



Friends of York Art Gallery

ANNUAL REPORT 2022



Fostering the appreciation of Fine Art since 1948

From the President



Somewhat paradoxically, we have in 2022 enjoyed a busy year at York Art Gallery. After the privations of Covid and the loss of forty-three jobs over the whole of York Museums Trust in 2020, 2022 has returned to a more normal state of affairs. It is sad that the opening hours have had to be curtailed, but the exhibition programme has been an impressive one, and the making of the Permanent Collection free to York citizens is a most welcome development.

During the past year there have been a number of staff leaving the Gallery. Beatrice Bertram has been on maternity leave, but Morgan Feely is very ably filling her post until she returns. Laura Turner has moved to a new job as Exhibitions Officer at Beningbrough Hall, and our shop manager, Ginny Leadley, has stepped down after many years' service. Reyahn King has left York after six and a half years to become Director of Heritage Properties for National Trust Scotland. We wish them all well in their new jobs.

We have, as ever, to extend grateful thanks to our hard-working Committee. Charles Martindale as Chairman has offered inspired leadership in exploring with the Gallery how to improve conditions, especially the lighting, in the Burton Gallery. Paul McLean has stepped up to replace Azizah Clayton as Treasurer; John Roe has taken over as Secretary from Benjamin Hilliam; Sue Smallpage continues as Membership Secretary, and Anne McLean as Website and Communications Officer. The Events Committee under Moira Fulton (see the back page for membership) has organised a most attractive programme over the past year as well as 'The Gallery Dines Out' at Bedern Hall, and has worked hard to provide trips in this country and abroad for the Friends. Ron Clayton has meanwhile kept the 'Artwork of the Month' on schedule, and Jim Sharpe has kept the Members informed through his editing of the e-Bulletin. All this involves a huge amount of work, and we are deeply indebted to the Committee for keeping the business of the Friends so lively and rewarding.

One of the main legacies of Reyahn King's time in York as Chief Executive of the York Museums Trust was in making the exhibition programme more diverse and reflective of changes in British society. A show of Refugee Art in 2018 resulted in the purchase by the Friends for the Gallery of an important work by Mohammed Sami, himself a refugee, entitled *British, American Scarecrow*. It was evidently the first piece he had sold to a public gallery in the UK, and so I was pleased to read in a recent copy of *Art Quarterly* that he is to have a major exhibition at the Camden Arts Centre in London in 2023 and is establishing an international reputation.

Reyahn King left York in the later summer of 2022 and her replacement, Kathryn Blacker, takes over as Chief Executive in January 2023. She has worked at the Minster for the last nine years as Chapter Steward, but also has museum experience, having been Deputy Director of the National Science and Media Museum at Bradford. We look forward very much to working with her.

PETER MILLER

President, The Friends of York Art Gallery



William Hogarth, *Elizabeth Betts (Mrs Benjamin Hoadly)*

Photo credit: York Museums Trust ©

This important painting was lent to Tate Britain for the exhibition *Hogarth and Europe*. One of Hogarth's finest and most vivacious portraits, painted with considerable freedom and bravura, it depicts Elizabeth Betts, a friend of the artist, and was painted after her death for her husband, Benjamin Hoadly. Elizabeth was seemingly a woman of spirit, qualities well captured in the work.

Front cover images: Yamada Keichu, *Two Girls Reading*, c.1897. Utagawa Hiroshige, *Asakusa Rice-fields and Torinomachi Festival*, from the series 'One Hundred Famous Views of Edo', 1857, woodblock print. Utagawa Hiroshige, *View of Mount Hatana in Kozuke Province*, 1853. Utagawa Hiroshige, *Evening View of Takanawa*, from the series 'Famous Places in the Eastern Capital', c.1833, woodblock print.

All images are courtesy of York Museums Trust ©

The Year at the Gallery

Staffing and financial problems resulting largely from the pandemic did not prevent an ambitious programme of exhibitions at the Gallery. Several shows from the previous year continued into 2022, including 'Young Gainsborough' (closed February), 'Pictures of the Floating World' (closed November), and 'The Yorkshire Tea Ceremony' (ongoing).

The new programme started with a bang in March with 'Beyond Bloomsbury: Life, Love & Legacy', a collaboration with the National Portrait Gallery and coming to York from Sheffield Museums, another partner in the project. The exhibition explored the lives and works of the artists and writers known collectively as the Bloomsbury Group, including the painter Vanessa Bell and her sister Virginia Woolf (a charming and evocative drawing of the latter by Francis Dodd was among the exhibits). The graphic artist Lydia Caprani from Hull was commissioned to produce murals inspired by Bloomsbury artworks that contributed to a setting of considerable panache and visual splendour. The curatorial team, led by Morgan Feely in the absence on maternity leave of Beatrice Bertram, did a splendid job in presenting the rich and diverse material; the central Madsen gallery in particular looked stunning as a whole, with the space very imaginatively used, and the various colours beautifully chosen. True, perhaps few, if any, out-and-out masterpieces were included, but the show gave a rich sense of a whole cultural and artistic milieu. The exhibition also showcased the Omega Workshops, established by Roger Fry, critic and artist, in 1913, that promoted the decorative arts with fabrics, furniture, ceramics, and homeware designed



Beyond Bloomsbury at York Art Gallery.
Photo courtesy of York Museums Trust.



Beyond Bloomsbury at York Art Gallery.
Photo by Anthony Chappel-Ross.

by leading Bloomsbury artists. Paintings were also commissioned for the show from the rising contemporary artist Sahara Longe, one of which, a portrait of Una Marson, Jamaican-born activist and broadcaster with the BBC, was subsequently bought for the Gallery, with a substantial donation from the Friends; the National Portrait Gallery, when it re-opens later in the year, is keen to borrow this work, and indeed to acquire works by Longe for its own collection.



Beyond Bloomsbury at York Art Gallery.
Photo by Charlotte Graham.

The next exhibition focused on paintings was also a collaborative endeavour, this time with the National Gallery, London. This highly welcome association is one that has already brought significant benefits to York, and more is promised for the future. 'Sin' (October to January) was a version of a touring exhibition exploring this important concept through art. The National Gallery's eight loans included two small but exquisite paintings – Lucas Cranach the Elder's *Venus and Cupid* and Jan Gossaert's *Virgin and Child* – as well as Rembrandt's masterly and powerfully atmospheric *The Woman Taken in Adultery*, and *Two Tax Gatherers* from the workshop of Marinus van



Sin exhibition, York Art Gallery, *Two Tax Gatherers*, Workshop of Marinus van Reymerswade.

Credit Charlotte Graham



Sin Exhibition, York Art Gallery, *Youth*, Ron Mueck.

Credit Charlotte Graham



Sin exhibition, York Art Gallery, *It was just a kiss*, Tracey Emin.

Credit Charlotte Graham

Reymerswade; also loaned for the show were Tracey Emin's *It was just a kiss* and Ron Mueck's haunting sculpture *Youth*. These were supplemented from the Gallery's own collection along with some special commissions, notably *Think of a door (temptation/redemption)* by York-born artist Zara Worth. Dr Joost Joustra, the National Gallery's Ahmanson Research Associate Curator in Art and Religion, who collaborated with the York curatorial team on the show, gave a fascinating and well-received lecture to Friends and YMT patrons illuminating visual subtleties in the way some of the works on display treated the subject of sin.

The exhibition 'Pictures of the Floating World' in the Upper North Gallery, which combined a changing selection of mainly nineteenth-century Japanese colour prints with works of Western art that show Japanese influence, and which proved very popular with the public, finally came to an end in November. (Five of the prints are illustrated on the cover of this Report, while the Friends also made a donation for conserving some of the finest of these prints in the Gallery's collection of 150.) One of the Friends Committee's current main concerns (along with the unsatisfactory condition of the Burton Gallery and the stairs) is the way that too much of the permanent collection of over 1,000 artworks languishes unseen in the paintings store (paid for incidentally by the Friends, and properly called 'the Friends of York Art Gallery Fine Art Store'). A permanent solution to this problem needs to be found, but



Treasures from the Stores at York Art Gallery. The painting on the right of the picture is the portrait of Una Marson by Sahara Longe, acquired by the Gallery with a grant from the Friends.

Photo by Anthony Chappel-Ross.

we were pleased that an exhibition, curated by Jenny Alexander, in the Upper North Gallery entitled 'Treasures from the Stores' opened later in November, and will continue for at least two years, with the exhibits refreshed from time to time. The items on show include some of the Gallery's masterpieces (for example Parmigianino's *Portrait of a Young Man with a Book*, the *Portrait of Monsignor Agucchi*, and Andy Warhol's screenprint *Marilyn Monroe*), but also less familiar and famous works such as Thomas Barker's *Crazy Kate*. Do pay a visit if you have not already done so, and also let us know if there are other paintings you would like brought out, so we can lobby the Gallery on your behalf.

York Art Gallery is famous for its ceramic collection, and CoCA has certainly not been idle over this period. Dr Helen Walsh, the curator of ceramics, produced an absorbing and beautifully illustrated study in connection with the exhibition 'The Yorkshire Tea Ceremony' (October 2021, ongoing), on the ceramics collected by W. A. Ismay. The book, with the same title, was published by Paul Holberton in 2021, received a highly laudatory review in the *Art Newspaper*, and is required reading on the subject; the exhibition has likewise been a great success, and was rapturously praised by, among others, Rachel Cooke in the *Guardian*. In the Madsen Galleries another highly successful show 'Body, Vessel, Clay' (June-September) explored three generations of eminent Black women ceramic artists: Nigerian potter Ladi Kwali and her interaction with British studio ceramics; the Kenyan-born British studio potter



Body Vessel Clay at York Art Gallery.

Photo courtesy of York Museums Trust.



Dame Magdalene Odundo, now Chancellor of the University of Creative Arts; and Phoebe Collings-James, whose output is characterised by Dr Walsh as 'informed by Black feminist writing, historical narratives of ceramics, community-building, and the physical and material qualities of clay'. A large and spectacular ceramic by Collings-James, who describes her work as 'clay painting', was acquired by the Gallery in August, with support from various sources including the Art Fund and the Contemporary Art Society, and was duly featured in the exhibition; its title is *How many times can I surrender to you (your living has taught me how not to die)*.

Plans are well advanced for next year; they include the delayed exhibition 'Bloom', which will contain several works conserved through a grant from the Friends, and 'Marvellous and Mischievous', a touring exhibition from the British Library on young rebels in children's literature. The Art Council England's support of £3.7 million for the Trust over the next three years has been confirmed (even if, with inflation at its current level, this is a *de facto* cut), and,

though financial challenges remain, the immediate future under the leadership of the newly appointed Chief Executive, Kathryn Blacker, looks reasonably bright – we wish her and the Gallery every success.

CHARLES MARTINDALE
Chair, Friends of York Art Gallery



Phoebe Collings-James with her piece 'How many times can I surrender to you' (2021) at York Art Gallery.

Photo by Charlotte Graham

A Favourite Painting

First in a new series in which members of the Friends write about favourite paintings in York Art Gallery

Like so many Englishmen before me, from my teenage years I have loved Italy beyond all other European countries: the historic cities, towns, villages; the abundance of great architecture and works of art; the lovely landscapes, perfect meeting place of nature and man. I still remember the frisson – like a *coup de foudre* - when in a train I first emerged from a tunnel under the Alps into the warm South, a moment perfectly described by the art critic Adrian Stokes in *Inside Out*. Before going to university, and for a couple of years thereafter, I worked in a tiny eighteenth-century theatre for Opera Barga, in the hilltop Tuscan town twenty miles or so from Lucca, the walled capital of its province. At that time Lucca had an air of romantic desolation, but was somewhat dejected and seedy; today it is elegant and prosperous, as a result of Italy's membership of the EU, more attractive in my view than nearby Pisa, even though it contains nothing on the scale of the glamorous Campo Santo. There are three splendid Romanesque basilicas, the grandest of them the cathedral church of San Martino, with a memorable sculpture on the façade of the saint giving his cloak to a beggar.

This church is the subject of our painting by the artist we call Bellotto, who was the nephew and pupil of the Venetian painter Giovanni Antonio Canal, nicknamed Canaletto



Bernardo Bellotto (1722-80), *The Piazza San Martino, Lucca, 1742-1746*, oil on canvas, 50.8cm x 72cm.

Photo credit: York Museums Trust ©

(‘little canal’), and who also called himself Canaletto (others used the still more diminutive Canaletto). The work was gifted in 1955 to the Gallery by Francis Lycett Green, nephew of the man who restored and gave to the National Trust the Treasurer’s House in York, along with another 135 paintings, after Lycett Green had flirted with other possible venues, including the National Gallery of South Africa in Cape Town. His gift changed York Art Gallery from an interesting local gallery to one of national importance. Lycett Green was a wealthy man, but he was no plutocrat, so he chose his paintings cannily: smaller-scale works; fine works by less well-known artists; less popular subjects. Our picture falls into the first two categories. Since the days of the Grand Tour when rich *milordi* wanted to return to their native land with mementos of Venice, Canaletto has been extraordinarily loved by the English: significantly, Art UK records 139 works by him in public collections, as against seven by Bellotto.

Bellotto’s paintings owe much to his master, but they offer a greater range of European subjects and are much more highly regarded in continental Europe than in the UK: in addition to Venice and many other Italian cities and scenes, Munich, Dresden, Vienna, Warsaw, Cracow (Canaletto by contrast painted scenes in London and Warwick Castle and other stately homes of his English patrons during his nine-year stay in England, but otherwise stuck firmly to Venice). The Bellottos are often more moody and ‘romantic’ in style, with greater use of chiaroscuro (strong contrasts of light and dark); the ‘staffage’ (small figures in the views) is better done, sometimes displaying an almost Hogarthian wit. One might even prefer them. Some of you will recall the exhibition in the National Gallery in London of five paintings of different views of the imposing Saxon Castle of Königstein (three of them, as it happens, from English collections), huge in scale, magnificent in execution. Our painting is from much earlier in Bellotto’s career, from a tour he made in Tuscany in 1740, and is closer in style to his uncle (though with more perspective rigour). When it was lent in 2019 to a show in Lucca, it was rightly described as a work ‘of extraordinary beauty and harmony’ and as ‘a masterpiece...the most important painting in history having as its subject the city of Lucca’. We are lucky indeed to have it in York.

CHARLES MARTINDALE

Chair, Friends of York Art Gallery

Programme of Events 2022

Unlike the previous year, in 2022 we were able to organise and run fourteen events without problems of postponement. Most of them were included in the printed programme which was posted with the *Annual Report* in February 2022. To avoid postage costs, notification of further events and reminders were all sent out by email in the monthly Newsletter. Almost all members used the online booking system which was introduced last year, finding it quick and simple to use. The events proved popular, and many were quickly fully booked up

Our first event was in early March, when, on a mild sunny day, we travelled by coach to Scarborough, visiting the Rotunda Museum, Scarborough Art Gallery, and St. Martin-on-the-Hill, where Suzanne Fagence-Cooper gave an excellent talk on the Pre-Raphaelite treasures in the church. Later in March, Dr Cristina Figueredo delivered an informative half-day seminar on the Bayeux Tapestry in the Bar Convent. The revival of *The Gallery Dines Out* in April was welcomed by members; the after-lunch talk on the Royal Academy was given by Morgan Feely, Acting Senior Curator at the Gallery, who kindly stepped in at short notice. The acquisition for the Gallery of the painting *Early Morning in a Gypsy Camp* by Laura Knight, which was financed by the Friends out of a generous legacy by Dr Dennis Bearpark, was celebrated at a drinks reception; attendees heard a lively and well-received talk by Dr Sarah Victoria Turner, Deputy Director for Research for the Paul Mellon Centre for Studies in British Art, who formerly lectured at the University of York and is still a member of the Friends.

The tour to Nancy and Metz, originally planned before the pandemic, eventually took place at the end of April. The tour, principally looking at art nouveau architecture in Nancy, was thoroughly enjoyed by all the participants who had waited patiently for two years. In June



Friends of York Art Gallery on tour in Nancy, France, April 2022.

Photo credit: R. Greenhow.

we visited Clifton Castle, a private house, with an important art collection and beautiful gardens. The visit in July to Wentworth Woodhouse made a complete contrast, as the enormous stately home, now subject to a major restoration project, contains few of the original paintings and furniture. At the end of the month 22 members enjoyed an overnight stay in Coventry, visiting the Cathedral, the Guildhall, and the Herbert Art Gallery, and on the return- journey had an illuminating

tour of the permanent collection at Compton Verney, formerly a stately home now an Arts Centre. Last year, when we visited Auckland Castle, the Gallery of Spanish Art in Bishop Auckland was not yet open, so in August 2022 a return visit was made to see the stunning new Gallery, which contains the collection of sixteenth- and seventeenth-century paintings of the founder of the Gallery, the philanthropist Jonathan Ruffer. In the afternoon members visited the vast medieval pile of Raby Castle. Like the tour to Nancy, the four-day/three-night visit to Liverpool was delayed by the pandemic. It eventually took place at the end of September and proved worth the wait, with a tour of the fine art collection at Knowsley Hall, which is only open for private groups, and visits to art galleries and museums in Liverpool and Port Sunlight. The tour of the paintings on display at the National Railway Museum, also in September, proved very popular and was quickly booked up. We were able to have larger numbers for the fascinating talk by the Senior Curator of the Railway Museum, Ed Bartholomew, on *The Art of Railway Posters* in the York Medical Society Rooms in October; the talk had originally been planned for January, but had had to be postponed because of an increase in Covid infections. Our programme of events finished in November, first with an introductory talk by Helena Cox, the University of York's newly appointed Curator of the University's art collection, and a member of the Friends' Committee, and finally with a convivial meal in the Bedern. The lunch was followed by a thought-provoking talk by Dorothy Nott on the reclusive artist Gwen John, whose *Young Woman in a Red Shawl* is a much-loved painting in the Gallery.

Our very varied programme of events was organised by the hard-working Events Sub-Committee: Ron Clayton, Linda Downey, Sue Greenhow, Margaret May, and Dorothy Nott. Thanks to their efforts we raised over £7,000 for FYAG funds, rather less than last year, but still a very satisfactory amount in a time of rising costs and rapid inflation.

MOIRA FULTON

Events Coordinator



Dr Sarah Turner speaking at the launch of *Early Morning in a Gypsy Camp* by Laura Knight, gifted to the Gallery by the Friends through the Bearpark legacy.

Photo credit: J. Boaden.

Rhyann Arthur, who received an MA Bursary partly funded by the Friends, writes about her experiences in York, and what she gained from them.

The year I spent as Friends MA bursary holder and intern at the Gallery has afforded me so many opportunities which – when exiting my lockdown-infused bachelor's degree – I never expected to come so naturally. I hold an overwhelming gratitude to the Friends for giving me the chance to complete a master's degree this year thanks to the financial burden that was lifted.

The internship provided me with plenty of motivation throughout the academic year through having a consistent project and place to return to for inspiration. My experience has been fuelled by the multitude of exhibitions that we have been lucky enough to see showcased at the Gallery this year. I started my very first day packing away over fifty pots in order to make room for 'The Yorkshire Tea Ceremony'. Since I am a ceramic artist myself, the installation was a welcome warm-up to the work that was to begin – even though bubble-wrapping works by artists I had studied and admired for years was quite daunting!

'The Yorkshire Tea Ceremony' was just the beginning, with 'Beyond Bloomsbury' and 'Body Vessel Clay' continuing to display the interdisciplinary qualities of the Gallery that I greatly admire, inviting craft and the 'lesser arts' into significant exhibitions. Featured in the Bloomsbury exhibition was a plate painted by Quentin Bell, an object that made up part of the Pat Barnes ceramics collection that was recently bequeathed to the Gallery, and on which my research project focused.

Pat Barnes' status as scholar and collector resonated with me throughout my research, and I remain inspired by her approach to creating a space for art and artists, discursive and communal – a modern-day take on the Bloomsbury Group. Barnes' collection features an array of works by 'New Ceramics' artists of the 1970s and 80s, among others, and some of their more recent pieces. My research centred on the work of Carol McNicoll, an artist who was not represented in the Gallery's collection prior to this acquisition. When studying McNicoll's playful and intriguing ceramics, I became fascinated by how she utilises design tropes and textile influences to produce inherently postmodern artwork. I was able to explore these ideas in my 'Artwork of the Month' talk, given in front of the in-progress Wall of Women, about her *Soft Coffee Set*. My research journey has also highlighted a significant lack of scholarship on ceramic art, a subject towards which I wish to contribute actively in the future.

In my time at the Gallery I was able to venture outside of my comfort zone during a university module on Islamic ceramics. During my studies I further researched some of the Trust's collection of approximately 1000-year-old pottery, connecting certain pieces to potential production locations through their visual style and material make-up. I have greatly enjoyed the variation of research opportunities that have been afforded to me by my placement at the Gallery.

My focus on feminist and materialist literature when beginning my research project greatly influenced my eventual master's dissertation. Continuing with my interests in design,



Carol McNicoll, 'Soft Coffee Set' (1993-95). © Carol McNicoll/York Museums Trust. Image courtesy of York Museums Trust (York Art Gallery). A gift from the private collection of Patricia Nichol Barnes, presented by the Contemporary Art Society, 2020.

I researched interwar German photography and architecture, using contemporary theory. In the spring I will be giving a seminar with the Research Forum for German Visual Culture on the Bauhaus founder, Walter Gropius' use and appropriation of Lucia Moholy's photography and how this affected the intention and meanings of her creations. A highlight of my internship was having the opportunity to handle a mosaic produced by the ex-Bauhausler Grete Marks, a piece that has recently entered the Wall of Women.

I would like to thank Helen Walsh for her support throughout the internship, and for always being open and enthusiastic about my research and ideas. Friends of York Art Gallery, you have given me a wonderfully valuable opportunity that has inspired creative and academic endeavours with which I will move forwards, and I thank you deeply for this unforgettable opportunity.

RHYANN ARTHUR

MA Bursary Student 2021-22

From the Permanent Collection



Dirck van Baburen, *Roman Charity, Cimon and Pero*, 1618-1628, oil on canvas, 127.6cm x 151.1cm
Image courtesy of York Museums Trust ©

This finely crafted work, part of the Lycett Green collection, by one of the leading German Caravaggisti (followers of Caravaggio), featured in *Mary Beard's Forbidden Art* on BBC 2. The story of *Roman Charity*, which goes back to antiquity, in which a woman as an act of filial piety sustains her aged and imprisoned father with milk from her breast, was extremely popular in the seventeenth century, and assumed a religious and Christian character, but today the subject is found embarrassing or offensive or disgusting, and the works depicting it tend to languish in storerooms.



Alma Broadbridge (1854-1948), *Tea Leaves*, oil on canvas, 55.5cm x 86.5cm
Image courtesy of York Museums Trust ©

There is a growing interest today in works by women artists, currently poorly represented in the Gallery (hence in part our recent decision to buy the Laura Knight). This example was brought to attention by Peter Gibbard, former Chair of the Friends, who has given talks on a number of such works, and is an example of a painting influenced by the Aesthetic Movement of the later nineteenth century. Parts of it are very well painted, others, including the figure on the right, less convincingly. It is currently on display in the exhibition 'Treasures from the Stores'.



Luis Egidio Meléndez, *Still Life with Lemons and Nuts*, 1765-1775, oil on canvas, 37cm x 50cm.
Image courtesy of York Museums Trust ©

This major still life, one of the jewels in the Gallery's crown, gifted by F. Lycett Green, is currently on display in the exhibition 'Treasures from the Stores'.

Treasurer's Overview

The Friends' income from our members is vital, especially where members opt for enhancing their membership with gift aid. The two together make up about a half of our total revenue. The other half consists of income from donations, contributions to the Collection Fund and a full programme of events.

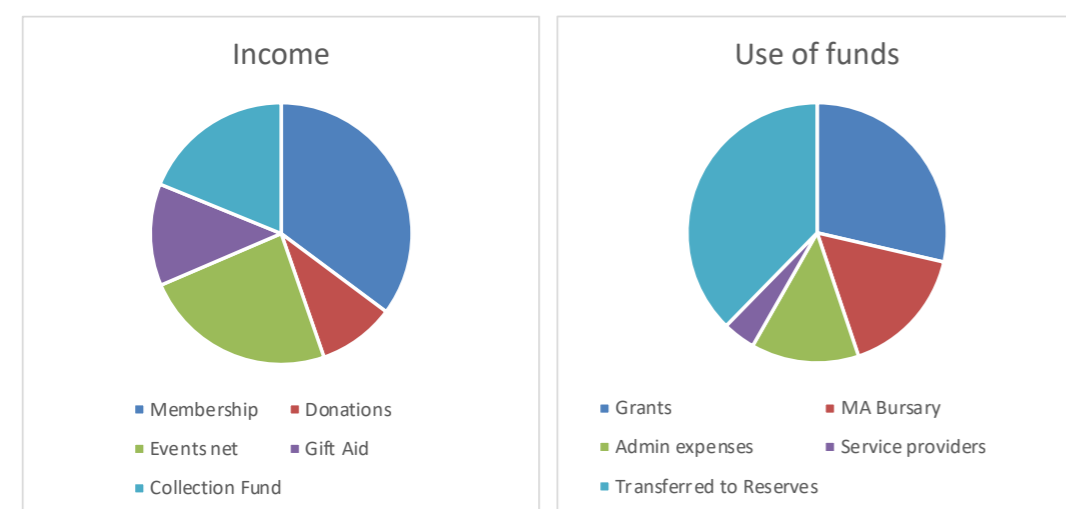
We have continued to move to online operation of the Friends' finances. Membership can be bought through our website, with most new members opting to pay by Direct Debit making our administration easier and reducing bank charges. In our efforts to avoid bank charges by using online payments, we have reduced our use of cheques to only a couple in the whole year.

Grants

Two grants were made to the Gallery during 2022. The first was for the acquisition of the painting by Sahara Longe of Una Marson which the Gallery commissioned for the 'Beyond Bloomsbury' exhibition (4 March-5 June 2022). Longe is an exciting young artist with a rising reputation. The subject of the painting, Una Marson, was a Jamaican feminist and activist, who was employed by the BBC during World War II and was the subject of a recent documentary on BBC television. The portrait is currently on display in the 'Treasures from the Stores' exhibition, which opened in November 2022. The second grant was for the conservation and framing of eighteen Japanese prints which were included in the popular exhibition 'Pictures of the Floating World: Japanese Ukiyo-e Prints'. Another significant use of funds was the part-funding, with the Department of History of Art at the University of York, of the MA bursary student.

Funds

The following pie charts give an indication of the year's income and expenses. The full audited accounts will be presented at the AGM in March 2023.



PAUL MCLEAN
Treasurer

Friends of York Art Gallery (Registered Charity No. 510659)

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Moirra Fulton (Events Organiser)
Margaret May
Anne McLean (Website and Online Communications Officer)
Professor Jeanne Neuchterlein
Professor Jim Sharpe (Editor, e-Bulletin)

Morgan Feely, Acting Senior Curator, York Art Gallery, YMT representative

Events Sub-Committee

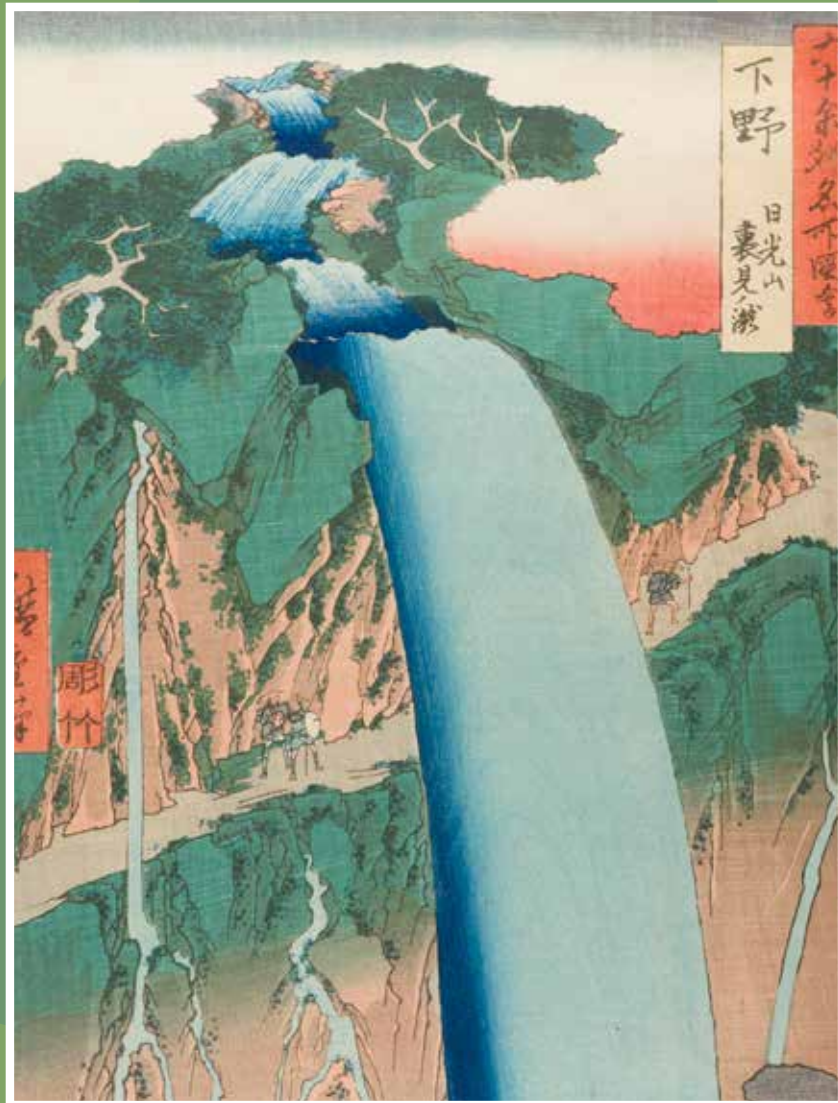
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Margaret May
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Professor Charles Martindale
Dr Dorothy Nott

Collection Fund Manager

Richard Bailey

Editorial Committee for the Annual Report

Charles Martindale, Anne McLean, Jim Sharpe; designed by Appletree Design Solutions Ltd; printed by Fulprint.



Utagawa Hiroshige, The Waterfall of Nikko-Zan in Shimotsuke Province, 1853.

Image courtesy of York Museums Trust ©



Friends of York Art Gallery

www.friendsofyorkartgallery.co.uk