisition which is also supported by grants from the Art Fund and V&A Purchase Grant Fund. Made by Perry as part of a series 'The Three Graces', it will appear in our new CoCA displays.

Conservation is extremely important for the long term care of our collections. Over the past 2 years, grants from the Friends has meant we can restore the following works:

The Toilet by Henry Tonks, 1896

The Fish Seller by Jacob Ochtervelt, 17th century

Monk Bar by William Etty, 1832-43

Minster Court York by Algernon Newton, 1945

Still Life with Jug by Theodule Augustin Ribot, c.1880

Collecting the Offering in a Scottish Kirk by John Phillip, 1855

St Zenobius by Bernado Daddi, c.1345

The Risen Christ by Nicola de Maestro Antonio d'Ancona, c.1475

St John by Palma Vecchio, c.1520

The Parable of the Mote and the Beam by Domenico Fetti, 1622

Leaping Salmon vase by Bernard Leach, 1931

Tile Panel by Bernard Leach, 1926-29

Stoneware jug by Bernard Leach, 1971

Convex Structure by Ewen Henderson, 1985

Jug by Harry Davis, 1971

Cup by David Leach, 1961

Research and learning projects:

We are currently host to the 4th MA studentship post. This programme, in which the Friends offer a partial fee-waiver to a student, continues to be of great benefit to our activities, as well as offering unique experience to the students.

We are indebted to the Friends too for their support of our learning activities such as Family Saturdays and the current Lowry Challenge project and exhibition found in the new Project Gallery. In this competition, 12 schools responded to Lowry's Clifford's Tower and 5 selected classes have won a day workshop with an artist.

Fine Art Store

Perhaps most significantly, we are extremely grateful for the fundraising efforts and contributions from the Friends towards the new Fine Art Store which boasts moving picture racks, sculpture shelves and mobile shelves for works on paper. This will really revolutionise the way we as curators can work and allow access to the collections, and it will ensure the longer term safety and security of the collection.

We look forward to the future and all the exciting projects and acquisitions that await!

JENNY ALEXANDER

Curator of Fine Art



Grayson Perry - Melanie

Centre of Ceramic Art Volunteer Opportunities

The new Centre of Ceramic Art opens with York Art Gallery on the 1st August 2015. The centre brings together the four significant private collections of British studio ceramics, one of whom is Anthony Shaw who has loaned his collection to the gallery.



He has curated a space in CoCA displaying some of his most favourite pieces from his collection. Shaw has always felt that his collection is most at home in a domestic environment. His display takes the form of two rooms with his objects placed on furniture, between books and in front of paintings, he invites visitors in to his space to share the experience of living with a collection.

York Art Gallery is looking for volunteers to help in Anthony Shaw's display space. We want you to help invite the visitors into the space making it feel like a welcoming home environment and to be there to help answer questions on the collection and Anthony as a collector. It is also important for the volunteers to keep the space invigilated as objects are out on open display and you will help to keep them safe and secure from accidental damage.

You will be given training on customer care, object handling and information on Anthony and his collections. You will get to hear from the collector himself, talk about why he chooses specific work and why he has displayed his collection in this way. As a York Museums Trust volunteer you will also have free access to all our sites as well as discounts in the shops and cafes.

We will require one volunteer for each shift. There will be a morning session 11:00 – 13:30 and an afternoon session 13:30 – 16:00 Monday to Saturday. There is one session on a Saturday evening 16:00 – 18:00 and one session on a Sunday 13:00 – 15:00.

If you are interested in applying for this volunteer role we would require you to attend a training day in early Autumn (date TBC) and to do a minimum of one session a week for three months. We ask that you share our passion for studio ceramics and previous work with the general public would be advantageous. Please get in touch with our Volunteers Manager Fiona Burton at Fiona.Burton@ymt.org.uk

CoCA goes public

As we get closer to the launch of our Centre of Ceramic Art, we have begun to start spreading the word and raising the profile of CoCA. Awareness is growing and anticipation is building.

In April, a team of our marketing colleagues, Fiona Green, Gaby Lees, Janet Barnes and myself had a stand at the Ceramic Art London, which is a major event held at the Royal College of Art each year. We took some stunning pots from the collection to display on the stand and they generated quite a buzz with visitors and to potters exhibiting. It was gratifying to realise that many people had already heard about CoCA and were very excited and looking forward to visiting us after we open.

Another exciting element of the event was that York Art Gallery were chosen to be the first recipients of the new 'Emmanuel Cooper Memorial Prize'. This gave us £1000 and the opportunity to use it to acquire a new work for our collection from one of the exhibitors. After long deliberation, we chose two works by Annie Turner- 'Oyster Net' and 'Mussel Box and Sieve'. Her work is inspired by river environs, so sits well with York and its waterways.



Attending Ceramic Art London was costly and took lots of time and planning, but it was well worth the effort in terms of the positive attention it generated for CoCA. We will be making similar appearances at the Art in Clay fair at Hatfield and at the International Ceramics Festival in Aberystwyth, both are on the weekend of the 3rd, 4th and 5th July.



HELEN WALSH

Curator of Ceramics

When the gallery reopens

.....will be your opportunity to reconnect with some of our work, as Friends of the Gallery. During the closure, we have continued to support the Gallery with funds for new purchases (some of them very exciting!) and various restoration and conservation projects and Executive Committee Members have been privileged to be party to that. But the results are not yet public, of course. And that means that when the gallery opens again, you are going to have some wonderful surprises!

This financial support is the core of our work as Friends of York Art Gallery. The funds for it come partly from the legacy accounts that we administer and partly directly from you, our members. You

contribute through your membership fees and your support for our fund-raising efforts. You haven't had the opportunity to see the results of your contributions during the closure, so your Committee is particularly grateful for your loyalty during that time.

All will be revealed when the Gallery opens. As well as enjoying the glorious new spaces and the fresh and exciting new displays when you visit, do take note of the labels that indicate that you have helped to make it all possible. And feel pleased with yourself!

Researching the Lycett Green Collection:

As my year here in York draws to an end, I'm finalising preparations for the redisplay of the Lycett Green collection and bringing together the remaining strands of research. In just a few weeks, the paintings will be back on the walls, some with new attributions, others with new dates, and others with fleshed out information about their origins and provenance. I hope that the new display will offer a fresh perspective and enable visitors to appreciate old friends in a new light.

Some of the most fascinating discoveries have come from examining the earliest works in the collection – paintings that have survived for hundreds



of years, travelling from churches in Italy across Europe and around Britain before ending up on our gallery walls here in York. Despite these upheavals, the works in the Lycett Green collection are in astonishingly good condition, offering us a glimpse into the Renaissance world.

Take the beautiful St. Zenobius, the oldest painting in our collection. In his richly embroidered cloak embellished with glittering clasps and golden borders he presents a magnificent appearance. Until recently this painting was attributed to an unknown artist, dated to the second half of the 14th century. In the 1990s it had been tentatively linked to four other 'orphan' panels in collections around the world, and following technical examination of the panel last year, National Gallery specialists supported a reattribution to Bernardo Daddi – one of the masters of the early Renaissance.

In February I received a research bursary from the Subject Specialist Network to travel to Tuscany to gather further evidence for a reattribution. I discovered that the York panel displays repeated motifs of Daddi's work: the dragon symbol on his hat is seen on the throne of the Orsanmichele Madonna and Child, on the backdrop of the Uffizi Madonna and Child and even punched into the halo of a saint in the magnificent Accademia Coronation of the Virgin. Zenobius's facial type mirrored that of the bishop saint in the Accademia Coronation, while embroidery embellishments on the border of his robe were identical



to those on the San Lorenzo. I met with Dr. Daniela Parenti, curator of Early Renaissance Painting at the Uffizi, who showed me other examples of his work as situated the York panel within Daddi's late oeuvre of around 1345.

I then travelled to Vicchio, a town about an hour outside of Florence, to examine one of the panels linked to ours - a painting of St. John the Baptist. The Vicchio panel has been made up into a rectangle, but the outlines of an original arched format are still visible, and I found that these dimensions correspond almost exactly to the York picture, supporting the hypothesis that these two panels were originally joined together.

Before leaving, I visited the church of San Giovanni Maggiore in Panicaglia, a village high in the Tuscan hills, from where the Vicchio panel had been taken, and thus where the original polyptych was probably situated. Although the church has undergone many additions and refurbishments since the 14th century, original features are still evident, giving a sense of how majestic our panel must have looked in its intended setting. A description of the interior of the church from a 1914 guidebook describes the St. John panel as being part of a 'trittico' – i.e. one of three panels, rather than five suggesting that the original altarpiece was broken up in two stages, with two panels appearing on the art market before the others.



In August, St. Zenobius will go on display about 2,000km from his original church setting, replacing stone and altar for Thermacell walls and cutting edge environmental conditioning systems. As we admire his monumental, glittering appearance we can reflect on the considerable journey he has made.

ELOISE DONNELLY

June 2015

New subscription rates

At the Annual General Meeting in March, our Treasurer asked for a received the approval of members for an increase in subscription rates for 2016. He spoke of the need for the increase thus:-

'In your loyalty to the Friends during the period of closure you have shown how much the Gallery means to you and have participated in large numbers in the events offered to Friends which will continue and be enhanced with the reopening of the Gallery. We believe that the membership of the Friends offers a great deal for the Friends, and by comparison with other similar organizations our subscription rates appear to be low.

Although inflation is currently low there has been inflation of more than 12% since the level of subscription was last fixed. This alone would justify an increase of one-eighth. We also wish the new rates to last for some time.

The new rates approved are

Single Member	£23 (£20 by standing order)
Two people at same address	£33 (£30 by standing order)
Students	£7
Single Patrons	£55
Two patrons at same address	£85
Corporate members	£90

Life members are not of course affected but may upgrade to become patrons, for which the new rate is £35 (£55 for joint life members). You will, of course, be notified individually of this increase before your subscriptions for next year are due.

SUE RUSHTON

A new member of the Committee

When I put down, on the Friends of the York Art Gallery application form, that I would like to 'help', I had no idea that within weeks I would be on the committee! I am delighted to be there of course, especially as I felt so warmly welcomed by the other members at my first committee meeting. I now look forward greatly to all the future activities in which I shall be taking part.

I have a keen interest in Art, having graduated with a BA Hons degree in History of Art from Birkbeck College London in 2004. I firmly believe that Art History is an important part of all History and, in York especially, where both Art and History are embedded in the city, the link between the two is clear.

I continue to pursue my Art History interests and enjoy Exhibitions. I have also been able to take advantage of a few of the excellent courses laid on at York University through the Centre for Lifelong learning.

Being part of the Friends of York Art Gallery team is particularly exciting at this time as we anticipate the re-opening of the Art Gallery after its refurbishment and I look forward to being able to contribute to the work of the Friends in their support of the Gallery.

CATE CHAMPNESS



To Whom It May Concern

I am currently trying to assemble a visual gallery of works produced in the York School of Art whilst it was in Exhibition Square, and I am looking for anything which anyone may still have to do with the school for York Art Gallery. Items like sketch books or drawings are just as important as finished works or paintings, as are different media such as dress designs or ceramics. I would be asking to photograph the works, but will take care to make clear in any usage of image the authorship and ownership of the object. The images will help to complete a visual side to the project I have been working on in creating a cultural history of the school.

Any help at all would be hugely appreciated and accredited, and I am very willing to travel outside of York.

Please email me at: yorkartgalleryresearch@gmail.com with any information.

JYE O'SULLIVAN

MA History of Art student at University of York under studentship with York Art Gallery and The Friends of York Art Gallery



Nana Cuckson (a fellow Committee member), and I were delighted to be amongst those invited to join Clare Twomey at York College to make some pots as part of the work she was preparing for the opening exhibition in the Art Gallery. The work will be made up of 10,000 identical bowls, crafted by groups of people from different parts of the country, under Clare's supervision. The number of bowls refers to the number of hours it is said to take to become a fully skilled craftsman.

The method of making them involved pouring liquid clay into a specially made mould, leaving it for a specific time and then pouring off what was still liquid to be re-used. What was left had to be fully dried, trimmed and fired, but it eventually became a bowl of a deeply satisfying shape, colour and delicacy.

Nana and I had a lovely time that day – Clare was wonderfully welcoming and inclusive. We were working alongside a great mix of people, including some of the students from the College, all sharing a common purpose.

Here is a picture of us with Clare. You will find more pictures and information on the York College website and a video on the Yorkshire Post website.

SUE RUSHTON

Sculpture Victorious – Tate Britain

On 26 March 2015, two groups of Friends were privileged to be taken round this exhibition by one of its curators, Professor Jason Edwards of York University. Jason had very generously made this offer to Friends of York Art Gallery last year when plans were being made to move Sculpture Victorious from its successful run in the USA to Tate Britain.

The nineteenth century was a golden age for British sculpture. It was encouraged by Queen Victoria and Prince Albert, who recognised the importance of art in the promotion of empire. It was also a platform upon which to show the world the skills of the British artist, often using indigenous material in place of the expensive bronze and marble that travellers encountered on the Grand Tour. Indeed, over Victoria's long reign she leant her own image for these purposes and a number of sculptures of the ageing Queen were exhibited in the very first room.

To quote a review from *theupcoming.co.uk* – "Sculpture Victorious presents an opportunity to view pieces rarely exhibited, and offers a unique look into Victorian society, the way it functioned and the culture that defined it. What makes the exhibition stand out is the fact that it not only displays a selection of Victorian sculptures, but above all puts them in a context where we can all appreciate them."

I highlight just a few: outside the entrance stands the first exhibit, John Bell's *Eagle Slayer*, 1851. This sculpture is of a young shepherd slaying an eagle that has attacked his sheep. Remarkably, it has been cast in iron, and then painted, to demonstrate that this native material can be used to cast fine art work inexpensively.

Henry Hugh Armstead's *Outram Shield*, 1862 – made of silver, gold and steel, commemorating Britain's role in crushing the Indian rebellion. The overt hierarchy of race and the brutality is shocking to behold, and at the same time the artist is exhibiting his knowledge of art history by depicting the influences of the Renaissance and the delight and inspiration gained from the study of Islamic design.

I was particularly impressed by the accuracy and detail of Thomas Wilkinson Wallis' *Partridges and Ivy*, 1871, made of limewood - perhaps a riposte to Grinling Gibbons. It is an amazing trompe l'oeil.

Close to this case we see more unusual material made by William Coombs Sanders, 1862 – a sculpture cut and moulded on sheep skin.

How can one not mention Frederick Leyton's *An Athlete Wrestling with Python*, 1877 – inspired by, and challenging, one of the greatest classical sculptures, *Laocoon*.

Of course I could not complete this article without mentioning *Elephant*, 1889, by Thomas Longmore and John Henk which, as Jason pointed out, may be viewed as an opportunity to show the French that the manufacture of Sevres porcelain could be emulated using earthenware and to portray, once again, the power of empire.

There are so many other wonderful and interesting sculptures in this exhibition: *Dame Alice*, 1897 by George Frampton, the sardonic *Royal Game*, Sir William Reynolds-Stephens, 1906 (not strictly 'Victorian' but a wonderful example of the game of patriotic propaganda). A fascinating exhibition.

Sculpture Victorious is on at Tate Britain until 25 May 2015.

JACKIE DAVID



Five galleries and a church



Kettles Yard

Yes, five galleries and a church, as well as the journey to and from Lewes, all in the space of three days. No-one could say that Friends of York Art Gallery lack stamina!

Sue Greenhow, who organised the trip, called it 'Artists and Collectors at Home', for three of the five galleries we visited had been homes – Kettles Yard in Cambridge, and Charleston and Farley Farm in Sussex. At each of them we had either tours guided by staff, or introductory talks, greatly enhancing the pleasure of the visit and particularly necessary for me, at least, at Farley Farm, home of Roland Penrose, the surrealist painter:



Charleston

The church is at Berwick and was decorated with 'murals' (in fact, painted boards fixed to the walls) by Vanessa Bell and Duncan Grant, with a few contributions from Vanessa's son, Quentin. It was a controversial commission at the time, and continues to generate

mixed responses, as the discussions on the coach afterwards confirmed.

Our return journey was broken up by the two non-home visits, Dulwich Picture Gallery, where we could see both the Ravilious exhibition and the wonderful permanent collection, and the Fry Gallery in Saffron Walden, with a mixed collection, which includes paintings, drawings and prints by Ravilious (again) as well as Edward Bawden, Michael Rothstein and many others who lived and worked in the area around the middle of the last century.

The art we saw was a feast for the eyes on its own, leaving us with some wonderful memories and a lot of new knowledge. But in addition, visiting Sussex in June was a delight, too – the warm sunshine, the green Downs, the flowery lanes, the fresh trees, the



Ronald Penrose 'Night and Day' (detail)



Knot Garden, Saffron Walden

birdsong, the glorious gardens – pleasures for all our senses.

Shoehorning so much pleasure and such a lot of travel into three days without a hitch anywhere demanded meticulous planning, and all of us who had such a wonderful time on the trip have reason to be very grateful indeed to Sue, whose preparations were so thorough and painstaking.

Thank you, Sue.

PS. Early calculations indicate that this trip made over £900 for our funds – what a marvellous result!

Falling in Love with Berlin

Beautiful Berlin was a revelation to the newcomers amongst us and a renewed joy for returnees. Falling in love was easy with a city which experienced Spring in the week of the FYAG visit – from buds to full green as the sun came out and the temperature rose from the teens to the 20s. Café and walking weather, perfect for a boat trip on the River Spree or one of Berlin's many lakes. White asparagus season had just begun.



Some of us took advantage of the many opportunities for opera, symphony and chamber music. And then the art and architecture!

Setting out on Easyjet from Liverpool with 28 FYAGers, fresh from the sunny coach ride across the Pennines, was perfect, even though arrival was at the old airport of the DDR, Berlin Schönefeld, still in use despite its

dilapidated state and overstretched capacity because in uncharacteristic German style the new airport is years behind schedule. We were greeted by our guide and art historian, Thomas Abbott, who had studied art history in Minnesota and architecture in Berlin and possessed a decidedly quirky turn of phrase and wry sense of humour. Tom turned out to be one of the best guides ever for a FYAG tour, taking meticulous care of every little detail and effortlessly smoothing the way. Even down to the need for 'biological' stops and removing your 'textiles'! A fine hotel, the 4-star Golden Tulip Hamburg, awaited us in a quiet area of the city but close to shops, restaurants and the centre of the old western part including the famous Zoo.

We saw a lot more of Berlin, east and west, on the next day when we were introduced to the city by Tom who is a long-time resident despite his American upbringing. Book burning, the Topography of Terror Museum, the Holocaust Memorial, the Jewish Museum, Checkpoint Charlie, and the East Side Gallery of paintings on the remaining large section of the Wall reminded us forcefully of Berlin's recent troubled history, while the Brandenburg



Gate topped by its wonderful Quadriga sculpture represented happier and more peaceful times. Lunch was taken in the Hackesche Höfe, a complex of 19th Century buildings with 8 interlinked courtyards decorated in Art Nouveau style and a Berlin hotspot for restaurants, cafés, cinema and theatre. A delightful visit to Norman Foster's wonderful dome at the Reichstag for coffee and cake was tinged with a distinct flavour of 1933 when the fire engines arrived and we had to leave via the back stairs.

Museum day dawned bright and sunny for a short journey to Museum Island, with the Pergamon and Neues Museums and the Alte Nationalgalerie on the programme. Several wonderful highlights, including the famous Ishtar Gate from Babylon and the bust of Queen Nefertiti, did not overshadow the other fine collections of ancient and Egyptian artefacts. A



comprehensive collection of fine art from the era between the French Revolution and the First World War included masterpieces from Caspar David Friedrich, Schinkel and Menzel as well as non-German artists like Corot, Jongkind, Monet, Renoir, Cézanne and Degas. Even more marvelous art awaited us the following day at the Gemäldegalerie, housing major European collections from the 13th to 18th centuries including many works by Raphael, van Eyck, Holbein, Caravaggio, Canaletto, Rubens, Vermeer and Rembrandt.

The Charlottenburg Palace, the favourite palace of Frederick the Great in a lovely park setting and a summer residence for Queen Charlotte, was splendidly decorated in the style of Versailles and St. Petersburg. Lavish displays of rococo were comprehensively explained by the indefatigable Tom, who also did us proud with his tour of the largest collection of French 18th century paintings outside France. We learned the exact nature of the piece of clothing known as a 'watteau' from studying a work from the eponymous painter, whose work was also responsible for the creation of a special category by the French Academy of 'fête galante'. A guided tour of the Museum Berggruen, first opened in 1996 by the German Jewish émigré Heinz Berggruen to feature his collection of Picasso, Klee, Matisse, Braque and Giacometti, was another highlight, with the added bonus of a special exhibition of Alexander Calder's mobiles. In a final gesture from Tom, going far beyond the call of duty, we stopped in the centre of old West Berlin to visit the still-ruined Kaiser Wilhelm Memorial Church, built in the neo-Romanesque style in 1895 but bombed in 1943, and its modern replacement built in 1957-63. Fine modern stained glass, a Coventry crucifix and a golden figure of Christ suspended over the main altar. Prosaically, as Tom pointed out, right opposite the building where Christopher Isherwood created Sally Bowles in the infamous 'Cabaret'.



taken up on a massive scale by amongst others the founders of IKEA. A few showers of rain ended our idyllic week and we came home via the overcrowded Schönefeld, the excellent Easyjet, a very quiet Liverpool Airport and a gentle coach to York. Let's do it again!

What more could be offered on the last day but a visit to the Bauhaus Archive, displaying the entire spectrum of the school's activities covering architecture, design and art? The renowned faculty included Paul Klee, Vasily Kandinsky and Mies van der Rohe. Some of the revolutionary and 'simple' designs for furniture were later the

View from The Chair

It is exciting to be writing this as we wait for the gallery to reopen on 1 August 2015, appropriately Yorkshire Day, and a day I think we can truly celebrate. Not only shall we see the newly refurbished gallery with its extra space including the specially constructed ceramics gallery above the south gallery, but we shall be treated to a feast of new installations along rehung old favourites. Artists such as Mark Hearld, Claire Twomey and Phil Eglin will be able to showcase their newly commissioned works putting York Art Gallery firmly on the map. The committee is enormously grateful to the staff of the gallery for all their very hard work behind the scenes, the scope of which will only become clear when the doors open.



Friends are fortunate to be among those invited for a sneak preview even before the official opening date and you will be receiving invitations soon if you have not already done so to our own reception in July. The stores, for which you have raised a magnificent £70000, are now operational, and are a huge improvement on the previous arrangements. For those of you wishing to carry out research in the gallery, a desk will be made available on prior booking and anyone who has not yet obtained a reading ticket at the University of York library is urged to do so. Books which came from the art gallery can be easily identified by a label on the inside front cover. I am aware the university requires an email address, so

please would any Friends having difficulty in complying with this requirement contact me or any other member of the committee.

At the AGM, we said goodbye to Tony Baker and Sue Greenhow, who have both been magnificent and hard-working members of the committee while Tony's contribution to the renovation of the stores has been outstanding and much valued. Cate Champness has now joined the committee and we are already enjoying working with her.

You will probably all be aware by now that owing to the current financial climate and the cuts to museums and art galleries, York Museums Trust has made the decision to charge entry to the gallery. This will of course not apply to Friends or Patrons who will continue to have free access on production of their current membership card. Other benefits include a 10% discount in the gallery shop and café and the opportunity for the society to use the gallery as a venue for two evening events a year. Various other organisations such as café no 68 currently continue to offer a discount.



During the closure, we have continued to expand our membership, which is excellent news, even if somewhat surprising. We hope that our initiatives around the regular talks, trips and Gallery Dines Out have appealed to a majority of the Friends, but we are always pleased to hear with any suggestions for future events. The local trip to Ruth King's studio to view her amazingly tactile ceramics and the more adventurous tour in Berlin were particular highlights, when the Friends were able to enjoy a wonderful range of art and architecture just as we benefited from the formation or consolidation of friendships made through our common interests. Finally, as I write this we have just held another successful and exciting art exhibition and sale, showcasing the talent within our midst.

Thank you for your support during the closure. I look forward to celebrating the opening with you soon.

DOROTHY NOTT

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