



Friends of York Art Gallery

ANNUAL REPORT 2023



Fostering the appreciation of Fine Art since 1948



Thomas Banks (1828-1896), *Henry Baines, Botanist of York, 1874*,
oil on canvas, 76.2cm x 63.5cm.

Photo : York Museums Trust

This portrait of Henry Baines, the botanist and creator of York's Museum Gardens, was painted in 1874 by the Yorkshire artist Thomas Banks (1828-1896). Its recent conservation and re-framing has been fully funded by the Friends of York Art Gallery and it was prominently displayed in the exhibition 'Bloom' in 2023.

Front cover photos courtesy of York Museums Trust:

Henri Fantin-Latour (1836-1904), *White Roses*, oil on canvas, 42cm x 37cm.
Henri Fantin-Latour (1836-1904), *Pink and Yellow Roses*, oil on canvas, 33cm x 39.5cm.
Henri Fantin-Latour (1836-1904), *Pink Roses*, oil on canvas, 42cm x 47cm.

There have been many things to look back on with pleasure during 2023. Attendances were up; there was a distinguished series of exhibitions, and the Friends' programme of activities has been more varied than ever before. The 75th anniversary of the establishment of the Friends in 1948 was celebrated by a garden party in Heslington, generously hosted by George Smith and Brian Withill in their lovely garden; and a lecture by Tristram Hunt, Director of the Victoria and Albert Museum, was given at the Tempest Anderson Hall. But overhanging all this are the financial problems for the Gallery which will not go away. Indeed, as we enter 2024, we can expect more financial constraints.

But before we sink into a slough of despond let us look on the bright side. Since January 2023, Kathryn Blacker has taken over as CEO of York Museums Trust. She has established good relations with the Friends, and we look forward to continuing our constructive relationship. In April 2023, Beatrice Bertram returned as Senior Curator, and under her sure and cheerful hand there have been a series of excellent exhibitions, notably 'Bloom', which ran from June to October 2023. We can look forward to a special exhibition in May 2024 when the National Gallery will lend Monet's *The Water-Lily Pond* to the Gallery.

The Committee of the Friends have continued to do outstanding work. Charles Martindale, as Chair, has been tireless in promoting the relighting of the Burton Gallery and the stairs. The Gallery is being advised by Heritage Consultants Purcell, and it is hoped that the work, supported by a £20,000 grant from the Friends, will be completed by May 2024. Moira Fulton and the Events Committee have been extraordinarily diligent this year in providing eighteen events for the Friends, including a four-day visit to Glasgow supervised by Dorothy Nott and Sue Greenhow. Sue Smallpage has maintained and slightly increased membership, so it stands at around 700 at the end of 2023. Ron Clayton has continued to organise the Artwork of the Month talks at the Gallery, and Anne and Paul McLean have provided crucial support as Website Officer and Treasurer respectively. John Roe has continued as Secretary, and Jeanne Nuechterlein maintains our close links with the History of Art Department at the University of York. Jim Sharpe has done outstanding work as e-Bulletin Editor over the last few years, though sadly he has had to stand down recently due to ill-health. To these and all members of the Committee goes a heartfelt vote of thanks. The Committee has never been in better shape.

But the financial circumstances of the Gallery continue to give concern, and the Friends' support is vital. This is not just the money, but also the support that the Friends give to the artistic life of York and its surroundings. The membership is witness to that support, and helps to make York an important artistic centre for the whole region. We can look forward to 2024 with a measure of optimism, but this does have to be tempered by an awareness of the financial realities facing our Gallery.

PETER MILLER

President, Friends of York Art Gallery

The Year in the Gallery

In 2023, we welcomed several new colleagues to the organisation. In January, Kathryn Blacker joined York Museums Trust as our new Chief Executive Officer, having previously held leadership positions within the BBC, the Science Group, and York Minster. Dr Alexandra Woodall was appointed as Head of Public Engagement, Curatorial and Collections in October, leaving her role as Programme Director for Creative and Cultural Industries Management at the University of Sheffield. At the Gallery, Caitlin Doley joined the curatorial team in November as a part-time Associate Collections Curator, having recently completed her PhD at the University of York on the intersection of old age and art in late 19th-century Britain.

Our programme in the Madsen Galleries kicked off in February with a British Library touring exhibition, 'Marvellous and Mischievous: Literature's Young Rebels', which ran alongside 'Aesthetica Art Prize 2023'. Featuring over 40 books, manuscripts, and original artworks, this family-friendly show encouraged audiences to rediscover their favourite literary characters. One item which caught my attention was Roald Dahl's draft manuscript for *Matilda*, in which the words 'Miss Trunchbull' had been replaced with the much more fear-inducing 'The Trunchbull'!

In the summer, we were finally able to stage our Friends-supported 'Bloom' exhibition, which brought together over 100 botanical artworks from our own collection, alongside loans from Richard Saltoun Gallery and the Intoart Collection. This vibrant, uplifting show traced the



'Bloom' exhibition at York Art Gallery, 2023
Photo: York Museums Trust



'Bloom' exhibition at York Art Gallery, 2023
Photo: York Museums Trust

history of the Museum Gardens through art, and highlighted the importance of nature for enjoyment, creativity, and wellbeing. Thanks to your generosity, we were able dramatically to transform canvases such as Percy Craft's *An English Garden*, Thomas Mostyn's *Peace*, and Thomas Banks' *Henry Baines, Botanist of York*. Conservation of Banks' portrait revealed intriguing background detail of the carnivorous Pitcher plants he grew in hothouses.



The portrait of Henry Baines before and after conservation sponsored by the Friends
Photo: York Museums Trust

Opening in October, a British Museum touring exhibition 'Drawing Attention: Emerging Artists in Dialogue' rounded off the year. Forming part of our wider 'Season of Drawing', this fascinating show contained over 20 compelling new acquisitions by some of the youngest living artists ever collected by the institution, presented alongside existing works by celebrated artists such as Édouard Manet, Barbara Hepworth, and Andy Warhol. Our own recently acquired pieces by Somaya Critchlow, Sam Metz, and Jade Montserrat also featured, hanging amongst works by up-and-coming artists including Charmaine Watkiss and Ro Robertson. A large-scale commission of works on paper by the artist Ugonna Hosten can be found in Madsen 1 until April 2024.

As well as those works mentioned above, as recipients of the Valeria Napoleone XX Contemporary Art Society (CAS) Award 2022-23, we recently acquired Maryam Hoseini's *Private Quarter (Midnight-Midday)*. This striking panel can be viewed in our display 'Treasures from the Stores' in the Upper North Gallery. CAS likewise supported the acquisition of our first Cornelia Parker, a gold and glass piece called *Engagement Ring Drawing (As Long as it Lasted)*, gifted from the collection of Richard Sykes and Penny Mason. Very unexpectedly, this year also saw the return of a 15th-century golden altar panel stolen from the Gallery in 1979. Donated by F.D. Lycett Green in 1955, this was scheduled to be sold at Duke's Auctions when a keen-eyed researcher contacted the Art Loss Register, who helped confirm its status. The panel has now been restored thanks to a generous grant from the Friends, so it can be displayed once again.



The 'Wall of Women', Centre of Ceramic Art, York Art Gallery.
Photo : Anthony Chappel-Ross

In our Centre of Ceramic Art (CoCA), we unveiled a new showcase called 'Wall of Women' on International Women's Day, which highlights the creativity of women working with clay from the early 20th century to the present day. The impressive 17-metre-long wall case in CoCA 2 is packed with over 250 works by artists such as Alison Britton, Carol McNicoll, and Kerry Jameson, as well as newly acquired works by Catherine Yarrow and Grete Marks. In November, we opened a new show in the nearby Anthony Shaw space, 'Seeing with Another Eye', which relates to Shaw's forthcoming book due to be published in April 2024. This display features objects drawn from his extensive collection, including a large sculpture by Leeds-born artist James Thompson, alongside recent work by Nao Matsunaga and Tyra Tingleff.

We have extended our popular exhibition 'W.A. Ismay: The Yorkshire Tea Ceremony' in CoCA 1 and will be refreshing elements of the display during 2024. Our ceramics collection was enhanced this year through a generous gift of 15 pieces of studio pottery by CoCA patron and supporter Sarah Nichols. We will be displaying a selection of these new objects by artists such as Loretta Braganza, Susanna Stephenson, and Ed Eberle in forthcoming shows, so do keep an eye out for them! It is hard to miss the two new additions upstairs, presiding on either side of the door at the far end of the central space: a pair of monumental vases by Grayson Perry! We are grateful to the Thimblestitch and Bramble Collection for generously lending these eye-catching pieces.



Entrance to the Forest, a pair of vases by Grayson Perry on long-term loan to the Gallery.
Photo : Anthony Chappel-Ross

As well as receiving loans, we have been busy despatching artworks to various locations in the UK and abroad. *Roman Charity: Cimon and Pero* by Dirck van Baburen was included in the Fitzwilliam Museum's show 'Real Families: Stories of Change' under Mary Beard's direction, who talked about the painting for her BBC programme *Forbidden Art* (2021). The most high-profile loan of the year was Sir Joshua Reynolds's *Portrait of Captain John Foote*, which, together with Foote's actual jama (coat), shawl, and sash, journeyed to the celebrity-packed opening of the new Nita Mukesh Ambani Cultural Centre in India for their exhibition 'India in Fashion'. Do make sure to read the Friends MA scholar Kuhu Kopariha's interesting essay about this painting, which can be found on their website.



Randy Etty and his family, relatives of the artist William Etty RA (1787-1849), visited the Gallery at the invitation of the Friends. Photo: Anthony Chappel-Ross

There have been some memorable moments this year associated with our very own William Etty, an artist who the Friends will know is close to my heart, as the subject of my PhD thesis. We have been fortunate to receive on long-term loan his beautiful copy after Titian's *Le Concert Champêtre* (1830), which formed the focus of my Friends' talk in November at the York Medical Society Rooms. Later that same month, organised by the industrious Sue Smallpage, we welcomed Randy Etty (a direct descendant of the artist's brother, Charles) and his family to the Gallery. We took a tour of Etty's paintings and looked at a selection of his works on paper in the Friends' Fine Art Store.

Looking ahead, we have a series of exciting exhibitions planned. In May 2024, we will be hosting Claude Monet's masterpiece, *The Water-Lily Pond* (1899) as part of the National Gallery's 'National Treasures' bicentenary celebrations. This unique loan has inspired a major exhibition, in which

the radical nature of the canvas will be explored within the rich tradition of 19th-century French open-air painting, Monet's beloved gardens at Giverny, and his enduring artistic influence. On display will be loans from regional and national collections by artists such as Corot, Boudin, Daubigny, Bonnard, and Lichtenstein. The Friends' kind support has enabled us to conserve our landscapes by Courbet, Diaz de la Peña, and Guillemet. If you need any further convincing to visit, there will also be a fantastic new commission by artist Michaela Yearwood-Dan in response to Monet, and a wildflower meadow is currently growing at the back of the Gallery!

We are also busy developing projects for the future, one of which will mark the bicentenary of the death of York-born sculptor, draughtsman, and designer John Flaxman in 2026. Michael Smith, our new AHRC-funded University of York and York Art Gallery Collaborative Doctoral Partnership student, has just started his PhD, entitled *John Flaxman: Art, Design and the Intermedial Body*. Michael's research will provide fresh insights into this immensely influential artist whose work is often hidden in plain sight, from Wedgwood pottery found in homes, to funerary monuments in churches. Through his illustrations, he wielded considerable influence on artists who have now become household names, such as Goya, Ingres, Picasso, Matisse, and his friend William Blake. The Friends can look forward to a talk by Michael in the new year.

I am sure Hans Hess would be delighted with the way that The York Art Collection Society ('the Friends' of today) has blossomed since 1948, and the enormous impact the group has made on the Gallery's spaces and collection. In the 75th year of the Friends, names and faces may have changed, but a tangible passion for art, and its ability to change lives, remains, which is what has led to such a productive partnership over the decades. I want to take this opportunity, on your anniversary, to express my gratitude for the opportunities you have generated – and continue to generate – through your engagement, hard work, and generosity.

Thank you so much for your support.

BEATRICE BERTRAM
Senior Curator, York Art Gallery

A Favourite Painting



Marten van Cleve (c.1527-1581), *The Road to Calvary* (1565?), oil on canvas, 146cm x 259cm.

The Road to Calvary (c. 1565), by Marten van Cleve, might seem an odd choice for a favourite painting from the Gallery collections. The picture surface has suffered significant damage in its history, and for that reason it has rarely been displayed in the Gallery, until it was placed in the stairwell in 2021 following conservation. Despite the abraded paint, to my eye this is an impressive and beautiful composition, full of intelligently-planned details, and therefore well worth close study.

The way to Calvary was a popular subject in the sixteenth-century Low Countries (for example, Pieter Bruegel the Elder's *Procession to Calvary* of 1534, now in Vienna). Procession scenes enabled artists to invent varied figures in an expansive landscape, and viewers then have the fun of working out what is happening in different parts of the picture. Here the procession moves from right to left, emerging up through the rocky outcrops at the right (by implication originating from the city in the distant background) and heading towards the green hill of Calvary in the upper left midground. The composition includes numerous participants in the procession itself—soldiers and supporters of the governing regime, many in semi-exotic dress—as well as many observers. The artist decided to foreground a group of traveller onlookers, centred on the man in blue seen from behind and perched on a birdcage, with a child to his left temporarily distracted from the birdcage by the procession. Two women on the man's other side sit on the ground, one holding a child and facing into the scene, while the other older woman, wearing a striped robe and flat round hat associated with the Roma, seemingly wipes her eyes as she looks away. Another onlooker group approaches at the left foreground, with a father propping up a small boy on their donkey for a better view, while another man behind them peers around a classical column. A woman in red carrying a container on her head looks directly out at us, the painting's viewers.

In such pictures, the figure of Christ is often deliberately semi-lost in the crowd. Here he can be deciphered towards the right side of the picture, wearing a long brown robe that blends with the ground. He has fallen to his knees under the cross, and looks back at a guard in a white shirt and striped leggings, who raises an armoured fist. Further ahead in the procession, to the left, we can make out the two semi-naked thieves who will be crucified alongside Christ. The good thief rides a white horse backwards and suffers the taunts of onlookers, while the bad thief, close to the exact middle of the painting, is reluctantly dragged and pushed along by soldiers. Another detail demanding careful attention is the group of small figures at the right edge in the middle ground, standing at some distance back. The figures in red and seemingly green (but originally no doubt blue) can be identified by their clothing and postures as John the Evangelist and the Virgin Mary, comforting each other in sorrow at what is unfolding, while virtually everyone else in the picture—other than, perhaps, the seated Roma woman—is either an active participant or a merely curious observer. After taking in such details, we the observers of the painting might begin asking ourselves what sort of viewers are we: do we fully grasp the significance of the event, or are we idle spectators looking for entertainment?

Before it was hung in the York Art Gallery stairwell in 2021, this painting was loaned out for many years to the Treasurer's House, where it was displayed high on a wall above a fireplace. I confess that I hardly knew anything about it until our Senior Curator, Beatrice Bertram, invited me to look at it with her from a scaffold in 2019, when the Gallery was considering taking it back. I was immediately struck by its high quality, despite the extensive surface damage. Notes in the object file refer to over-cleaning around 1900, but surely the main



The painting hanging at Treasurer's House before removal to the Gallery



Marten van Cleve (c.1527-1581), *The Way to Calvary*, c.1565, pen and brown ink, blue wash, heightened with white, on grey-blue prepared paper, 25.1 cm x 41.5 cm, Teylers Museum, Haarlem.

problem has an earlier origin: the work is currently on canvas, but it would originally have been painted on panel, so it must have been transferred at an early date, when conservation methods were considerably different from today's. Parts of the original surface paint were lost in the process, and subsequent over-painting (later removed) attempted to hide the damage.

The artist of this painting has long been a mystery. Recently I have come across the probable solution: the Teylers Museum in Haarlem owns a drawing attributed to Marten van Cleve that appears to be an initial version of this composition (illustrated). Van Cleve was a near-exact contemporary of Pieter Bruegel the Elder in Antwerp, and his workshop and followers produced numerous variations of popular compositions. York's painting and the Teylers' drawing appear to be rare, exceptional works mostly by the master himself, rather than workshop replicas. For me this painting well deserves its current place on the Gallery walls, both because of its intrinsic quality, and because the vicissitudes of fortune that irreversibly change an artwork's appearance can now be appreciated as part of its history, rather than hidden away.

JEANNE NUECHTERLEIN
Committee Member



William Etty (1787-1849), *Concert Champêtre*, c.1830, oil on canvas, 98cm x 117.5cm.
Photo: York Museums Trust

This painting, now on long-term loan to York Art Gallery, will go on display later in 2024. It is a superb example not only of William Etty's own work but also of the nineteenth-century practice of copying from the Old Masters. Etty himself wrote of it: 'I shall copy that picture as well as I can, to show your French friends how we manage such matters in England.' The painter indeed succeeded in making a particularly beautiful copy, which also represents Etty's lifelong engagement with the art of the Italian Renaissance and his special interest in Venetian colour.

The original painting, now in the Louvre and known since the eighteenth century as *Concert champêtre* ('pastoral concert'), was a favourite of Dante Gabriel Rossetti, who composed a sonnet about it on his first visit to Paris in 1849. Although it was ordinarily attributed to Giorgione in the nineteenth century, its attribution was always contested; the Louvre website now gives it to Titian and his school, but there is still scholarly disagreement.

Etty's copy, which he kept in his own studio to show to potential clients as proof of his skill, has an interesting provenance. It was bought by Lady Eastlake, the wife of Sir Charles Eastlake, first Director of the National Gallery, herself an art historian of distinction. Later it was owned by the well-known Victorian painter Luke Fildes, and most recently by the celebrated art historian Francis Haskell, a great lover of Giorgione, who died in 2000.

The painting is currently on loan to the exhibition 'Pre-Raphaelites: Modern Renaissance' at the Musei di San Domenico in Forlì in Italy until 30 June; on its return it will be displayed in the Gallery.

CHARLES MARTINDALE AND ELIZABETH PRETTEJOHN

Programme of Events 2023

In 2023, thanks to the hard work of the Events Sub-Committee, we were able to offer members a very wide choice from 18 events, more than ever previously organised. The most outstanding were our two major, fund-raising events, organised to mark the 75th anniversary of the foundation of the Friends.

The first of these was the unforgettable Garden Party in June, at Heslington Manor House, superbly organised by Sue Greenhow, which was attended by over 100 members and friends. Thanks to the generosity of George Smith, the creator of these famous gardens, we were able to have a convivial afternoon in beautiful surroundings on a perfect June day. This event was not only enjoyable, but also raised over £1,500 for our funds. The second was the thought-provoking talk in October, in the Tempest Anderson Hall, by Tristram Hunt, the Director of the Victoria and Albert Museum, which attracted an audience of 120. We are grateful to the York Museums Trust which contributed towards the expenses of this event, which raised over £1,750. A main aim of these two events was to help towards the FYAG's share in the cost of sponsoring an MA student for a year.



The Friends' 75th Anniversary Garden Party at Heslington Manor

As we have had a further 16 other events, which were all well-supported and successful, I can only record them briefly. Starting in February, our Chairman, Charles Martindale, organised, jointly with the History of Art Department of the University of York, a Colloquium on British Women Artists. This began in York Art Gallery in the morning in front of the recently acquired painting by Laura Knight after which it moved to the York Medical Society Rooms. In early March, 30 intrepid members braved the snowy conditions for a tour of the treasures of Temple Newsam, while later in the month 22 Friends enjoyed a back-stage tour of the Theatre Royal. In April, 33 members heard a very interesting talk by its curator on the Faith Museum, which is part of the Auckland project. Later in the month, Helena Cox, the newly appointed curator of the University of York's Art Collection, led a group around the assemblage of sculpture in the grounds of the campus in Heslington. At the end of April, Sue Greenhow and Dorothy Nott organised a three-night/ four-day tour to Glasgow. This tour was thoroughly enjoyed by the 19 participants. In June we had two events: a visit by coach to Farnley Hall to see its collection of Turner's watercolours, and a tour of the state rooms of Bishopthorpe Palace. In the following month, a small group were able to have the rare opportunity to view the impressive art collection in Aske Hall. In September there was a very well-attended seminar on the Luttrell Psalter and a visit, at the invitation of Laura Turner, former Senior Curator at York Art Gallery, to the newly refurbished Beningbrough Hall, where she is now Creative Producer. Unfortunately,



Friends of York Art Gallery visiting Woolsthorpe Manor, October 2023

the talk on William Morris, planned for October, had to be postponed till January 2024, because of the illness of the speaker. The three-day/two-night tour in October to Colchester, organised by Dorothy Nott, also included a visit to Woolsthorpe Manor, where Isaac Newton was born, Beth Chatto's garden, and Anglesey Abbey. The tour was not only very interesting and enjoyable, but it also raised a substantial amount for FYAG funds. In early November Beatrice Bertram, Senior Curator at York Art Gallery, gave a fascinating talk on William Etty's pursuit of the 'secret' of Venetian colouring. Her talk was inspired by a long-term loan to the Gallery of Etty's copy after *Le Concert Champêtre*, today attributed to Titian. Our last event of the year was the visit to the Fine Art Store in York Art Gallery in November. Members may recall that this new storage system which was installed ten years ago at the cost of £70,000 was completely paid for by the Friends. This illustrates the importance of our events programme. Though the events are planned to be enjoyable and convivial occasions, we also need them to raise money, as it is the profit from events which is the main source of the annual income of the Friends. It is this money, which helps in the cleaning and restoration of paintings, contributes towards the purchase of new acquisitions, sponsors an MA student, and will help in a major way a new lighting scheme on the stairs and in the Burton Gallery.

Our very varied programme of 18 events was organised by the hard-working, but very small, Events Sub-Committee: Ron Clayton, Sue Greenhow, Margaret May, and Dorothy Nott. Thanks to their imagination and drive we were able to raise the remarkable, though much needed, sum of over £9,500 for FYAG funds. So that we can to continue to organise our events programme in future years we urgently need more of you to join our sub-committee. If interested please contact me, Moira Fulton on: mfulton58@gmail.com

MOIRA FULTON
Events Coordinator

Kuhu Kopariha, who received an MA Bursary partly funded by the Friends, writes about her internship at the Gallery and its influence on her studies.

My time at York Art Gallery last year has been the most rewarding experience of my studies. I am extremely grateful for the support of the Friends and members of staff. For an international student like myself, the scholarship was crucial to attend university, and provided me with relevant experience in the museum and heritage sector of a foreign country. I applied for the internship because I wished to gain insight on the standards and practices employed in the UK. I was also intent on researching oil paintings and ceramics, because I hadn't had an opportunity to work on such materials before. Everybody at the Gallery, but especially Senior Curator Morgan Feely and Fine Arts Curator Becky Gee, encouraged me to pursue my interests.

A significant part of my internship has been dedicated to documentation and research of three distinct works — *Early Morning in a Gypsy Camp* by Dame Laura Knight, *Captain John Foote* by Joshua Reynolds, and *Irene tending to the wounds of St Sebastian* by Claire Curneen. For each of these works I generated tombstone information; for instance, I catalogued 263 ephemeral objects accompanying Laura Knight's painting, saved by the original owners Morris and Marjorie Averill. These included 132 handwritten letters by the artist. The letters give us a more intimate picture of the artist; how she developed and maintained relationships with her collectors, what kind of art she preferred, and how humorous she could be. I felt fortunate to be introduced to the legacy of Dame Laura Knight in this intimate manner.

The documentation for Joshua Reynolds' painting, on the other hand, was a little more challenging. Even though the painting had featured in several publications, the subject John Foote was unknown. I accessed the East India Company accounts documents, and found a Captain John Foot who carried goods to and from London and Bombay (now Mumbai) between 1756 and 1759. The time of the travel and the commission of the painting make it likely that John Foot and John Foote are one and the same. I added the documents to the database and contributed to the York Museums Trust blogpost, reading the painting in the context of British colonialism. Lastly, the documentation of the contemporary porcelain sculpture by Claire Curneen used yet another method: an interview with the artist. The artwork *Irene tending to the wounds of St. Sebastian* was my choice for the Artwork of the Month talk. The artist's perspective was crucial in understanding the themes evoked through the material, process, and iconography. The interview was my first artist interaction in the UK, and supplemented my study of modern and contemporary art at the university.

Apart from research, I was also involved in the installation of exhibitions like 'Treasures from the Stores', 'Marvellous and Mischievous', and 'Bloom'. I shadowed Jenny Alexander, Morgan Feely, and Becky Gee to understand processes like condition checks, conservation, loan procedures. My supervisor, Becky Gee, introduced the show 'Bloom' to me, and kindly involved me in what I believe to be an intelligent and beautiful exhibition. I was overjoyed to write labels for the section of the exhibition critiquing the art historical correlation between

flowers and female/feminine bodies. The section included a diverse range of artists, including Domenichino, Ethel Walker, Penny Slinger, and Jan Wade, to name a few. I was also given the opportunity to perform condition checks and art handling during the installation of the exhibition.

My work at the Gallery often coincided with my coursework, enabling a more holistic approach to learning. For instance, the study of Joshua Reynolds' painting and career helped me develop the socio-political context preceding the artist J. M. W. Turner, whose paintings I was

studying at the University. The painting also helped me on my course module 'Art and the Raj 1770-1900', where I studied the simultaneous artistic developments in India and Britain due to contact and migration. The portrait of Captain Foote wearing a Jama sits at the centre of such developments. My interactions with Claire Curneen and Jade Blood helped me overcome inhibitions and conduct more interviews for my academic contributions at the University. The Gallery has had an enormous impact on my research skills and my curatorial outlook, especially as I venture into the field. From January 2024, I will begin work as a consultant at the Archive of Modern Conflict in London, documenting and researching their collection of photographs, film stills, and drawings from the Indian Subcontinent.

I cannot begin to express my gratitude for the opportunity and support of the Friends. Through this scholarship I have gained relevant experience, met some amazing curators, and made a few friends. Thank you.

KUHU KOPARIHA
MA Bursary Student 2022-23



Joshua Reynolds (1723-1792), *Portrait of Captain Foote*, 1761-1765, oil on canvas, 127cm x 100cm.
Photo: York Museums Trust

Treasurer's Overview

The accounts for 2023 illustrate the vital importance of membership fees and associated gift aid, as well as the additional income generated by our fund-raising events. Contributions to the Collection Fund, which is managed by Richard Bailey, continue to build a significant fund for future acquisitions, and we are grateful to all those members who donate in this way.

Two conservation grants were made in 2023. The first funded the conservation of five paintings from the Collection which will feature in the 2024 exhibition 'National Treasures: Monet in York' (these are by the artists Narcisse Virgile Diaz de la Peña, Jean-Baptiste-Antoine Guillemet, Émile Barau, and Gustave Courbet), while the second paid for the conservation of the fifteenth-century Nuremberg panel, which was unexpectedly returned this year after being stolen in 1979.

In partnership with the University of York Department of History of Art, we have continued to sponsor an MA student with a bursary and internship.

The conservation grants and bursary scheme represent the most significant items of expenditure in 2023. However, we are pleased to report that by careful management our reserves for future projects have increased by almost the same amount, making 2023 a satisfactory year for the Friends financially.

The introduction of direct debits two years ago has led to over one hundred members adopting this method of payment. The reduction in the number of standing orders eases our administration considerably - many thanks to those members who have made the switch.

The Friends' general funds, including legacies, now stand at £188,000 less liabilities of £6,500, while the Collection Fund holds £38,500, making the Friends' total resources £220,000. Membership subscriptions, donations, income from events and investments, have contributed to an increase in our funds of over £13,500 in 2023. (These figures are unaudited, final figures will be presented in the Treasurer's Annual Report at the AGM in March 2024).

PAUL MCLEAN
Treasurer

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

Committee

President: Peter Miller
Chair: Professor Charles Martindale

Ex-Officio Members

Secretary: Professor John Roe
Treasurer: Paul McLean
Membership Secretary: Susan Smallpage
Senior Curator: Dr Beatrice Bertram, representing York Museums Trust

Elected Members

Azizah Clayton
Dr Ronald Clayton (Organiser, Artwork of the Month)
Helena Cox
Moirra Fulton (Events Organiser)
Benjamin Hilliam
David Lamb (from 21 March 2023)
Margaret May
Anne McLean (Website and Online Communications Officer)
Professor Jeanne Neuchterlein
Professor Jim Sharpe (Editor, e-Bulletin)

Events Sub-Committee

Chair: Moira Fulton
Dr Ronald Clayton
Susan Greenhow
Margaret May
Anne McLean
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.



Camille Pissarro (1830-1903), La Cueillette des Pommes, 1870-75, pastel on paper, 38cm x 53cm.

Photo : York Museums Trust

This work is included in the exhibition 'Impressionists on Paper: Degas to Toulouse-Lautrec' at the Royal Academy, London, until 10 March 2024.



Friends of York Art Gallery

www.friendsofyorkartgallery.co.uk