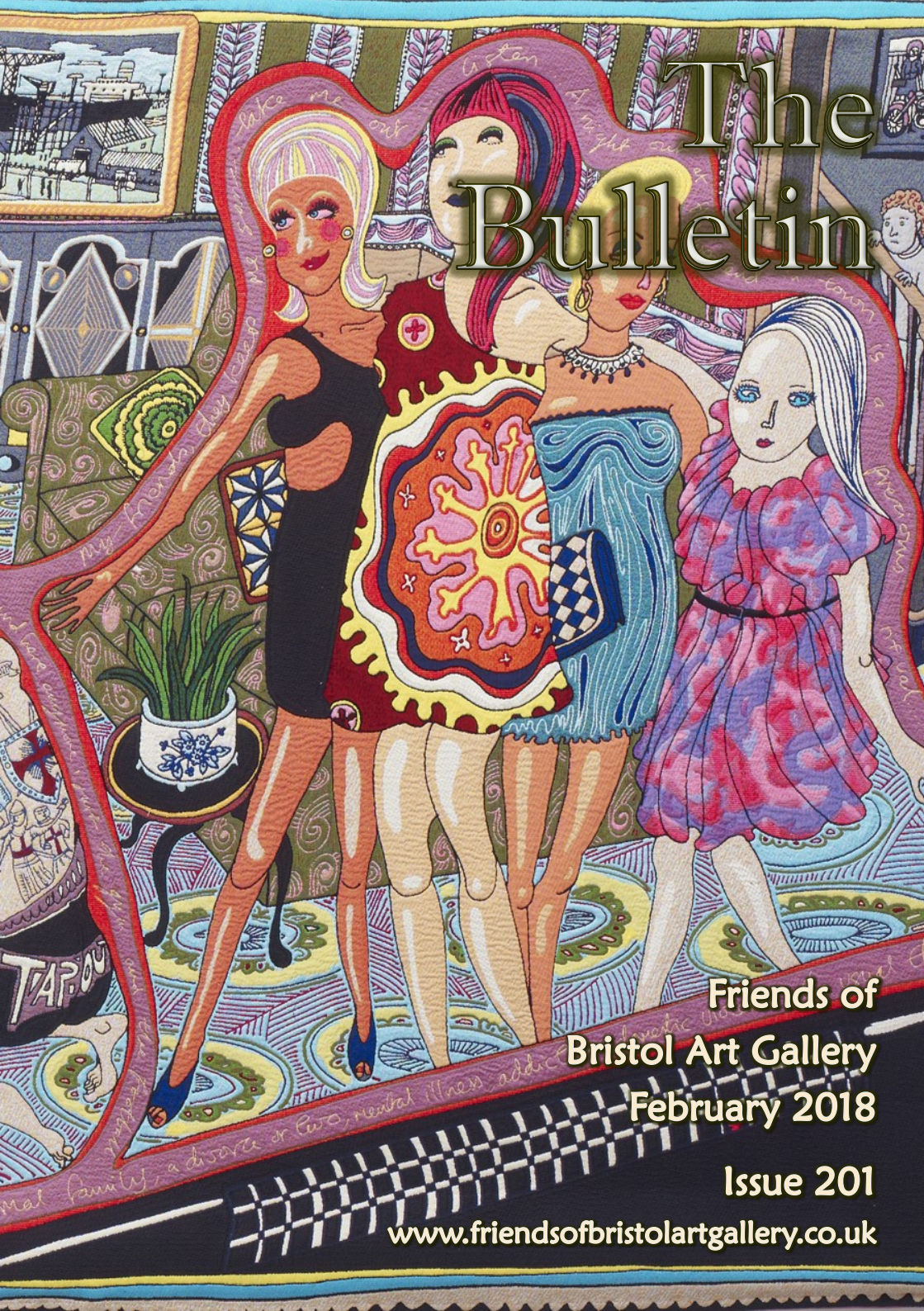




The Bulletin

Friends of
Bristol Art Gallery
February 2018

Issue 201

www.friendsofbristolartgallery.co.uk



Chairman's Letter

T H E C H A I R M A N

Photo by Ann Keenyside



Dear Friends,

The time has come to confirm the details of where we have got to regarding the amalgamation of ourselves, the Friends of Bristol Art Gallery, FOBAG, with the Friends of Bristol Museums, Galleries and Archives (registered charity no: 276777), FBMGA. To this end your committee has confirmed its resolution for the closure of FOBAG at the end of July and its wish to merge the two Friends groups. You will find a draft timetable in this edition of The Bulletin on

page 15 along with other very important information, which helps to make matters clear. Our members will be welcomed by FBMGA and your committee are very confident that all the departments we currently support will be equally supported by the FBMGA committee. Our constitutions are very similar. With cooperation all round we should together achieve the major benefit of forming a significantly enlarged organisation with which to support Bristol Museum & Art Gallery into the future.

We are of course very anxious that our present members will wish to transfer and we would strongly urge you to do so in order to continue the lectures, outings, etc. that you presently enjoy. You will find a convenient form enclosed with the May Bulletin.

In practical terms for those of you who are not already members of FBMGA, as new members you would receive up to 18 months membership from 1 July 2018 to 31 December 2019, on payment of your first subscription, and using the form provided in the May Bulletin. This will significantly aid the transition period as we ourselves are offering free final membership of the Friends from the end of March 2018 (when subscriptions would have been due) to 31 July 2018 when we finally close.

Another practical detail you may wish to ask is what happens to our residual funds if the Friends close? These will be transferred to FBMGA ring fenced as a 'restricted purposes' gift for the original purposes of the Friends of the Art Gallery - 'to advance the education and appreciation of art amongst members of the public'.

You will understand that a great deal of thought and expertise has gone into these arrangements and as usual I apply to you for your usual support as we continue into the future together.

Joanna

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Cover Photo: Detail from The Vanity of Small Differences by Grayson Perry, courtesy of BMAG
See feature, page 6



NEWS

Quarterly Report & Upcoming Events from BMGA

Service-wide developments

In December 2017 Bristol City Council agreed to relinquish its lease on St Nicholas Church, handing it back to the Diocese of Bristol at the end of March 2018. St Nicholas was operated as a museum of local and church history from 1973 to 1991 since when it has largely been used as office space for museum teams. St Nicholas will reopen as a practicing church from the autumn of 2018 and all artefacts and staff will have been relocated by the end of March with the exception of the Hogarth triptych. Agreement has been reached for the triptych to be on loan to the new church with a set number of days during the year when it will be open and visible for members of the public to view it. These dates will be advertised in due course.

In the meantime other artefacts are being moved to store although it is hoped that the four statues that once welcomed visitors to Bristol as part of the walled city, will be placed on public view again at one or more of our museum sites.

As part of this move from St Nicholas, the Bristol Regional Environmental Records Centre (BRERC) is moving to the old caretaker's flat at Blaise Castle House Museum which will contribute towards the plans to inject new life into that site.

Over the Christmas period, Bristol City Council was consulting over its budget planning in the face of needing to find further reductions. Already from April 2018 the collections team of Bristol Culture is being reduced by three posts and the development team by one, although no redundancies have been necessary in the collections team. The BCC budget plans are also proposing that public entry to the Red Lodge and Georgian House Museums be charged for from April 2019.

The staff changes within collections mean that Andy King assumes responsibility across all history collections, Catherine Littlejohns takes on senior curatorial responsibility not only for Blaise Castle House but also for Red Lodge and Georgian House, Sue Giles takes up specialist senior curatorial responsibility for the British Empire & Commonwealth Collection, assisted by Fran Coles as Documentation Assistant and Gail Boyle takes on responsibility for other World Culture collections along with British Archaeology. The specialist curatorial post for applied art is currently lost.

The fire at the Fry Building of the University of Bristol in early January, did not threaten Bristol Museum & Art Gallery directly but did act as both a reminder of the dangers fire poses to historic buildings and also tested our emergency response process.

Staff news

Helen Brown retired from her job-share post as Curator of Applied Art at the end of December. The other half of her job-share post was held by Karin Walton who also retired last summer. Due to the changes above there is no specialist cover in applied art at present and that collection will be covered

by the existing visual art curators.

Bonnie Griffin, who has spent a year on unpaid leave working in museums in the USA as a volunteer has decided not to return to work. She officially left her post in early December. Her hours have been covered whilst she has been away by Rhian Rowson and Deborah Hutchinson who had been job sharing one post. This arrangement of them both being full time has now been confirmed as permanent.



Recruitment is taking place for the post of City Archivist.

Site specific developments:

Bristol Museum & Art Gallery

Forward planning has started in earnest with respect to a major overhaul of Bristol Museum & Art Gallery in the next decade. This will be a major fund raising exercise but before embarking on that, we need to develop our ideas further about creating a building, facilities and displays fit for the 2020s.

Blaise Castle House Museum, Georgian House Museum and Red Lodge Museum.

Improvements to our public offer at Blaise Castle House Museum continue over the winter closed period. The Library (left hand side room as you enter the museum) is being looked at to open up as a community space for events and small exhibitions. Planning is also taking place to revamp the 1st floor displays to reflect the local archaeology, natural history and social history of that part of Bristol.

Over the winter closure, redecoration in the stairwell at Red Lodge will take place. Improvements to the interpretation of the slavery story at Georgian House will also be completed.

Bristol Archives: Save Our Sounds

From April 2018 the Bristol Archives will take on their new role as regional centre for a lottery funded national project led through the British Library. The project aims to ensure that important oral history archives are protected from decay and loss by being moved onto the latest technology. Bristol Archives will coordinate the project across the whole of the south west. In addition the resources of the Archives will shortly be available through Ancestry.com.

The archive of Louise Brown (the world's first person born following IVF treatment) is with Bristol Archives and thanks to a grant from the Wellcome Trust is to be catalogued this year. An exhibition using the collection is to be held at the Science Museum during 2018 and then parts will be shown within the M Shed displays.

Ray Barnett

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NEWS

Japanese Prints Appeal Success

Thank you to all the Friends who made a donation to the Japanese Prints appeal. It launched to the Friends at the end of October 2017, and within two months you have hit its target! 105 individual Friends have donated £10,150, including gift aid, between them.

As I'm sure you'll have heard you can now look forward to an exhibition of Japanese Prints starting in September of this year. The exhibition will run for 12 months. As the prints are so light sensitive, none of them can go on display for a full year, so instead the museum will exhibit three different selections of prints throughout the year.

Kate Newnham is working on the selection of the prints at the moment. She's excited to share that "The first in the series, running from September to January, will showcase the exquisite Japanese landscape prints in our collection. It will include some stunning works by masters of the form such as Hokusai and Hiroshige. I cannot wait to share them with you."

Ellie Hasler, our new paper conservator, has already started preliminary work on the collection. Once the prints for the exhibition have been selected she'll prioritise those, with the rest to be worked on throughout the year. Ellie is enjoying working on the project and looking forward to getting to know the collection.



Ellie Hasler working on a Hiroshige print.

©Eve Andreski

Her first priority will be to work out how many of the prints need re-mounting. As she explains, "the re-mounting process is an opportunity to fully document the condition of the prints on our collection management system. The old mounts are removed, and the prints that require it will be strip-lined, a technique that involves adding margins of Kozo fibre Japanese paper. They will then be re-mounted so that the whole sheet can be seen within the new mount aperture, meaning that you don't lose any of the detail."

None of this work would be possible if we had not had such a generous response to the campaign. Thank you. *Beth Cutter*

Grayson Perry: The Vanity of Small Differences



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For those who delighted in Grayson Perry's recent show at Arnolfini and Jacky Klein's lecture on 24th January, the museum has more Grayson in store for you!

This spring (31st March – 24th June) we are thrilled to have Perry's tapestries, *The Vanity of Small Differences*, based on Hogarth's *Rake's Progress* and inspired by Perry's TV show for Channel 4, *All in the Best Possible Taste*.

For the programme Perry visited Sunderland, Tunbridge Wells and the Cotswolds, where he met with local people and attempted to produce a portrait of class in Britain in 2012. He was inspired to make his first tapestries, in part because tapestries traditionally hung in the kind of grand houses he visited in the Cotswolds. Borrowing from Hogarth's famous suite of paintings, Perry has devised a



narrative around a figure he named Tim Rakewell (after Hogarth's Tom), who moves from humble beginnings to super wealth as a tech entrepreneur – and ultimately, like Hogarth's Tom, a sad ending.

We will be showing the tapestries with work from the museum's collection, including Hogarth's *Rake* etchings, as well David Hockney's 1960s etchings based on the theme, plus historic ceramics that illustrate some of Perry's obsessions.

Julia Carver

Images courtesy of BMAG



E V E N T S

Spring Lecture and Buffet Lunch M Shed

27th March 2018, 12:00 noon

Julia Carver, Curator of Modern and Contemporary Art, will talk about her new publication, 'A Guide to 600 years of Art in Bristol's Collection' which is now available from the Museum gift shop.

Friends members receive a concessionary discount off the cover price of this beautiful book on presentation of their membership card.

Lecture and Lunch Cost £19.50

Booking Form (1)

The Trinity Lecture and Luncheon

Trinity College, Stoke Hill

Tuesday July 17th 2018, 12:00 noon

Our speaker will be Amina Wright, senior Curator at the Holburne Museum.

Amina will talk about "The Wonder of the Times: Sir Thomas Lawrence in Bath and Bristol"

Early booking is recommended.

Parking is available. Please note there are steps to the lecture room and to the dining room.

Lecture and Lunch Cost £24.00

Booking Form (2)

*****REMINDER*****

Residential Excursion to Hastings

Tuesday 10th to Saturday, 14th April 2018

COST: £340 + £64 Single Supplement.

Final payment of £379 (single) or £315 (Double p.p.)

PLUS Square (A4 folded in 2) or Oblong (A4 folded in 3) stamped addressed envelope, required by 1st March after which a timetable and full notes will be sent.

Day Excursion to London – Tate Modern
Picasso 1932 - Love, Fame and Tragedy
Saturday 28th April 2018



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Pablo Picasso The Dream (Le Rêve) 1932, Private Collection © Succession Picasso/DACS, London 2018
Courtesy of www.tate.org.uk

1932 was an intensely creative period in the life of the 20th Century's most influential artist.

This is the first ever sole Pablo Picasso exhibition at Tate Modern. It will bring you face to face with more than 100 paintings, sculptures and drawings mixed with family photographs and face glimpses into his personal life.

Three of his extraordinary paintings featuring his love, Marie-Thérèse Walter, are shown together for the first time since they were created over a period of just five days in March 1932.

The myths around Picasso will be stripped away to reveal the man and the artist in his full complexity and richness. You will see him as never before.

Linda Smith, from whom we have had many excellent lectures, will be introducing this exhibition on Wednesday, 25th April.

08.30	Depart Clifton Down Shopping Centre
08.35	St. Monica's Bus Stop
08.40	Westbury-on-Trym (by Grupo Lounge)
08.45	Cribbs Causeway Bus Station (Park in K)
12.00	ETA Tate Modern
13.30&14.00	Timed Tickets
16.30	Depart Tate Modern
19.30-20.00	ETA Bristol

COST: £42 Art Fund Members: £32

NB. The cost of this exhibition has risen to £20 senior rate

Booking Form (3)



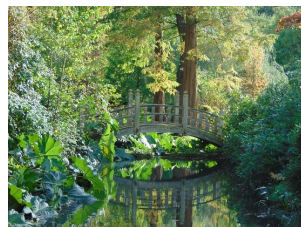
EXCURSIONS

Day Excursion to Birmingham Barber Institute and Winterbourne House & Garden The Rhythm of Light: Scottish Colourists from the Fleming Collection Thursday 10th May 2018

Readers of Alexander McCall Smith will know of his favourite painter, Samuel Peploe! The four artists, known as the Scottish Colourists – Peploe, Ferguson, Cadell and Hunter – are shown together for the first time in the West Midlands in this exhibition of works lent by the important Fleming Collection.

Painted in the early 20th century, their cityscapes, still lifes and landscapes reveal a shared pre-occupation with light, rhythm and, of course, colour. The Scottish Colourists, all of whom spent time in France, responded to the revolutionary impact of French art – from Monet to Matisse – and produced some of the most vibrant images of their day, whether painting across the Channel or back home in Scotland.

Nearby, Winterbourne House is set in 7 acres of botanic garden. Ground and first floor exhibition spaces tell the history of the previous owners and the garden has a beautiful Japanese bridge, tea house and walled garden, all designed in the Arts & Crafts style. You are strongly advised to order a light lunch as seating facilities are limited.



Courtesy of www.tripadvisor.com

<i>08.30</i>	Depart Clifton Down Shopping Centre
<i>08.35</i>	St. Monica's Bus Stop
<i>08.40</i>	Westbury-on-Trym (by Grupo Lounge)
<i>08.45</i>	Cribbs Causeway Bus Station (Park in K)
<i>10.30</i>	Arrive Winterbourne House
	Refreshments may be had on arrival
	Free flow tour of house and garden
<i>13.00</i>	Sandwich buffet lunch in Winterbourne House
<i>14.00</i>	Arrive Barber Institute
	Brief introduction to exhibition
<i>15.00</i>	Free flow tour of exhibition and permanent collection
<i>16.00</i>	Tea/Coffee and biscuits (included)
<i>16.30</i>	Depart Barber Institute
<i>19.30-1900</i>	ETA Bristol

COST: £29 (including admission to Winterbourne House and tea/coffee at the Barber Institute)

Optional sandwich buffet selection with crisps £5.25 p.p.

Booking Form



Day Excursion to Waddesdon Manor (N.T) Wednesday 20th June 2018



Courtesy of www.waddesdon.org.uk

Waddesdon Manor closely resembles the Bowes Museum in that both were built in the style of the French Chateau by two of the wealthiest Victorian families, purely to house each one's outstanding collection of art treasures. Baron Ferdinand de Rothschild began Waddesdon

in 1874 when the highest quality of French decorative arts were displayed alongside magnificent English portraits and Dutch Old Master paintings in 40 elegant interiors.

A major exhibition 'The Silver Caesars: A Renaissance Mystery' at an extra cost of £5 is currently showing. You may purchase tickets on the day.

Outside is one of the finest Victorian Gardens in Britain, famous for its parterre and ornate working aviary, enhanced with classical and contemporary sculpture.

This visit should prove a fitting finale to my 22 years of organising Friends' excursions.

08.30	Depart Clifton Down Shopping Centre
08.35	St. Monica's Bus Stop
08.40	Westbury-on-Trym (by Grupo Lounge)
08.45	Cribbs Causeway Bus Station (Park in K)
11.30	ETA Waddesdon Manor Timed tickets for house visit tbc Free guided garden walks and tours of the aviary and wine cellar
17.00	Depart Waddesdon
19.30-20.00	ETA Bristol

COST: £23 Non National Trust members add £15 supplement

Booking Form (5)

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NEWS

Frank Evry



From the time that Frank drove us all the way to Rouen in 2005 – when Peter Carol replaced Z Cars as our regular coach company – to a drive back from London in a violent storm last October, Frank has been so much more than a driver; he has been a real friend to us all.

This is not to belittle his driving skills. How many narrow country lanes and tight turns he has cheerfully

negotiated when our gasps were replaced by applause. One thinks of the corkscrew entrance into the coach bay of our York hotel in 2011; or the reverse approach along a hairy mountain road to Abbey-cwm-Hir in remote central Wales in 2015. Back in 2008, the Britannia Adelphi in Liverpool could only offer him a derelict garage. The next morning he found himself blocked in by workers' cars and had to negotiate his way out. There were squatters living on the floor above and wires hanging down from the ceiling were all live! The only time he ever became a little ruffled was having to drive round Kings Lynn three times before discovering the concealed entrance into the main square for our hotel.

Ever courteous to others on the road, he would always stop on a lay-by to allow faster traffic to pass. On our frequent stop-off trips on preserved steam lines, Frank was always there to give us a cheery wave off and be there at the far end of the line to pick us up again.

Imagine our surprise, when returning from our Welsh tour, he made a small detour from the Severn Bridge to deliver Margaret and Maurice's cases to our very door!

Frank has now retired from Peter Carol and we wish him all the very best as he catches up with his gardening and his rock 'n roll weekends.

Maurice Bell

Members' Comments



Comments and photos from our members about excursions and exhibitions.

Cezanne Portraits, The National Gallery

18th November 2017

“Early in his career, Cezanne painted with a palette knife for both landscapes and portraits. We saw these portraits in the exhibition and they were fascinating in their structure, harshness and even portrayal of violence in the sitter.

In the late 1880s and despite increasing recognition, Cezanne chose to work mainly in Provence. His sitters were familiar to him, including his wife and son, local peasants, children, friends, dealers and collectors. They had to be very patient and readily available as a portrait could take 100 – 150 sittings. Cezanne concentrated on capturing all the aspects of moments in time and so he worked slowly and methodically using his short brushstrokes and layers of colour. He challenged conventional painting because he insisted on using his own personal expression in his paintings. His portraits were often detailed in the dress and situation of the sitter but he made little attempt at showing character, especially in women sitters.”

Muriel Harrison

Impressionists in London, Tate Britain

27th January 2018

“I don’t often find myself looking up ladies skirts, but those sculptures in terracotta and marble were diaphanous.”

Anon

“Loved the social history depicted in the London street scenes and interested to learn of the effects of the war in Paris/France. What a bonus for British Art. Really enjoyed the exhibition.”

Anne Marshall

“Discovered the social and painterly observation of Tissot. Amazing. Adored Pissaro’s London scenes, particularly the very recognisable Rhododendron Dell at Kew.”

Patrick Royston & Heather Fry

“Loved the Monet series of Westminster. Beautiful colours. The Wounded Soldier (by Tissot) - he had the look of weary exhaustion the artist had captured so well. Tissot’s High Society [was] another wonderful painting.”

Bea Williamson

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NEWS

All Friends Together

The committee of the Friends of the Art Gallery was delighted to accept the warm invitation to attend the Friends of Bristol Museums, Galleries & Archives (FBMGA) Annual Committee Dinner, held at Aquila in Baldwin Street on a chilly January evening.



Sue Thurlow (FBMGA), Laura Pie (BMGA) and Joanna Brown (FOBAG)

Laura Pye, Ray Barnett and Phil Walker represented the Museum whilst the FOBAG guests included Chair Joanna Brown and President Francis Greenacre. Sue Thurlow, Chair of the FBMGA made us most welcome and twenty-two sat down for some fine Italian cuisine. The prospect of a single unified Friends organisation to support the fine work of the curators and museum service was one that all present could raise a glass to.

Toby Pinn

Make Space – call out to artists, craftspeople and makers in the Bristol region



NEWS

Share your work with the Bristol public!

From 7 July – 2 September 2018, Bristol Museum & Art Gallery will be hosting the Woman's Hour Craft Prize touring exhibition. This inaugural Prize celebrates 70 years of Woman's Hour and showcases the most innovative and exciting craft work in the UK today, as selected from open submissions by a panel of experts. It is organised by the Victoria and Albert Museum in partnership with BBC Woman's Hour and Crafts Council. The exhibition features work by the 12 finalists spanning ceramics, textiles, woodwork, bicycle



Snuff boxes by Romilly Saumarez Smith
for the Woman's Hour Craft Prize ©
Victoria and Albert Museum, London

Alongside the touring exhibition, and within the gallery space, Bristol Museum & Art Gallery will create an area in which to celebrate local makers and engage visitors with ideas about making today. The 'Make Space' – incorporating seating, display space, reading material and self-guided activities for visitors – will host special events on some weekends during the exhibition.

During the week, local makers (individuals or groups) are invited to use the Make Space for a couple of hours, a day, or more to share their work with exhibition visitors. You or your group might want to run a demonstration, involve visitors in a drop-in activity, get feedback on some new work, or simply use the space for your monthly knit'n'natter / studio group crit – with an audience.

Makers are welcome to sell work (with 10% commission going to the Museum shop) and give out information, business cards and so on. There will be some restrictions on the types of activity permitted in the space for safety and conservation reasons, and the Museums team will review proposals for suitability.

If you would like to find out more, contact
karen.macdonald@bristol.gov.uk / 0117 922 3658 for a proposal form, guidelines and more information.

Karen MacDonald



Provisional Timetable towards the Closure of FoBAG and merger with FBMGA

February Bulletin

- Announcement date of closure of FOBAG 31 July 2018
- **Do not renew subscription 31 March – cancel standing order**
- FREE membership for Friends from 1 April until end July
- Activities will continue as usual

May Bulletin

- Include Welcome letter and application form to transfer to FBMGA – Friends of Bristol Museums, Galleries and Archives (registered charity no: 276777)

Tues 3 July 2018

- Final Friends AGM –with curators

31 July 2018

- Final closure of Friends of Bristol Art Gallery (charity no: 275551) and removal from Charities Register.

IMPORTANT NOTICE

Standing orders for membership subscriptions that are not cancelled before 1st April 2018 and are therefore paid by your bank to our account **WILL NOT BE REFUNDED.**

We cannot cancel your standing order

To cancel it you must contact your bank.

Subs paid in error will be regarded as donations to the Friends of Bristol Art Gallery, and added to the funds that are to be transferred to FBMGA and ringfenced for use in the art galleries.

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Committee Contacts



Please sign your membership card and keep it safe. You will need to produce it for entry into lectures and some events. If you lose or misplace your card, please contact our Membership Secretary for a replacement.

Bulletin & Website

Copy Deadline for next Bulletin issue is **Friday 6th April 2018**

Friends of Bristol Art Gallery, Queens Road, Bristol, BS8 1RL

Tel: 0117 9223571

Registered Charity Number 275551

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AND FINALLY

The Red Lodge Garden

I've had some fun recently buying old postcards on ebay which show the museum service.



The monochrome one (above) is circa 1960 and the colour photo was taken last autumn. By 1980 the garden was in a very sorry state and Applied Art curator Karin Walton had the inspiration to create an Elizabethan garden to enhance the Grade 1 listed house. A formal

design was made, the Friends funded a leaflet, and work began in 1983. It is now bursting with plants of appropriate date and the box knot looks stunning from the Great Oak Room. Historic gardening isn't straightforward, and a succession of volunteers has maintained the garden under Karin's guidance over the decades. Visitors now enter through the garden - do come in early June when it is at its very best. *Sheena Stoddard*

Coffee at the Café

We greeted the New Year with a tremendous turn out in the Café on January 9. Fortunately the staff are very good natured as we rearrange tables to accommodate us all – N.B we always put them back tidily as we leave! We decided that the object we wanted to view that day was the bright pinky puce vase constructed so cleverly by 3D printing (see Bulletin 197) newly on display in the Ceramics Gallery. We had assisted in its acquisition a year ago and were delighted to see it on display. It certainly catches the eye! Then along through the Chinese gallery with its unique Chinese glass collection, past the Bristol Artists, then back down past Burne Jones and Edward Lear.

Our next dates are Tues 13 March, Weds 4 April**, Tues 8 May, and Tues 12 June.

** N.B. You will notice that 4 April is a Wednesday not a Tuesday owing to the Committee Meeting for April being moved back a week.

Joanna Brown

From The Editor



Photo by Pam Sayer



When is it art and when is it a museum piece? And when is it both? This is something I had never considered prior to my involvement with The Friends and, I must admit, before joining FOBAG I, like a very large proportion of Bristol residents, did not realise that the top two floors of the building on Queens Road were specifically “art gallery” and not just the “arty part” of the museum.

And it's easy to see where this misunderstanding comes from. The majority of the art work in the galleries is antique and is the kind of stuff you expect to find in museums. Much of it has detailed and convoluted stories attached, making each item part of our history; preserving our history for the future is generally understood to be the basic remit of a museum, whereas the word “gallery” tends to make us think of not much more than “a space to display stuff”.

The building itself is not what many of us think of when we hear the phrase “art gallery”; this tends to conjure up an image of an ultra modern building with stark white walls and funky lighting. Our wonderful Victorian building couldn't be further from this, and it screams out as being a place to hold our history and keep it safe.

But it is also a very beautiful building. It is itself an artwork. And while it is important to be able to distinguish between what is art and what is “just history”, it is very important to remember that, an awful lot of the time, it is both.

Once upon a time, it made sense that there was a marked distinction between an antique art gallery piece and a museum piece, hence why BMAG has had two Friends groups for such a long time. But times move on and understandings change. In today's world we are all much more able to see that things can't be categorised into just one pigeon hole - there are very few things now that are truly as simple as “black and white”.

For this reason alone, it makes far more sense that our two Friends groups be combined into one - with so many of our grants being for things that balance on the wobbly line between art gallery and museum, the forthcoming amalgamation will allow greater flexibility on how projects and acquisitions can be funded and no doubt streamline a lot of paperwork! For our members that move across, opportunities for new and different activities will be opened up too, as well as broadening our circle of friends and increasing our knowledge of the historic gems our city holds.

Here's to the future.

Pam Sayer

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And now for something completely different...

Have you discovered the newly opened Aerospace Bristol?

For over a century, Bristol has been at the forefront of aeronautical and space technology, breaking boundaries to create the fastest, the biggest and the highest. Aerospace Bristol will entertain visitors with stories of human endeavour, individual genius and ordinary people achieving extraordinary things.



Now the resting place of the last Concorde to fly home, this wonderful collection has something for everyone to enjoy - the science and engineering buffs will revel in their surroundings, while lovers of aesthetics can feast their eyes on the beauty of aeronautic design.

For full details see www.aerospacebristol.org



“Orchard Tambourines”
Terry Frost

Friends of Bristol Art Gallery
Queens Road, Bristol, BS8 1RL
Registered Charity Number 275551
www.friendsofbristolartgallery.co.uk

The Bulletin

Printed by Geni Printing of Chew Stoke, Bristol
www.geniprinting.co.uk