



# Friends of York Art Gallery

## NEWSLETTER - SUMMER 2018

### CURATORS' REPORT FOR JULY 2018

#### **Staffing**

We are delighted to welcome Dr Beatrice Bertram as our new Senior Curator for York Art Gallery. Beatrice joins us from the National Trust, where she has been working on the redisplay projects at Petworth, and also on the contemporary commissions and redisplay of the sculpture collections at Woolbeding Gardens. She curated the Watts 200 Exhibition at the Watts Gallery, and also worked with Kim Sloan as a Curatorial Fellow at the British Museum on *Places of the Mind: British Watercolour Landscapes 1850-1950*. Many of you will remember her from her PhD research on William Etty, and her research around the redevelopment of York Art Gallery.

After 11 years at York Art Gallery, Gaby Lees, Assistant Curator for Arts Learning, left us in May to take up an exciting new position with Barnsley Museums as Sector Specialist Officer – Community Arts. She will be greatly missed but wish her well in her new venture. Her role (now titled Creative Producer, York Art Gallery) has been filled, and the successful candidate will be starting soon.

#### **Exhibitions**

This year the exhibition programme is extremely busy with lots to see. Current shows to enjoy are:

*70 Years of Giving Art: A Celebration of the Friends of York Art Gallery* until 5 September.

*The Sea is the Limit* until 5 September.

*The Aesthetica Art Prize Exhibition* until 30 September.

In CoCA 1 we have just opened *Lucie Rie Ceramics and Buttons* which runs until 12 May 2019.

Norwegian sculptor Per Inge Bjørlo has curated the current display in the Anthony Shaw space in CoCA 2.

## Forthcoming exhibitions

In 2014 York was announced UNESCO City of Media Arts, and as part of this there will be the inaugural citywide Mediale festival. This nine-day international festival of digital arts will launch with an exhibition at York Art Gallery: *Strata – Rock – Dust – Stars* curated by Mike Stubbs, Director of FACT, Liverpool and in partnership with Mediale. The exhibition features moving image, new media and interactive artwork taking its inspiration from William Smith's ground-breaking map *Delineating Strata*. This map transformed the way in which we understand the world and it can be seen in the library of the Yorkshire Museum. The exhibition will run 28 September – 25 November 2018.

Linked to Mediale, there will also be an exhibition in the Project Gallery: Bringing together a diverse group of cyber feminist researchers, academics, artists, engineers and cultural producers in two residential workshops, Deep Lab UK will be the first of its kind in Europe and is set to produce high profile outputs, which will be showcased at York Art Gallery during York Mediale 2018. Deep Lab UK will explore the environmental impact of new technology, the role of underrepresented groups in technology and the construction of identity online.

And in the Artist Garden will be Pollinarium - an interactive experience within a structure based around the habitat and life of pollinating insects. This will run during the Mediale festival and will be community driven with events taking place.

In October we close the *Aesthetica Art Prize Exhibition* and open *The BFG in Pictures*, a touring exhibition from the House of Illustration.

## Outgoing Loans

Paul Nash's *Winter Sea* is on display at the Fondation Vincent Van Gogh in Arles in a Nash retrospective exhibition.

Four paintings are in the Dutch Golden Age exhibition at Cannon Hall, Barnsley.

Thirty-four ceramics are on loan to Blackwell, the Arts & Crafts House, in the Lake District in their exhibition *Form over Function: Ceramic Art at Blackwell*.

*The Allegory of the Crown of Life* by Valdes Leal is on loan to Museui Reali – Galleria Sabauda in Turin.

## New Acquisitions

Marinella Senatore: now that the *York Symphony* exhibition has closed, which was the result of the first Evelyn commission, we have acquired a group of work into the collection, as per the terms of the commission. We have acquired the films, as well as two paintings and a small group of collages.

We recently acquired *Reflexion*, a screen-print (2017) by Paul Morrison – a welcome addition to our print collection which gives a contemporary twist to the pastoral scene.

We have recently acquired a two part untitled ceramic work by Polish artist Aneta Regel, through the Contemporary Art Society's *Omega Fund*.

## Research

This year's Friends of York Art Gallery MA Research Scholar, Abi Judd, has made a fantastic impact and has done a great deal in her research into the Tillotson Hyde collection of illustrations, which was given to the Gallery in 1962. She has worked very hard to bring together a thorough exhibition proposal using the collection based around class and social stereotypes, and has done numerous talks and sessions with the Friends.

We have appointed the student for 2018-19, and that is Lucy Booth, who comes from Warwick University. She'll be looking at our Old Master print collection and I'm sure she'll do a terrific job.

CoCA will be publishing a book relating to the 'Lucie Rie Ceramics and Buttons' exhibition at the end of July. The book uses new research on the buttons in the Anthony Shaw Collection by Kimberley Chandler, which was funded by Sarah Nichols. Also included are contributions from Anthony Shaw, Helen Walsh, Simon Olding and Alison Welsh.

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## FROM THE FRIENDS MA RESEARCH SCHOLAR

As the Friends of York Art Gallery MA Research Scholar 2017-18 I am enjoying the opportunity to work with the curatorial and visitor experience teams, as well as the Friends on a number of exciting projects; I am delighted to be able to tell you more about these!

As some of you will know, my research project is on the Tillotson Hyde Collection of Drawings and Illustrations. This dynamic collection has been the subject of minimal research and exhibition since being gifted to the Gallery in 1962; it contains some 1600 drawings by over 500 artists, produced in the nineteenth and early twentieth centuries for publication in newspapers, magazines, journals, including both children's and adults' publications. The main outcome



of my research project will be the proposal and design of an exhibition on the collection. Originally, the exhibition had been planned to open in October 2018, alongside The BFG in Pictures, but this has now been rescheduled for a later date, providing an opportunity to develop the proposal further.

The proposed exhibition will be designed around artist's illustrations of Victorian and Edwardian social stereotypes in the Tillotson Hyde Collection. The artworks, their captions, and (where identified) the articles they illustrate, tell of typical stereotypes, and the social characters that these informed. In doing so, illustrations like these offer didactic, if comical, views on socially acceptable and unacceptable behaviour that contributed to wider social discourse on class and gender. In this way, the illustrations not only comment on social stereotypes at the time of their creation and publication, but the practices that assisted the production and recognition of social stereotypes in day-to-day life. The artists' representation of their characters uses gesture, clothing and accessories to indicate their socially stereotypical identity to the viewer. For this reason, I will be shortlisting objects from YMT's costume and textiles collection, and investigating the possibility of displaying these alongside the illustrations, the better to tell the exhibition's story.

Already, it has been so enjoyable to share the collection, and my research on it, with the Friends via Gallery talks, meetings, and the *Tillotson Hyde Collection Sessions* that I delivered in April and May. I designed the sessions for members of the Friends to engage directly with themed selections of works in the Tillotson Hyde Collection, and to informally discuss the artworks, some of which have not been seen since 1962! Thank you to those of you who attended for your comments and suggestions, the instructive feedback I received on the artworks and exhibition themes revealed new interpretations and information, which pointed to exciting avenues for research. As I develop the exhibition proposal I would like to hold additional sessions: keep a look out for these in the coming months!

As well as working on my research project and outcomes for the Tillotson Hyde Collection, I have been able to draw upon my educational and professional background in fashion when collaborating on social media project, Sartorial Saturdays with Connie from the York Art Gallery Visitor Experience Team. This project explores clothing, fabric and jewellery details in artwork in the Gallery's permanent collection. At present, I am developing content for this project also based on the Tillotson Hyde Collection, further exploring the link between the illustrations and costume and textiles. Given my academic research into the 'modernization' of garment manufacture between 1880 and 1920 for my MA dissertation project, clothing is an area I am excited to study within the context of fine art. To draw further upon my expertise in this area, I will be delivering a lunchtime talk *Dress Details in the York Art Gallery Permanent Collection* on 25 July. The talk will focus

on *Jean Abercromby, Mrs Morrison of Haddo*, painted by Allan Ramsay in 1767. I will pay specific attention to the glimpse Ramsay offers of Mrs Morrison's beautiful blue sack back mantua, which is alike a surviving example in the V&A's fashion collection. I would be delighted to see you there!

Finally, as my time as the FYAG MA Research Scholar is fast drawing to a close, I would like to take this occasion to thank all of you for making this instructive and enjoyable opportunity possible. Your generous investment has provided me with the opportunity to develop my skills in a number of areas, academically and professionally; I look forward to building upon these as I continue on the next phase of my career!

**ABI (ABIGAIL) JUBB**

*Friend of York Art Gallery MA Research Scholar 2017-18*

## MUNICH IN MAY, CHESTNUTS IN BLOSSOM

Vernon Duke had clearly not visited Munich before writing his famous paean to April in Paris. Munich in May was ablaze with chestnuts in blossom, along every street and in all of the parks. It was also the height of the white asparagus season, so that the 15 Friends who came on the trip were doubly blessed. A lovely, clean city in the throes of spring shown at its best, full of churches both baroque and austere as well as art treasures galore from Greek and Roman sculpture through Renaissance and Flemish art to German Expressionism. Small enough to walk comfortably everywhere, with most of the galleries located in one area just outside the Altstadt. Some of us even went off-piste with visits to



*The Neues Rathaus (New Town Hall) Munich*



A Figure from one of Munich's Carillons

the Nymphenburg Palace, Dachau and the opera,

Impeccable organisation by our tour manager and guide, the indefatigable Reidun of Norwegian extraction, saw us lodged in a comfortable hotel finely positioned in a quiet side street in the Altstadt. A group dinner in the Ratskeller basement of the restored gothic Town Hall introduced us to Bavarian cuisine and beer, which set us up for an intensive 4 days of touring. A morning walking tour took us to the food market and important churches including the very Baroque Asamkirche, and the afternoon to the vast Residenz, a sort of Bavarian Versailles of which the highlight was the Rococo Cuvilliés Theatre and Opera House. The next day was spent in the Museum Quarter with visits to the 1815 Glyptothek, home to a fine collection of Greek and Roman sculptures as well as an array of bronze and terracotta

antiquities, followed by the Florentine-style nineteenth-century villa housing the Lenbachhaus Gallery and its wonderful collection of Der Blaue Reiter group of painters. Finally to the Villa Stuck, the former home of the Bavarian painter and sculptor Franz von Stuck featuring his studio and some of his work.

Out into the beautiful Bavarian countryside on the next day, passing many maypoles in full festive rig and going through Murnau, the village where some members of Der Blaue Reiter spent their summers painting together. The UNESCO World Heritage Wieskirche, a masterpiece of Bavarian Rococo set in fields with a really spiritual feel belying its fame and numerous visitors, was a joy. To the surprise of many of us so was Neuschwanstein Castle; not only its wonderful mountaintop position but also its interior decoration. Despite the high throughput of thousands of tourists there was still time to ask if William Morris had been here to paint the walls, which were eerily reminiscent in both form and subject content of his work. On the return journey several Friends retained sufficient stamina to tour Munich's Neue Pinakothek Gallery and its collection of eighteenth and

nineteenth-century art including Turner and Constable as well as Klimt and an outstanding collection of Impressionism (even the 1888 Munich version of van Gogh's *Sunflowers*).

The day of departure was utilized to the full, starting with the Alte Pinakothek and its collection of fourteenth to eighteenth-century European paintings

comprising more than 800 works from the Middle Ages to the end of the Rococo period. More Rubens, including some very large paintings, than we had ever seen before, plus Rembrandt, Durer and Breughel, and a lot of Flemish and Dutch masters. The modern and austere Herz-Jesu-Kirche was in some ways a welcome relief after such riches, especially as the coach made a special stop at a neighbourhood stall to enable us to purchase our asparagus supplies to take home. A long morning ended in the gardens of the Nymphenburg Palace and its outdoor café, before a very happy group of Friends left for the airport and home.



Friends on the Munich Visit

## FRIENDS' VISIT TO NEWCASTLE

On a temperate day in early May sixteen Friends made their own way to Newcastle for a visit to the Laing Art Gallery, there to be met by Sarah Richardson, curator of the exhibition of works by David Bomberg (1890-1957). Known as a Whitechapel Boy along with fellow artist Mark Gertler, Bomberg studied at the Slade School of Art under Henry Tonks. His fellow students included artists such as Stanley Spencer, Paul Nash, CRW Nevinson and Gertler, together referred to as a 'Crisis of Brilliance' by Tonks and well-known to the Friends of York Art Gallery through the opening exhibition of the refurbished gallery in 2015. Bomberg's early work was characterised by bold geometric compositions which led to his expulsion from the Slade, the first of many ostracising events in his career. Not selected as an official war artist in Britain during the First World

War, he was commissioned by the Canadian War Artists Scheme only to have his painting *Sappers at Work: A Canadian Tunnelling Company, Hill 60, St Eloi (1918-19)* rejected.

Sarah Richardson took us through a chronological tour of Bomberg's work, from his very early self-portraits, through his geometric experimentation to his landscapes of Israel, Jordan and Spain. Especially compelling were his studies of the bridge at Ronda with its sheer escarpment and his later, highly coloured, representations of Cornwall. Evidence of the influence of Walter Sickert could be seen in his domestic interiors including scenes from the ghetto theatre in Whitechapel, before he branched out into a more expressionistic approach. These were followed by more portraits, including *The Red Hat* (1931), a dramatic, but touching portrait of his wife, Lilian Holt, also an artist and, with Bomberg, a founder member of the Borough Group of artists.

When the Second World War came, Bomberg tried again to obtain an official commission and in 1942 was asked to paint the bomb store at RAF Fauld. After several weeks' work, he submitted what is now regarded as a major work, an energetic, expressive and colourful canvas now in the Imperial War Museum, only to have that, too, rejected as unacceptably innovative, though three of his smaller drawings were acquired. Yet again Bomberg was disappointed, this time when his offer to turn these drawings into a large mural was not progressed. Fortunately, *The Bomb Store* formed part of the exhibition for Friends to view. After the war Bomberg turned to teaching and from 1945 to 1953, he worked at Borough Polytechnic, now London South Bank University.

That Bomberg never received recognition in his lifetime was obliquely referenced in the final three self-portraits where his head seemed almost to dissolve into nothingness at the end, a poignant symbol of his then reputation. Although he is now considered one of the most important artists of his generation, Bomberg was ignored by both collectors and critics, including FYAG's early president, Herbert Read, leading him to live and work abroad for much of his life. This informative and colourful retrospective, however, enabled Friends to have a glimpse into his world and see for themselves the value of his work.

An added bonus to the visit was the opportunity of a second exhibition in an adjacent gallery, this time of the large, colourful and grid-like works of Sean Scully, as well as a sight of the permanent collection. It is hoped that there will be more FYAG visits to local galleries with easy public transport in the future.

**DOROTHY NOTT**

## MEET THREE NEW COMMITTEE MEMBERS – RON CLAYTON, LINDA DOWNEY AND JIM SHARPE



### RON CLAYTON

Born and bred in Wagga Wagga, NSW, I have lived in York for 50 years. I retired from the University of York's History department in 2006. I am a former Provost of Langwith College. I am a member of the Kohima Educational Trust, a Minster Guide and Chair of the Heworth Without Parish Council. I am married to Azizah, with whom, in addition to grandparenting and travelling (if possible to Italy and Spain), we are engaged in several local charities and causes.

As Provost of Langwith I acted as director of the college's - effectively, the university's - art gallery, and during my time there we organised over fifty exhibitions - some of them in conjunction with other local galleries - of York and Yorkshire artists. I would like to explore the possibility of developing a similar local and regional programme in order both to extend the range of our Friends and to increase footfall in the Gallery.

My professional interest has long been in the art, history and culture, English and European, of the seventeenth and eighteenth centuries, and in nineteenth-century watercolours; but my wider knowledge of other styles and eras has been nourished by our friendship - Azizah's and mine - with the late Michael and Eileen Scott, generous benefactors to Langwith College and inspirers of the Scott Awards there for creative work by students.

Years of serving on innumerable committees, in and beyond the university, have naturally bred in me the earnest wish to serve on more of them. I look forward to making a contribution in this committee to the work of the FYAG.

## LINDA DOWNEY

After qualifying at Newcastle University in 1972, I worked as a dental surgeon in Africa for sixteen years, returning to live in York in the early 1990s.

When my nomination to the Friends Committee was first mentioned, I was asked if I had any specific talents, any marketing experience... no, any printing experience... eh no. All I have to offer is my enthusiasm for the Friends of York Art Gallery of which I have been a member for many years attending the lunch time talks, participating in trips and giving the occasional talk myself.

As a lifelong amateur artist I get enormous pleasure from painting and also from studying the work of others. I am a member of the Art Society Ebor and belong to a local art group in Wressle who meet every week to share ideas and enthusiastically daub and waffle.

As a member of the Committee, I hope to be able to assist with the growth and continuation of the Friends' activities.



## JIM SHARPE

I first developed an interest in art when, more or less by accident, I stumbled into the National Gallery in London as an eighteen-year-old. Since then I have developed my interests, before family commitments cut in, regularly attending exhibitions in London and visiting galleries when abroad. Over the past few years I have developed a considerable affection for York Art Gallery, an affection which has deepened as I have attended Friends' events over the last few years and gained a

fuller knowledge of the gallery, its holdings and its history. It is, admittedly, a small gallery, but this in a sense makes it all the more valuable, while its recent refurbishment makes it a very attractive one. I consider the Friends of York Art Gallery to be an enormously worthwhile organization, and welcome the chance to make a contribution to its activities by participating in its Committee.

## THE FRIENDS SUMMER PARTY, 24 JUNE 2018



*Friends enjoying the sunshine in the garden of York Medical Society*



*Strawberries, Scones and Shortbread on offer at the Summer Party*

The secluded garden of The York Medical Society, 23 Stonegate, was the perfect setting for this year's Friends' Summer Party. The weather was perfect – sunny and warm – and those Friends who attended were able to sit in the sun, chat, eat and drink as the Sunday afternoon unfolded. The garden plantings were at their best, the range of facilities of the Medical Society facilitated the smooth running of the event, while the experience was enhanced by sitting surrounded by attractive building some of which dated back to the sixteenth century. We were also delighted that Reyahn King, Jennifer Alexander and Helen Walsh from YMT were able to attend.

Mannion's Kitchen on Blake Street supplied the scones, jam and cream, and local strawberries were sourced from the nearby market. To these were added Scottish shortbreads, while sparkling rosé from the Loire and elderflower cordial from Gloucester ensured that everyone was refreshed.

A special thanks to Dorothy Nott, Sharon Gibbard, Peter and Liz Miller, Louise Wheatley and Jim Sharpe for their help in the many tasks that made this event.

## PETER GIBBARD

## NEW INITIATIVE: THE HANS HESS CHAMBER MUSIC SERIES

The Friends' Committee is very pleased to introduce a new element to its Wednesday lunchtime event programme. Three times a year we will hold chamber music concerts in the Medical Rooms, Stonegate, York. The performers will be selected Masters or Doctoral Students from the University of York's Department of Music. This will be a great opportunity to take a break in the middle of the day to hear chamber music in the elegant Georgian surroundings of the Medical Rooms – and at the same time contribute towards our fund-raising for acquisitions, conservation and education, something that is increasingly important at a time of government cuts in arts funding.

We are calling the concerts the Hans Hess Chamber Music Series to celebrate the Director of York Art Gallery from 1947 to 1967. As our President Peter Miller says in Sarah Sheils' *The Friends of York Art Gallery: A Brief History*, Hess created modern and outward-looking foundations for the gallery and was therefore an inspired choice as first Director. One of his initiatives was the setting up of chamber music concerts which were, according to the archives, particularly successful. Judging from the feedback from members we have every reason to believe that this new chamber music series will be just as popular.

Please put the date of the first lunchtime concert in your diaries – 14 November. A prizewinning Italian guitarist, Federico Pendenza, will perform works by Poulenc, De Falla, Mertz, Giuliani, Carulli, Barrios and Turina.

Our events programme, due to be sent to you over the summer, will contain details of how to get tickets. There are only sixty seats in the Medical Rooms and we anticipate a high demand.

### JUDITH GLOVER

*Secretary*

## VISIT LEADERS REQUIRED

The Friends have a busy schedule of group visits throughout the year to a variety of places, including artists' studios, art galleries and historic homes. The trips can be one-day, recent examples being the Laing Gallery in Newcastle and the Ferens Gallery in Hull, together with the University of Hull art collection, or they can be longer – for example in 2018 Friends organised a 3-day visit to key art collections in Sussex and a 5-day visit to explore the art history of Munich.

The Friends' Events Sub-Committee has been depleted by the recent retirement of members. There is now an opportunity for Friends to join the sub-committee to identify destinations for 2019, plan the itineraries, select accommodation and lead the group. A discount of 50% of the cost of the event is offered to the Leader in recognition of the importance of this role.

To register your interest, please write to The Chair, Friends of York Art Gallery, Exhibition Square, York, YO1 7EW or email [petergibbard@btinternet.com](mailto:petergibbard@btinternet.com).

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## DATA PROTECTION AND FYAG

Your postal, telephone and email contact details will be securely held so that we can communicate (either on paper or electronically) with you as a member for the following reasons: renewal; the programme of Friends' events and any bookings you may make for Friends' events; the newsletter; any other relevant opportunities, events or news stories that may arise between mailings and newsletters; Gift Aid; appeals for donations and legacies. We will not share your details with any other organisation. We will only retain your postal, phone and email details for the duration of your membership or to satisfy the Gift Aid regulations.

A detailed statement of how we deal with data protection is on the FYAG website. If you would like a hard copy please send a request to FYAG, c/o York Art Gallery, Exhibition Square, York YO1 7EW.

## AROUND THE GALLERIES

One of the most interesting exhibitions currently running in Yorkshire is 'Great Yorkshire Art from the Collection' at the Mercer Art Gallery in Harrogate. Billed as presenting '50 great paintings from the region', the exhibition features the work of (among others) Jake Attree, Tom Wood, and Atkinson Grimshaw (to 16 September). Another important local exhibition is 'A Tree in the Wood', featuring the work of the Italian artist Giuseppe Penone, at the Yorkshire Sculpture Park. Penone is a well known conceptual artist, with a reputation for exploring the relationship between humankind and nature through his work (to 28 April 2019).

Those wishing to risk crossing the Pennines might make their way to Manchester City Art Gallery, which is currently mounting an exhibition entitled 'Annie Swynnerton: Painting Light and Hope'. Manchester-born Swynnerton (1844-1933) was a keen advocate of women's rights (especially in the art world), became, with the support of John Singer Sargent, the first female Associate Member of the Royal Academy in 1922, was a Suffragist, and was also noted for what were considered, for a female artist, to be daring nudes. The Gallery is exhibiting thirty-six of her paintings, a number of them from private collections (to 6 January 2019: a Friends visit to this Exhibition is provisionally planned for 23 November; queries to Dorothy Nott, wattrnott24@cloud.com).

Any Friends who are enthusiasts for twentieth-century art and who are visiting London might like to note the 'Magic Realism: Art in Weimar Germany, 1919-1933' at the Tate Modern (to 14 July 2019), 'Aftermath: Art in the Wake of World War One' at Tate Britain (to 16 September), and 'London 1938: Defending "Degenerate" German Art' at the Weiner Library. This last commemorates an exhibition of 1938 in which some 300 works by artists banned by the Nazis were displayed at the Burlington Gallery in London, an impressive demonstration of support for artistic freedom which remains the largest ever display of German twentieth-century art in Britain (29 Russell Square, London WC1B 5DP: to 14 September).

## 25 MAY 2018: VIEW FROM THE CHAIR

The past nine months has been a busy period for the Friends, with 16 Lunchtime Talks including the Gallery Dines Out lunch, and the group visits to Leighton House in London, the Ravilious exhibition in Sheffield, Galleries in Hull and the Laing Gallery in Newcastle. Attendance was at or near capacity. The annual CoCA lecture made a small profit, a first and the lecture for 2018 is in planning.

A report on the highly successful 5-day visit to Munich, organised through Tailored Travel, appears in this Newsletter. I am more than pleased to report that the forthcoming trip to Glyndebourne and Galleries nearby in October, also organised through Tailored Travel, has been 'sold out'.

The Twelfth Night Party was poorly supported and so we had to cancel it in order to avoid a financial loss. Similarly, the Annual General Meeting was poorly attended, down 50% compared to any of the five years that I have been on the Committee. The venues and associated costs are matters of concern to the Committee, and so we may look elsewhere for 2019. Do write to me if you have any ideas or suggestions to enhance the appeal of these events.

At the time of my writing to you the visit to Sussex in June is fully subscribed and the Open House in Heslington event, also in June, is being well supported by the membership. We have 55 bookings for the Summer Party on 24 June, a run-rate which is 25% below the response in 2017, but hopefully we can close the gap in the short period remaining. The Lunchtime Talks schedule to 12 September has been published; please support the Friends with your presence!

The joint-private view on 3 May for '70 Years of Giving' and 'The Sea is the Limit' attracted more than 150 people, a record for Private Views in recent years. Both are complemented by Lunchtime Talks. The Anthony Shaw space has been the subject of a comprehensive re-hanging, and also supporting talks are taking place. An exhibition for Lucie Rie's ceramics in the CoCA Gallery will follow the Sara Radstone exhibition in June, and bookings for the Private View on 21 June suggest that this exhibition will be popular. The Aesthetica Art Prize exhibition in the North Gallery opened mid-May. 'Strata-Rock-Dust-Stars' follows in September with 'The BFG in Pictures' opening in October. You can expect a re-hanging for the Burton Gallery and the main stairwell, where the ever-popular portrait of Captain Foote by Sir Joshua Reynolds has recently been returned to display.





The Friends acquired ceramic works by local artists Patrick Reed and Robert Brumby this year. Their 'pots' are in the '70 years of Giving' exhibition in the Madsen Gallery. We also contributed 50% of the cost of re-framing 'Rembrandt's Studio' by John Gilbert. It is on loan to National Gallery of Scotland for 'Rembrandt: Britain's Discovery of the Master' (7 July – 14 October).

A decade has elapsed since the Friends received the legacy from the estate of Dr. Michael Bearpark, currently valued at £160,000, which is restricted to a work of art at least 100 years old. Too much time has elapsed in the assessment of the Committee members, so a working party has been established to identify a suitably significant acquisition, working with the Curators of course. Hopefully, we will have news to report later in the year.

Looking to the future we do need contributors for talks and organising visits, so if you have the time and inclination to get involved, even for a single event, do contact us!

**PETER GIBBARD**

*This newsletter is edited by Jim Sharpe. Please send items for the next newsletter to [jim.sharpe@york.ac.uk](mailto:jim.sharpe@york.ac.uk).*

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