



# Friends of York Art Gallery

## NEWSLETTER - SUMMER 2016

### FROM THE CURATOR

We were delighted to announce in April that York Art Gallery was one of five finalists shortlisted for the prestigious Art Fund's Museum of the Year, 2016. Despite hearing this week that the crown went to the V&A, we are thrilled to have been recognised and for the opportunity to benefit from a fantastic PR campaign. The gallery's development has received a number of other accolades recently with a Visit York tourism award for Visitor Attraction of the year; Two York Design Awards, three Yorkshire RIBA awards and we are now being put forward to the national RIBA awards.

We are also receiving fantastic feedback from our visitors via our visitor comments and the Trip Advisor website, particularly about our displays and the fantastic Art Shot talks given by our Welcome Team. There is still time to visit/ revisit our moving and powerful exhibition *Truth and Memory: British Art of the First World War* which is open until 04 September 2016. In Autumn we launch our *Flesh* exhibition and the Friends of York Art Gallery are invited to a special preview on 29th September (more details in the events schedule and the website).

This exhibition, co-curated with Dr Jo Applin from the University of York (and soon to move to the Courtauld) features loans by artists including Peter Paul Rubens, Edgar Degas, Jean-Baptiste Siméon Chardin and Francis Bacon and will show how the body and flesh have long been subject to intense scrutiny by artists. These will be contrasted with contemporary works by internationally acclaimed artists Bruce Nauman, Jenny Saville and Adriana Varejão plus the Sarah Lucas sculpture which FOYAG recently helped the gallery to acquire. The exhibition raises questions about the body and ageing, race and gender, touch and texture and surface and skin. We are grateful to FOYAG for generously supporting the conservation of three historic paintings and a new publication for the exhibition.

Many of you will have noticed the redisplay in our Burton Gallery which features some of our Old Masters and we are also soon to launch our inaugural commission for the Artists Garden. *Foundation Myths* by Charles Holland from Ordinary Architecture responds to the historic setting of the garden and the foundations of architecture. This new commission will be the first in a series of contemporary art installations for our garden.

Our launch party for this takes place on 18th August and tickets are available through the website.

We look forward to welcoming you soon at the gallery and hope you will enjoy the new season's exhibitions and events.

**LAURA TURNER,**  
*Senior Curator*

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### **TRUTH AND MEMORY, BRITISH ART OF THE FIRST WORLD WAR, MARCH TO SEPTEMBER 2016**

Hi, I'm Lorna Hogger and I'm the Curator of Fine Art while Jenny Alexander is away on maternity leave. I've been at the Art Gallery a little over a year now, having joined to work on the opening exhibitions back in 2014. Previously I was Assistant Curator of Image Collections at the National Railway Museum, looking after the art, photography and poster collections, and I've also worked for Leeds Museums and Galleries and the Whitworth Art Gallery.



*Oppy wood, 1917 by John Nash*

While our visitors have been enjoying our opening exhibitions, we have been working busily on the next set of displays. From March 2016 we have shown: *Truth and Memory, British Art of the First World War*. The exhibition was originated by Imperial War Museums for the First World War Centenary and was first shown at IWM London. It has been specially reworked in partnership with the Art Gallery. The exhibition is curated by IWM's senior curator Richard Slocombe.

As the title suggests, the exhibition has two central themes; Truth and Memory. It looks at how artists who were serving on the front line and experienced first-hand the horrific nature of trench warfare, struggled to find a visual language to convey the reality and the consequences of 'total war'. Modern artistic movements stressed the mechanised nature of the conflict and the new destruction this brought, with images becoming fragmented in their depictions of soldiers, trenches, machinery and in particular, the violated landscape. After the war, these artists searched for a way to capture and commemorate what they had seen and those who had not returned. Their work searches for reason and meaning in the conflict and has helped to form a collective memory that remains with us even now.

In the central Madsen gallery the exhibition also has monumental paintings commissioned for the proposed Hall of Remembrance by Paul Nash, Wyndham Lewis, Stanley Spencer and William Roberts. The exhibition also includes works by CRW Nevinson, William Orpen, Anna Airy, Dorothy Coke and Jacob Epstein and our own paintings by Richard Jack and Sydney Carline.

**LORNA HOGGER,**  
*Curator of Fine Art (maternity cover)*

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## **INTRODUCING NEW COMMITTEE MEMBER**

Hello, I'm Anne and I'm delighted to be joining the committee of Friends of York Art Gallery. I've already met some of the existing committee members and am very pleased indeed to be working with so many knowledgeable, enthusiastic and friendly people.

Fortunately for me I'm a Yorkie born and bred, although I have lived elsewhere in the 1990's. I currently work in Huntington for The Wilberforce Trust (a local charity supporting people with sight loss) as fundraiser and volunteer co-ordinator and not so long ago I managed a Community Arts Centre where we promoted art to the local community and where we hosted a York Open Studios event featuring four emerging artists.



I have been a Friend of York Art Gallery since 2003 and have a long term interest in and enjoyment of art. In my spare time I enjoy photography and do a lot of singing as a member of three choirs.

When my two teenage children were young we enjoyed nothing better than coming to the free Saturday morning workshops and then staying on to look round the gallery and I firmly believe that art appreciation is something for everyone of whatever age or background.

I'm very much looking forward to being able to help the Friends in whatever way is needed and hope my experience in fundraising and events management and my previous committee experience will come in handy.

**ANNE PARKINSON**

## CHOLERIC GAMBLERS IN ONE OF THE PAINTINGS IN YORK ART GALLERY COLLECTION

Last year (Newsletter January 2015) I had a pleasure to introduce myself to the Friends of York Art Gallery as a researcher in a project National Inventory of Continental European Paintings. As a result of this research many pre-1900 paintings of the York Art Gallery collection may now be described with some new information, not referred to before. I would like to present to you an obscure painting that has not been on a display, mainly due to its technical condition – and it has not been analysed in any catalogue until now.

The painting entitled “The Gamblers” was most probably acquired in 1941 from York art dealer M. Loadman, probably already then in bad technical condition, therefore it has never been exhibited. However its artistic quality is not very high, it is still quite interesting as it turned out to be painted as a copy after a print.



The painting shows three young man playing a backgammon – the board game which had ancient origins. They drink and smoke during the game. In the bottom part of the painting there is an inscription that reads: “Een Tuijsscher en Speelder is een vuijl catijf / hij drinckt en verspeelt sijn gelt en slaet sijn wijf”. It is actually a proverb which lead me to the source of inspiration for that painting: a print by Crispijn de Passe the Elder (1564-1637). Interestingly, the print is inscribed as being created after Dirk van Baburen (bottom left: *Baburen pinxit*) by Crispijn de Passe (bottom right: *Crispin de pas fe: et ex*). It contains the same image and the same proverb, which could be translated as: “A dicer and gambler is a filthy caitiff. He drinks, gambles his money away, and beats his wife”. That is quite an accumulation of the vices! The latin inscription in the middle part of the engraving (*Irarum Causas Fugito*) says “Flee from the causes of Anger” and refers to one of the deadly sins: the wrath (lat. *Ira*), which apparently is a vice of the choleric temperament. The other latin inscription actually associates drinking and having choleric temperament with gambling (*Ardet et in Choleram prona est feruentior aetas Cui leuis est Bacchus dammo sa vel alea cordi*). The idea of the four temperaments has its roots in the ancient four humors theory, described by Hippocrates (460–370 BC) and further developed by Galen (AD 129–c. 200). It assumes that human body contains four fluids (called “humors”): blood, yellow bile, black bile, and phlegm; and whatever dominates, results in a particular

temperament. So the temperamental categories are: cheerful “sanguine” (*sanquis* – blood), depressive “melancholic” (*melas chole* – black bile), slow “phlegmatic” (*phlegma* – phlegm) and finally passionate “choleric” (*chole* – yellow bile). Of course, there are more aspects of that theory: the temperaments were connected to the influences of the planets and mythological gods related to them, and additionally the domination of a particular fluid was supposed to cause the vulnerability to certain diseases. Basically it is quite a mix-up of the medicine, the astrology and the literature. And also each temperament was related to a different element: sanguine to the Air, melancholic to the Earth, phlegmatic to the Water and finally choleric to the Fire.

So it seems that the painting kept in York was created after the print, which actually was based on the painting by Dirk van Baburen. That painting does not contain the inscription though and its composition is a bit different – it seems that the engraving’s composition was partly the invention of the engraver. But was the painting by van Baburen a part of the set of four temperaments’ depictions? Or maybe the print was planned as one of the four? If yes – were the other three ever completed? We don’t know the answers for those questions, but it seems likely that it actually was once a set of the four temperaments’

allegories. However, only the choleric one survived and was copied by an unknown author of the painting now in York. It’s quality may not be very high, but it is certainly very interesting both in its iconography as well as in a way it shows how the popular paintings got “reproduced” by prints and then copied already in the seventeenth century.



**MAGDALENA ŁANUSZKA**

## FAREWELL TO SALLY ARNUP - 1930-2013

Recently, York lost a world renowned sculptor, Sally Arnup, who sadly died aged 85. Sally will be remembered fondly by locals, having lived for over fifty years in Holtby, a village just outside York, where she had her studio.

Having a strong Quaker faith, Sally Arnup's Memorial Meeting, which I attended, was held at Bootham School on 23rd January, and it proved a fitting tribute to a woman we all admired.

Sally grew up in Surrey and became fascinated by clay from the age of two and a half, when she was handed a piece of clay at her Montessori School. She remembered enjoying the feel of it between her fingers. She knew from the age of five that she wanted to become a sculptor and was supported and encouraged by her parents.

A lovely story was told of Sally collecting clay to sculpt with when she was eleven years old. She and a friend dug the clay from the banks of the River Mole in Leatherhead and took it home in a wheelbarrow. This resonated with me, as at an early age I lived near Leatherhead in Surrey and we also used local clay for our pottery lessons, though ours was dug from the school grounds.

At the young age of thirteen, Sally was allowed to attend Camberwell School of Art. She met her future husband Mick at Kingston School of Art, whom she married in 1953. After both qualifying at The Royal College of Art, (where they came into contact with Elisabeth Frink and Jacob Epstein), they moved to York in 1957, where Mick took up a post at York School of Art. Sally soon followed him there, where she taught sculpture, eventually becoming Head of Department. Mick became Vice-Principal and Head of Foundation. They continued to work there until 1974, when they decided to focus on their own art.

Many people related stories about Sally's fascination with nature and her love for all creatures. Strays and rescue animals, including foxes were all welcome. She once went to market to buy a saucepan, but instead returned with a crate of live ducklings! She even adopted a spider monkey called Jasper, and she would hand rear animals, including the bull calf, whose sculpture stands in King's Manor.

She sculpted directly from life, rather than using sketches or photos, in order to capture the character of her subjects more accurately. This often involved having the animals to stay with her for up to several weeks. She worked initially in clay, and then took wax moulds before sending them to a foundry to have them turned into lost-wax cast bronze. When the final pieces were returned to her, Sally would finish them by rubbing them down by hand to remove rough edges.



Her work was commissioned and collected by many around the world, including the Earl and Countess of Halifax, Sir Tatton Sykes, and Royalty. Prince Philip commissioned a life size sculpture of his pony 'Storm', and the Queen owns a silver leopard by Sally.

Family was very important to Sally, having four children and three grandchildren – to whom she has passed on her artistic skills. She was both an advocate and carer for her daughter, Rebecca, who has severe learning difficulties, and campaigned for better facilities for disabled people leading to the opening of The Yearsley Bridge Centre.

It was as a result of Rebecca's disability that Sally and Mick were inspired to set up York's first Oxfam Shop in the 1950s – for children in Africa who were less fortunate than Rebecca. Mick was a rock and anchor to Sally both in their family and in their careers, and his death in 2008 was a great sadness and loss.

I first met Sally 17 years ago when I was an art student in Scarborough, and was taught by her son, Ben. In recent years I have chatted to her on frequent occasions, when she has popped into York Art Gallery or York St Mary's to see the latest exhibitions. She was always just as enthusiastic about other people's art as she was about her own. The last time I spoke to her was at "Ceramic Art York 2015", in September, when she told me about her new exhibition in London.

I was honoured to have known Sally and pleased to have been invited to attend her Memorial Meeting. In her memory, I have bought a ceramic cockerel made by Sally and her daughter Hannah in a recent collaboration for an exhibition at the Pyramid Gallery, in York. It reminds me of her every time I look at it and it makes me feel privileged to have known her.

**HANNAH SAVAGE**

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## **SPRINGTIME IN MADRID**



The FYAG trip to Madrid and Toledo began auspiciously with an early arrival to a warm and sunny Madrid, which was surrounded by very green countryside as a result of a week of torrential rain. Madrid, like last year's destination Berlin, is one of the greenest capital cities in Europe with glorious tree-lined streets and many parks. It was at its best as the temperatures rose during the week from low to high 20s with dazzlingly blue skies. Our hotel was well positioned within walking distance of the three major galleries, the Royal



Botanical Garden and the Retiro Park, adjacent to several shops, bars and restaurants, and a short taxi ride or longish walk to the Plaza Mayor at the city's heart.

Our introductory coach tour showed a city gleaming with sunshine, crystal clear air and brilliantly green trees and lawns. Old and new architectural delights, including the business district towers and the handsome bullring, encouraged several stops for coffee, cake and saunters. The lavish splendours of the Palacio Real showed what a great power Spain had been, while introducing us to a few of the artists of whose works we were to see much more later in the week. Most notably on our penultimate day when we visited the Prado, whose rich diet and varied choices from Goya, El Greco, Murillo and Velasquez to Tintoretto, Caravaggio, Rubens and Rembrandt overwhelmed some of us despite an excellent guide to pick out the highlights. And to add to the cornucopia was a special exhibition of Georges de La Tour. Fortunately, the area abounded in places to rest, to eat and to drink, with the Royal Botanical Garden next door looking particularly fine in its spring colours.

On the days between the Palacio Real and the Prado, we enjoyed a veritable feast of delights. First to the fabulous Museo Thyssen-Bornemisza, which contains one of the world's foremost and most distinguished private art collections. The permanent collection is laid out on 3 levels with great curating skill, and ranges from Italian Primitives, Renaissance, Baroque and Spanish art through 17th –century Italian



and Dutch paintings and major 18th and 19th-century landscape to Impressionism, Post-Impressionism, German Expressionism and Fauvism. Not to forget outstanding examples of Cubism, abstract art, Surrealism, Pop Art and even British modernists including Lucien Freud's insightful portrait of Baron Han Heinrich Thyssen-Bornemisza. Stunning examples of van Gogh (Water Mill at Gennepe), Kandinsky (several views of Murnau), de Vlamincq (boats and rivers) and one superb full-length portrait of an elegant and beautiful lady by Singer Sargent. And if that was not enough, the afternoon visit to Museo Sorolla gave an enormous insight into how the eponymous painter used the lovely gardens for his many paintings shown at the recent exhibition at the Royal Academy in London. Indeed, garden paintings were at a premium here in Madrid and the emphasis was on family, friends, the



beach at Valencia and the hills of Toledo. A beautiful garden and a lovely house.

A whole day in Toledo followed. A short drive south brought us to the old Moorish and Christian capital, high on its promontory with the River Tagus in full spate swirling around the base. Wild flowers in glorious abundance on the opposite bank, from which magnificent views of the Cathedral and Alcazar were appreciated. A long guided walk through the steep, narrow and cobbled streets of this lovely city, pausing for coffee and its famous marzipan cakes, led us through the old synagogue, the El Greco church and the Cathedral complete with its ecclesiastical art gallery of Goya, El Greco,

Raphael, Murillo and Titian. Plus an unexpected bonus in this stunning building of a heavenly choir from Arizona giving their all.

Our last day completed Madrid's top three in the modernist shape of the Museo Reina Sofia. Full of Picasso, Braque and Juan Gris, the highlight was kept to the last by our guide, Picasso's Guernica. Accompanied by a film about the Spanish Civil War, many war posters and lots of Picasso sketches for the main painting, a strong impression was inevitable for the group despite the revisionist views of our guide about Franco and Spanish painters. A good lunch to digest what we had seen, and off to the airport in the strong evening sun. A sad goodbye to a wonderful city, full of cultural delights.

Throughout our explorations of Madrid and Toledo, our Tailored Travel guide, Paul Richardson, proved himself to be a most able, knowledgeable and sympathetic leader. A big thank-you to him, and to Jackie David who organized the whole trip down to the finest detail and then could not make it.

**SUSAN GREENHOW AND ROGER PINDER**

## A TRIP TO CUMBRIA

In late Spring (although it felt more like midwinter!) the Friends spent 2 days exploring some of the art & architecture of Cumbria



*St. Mary's Wreay – Bog Oak pulpit*

Our first visit was to the unusual church of St. Mary's Wreay, designed & built in 1842 by a local woman, Sarah Losh. She & her sister Catherine were daughters of the landowning family & were well educated & had been on the grand tour of Europe, highly unusual for women of their day. After Catherine died, Sarah determined to rebuild the village church in memory of her sister & parents.

The church, inside & out, is profusely decorated with carvings of nature, animals, birds & insects - pine cones especially as the classical symbol of eternal life. Sarah Losh made extensive use of local materials ( the pulpit a 1000yr old stump of bog oak) & also of local craftsmen for the joinery & stonework. She herself is said to have carved the alabaster font, with butterflies, fruit , & a dove carrying an olive leaf. In the churchyard is a mausoleum with an alabaster carving of Catherine.

Next we visited St. Martin's Church Brampton dating from 1878. The main object of our visit was the stained glass, designed by Edward Burne-Jones & made in William Morris's workshops. ( The architect of the church was Philip Webb, another Pre-Raphaelite) The East Window & those in both aisles are spectacular in iconography & their rich & vibrant colours.

Lanercost Priory was our next call. Originally an Augustinian foundation, but much ruined in the Border wars & also at the Dissolution, only the nave & the north aisle survive as the parish church. Here again we found the work of Burne-Jones & Morris in wonderfully colourful windows & also a restored embroidered dorsal, designed by Morris & worked by May Morris, on the E. wall, behind the altar.

Finally we saw the Bewcastle Cross, a 7th century monument with detailed carving, in the graveyard of the village. We had seen a replica of that cross in the churchyard at Wreay

so the day was nicely rounded off. Then followed an exciting journey down the M6 in a blizzard to Penrith & the warmth & comfort of the George Hotel for dinner & the night.

The second day was spent in Kendal. The Abbot Hall Gallery occupies a gracious house in attractive gardens. George Romney was born in the area & began his career as a portrait painter in Kendal before spending some 30 years in London; many of his works are in the gallery. On temporary loan from the National Gallery was one of Rembrandt's late self-portraits - wearing a red cap he appears pensive & a little sad. Also on show was a collection of contemporary sculptures by Laura Ford, titled " Couples ". There were figures of varying ages & types, in costume, rather odd & thought-provoking.



*Bewcastle cross*

Before leaving Kendal we walked to the Friends' Meeting House & after an introductory talk & short video we saw the Quaker Tapestry. This actually consists of many sections depicting aspects of the Friends' work & history. The work was done by diverse groups of people all over the country but wonderfully uniform in style & materials - a truly great achievement.

After 2 very full & interesting days we boarded our coach for the return journey via the Dales, (almost meeting the Tour de Yorkshire en route!) grateful to the Friends' committee who organised the trip, to Dorothy who led us, & to our intrepid coach driver.

**VERONICA PEARSON**

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## **A SUMMER IN PRINCETON**

Last June 2015, I had the incredible experience of interning at Princeton University Art Museum for 9 weeks. The only student from outside of the United States, I worked in the Marketing and Public Relations department under its manager, Erin Firestone.

Erin ensured that I gained as much valuable experience as possible, assigning me several projects, which involved interacting with the stunning collection of objects in the galleries as well as with different departments throughout the museum.

Princeton, thanks to its charitable alumni and seasoned directors and curators, has and continues to amass an astounding collection of art. It prides itself on being a little taste of the art of the world, which is certainly accurate. The collection spans thousands of years, encompassing Egyptian, Pre-Columbian, Asian, Graeco-Roman and African art works. There is also an entire wing dedicated to the medieval period, including an archway taken from a French castle. There is a strong European display filled with Old and Impressionist masters and a significant gallery of American pieces. Contemporary art from iconic names such as Andy Warhol and up-and-coming artists such as El Anatsui also line Princeton's prestigious walls.

My main assignment over the summer was to assist with the marketing strategy for upcoming events in the fall, such as the major exhibition "Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection" which recently closed. I worked on social media, namely Instagram and Twitter to promote the event, even designing basic graphics, which were used in the social media campaign. I attended several team meetings for the show as well as worked closely with the Education department to devise fun events for students during the opening week.

Simultaneously, I produced a video blog entitled "Interns at Work" which featured all of the interns and the projects they were working on over the period. I interviewed, filmed and edited each one, producing short two-minute clips on their experiences. I also created a re-cap of the summer, with images and clips of the overall journey, which the entire staff enjoyed. This project was very enjoyable as it allowed to me visit various parts of the campus and museum and to bond with my fellow interns.

Additionally, the programme was structured for us to enjoy weekly lunch talks with curators and managers of the museum. We spoke with the Director, James Steward, Nancy A. Nasher-David J. Haemisegger, *Class of 1976* and were taken on personal tours of the galleries with each curator. This offered insight into working in the art world and the objects on display. We were also taken on a field trip to the Whitney Museum of American Art in New York where we received a one-on-one tour with one of its fellows.

Overall, interning at Princeton University Art Museum was a once in a lifetime opportunity and I could not be more grateful to Erin Firestone for selecting me for the position. I am also thankful to the Centre for Global Programmes at the University of York and Citizens for Conservation in Trinidad and Tobago, my home country, for assisting me to realize this dream by offering travel bursaries. It was certainly a summer I will always cherish.

**SVETLANA LEU,**  
*External Relations Coordinator*  
*University of York Art History Society*

## ARE YOU INTERESTED IN BECOMING TREASURER OF THE FRIENDS?

At the next AGM in March 2017 I will be retiring having completed the maximum 6-year term, so we need to elect a new Treasurer for an initial 3-year term with the possibility of re-election for another 3 years.

The Treasurer's role involves:

- on a day-to-day basis receiving and banking all income and dealing with all expenditure
- investing the Friends' funds not immediately required in suitable bank deposits
- as a member of the Committee advising on availability of funds for grants
- maintaining the books of the Friends
- preparing the annual accounts of the Friends to 31 December
- maintaining Gift Aid records and reclaiming Gift Aid from HMRC
- updating the Charity Register and filing the Annual Return and Accounts with the Charity Commission

It helps to be good with figures and familiar with computer spreadsheets and finance & accounts.

Is anyone interested in supporting the Friends by taking on this role? If you would like to find out more about it please contact me, Richard Bailey, on 01904 643943 or by e-mail at [richard.c.bailey@btinternet.com](mailto:richard.c.bailey@btinternet.com)

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## UPDATE FOR THE FRIENDS OF YORK ART GALLERY ON THE HISTORY OF THE FRIENDS

As it is some time since I undertook to write a history of the Friends I thought it was time to give you a progress report. Due to the closure of the Gallery and the removal of the York City Archives during the refurbishment of the Library, now known as Explore, it took me a while to get access to the necessary Archive material. I am grateful to the many members of the Friends who have lent me items from their own collections , for example the original copies of 'Preview', the very fine quarterly journal of the Gallery set up by Hans Hess in 1948 and subsequent other magazines published by the Gallery or the Friends.

I have also been lent letters, programmes, descriptions of visits and events; all of these have been fascinating and indispensable to the work of piecing together the history. Many have also spoken to me of their reminiscences. The story is extremely interesting as, in addition to telling of the exploits of the Friends, it also gives a detailed account of the development of aspects of York's cultural life and in some senses also of the country as a whole in the post war era and the second half of the twentieth century. The one thing I would now like more of is the Annual General Meeting Reports of the Friends as these detail the changes in office holders and not all of which are recorded elsewhere. If anyone has any of these I would be grateful to hear from you.

I hope now to get the whole work together shortly and that you will enjoy reading it when it comes!

**SARAH SHEILS**

## VIEW FROM THE CHAIR

Nearly a year on from the opening of the refurbished art gallery there is much to celebrate. The gallery was among five on the shortlist for the prestigious Art Fund Museum of the Year and although it was not successful, the fact of nomination has generated a huge buzz amongst gallery staff, and raised the profile of the Friends with their contribution to the visit by the judges on 8 June. This is a huge endorsement of the vision of York Museums Trust and the work of the curators and I hope it will encourage yet more visitors in the year to come. This exciting news came on top of a wonderful exhibition of World War One paintings, sculpture and drawings which has drawn compliments from press and public, signalling the ability of the gallery to host nationally important exhibitions. The next exhibition in September will be entitled "Flesh" when Friends will be able to see works on display greatly enhanced by conservation work for which they have paid. Conversely, Prospero, a painting by Henry Fuseli from York gallery is currently on display at Compton Verney in an exhibition entitled Shakespeare and Art; yet another work conserved with funds from the Friends, it looks magnificent.

The Friends, as ever, have been busy, organizing many talks on the subject of the exhibition and the permanent collection, enhanced by the use of our new Sennheiser sound system. We had become used to PowerPoint talks in the Yorkshire Museum during the closure, but the opportunity of gathering in front of the work of art has been a welcome change and provoked lively discussion. A very successful trip to Madrid took place in May, along with various shorter day or overnight trips, to places as varied as Ashington to see works by the Pitmen Painters, to Nottingham for an exhibition by David Jones and to Penrith to view the inspiration of Sarah Losh at St Mary's Chapel. Details will be sent out with this posting of a trip to Bayeux in May 2017, and we are hoping to visit the Watts Gallery in Compton in October next year as well as enjoying visits to local collectors. We are always open to suggestions from Friends for future events, so please do let us know if you have any thoughts you wish to share.

This year saw our long-standing President, Malise Forbes-Adams, step down. She has been a worthy successor to Oliver Worsley and throughout her twenty-two years in post, along with her husband, Nigel, has been totally supportive and generous in giving her time. She is succeeded by Peter Miller who is already well-known to the Friends as a former chair and long term committee member. 2016 also saw the one hundredth birthday of possibly our oldest member, Leonard Robinson, former chair and author of the definitive work on Etty. We wish him well.

Committee work is only one way to engage with Friends, but is an extremely rewarding one. We are always looking for Friends to join and refresh the committee with new ideas and if this appeals to you please do get in touch.

**DOROTHY NOTT**

*The images are produced with kind permission of the York Museums Trust (York Art Gallery) and the University of York. This newsletter is edited by Jack Sterrett. Please send items for the next newsletter to [jack\\_sterrett@hotmail.com](mailto:jack_sterrett@hotmail.com).*

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