

The background is a white canvas decorated with a collage of abstract elements. At the top left, there is a large, irregular shape containing a painting of yellow autumn trees, surrounded by solid yellow, red, and purple shapes. To the right is a large, light pink shape. Below the trees is a black and white profile portrait of a young man. In the lower left, there is a black and white portrait of a woman with dark hair and bangs. At the bottom right, there is a dark, abstract painting with green and blue tones. Various other solid-colored shapes in shades of pink, purple, blue, and green are scattered across the page.

GARMAN — RYAN

50 favourites for 50 years

GARMAN — RYAN

50
YEARS

In 1973, this prestigious collection was donated to the people of Walsall by **Kathleen Garman (1901–1979)**. Kathleen had grown up in Wednesbury, lived their adult life in London, but wanted to give something back to their home county, believing it was important for culture to exist outside of the capital.

Kathleen was the life partner of acclaimed 20th century British-American sculptor **Jacob Epstein (1880–1959)**. They met when Kathleen, a talented pianist who ran away from their Black Country home to pursue a career in music, was just twenty years old.

Epstein's *First Portrait of Kathleen* (p4) was produced following the pair's first meeting, after which they became inseparable, despite the fact that Epstein was married.

Kathleen formed this collection after Epstein's death, with their close friend, **Sally Ryan (1916–1968)**. Sally was a talented American artist, from a wealthy family, who had travelled to Europe to study. In London they exhibited *La Martinique* (p23) at the Royal Academy, aged only eighteen. They admired Epstein's work and became firm friends, with Epstein also creating their portrait bust, *Sally Ryan* (p4).

Although Sally died from throat cancer in 1968, they had been aware of Kathleen's intentions for their collection to come to the Black Country, to be their joint legacy. Walsall has the only known works by Sally in a UK public collection, and many of the collections' works by European masters had been gifted or bequeathed to Kathleen by Sally.



Kathleen
Garman

The collection features works by many world famous artists such as **Edgar Degas**, **Henri Matisse**, **Pablo Picasso**, **Paul Cézanne** and **Vincent van Gogh**.

There are of course works by Epstein, as well as Kathleen and Jacob's wider circle of family and friends including **Amedeo Modigliani**, **Henri Gaudier-Brzeska**, **Lucian Freud**, **Matthew Smith** and **Michael Wishart**. There is also a collection of objects from different cultures across the world, some of which belonged in Epstein's original famed collection, others collected later in his memory.



Sally
Ryan

More about the complex and fascinating people associated with this Collection can be found in our Archive Gallery on Floor 1.

'In 2023 The Garman Ryan Collection turned 50. To celebrate I asked staff members, and associates involved in projects with the Collections, to tell me what their favourite work in the collection was and why. Here are their 50 responses. I hope this encourages you to think about what your favourite is and why.'

Julie Brown
Collections Curator

Themes

Artworks are displayed in the thematic groupings suggested by Kathleen, to allow the opportunity to make connections between art from different cultures and periods. These themes broadly relate to aspects of Epstein's career.

Architects **Caruso St John** placed this important collection at the heart of the building, creating these unique gallery spaces on Floors 1 and 2.

Around a grand central main hall are placed ten intimate, domestic scale rooms, surrounding an interior staircase, Douglas fir cladding and connected by windows to the outside world. This warmth and light reflect the fact that this was a personal collection which had been on display in the donor's family home, and now belongs to the people of Walsall.



FLOOR 1

Landscape and Townscape

Animals and Birds

Figure Studies

Portraits

Trees

FLOOR 2

Children

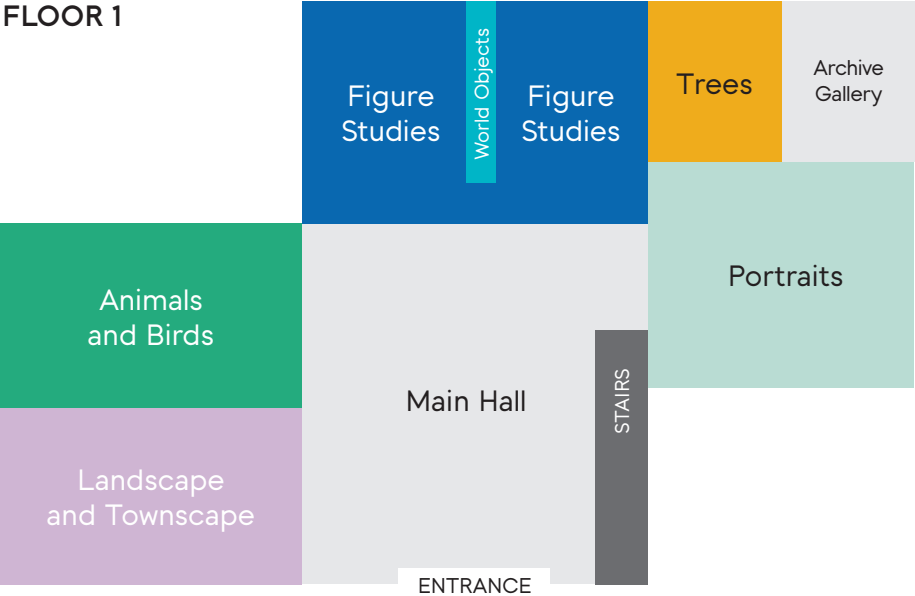
Work and Leisure

Flowers and Still Life

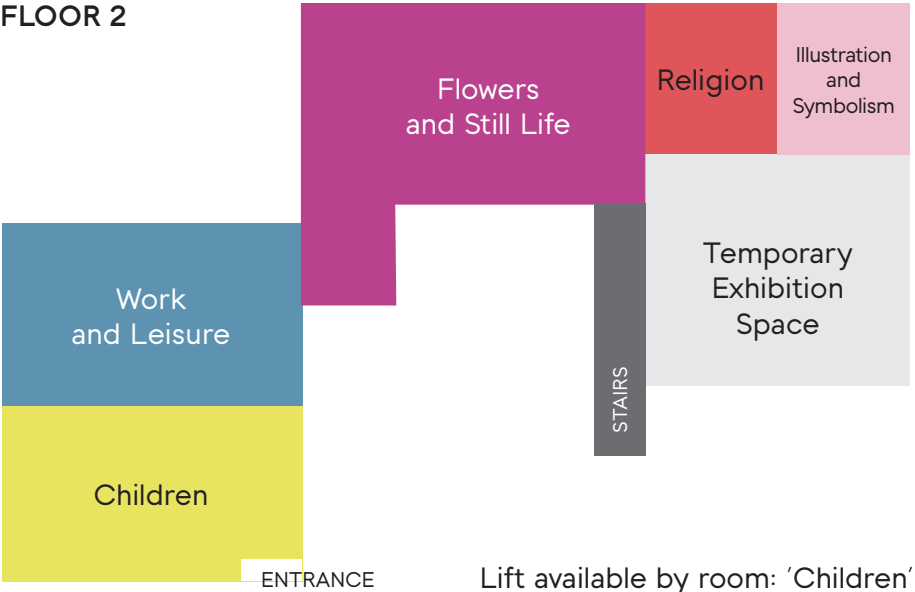
Religion

Illustration and Symbolism

FLOOR 1



FLOOR 2



Lift available by room: 'Children'

Landscape and Townscape

Often the visual interest in a landscape comes from its composition. Artworks in this room include not only lush, rhythmical rural landscapes, but urban scenes with their strong vertical and horizontal lines. Many are intimate in scale and intensely focused.

Depth in a landscape is often created by the handling of light and shade, and several include aspects of water, allowing artists to play with the effects of reflection.

Sometimes it is the sky which attracts the artist, as in one of the stand-out works in this room *Landscape with Clouds* by **John Constable (1776–1837)**.



John Constable
(1776–1837)

Landscape with Clouds
1820–22, Oil

'I like this because of the fantastic use of colour and how it looks like a storm has just passed by. If you look closely, the sun is beginning to break through the clouds and this makes me think that good things will always follow what is hard.'

LILY BEDFORD (AGE 11)
Walsall Spark Young
Writers at The New Art
Gallery Group



Filippo de Pisis
Street Scene in Italy
 c.1936, Oil

'I have always been drawn to this work. It reminds me of a picture my uncle had in his house. I like the Mediterranean feel of it.'

JON HUGHES
 Security Assistant

William Ellis (1747–1810)
A Lane at Hamstead, Staffordshire, Oil

'This is my favourite work, it stands out for me as it's quite different to most of the others in the Garman Ryan Collection. I like it because it is a local scene and the area is familiar to me.'

ALEX DAWES
 Gallery Assistant



Michael Wishart 1928–1986)
Moths on a Blue Path
 1963, Oil

'The blues and greens are so luminous and reminiscent of all the paintings of his I grew up with as a child. In many of his paintings I imagine reflections around a pool of water, and this is what I see when I look at this painting.'

CLIO DAVID Great niece
 of Kathleen Garman, niece
 of Michael Wishart



Animals and Birds

The eclectic depictions of animals and birds in this room have been made in a range of media, come from very different parts of the world, and date from thousands of years BC to the late 20th century. Materials include bone, bronze, ceramic, stone and wood.

Several of the small sculptures in this room were intended to have a practical function, while others had a religious or ceremonial purpose.

Modern artworks like *Birds in Flight* by **Georges Braque** (1882–1963) reject direct representation in favour of a more abstract approach, in order to capture the essence of the creatures depicted.





Georges Braque (1882–1963)

Birds in Flight

1953–55, Lithograph

'I love this work by Georges Braque – it's so simple, and striking. It inspired the Young Writers Group to write text in the voices of birds, imagining how it might feel to fly over the Gallery, the town, and beyond.'

MANDY ROSS

**Walsall Spark Young
Writers at The New Art
Gallery Group Leader**

*Azure sky brings calm
When watching birds soar,
wings free
My heart fills with joy.*

KATHY DOWLING
NAGW Critical Friend

*'Birds in Flight manages to
capture the idea of freedom
with such economy.'*

RUTH SPENCER
**Artist, The Twenty
Twenty Collection**



**Henri Gaudier-Brzeska
(1891–1915)**

Eagle
c.1911–14, Ink

'In this drawing, I love the way the artist has captured the strength, majesty and splendour of this bird of prey in just a few, confidently applied pen lines.'

DEBORAH ROBINSON
Head of Exhibitions

Jacob Epstein (1890–1959)

Study of a Cat

1920, Bronze



'I recommend Study of a Cat. It is a cat sculpture that looks like my cat, Pebbles. The position of the cat is realistic with his legs bent. It looks like the artist has pushed in the ears with his finger tips. The cat is looking down. If you stroked it I think it would feel like a cat. I think the cat is happy as he is comfy and feels safe; it doesn't need its paws to strike its enemy. I think it would be hard to create this sculpture out of metal.'

ESME JONES (AGE 11)

**Walsall Spark Young Writers
at The New Art Gallery Group**

'I like this artwork because it is really detailed and I like the way that the cat is sitting. The other reason is because I just really like cats and sculptures of cats.'

**NATALIA KOSIOREK
(AGE 9)**

**Walsall Spark Young
Writers at The New Art
Gallery Group**

'I didn't really 'get' Epstein until I found this sculpture shortly after my family moved to Walsall in 1977. The sculpture was not exactly realistic, but it was completely a cat. I wanted to pat its head (I resisted) and it looked like it might get down from the plinth at any point. It made me think that something an artist made could be its own thing, and have its own life, in a way I hadn't really considered before.'

**CROW DILLON-PARKIN
Artist, The Twenty
Twenty Collection**

Figure Studies

The human figure has inspired artists since Egyptian and Classical times. During the Renaissance, interest in the human figure gained new impetus, with life drawing becoming an important part of an artist's training.

In **Modigliani's** drawing of a *Caryatid*, a stone carving which provides architectural support for a building, the figure is stylised into flowing shapes and forms. In *Sorrow*, **Van Gogh's** approach is unromanticised, emphasising the anguish and poverty of Sien's life.

Women's bodies have traditionally been shown as still and passive, an exception is **Gaudier-Brzeska's** *Women Bearing Sacks*.

Artists often used the male form to explore ideas of movement and strength, as in *Study of a Nude Man* by **Théodore Géricault** (1791–1824).

Théodore Géricault
(1791–1824)

Study of a Nude Man
1816–1818, Oil

'The vast majority of figure studies focus on women. My favourite work is this depiction of the masculine physique by Géricault'

DAVID JORDAN
Gallery Assistant





Amedeo Modigliani
(1884–1920)

Caryatid

1913/4, Pencil & blue crayon

'I feel a special connection to this artwork as my Dad wrote interpretation to accompany it when it was first displayed above the central library. My Dad studied in Walsall, and both my parents are from the West Midlands, so although I was raised in Leicester, it felt as if things had come full circle when I began working at the Gallery in 2009.'

HANNAH ANDERSON
Exhibitions Coordinator



Jacob Epstein (1890–1959)

Nan, The Dreamer

1911, Bronze

'I love her faraway expression with the regal pose.'

EM LANGRIDGE

Work Placement Student,
University of Birmingham

Vincent van Gogh
(1853—1890)

Sorrow

1882, Pencil and ink

'Like Van Gogh, and Sien who is depicted in the piece, I live with mental illness. Although Sien's tangled hair reminds me of my hair pulling disorder, it's still my favourite work because it reminds me never to apologise for struggling with my mental health.'

CORINNE

**Collections Community
Panel Member**



Paul Cézanne
(1839–1906)
Bathers
1897–1901, Lithograph

'I love the way that the bodies of the bathers' blend with the landscape, making visible the connections between people and place. I particularly like the drawing marks and how Cézanne uses these to create echoes of the figures in the landscape, like ripples across a pool of water.'

SAM VALE
NAGW Critical Friend



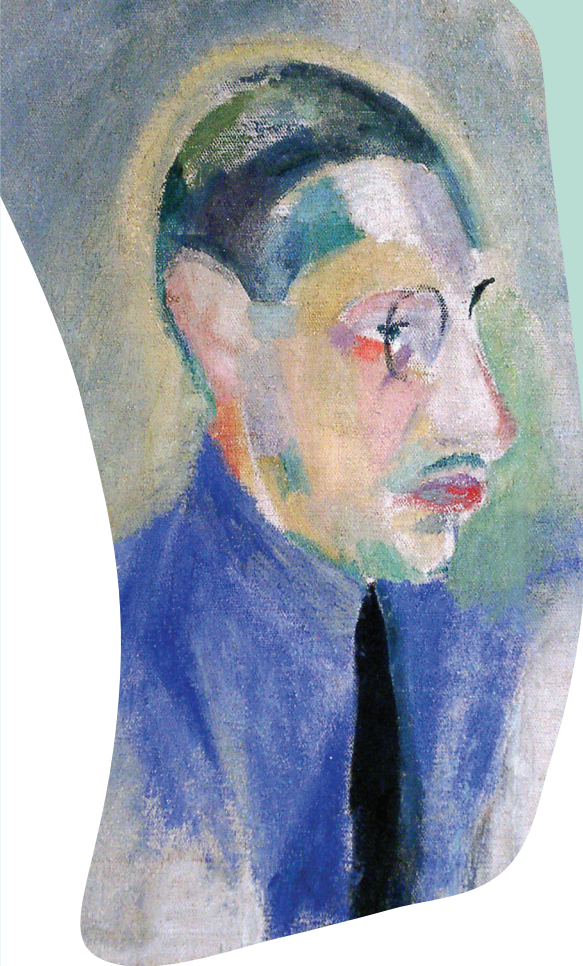
Portraits

Traditionally, portraiture is a very public artform, to celebrate and commemorate significant figures. However, many of the works in this room are intensely personal and were made for private contemplation.

These include **Degas'** *Portrait of Marguerite*, *The Artist's Sister*, and **Rossetti's** drawing of his wife, *Elizabeth Siddal*, which was hanging in the artist's studio at the time of his death.

Self-portraiture allows an artist to explore and experiment in ways not usually possible in a commissioned work. In this room is the only known self-portrait drawing by **Epstein**, which he produced at the age of 21.

There are portraits by major artists, such as **Matisse** and **Picasso**, as well as portraits of significant European figures, including the composer Igor Stravinsky by **Robert Delaunay** (1885–1941).



Robert Delaunay (1885–1941)
Portrait of Stravinsky
1918, Oil

'This work was very precious to Kathleen Garman. It was the only work in her collection that she retained at her house until after her death. This was perhaps because she was an accomplished pianist and music was very important to her.'

CLIVE BEARDSMORE

New Art Gallery Walsall Donor

Clive worked at the Walsall Museum and Art Gallery when the Garman Ryan Collection was first gifted and donated his own collection to Walsall in 2014

'I love the use of colour in this portrait, the cool tones of blues and greens mixed with the warmer tones of purples, oranges and yellows. Colour has been carefully considered.'

KAT TROMANS

GR50 Designer



Pablo Picasso (1881–1973)
Head of Woman in Profile
 1905, Drypoint

'Being half Spanish I have always considered Picasso to be the quintessential master, and as a printmaker myself have always been drawn to this work.'

ROB CONWAY
 Gallery Assistant



Jacob Epstein (1880–1959)
Rabindranath Tagore
 1926, Bronze

'I share my 50th birthday year with the Garman Ryan Collection, as does my wife Amreen, to whom I'd like to dedicate this selection. We are both of Indian heritage, and she educated me on the poetry of Rabindranath Tagore.'

ZAYNUL HUSSAIN
 Gallery Assistant



Jacob Epstein (1880–1959)

Meum

1918, Bronze

'I think Epstein has captured Meum's beautiful features, particularly her hair. I once met a relative of the sitter who told me all about her career in the theatre. This intrigued me and made me want to find out more. Meum's actual name was Dorothy Lindsell-Stewart.'

JULIE JONES

Gallery Assistant



Lucian Freud (1922–2011)

Portrait of Kitty

1948/49, Oil

'Softly bathed in a pool of diffused light, Kitty stares outside the picture plane. Is she contemplating her future or a means of escape from the agonising scrutiny of her husband Lucian Freud? He has meticulously captured her vulnerability, and the palpable tension between them.'

ANDREA TIBBITTS

Gallery Assistant

'I like the contrast between the bold vertical lines and rectangular shapes in the background with the bold yet soft curves of Kitty's face. I like the muted and limited colour palette of soft greens, browns, greys and flesh tones. I think this painting is a triumph in painting naturalistically.'

ALEX JOLLY

Learning and
Engagement Coordinator



Sally Ryan (1916–1968)
The Martinique
1934, Bronze

'I love this sculpture. As a gay genderfluid woman (non-binary to female) I find the model attractive. I'm also interested in learning more about the woman that sculpted it. It feels so real.'

KATHY O'CONNOR
Collections Community
Panel member

'I like Sally Ryan's sculptures. I actually prefer them to Epstein's. This and Nathaniel are my favourites.'

HAYLEY STEPHENSON
Gallery Assistant



Trees

Artists often made studies of trees in preparation for producing larger landscape paintings. Sometimes artists enhance their chosen scenes by adding interesting groups of trees borrowed from another source.

For many artists, trees have symbolised the continuity and renewal of nature in an otherwise changing world. They have also used trees to explore the passage of time and changing seasons, as in **Epstein's** *Autumn Landscape*, *Epping Forest*, or *The Cutting Garden, Connecticut*, by **Sally Ryan** (1916–1968).

Jacob Epstein (1880–1959)

Autumn Landscape,
Epping Forest
1933, Watercolour

'In this work, Jacob Epstein has captured this stunning aftermath of summer, continuing to shine through in spectacular layers of yellows and golds.'

LESLEY THOMAS

Walsall Spark Young Writers
at The New Art Gallery,
Group Assistant

'I like this artwork because it has trees in a forest and I really like trees and forests. Also I really like the autumn colours. I really like the yellow, orange and brown colours.'

NATALIA KOSIOREK

(AGE 9) Walsall Spark
Young Writers at The New
Art Gallery Group

Sally Ryan (1916–1968)
The Cutting Garden,
Connecticut
1960, Oil



*'I like the bright colours.
It's a cheerful painting.'*

SEAN CARTWRIGHT
Regular Visitor, Friend
of Front of House and
Collections Helper

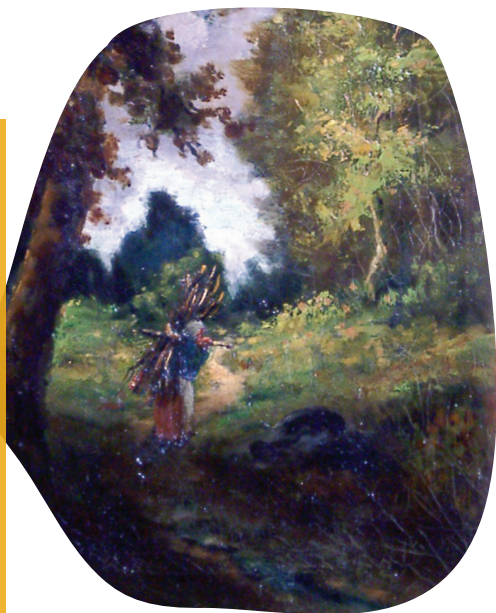
*'I love the colour palette and
the way its painted. I love
the way the light is captured,
there is something really
joyful about it.'*

RACHEL WINSPER
Front of House Manager

Diaz de la Pena (1807–1876)
The Wood Gatherer, Oil

*'I've always been fascinated
with the theme of a lone
figure in a landscape
painting, imagining their
journey through that
landscape as a form
of escapism.'*

PAUL NEWMAN
Artist, The Twenty
Twenty Collection



Children

The depictions of children in this room range from the 16th to the 20th centuries. There was a more detailed, naturalistic style of portraiture before colour photography became available for the recording of likenesses.

Parents were keen to have reminders of their children's youthful looks and record their achievements, as in the portrait of fourteen year old *Lieutenant Haswell* in his naval uniform.

Since the 20th century, artists have adopted more spontaneous approaches to produce definitive works of art rather than attempting to faithfully capture a real person.

A number of the portraits in this room are of children in the **Garman-Epstein** family circle. Artists frequently portrayed their own children or relatives, who were readily available as models, as well as being of familial interest to them, such as the bronze sculptures **Jacob Epstein** made of his grandchildren, Anne and Annabel Freud.



Sally Ryan (1916–1968)
Nathaniel
Bronze

'We chose Nathaniel as he looks as though he is turning his back against the world. We can all feel like that sometimes. But remember; it will pass.'

**CLARE, DEBBIE,
SYLVIA AND JAS**
On behalf of the
Gallery Cleaning Team

Jacob Epstein (1880–1959)

*The Sisters (Anne
and Annabel Freud)*
(1950–53), Bronze

*'In most galleries I frequent I
have favourite pieces I make
a beeline to. Here it's The
Sisters. The fact I share the
name of one of the sitters is
pure coincidence, I just love
how their faces, so innocent
and youthful are captured
in metal.'*

ANNABEL CLARKE

Senior Communications
and Marketing Executive,
Walsall Council



Bernard Buffet (1926–1999)

Small Girl Reading Book
Mid-20th century, Oil

*'On my first visit to the Gallery
this work caught my eye. Its
colour and abstract simplicity
made it stand out. It's also
relatable; as a child I always had
my head in a book, as now does
my son, Atticus.'*

JULIE BROWN

Collections Curator



Work and Leisure

This room presents artworks with contrasting subject matter. However, within the categories of 'work' and 'leisure', differences appear in the artists' approach.

The images of work include both realistic portrayals, and romanticised versions which lack signs of any genuine labour. *The Bracken Gatherer* effortlessly lifts her huge bundle, romantically framing her face as she does so, while **Delacroix** delights in delineating the strong muscles of a blacksmith at work, and **Millet's** *Woman Carding Wool* reveals the exertion and drudgery of the task.

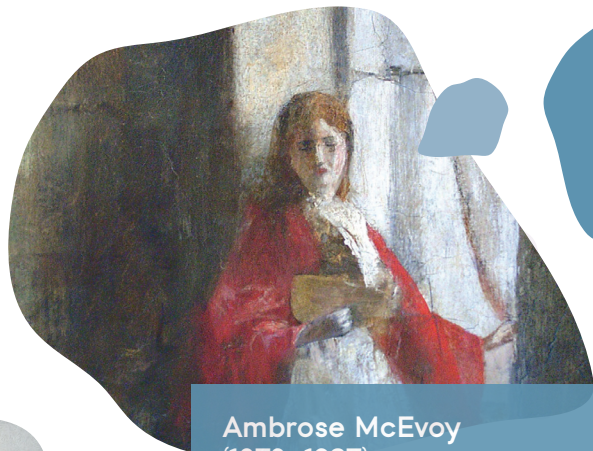
Epstein's *The Sweatshop* captures a moment of relaxation from dreary toil. While **Renoir's** *Country Dance* supposedly depicts an enjoyable occasion, the young woman seems to be recoiling and resisting the older man's gaze. *Harriet's First Gallop* by **John Hayter** (1800–1895) appears to be a rapid sketch, commemorating a first horse ride.



John Hayter (1800–1891)
Harriet's First Gallop
on Plumstead Heath
1853, Pen and ink

'I love the simplicity of it, the illusion of speed created by the rapidly drawn ink line work. The artist has captured a moment and a feeling better than a photograph could. The look of mixed terror and elation on Harriet's face is very relatable.'

NATALIE HARRIS
Gallery Assistant



Ambrose McEvoy
(1878–1927)
The Letter
c.1905, Oil

STEPHEN SNODDY
Gallery Director



Alfred Sisley (1839–1899)
The Artist's Son, Pierre
1880, Pencil

'This work reminds me of my father. The youngest son of a farmer in Taiwan, his family supported him to get an education, and he was the only person in the village to go to University. He studied hard to become a lawyer, and always tells me how lucky and grateful he is, and that I should have a hardworking attitude in my study as well.'

JACK TSAI
Work Placement Student,
University of Birmingham



Constantin Guys
(1802–1892)
Dandies in the Park, Ink

'A vague and fuzzy reality.'

JAYNE-EDGAR
Collections Community
Panel member

Flowers and Still Life

Since the 17th century, artists have created still life and flower paintings for their own sake, not just as part of a religious painting or portrait. Objects were sometimes chosen for their symbolic value, for example white lilies were a symbol of the Virgin Mary. *Window Picture in June* by **Theodore Garman** may evoke this tradition.

The interest may be in placing the objects in an attractive composition and the challenge of depicting different textures and the play of light.

The domestic scale of still life paintings and the ordinariness of the objects depicted has often allowed artists to concentrate on experimenting and refining their painting or drawing techniques.

Cyclamen by **Alice Weldon** (b.1944) (one of only three women artists who feature in this collection founded by two women) is a beautifully delicate study of a flowering plant and ornate rug in the backdrop.

Alice Weldon (b.1944)
Cyclamen, Pencil

'I'm passionate about drawing. This work reveals so many aspects of the process; bright untouched white paper petals contrast with crisp stems drawn with sharp lead; repetitive lines of varying tone recreate the soft textile background, a dusting of graphite meets the softly shaded and delicately veined leaves.'

MICHELE HARRIS
Gallery Assistant





Theodore Garman
(1924–1954)

Summer Garden, Harting
1947, Oil

'I enjoy looking at this as it reminds me of The Secret Garden story because there is a cottage in the middle of the bright flowery forest with colourful plants everywhere. This artwork makes me feel like I am in the story too.'

Sally Ryan (1917–1968)
Flower Painting
(Nasturtiums), Oil

'This is only a small painting, yet the vibrant orange catches your eye from across the room. I've never seen nasturtiums in a vase before; I can only imagine where the flowers may have grown, who picked them, who for, and what the significance was for Sally. My son (Barnaby) and I are growing nasturtiums from seed in our garden.'

KERRY LESLIE
GR50 Designer

LOLA BEDFORD (AGE 10)
Walsall Spark Young
Writers at The New Art
Gallery Group



Religion

During the Middle Ages the art of the Western world was predominantly religious. Many of the artists remained anonymous. We do not know who created either the *Madonna and Child* or the pages of the illuminated manuscript. Nor do we know who made the three-dimensional representations of Christ. An artist was considered a skilled craftsman, with their own individuality less important than the purpose of creating devotional artworks.

The Christian story has always been an inspiration to artists, as demonstrated by the exceptional woodcuts on display by **Dürer**.

Among 20th century artists **Epstein**, who was born into the Jewish faith, created many Christian works which aroused considerable controversy.

His Hands of the Risen Christ relate to a larger sculpture belonging to the National Galleries of Scotland which shows the moment of Christ's Resurrection.

A range of objects from different parts of the world also celebrate religious icons, such as the stone sculpture of the Hindu Goddess of Fertility, **Parvati**.



Albrecht Dürer (1471–1528)
Christ in Limbo
1510, Woodcut

'I am often drawn to fantastical and macabre art rich in detail, and Dürer's depiction of Limbo, the first circle of Hell according to Dante's Divine Comedy, is a perfect combination of these two facets.'

ZAC LUPTON
Gallery Assistant



**Parvati – Standing Female
Hindu Deity with Attendants
Sandstone**

'For me, a sculpture like this can open your mind to hundreds of different stories within its layers. Religious sculptures are like scriptures and it is a work in the collection that represents my Sikh-Hindu heritage.'

KIRAN BILLING
Gallery Assistant



Two Leaves from an
Illuminated Manuscript
14th century

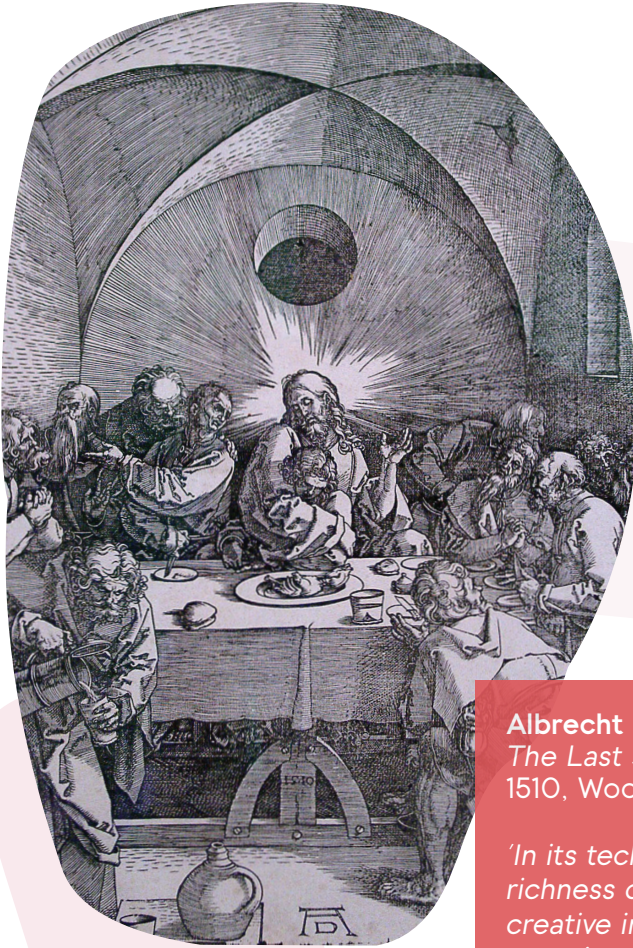
VICTORIA FLETCHER
Head of Finance

Italian mitre
17th century, copper with
inlaid coloured stones

*'I loved this piece when I
used to visit the Gallery
as a child, and still feel a
connection with it today.'*

VICKY RODEN
Collections Community
Panel member





Albrecht Dürer (1471–1528)
The Last Supper
1510, Woodcut

'In its technical virtuosity, richness of detail and creative inventiveness, Dürer's The Last Supper ranks among the highest achievements of northern Renaissance art.'

JONATHAN HAJDAMACH
Gallery Assistant

Illustration and Symbolism

Many artists have been inspired by the challenge of illustrating written texts. The artist and poet **William Blake** was attracted to the more mystical books of the Bible, especially the patient sufferings of *Job*.

For **Epstein** inspiration came from the poems of Baudelaire, in particular *Les Fleurs du Mal*, while **Redon**'s imagination was fired by ghosts and dreams.

These works reflect a fascination in European culture, from the Romantic period onwards, with the hidden world of the spirits. Some of these 19th century artists were referred to as Symbolists. Their work can be seen as precursors to those of the 20th century Surrealists.

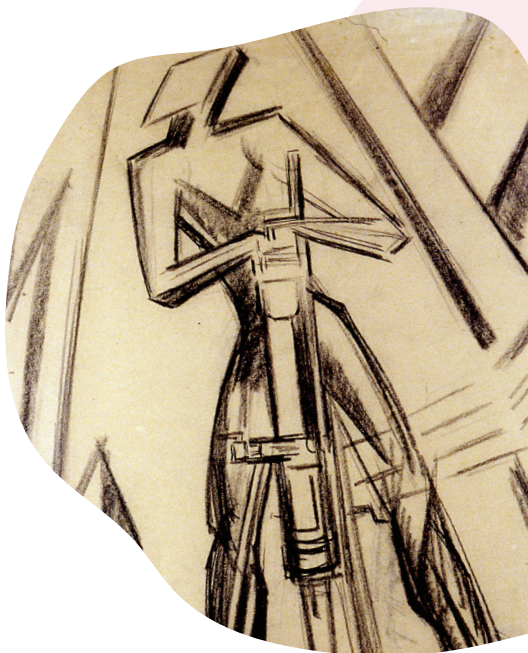
Not all the symbols in these artworks can be easily interpreted today. *Disparates (Follies or Absurdities)* by **Francisco de Goya** (1746–1828) have attracted many different explanations.

Francisco de Goya
(1746–1828)
Grotesque Dance
(1820–24), Etching

'In this humorous and joyous moment a dancer returns my gaze, and I feel invited to topple over, laugh and dance too.'

CARMELA HODGSON
NAGW Critical Friend





Jacob Epstein (1880–1959)
Study for Rock Drill
 c.1913, Charcoal

*'My favourite work is
 Study for Rock Drill
 because it looks dynamic
 and ahead of its time.'*

JEREMY HUNT
 Gallery Technician

**William Blake Richmond
 (1842–1921)**

*Figure Study for
 the Delphic Sybil*
 c.1890s, Chalk

*'I always remember
 seeing this work when I
 visited the Gallery as a
 child with my Nan.'*

DOMINIC ALDERMAN
 Security Assistant



World Objects

Approximately a third of the Garman Ryan Collection comprises of a range of 3D objects from all over the world. A lot of these objects are made by unknown artists, from many different cultures. **Epstein** was a passionate collector and some of his original collection, for example key African objects, were bought by the British Museum after he died. We can identify some of the original collection we have through photographs in our archives, for example the *Maori Tiki* and *Head of Nefertiti*. Other works were collected by **Kathleen Garman** later in his memory.



The Gallery is mindful of colonial narratives and legacies currently being explored within museum collections. This is something we are interested in exploring further in due course, as part of our ongoing embedding diversity work.





*Figure of a Monk
Holding a Book
Terracotta*

'I'm fascinated by the detail in this sculpture, from the shading on his woollen tunic, to the fine lines on his face, and the way that he looks as if he is going to raise his eyes from his book and acknowledge the viewer, it's quite mesmerising.'

CHRIS WILKINSON
Press and Marketing
Officer, 1993–2023

*Byzantine Torso
c.12th century marble*

'It's just a bit weird!'

KEVIN STORRAR
Head of Technical Services



*Attic Black Figure
Lekythos Decorated
with Warriors in Combat
-599-500, Clay
(found in the Still Life
and Flowers room)*

'I've always been pulled into this piece and throughout the whole collection I'd say it's my favourite. I often look at it and consider the amount of detail, and the figures which look like Spartan warriors. I love that despite its age it still exists, and wonder who owned it before and what it may have been used for.'

DAVE SAFE
Security Assistant





In addition to The Garman Ryan Collection, Walsall also has a thriving Permanent Art Collection founded in 1892, which now numbers around 4000 works, from Victorian narrative paintings, to contemporary installations.

You can search our Collections and Archives via our database portal on our website here:

collections.thenewartgallerywalsall.org.uk

This publication was produced to mark the 50th anniversary of the Garman Ryan Collection in 2023.

'50 favourites for 50 years'

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Thank you to all the GR50 guide contributors.



Garman Ryan Friends and Friends of the Gallery

Did you know that members of the public can adopt an artwork in the Garman Ryan Collection?

Garman Ryan Friends support the Gallery in helping us care for the Collections and deliver engaging exhibitions and events, which are accessible to all.

A *Garman Ryan Friend* can also select their favourite Garman Ryan work to adopt and have a special label with a message or dedication next to the work for the whole membership year.

The *Garman Ryan Friend* scheme is £100 to join.

We also have a *Friends of the Gallery* annual scheme: £25 for a single membership, or £35 joint membership.

Both schemes include the benefits:

- Annual Collections Curator Tour
- Annual Exhibitions Curator Tour
- Invitation to Previews and Special Events and priority booking opportunities
- 10% discount in the Gallery Shop

So which is your favourite?

For more information contact:
info@thenewartgallerywalsall.gov.uk



GARMAN — RYAN

50
YEARS



Walsall Council

The New
Art Gallery
Walsall