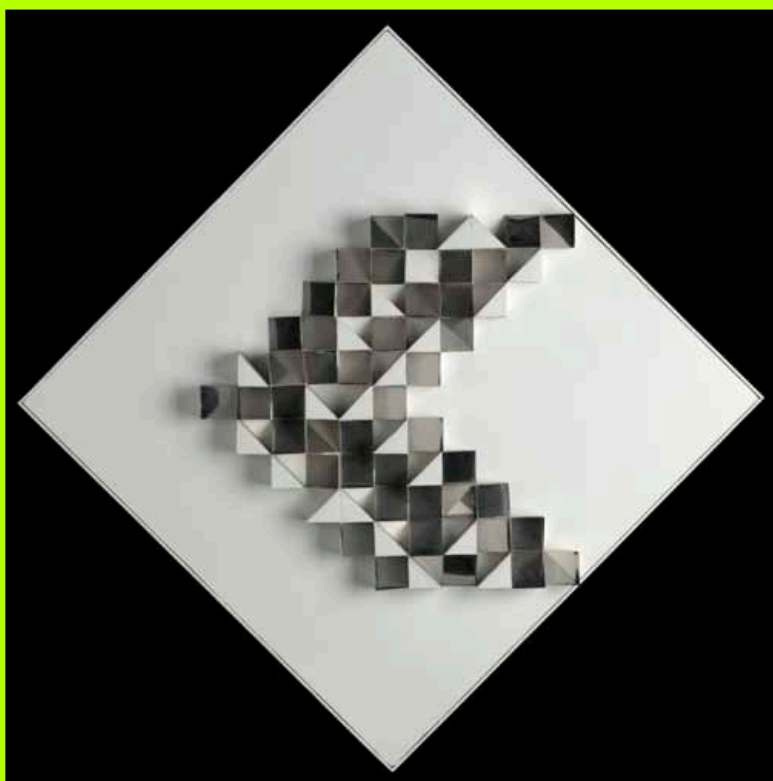


Government Art Collection



department for
culture, media
and sport

Annual Report
2009-2010



improving
the quality
of life for all

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Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.



Foreword

I'm always impressed by the sheer volume of works of art from the Government Art Collection (GAC) which are on the move at any one time. Some are returning to the GAC premises for conservation or re-selection. Others are on their way to new locations. This year, in particular, there was a huge re-hang in the British Ambassador's Residence in Moscow. Around 90 works were installed, marking the end of a four-year refurbishment. Each year we have succeeded in adding works by internationally acclaimed artists to the Collection. Our major acquisition was Cornelia Parker's **Rorschach (Endless Column III)** (2006); a striking example of her trademark suspended and flattened silver plate. The Ambassador's Residence in Paris is destined to receive this magical work.

The GAC also commissions art and this year we worked with artists on projects in two new Foreign and Commonwealth Office buildings: in Madrid, a colourful and playful work by Marte Marce and in Brussels, works by Robert Holyhead and an entertaining A- Z of Belgium by Donald Urquhart. Such projects along with the displays are only possible because of the expertise of the GAC team, which has been built up over the years. I also commend them for their diligence in running the Collection on a relatively small budget that has remained static since 2002/03 and is being further challenged in this current demanding economic climate.

It is satisfying to note the increasing public interest in the work of the GAC as seen by the popularity of the Open House and tours. We are all very excited about the proposed fifteen-month exhibition at the Whitechapel Gallery, which will be the biggest opportunity yet for public exposure. The Director and her team are already planning hard for it. On the subject of the Director, I should like to say how delighted we all are at the Honour bestowed on Penny Johnson. Her CBE is a fitting recognition of the distinction with which she leads the Collection. On behalf of the members of the Advisory Committee, I can say we are very lucky to have her.

In a similar vein, I should like to congratulate Penelope Curtis, a member of the Committee and the former Director of the Henry Moore Institute in Leeds, who has become Director of Tate Britain. We're so glad that this means she stays with us as an Ex-Officio member.

I conclude by thanking the wonderful team at the GAC, who work with such skill and dedication on behalf of the Collection. My thanks, too, to the members of the Advisory Committee, for all the advice, support and judgement they offer to the Director and her team.

Julia Somerville
Chairman



Director's Report

One of the highlights of this year has been the excitement of knowing that the GAC will for the first time in its 113 year history stage an exhibition of its works in a public gallery. It is to be held at London's pioneering Whitechapel Gallery. The exhibition, the GAC's contribution to the Cultural Olympiad, will run for fifteen months from June 2011, up to and including the period of the Olympic Games. It will feature a changing display of works picked by a range of guest selectors. In recent years the GAC has actively

increased access to the Collection through its website and tours of its premises, including Open House and weekly guided tours, all of which are regularly oversubscribed. We have also had a range of media coverage, including such positive comments as: *'.....the GAC itself is a surprisingly extensive, high quality and enterprising affair'* (Martin Gayford, Bloomberg) that have helped to raise our public profile. The first exhibition at the Whitechapel Gallery will therefore present us with a unique and timely opportunity to show to the wider public our Collection and role in promoting British art, culture and history in Government buildings in the UK and around the world.



Whitechapel
Gallery
Photograph:
© Gavin Jackson

New acquisitions

We are continually developing the Collection through a range of different acquisitions. This year, unusually, a number of sculptural works have been added, including Cornelia Parker's stunning **Rorschach (Endless Column III)** (2006). This piece features 14 silver-plated objects suspended on wires – objects such as a candelabra, ladle and fruit basket– that have been flattened symmetrically by a 250-ton industrial press. This floating, mirrored work was bought with the intention of placing it in one of our historic locations where silver is of particular significance and where it would therefore have particular resonance. **Nelson's Ship in a Bottle** (2009) by Yinka Shonibare is a model for the much larger sculpture sited on Trafalgar Square's Fourth Plinth. In both versions, the replica ship, complete with Dutch wax printed cotton textile sails, sits within an acrylic and glass bottle. While referring to the craft of making a ship in a bottle, Shonibare's work also alludes to British maritime history and the story of multiculturalism in the UK today.

We always try to acquire works of art from artists not yet represented in the Collection. This year we bought two particularly strong examples from the 1960s and 1970s. **White Diagonal** (1963), is an elegant, minimalist wall-mounted construction of stainless



Kaieteurtoo
by Frank Bowling

steel, formica and wood by Mary Martin, an artist much admired by contemporary practitioners. Following a fascinating visit to his studio, we acquired Frank Bowling's **Kaieteurtoo** (1975), a semi-abstract acrylic painting on canvas, created by pouring paint directly onto the canvas and named after a waterfall in Guyana, where the artist was born.

Until this year there were no examples of Paul Graham's work in the Collection. He is now represented by a series of eight photographs **Texas (Sunset Hoops)** (2005), from the elegiac series a *shimmer of possibility*, a photographic short story of life in contemporary America. We also acquired **Seascape** (2009), a series of five digital inkjet prints, in which Susan Collins has used digital technology to make contemporary images that explore the familiar genre of marine painting. Collins installed webcams at five key towns along the south east coast of England from Margate in Kent to Stokes Bay in Hampshire, to capture the images in real time.

Historical works are sought, in particular those that have a connection with a specific location. We were fortunate to find at auction, **The Governor's House, Colombo, Sri Lanka** (1846-1849) a pencil and watercolour drawing by Andrew Nicholl. Thought to have been built in 1764, the building was briefly used as a residence by Frederick North (1766-1827), the First British Governor of Ceylon. Similarly, **A View of the Country House of J. Falcon Esq., H.M. Consul General at Algiers** (c1800), a watercolour by an unknown British 19th century artist of another former government building, was purchased from a private vendor.

We were delighted to accept a gift of various prints from the collection of Liesel Schwab, arranged by her daughter, Baroness Neuberger, in recognition of the welcome Schwab received in Britain as a refugee from Nazi Germany. These included **Mrs Pott** (1971), an etching by Edward Burra; lithographs from **Twelve Portraits** (1902) and **London Types** (1899), two portfolios by Sir William Nicholson; and two screenprints by Robyn Denny.



Lucian Freud
painting the
Queen
by David Dawson

Ministerial displays

During the year, Government reshuffles prompted new displays in a number of ministerial offices, including Yvette Cooper, Secretary of State for Pensions; Liam Byrne, Chief Secretary to HM Treasury and Ed Miliband, Secretary of State for Energy and Climate Change. Ben Bradshaw was appointed as the Secretary of State of our Department and he selected the recently acquired painting **Kaieteurtoo** (1975), by Frank Bowling, **History of the World** (1998), a screenprint relating to *Acid Brass*, a musical performance piece, by Jeremy Deller; and an intriguing late Victorian painting of Exeter, the Minister's own constituency.

Lord Mandelson's selection for his office as Lord President of the Council at the Cabinet Office included digital landscape prints by Julian Opie, which present a carefully controlled look at our environment mediated through a computer screen. He also selected the photograph **Lucian Freud painting the Queen** (2001), by David Dawson of which he describes in his autobiography as '...a wonderful photo of Lucian Freud, brush in hand, standing in front of the Queen, crown on head but otherwise in un-regal garb, as he painted her portrait'. Margaret Hodge returned as Minister of Culture and chose a group of modern and contemporary works by Zarina Bhimji, Barbara Hepworth, Grayson Perry and Mary Martin.



Arabella Hunt
(1662-1705)
Playing a Lute
by Godfrey Kneller

10 Downing Street

In 10 Downing Street, our most prestigious UK location, a few alterations were made to the displays. The changing six monthly presentation of contemporary art in the Ante Room on the First Floor was installed in May. This included the recently acquired colourful abstract painting **Masks** (2006), by Dan Perfect and **Overlook XIII** (2007), by Gillian Carnegie, a painting of a mock-Tudor building – a view familiar to the artist from the window of her home.

Every year a public museum and gallery based outside London lends a selection of works for a year-long display at 10 Downing Street. The works

tend to focus on artists and places connected to the particular lending venue and are displayed in the main corridor from the Lift Lobby to the Cabinet Room, where they are seen by nearly all visitors to the building. This year the Ulster Museum, Belfast has lent nine works of art including a lively painting of jockeys, **The Weighing Room, Hurst Park** (1924) by John Lavery; the atmospheric, moody **The Watcher** by George William Russell; and a thickly painted landscape **On Through The Silent Lands** (1951) by J.B. Yeats, thought to be inspired by the poignant poem, *Remember* by Christina Rossetti.

After being on display in Downing Street – or indeed any location – for a significant period of time, works tend to become identified with that particular place. A work associated in recent years with the Pillared Room, one of the State Reception rooms, is the portrait of Ada Lovelace by Margaret Carpenter. This portrait has returned to Downing Street following its temporary display in the Ambassador's Residence in Athens, where it replaced the famous portrait of her father Lord Byron by Thomas Phillips when this work was featured in the exhibition: *The Lure of the East: British Orientalist Painting*. Another painting from this room, the portrait of **Sarah Duchess of Marlborough** by Charles Jervas, was removed for display in Marlborough House in time for their tercentenary celebrations. In its place, a portrait of **Arabella Hunt (1662-1705) Playing a Lute** (1692) by Godfrey Kneller, was hung, having recently been returned from the Ambassador's Residence, Washington.

A group of modern and contemporary works of art at GCHQ in Cheltenham was included in the new displays that the GAC installed in the UK this year. These included works with an international mathematical theme. We also selected new works for display in the office of the Chief of the Security Intelligence Service.

Foreign & Commonwealth Office (FCO) Displays

The GAC's largest and most lengthy display project in recent years was completed in March when we installed about 90 works of art in the refurbished British Ambassador's Residence in Moscow, a 1890s building located opposite the Kremlin. Built to house the art treasures of Pavel Kharitonenko, who made his fortune from the sugar beet industry in Ukraine, the mansion was designed

by the Russian theatrical designer and brilliant turn-of-the-century architect, Fyodor Schekhtel. The FCO's project to refurbish and rewire the building gave us the opportunity to return works of art that had not been back to the GAC for many years and to have them conserved and reframed as required. We also selected new works of art from the Collection that resonate with the architecture and emphasise British links with Russia. These included a group of works reflecting Peter the Great's visit to England in 1698; a small collection of early 20th century paintings echoing modernist Russian styles and Derek Boshier's **I Wonder What My Heroes Think of The Space Race** (1962).



I Wonder What My Heroes Think of the Space Race
by Derek Boshier

In June, we visited the Embassy and Residence in Copenhagen to inspect the condition of the Andy Goldsworthy sculpture **Slate Cone** (1987-88) and to look at locations for re-siting the Dame Barbara Hepworth sculpture **Hollow Form with Inner Form** (1968). The restoration of the Goldsworthy sculpture and the installation of other new works were made in time for the UN Climate Change Conference in December 2009.

In New York, the arrival of the recently appointed Deputy Ambassador to the United Nations gave us the chance to make some changes to the displays. Andy Warhol's portrait of **Queen Elizabeth II of the United Kingdom** (1985) was rehung in the Consul-General's Residence in the city; several works were returned to the GAC and a group of new works were installed, all with appropriate connections with the USA. These included two paintings which were transferred from the Ambassador's Residence, Washington: **Pequod** (1967) by Roger Hilton named after the whaling ship in Herman Melville's classic American novel *Moby Dick*; **Texan Landscape** (1963) by Peter Lanyon, a British artist hugely influenced by American abstraction and **I Love the World (Simple Cubic Array)** (2000) by Jonathan Parsons, its vibrant grid echoing Manhattan's street pattern.

Further changes to the displays in New York were made in early March following the appointment of a new Ambassador to the United Nations. Richard Hamilton's print **Release** (1972) and two paintings, **Bridge** (2000) and **Field Hospital** (2000) by Alison Turnbull, are now displayed there. Gary Hume's painting **American Tan XX (Gloss)** (2006-7) was transferred to the Residence of the Deputy Ambassador to the UN. Also in New York during the Armory Show week in early March, the Consul-General hosted a breakfast reception at his Residence in celebration of Susan Collis, the British artist commissioned for the 2010 Armory Show.

The GAC made a number of visits abroad this year to locations that we had not been to before. These included the Residences of the Consul General in Jerusalem; Abuja and Lagos in Nigeria, and the High Commissioner in Dhaka, Bangladesh. At the latter Residence, several Thames river views were chosen for the Dining Room, as these were appropriate in the context of Bangladesh's own fluvial topography. In Podgorica, the capital of Montenegro, we installed displays in the combined new Residence and Embassy building in

May. The displays incorporate historical, modern and contemporary works, including **Sentimental Meandering of a Fictitious Past** (2008), a painting by Rhea O' Neill and **Mirror** (2008), a portfolio of six prints by Bernard Cohen.

We also revisited some locations abroad that we had not seen for some time to check the condition of works of art and review displays. These included Oslo and Tel Aviv, where several of the Collection's important works are on display in the Ambassador's

Residence, including **Jerusalem, Interior of the Armenian Church** (1925) by David Bomberg and **View of Jerusalem from the Mount of Olives** (1855) by David Roberts. We made similar visits to the Ambassador's Residences in both Stockholm and Sofia, and we are now working towards a new display at both locations.

Following the closure of FCO buildings in Berlin, works were collected from the former Residence of the Deputy Head of Mission and some works were transferred to the Ambassador's Residence in the city, while works were returned to the GAC following the closure of the Residence in Peshawar.



Jerusalem,
Interior of the
Armenian Church
by David Bomberg

Foreign & Commonwealth Office Projects

This year, on behalf of the FCO, we commissioned and acquired works of art for three projects – in Madrid, Brussels and Algeria. In Madrid, a site-specific piece **I am throwing the ball** (2009) by Marta Marcé a Spanish born artist living in London, was installed in



the stairwell between the 38th and 41st floors of the new British Embassy offices. Marcé's colourful, playful work of circles and lines bouncing across the space is inspired by playing games and explores how the elements of risk and chance relate to our lives. Liliane Lijn's **Clear Light Mars Koan** (2008), a kinetic sculpture, was installed in the main reception area of the Embassy. The white cone is interspersed with four illuminated concentric circles that alternate between white and red, creating subtle visual changes. Visitors can also see **Lament for Ignacio Sánchez Mejías** (1989), a newly purchased suite of etchings and watercolours by Terry Frost that focus on Federico Garcia Lorca, Spain's best-known modern poet and dramatist. In 1989 Frost remarked that he had been in love with Lorca's poetry for 15 years and these dramatic, abstract works – predominantly in red, black and white – are the fruits of this long obsession.

In Brussels, we developed an art strategy for the refurbished building of the offices of the UK Permanent Representation to the European Union. A visit there in early September confirmed the potential for a site-specific work of art, and the artist Robert Holyhead was commissioned to create manifestations for the glass panels in the Reception and First Floor windows. The work was hand painted before being transferred to the glass, and the blocks of colour retain the depth of pigment of the original painting, creating exciting new configurations of varying density through the glass.

**I am throwing
the ball**
by Marta Marcé

Donald Urquhart was also commissioned to create a triptych – **A Picture Alphabet of Belgium (Atomium to Zeebrugge)** (2010) – a humorous lexicon of words and images relating to the city of Brussels and its history, in which F is for frites, G is for Galileo and H is for Audrey Hepburn. Other works installed included **Three Fluctuations in Contrary Rhythm (Parts I-III)** (2009), three screenprints of landscapes featuring tiny, flickering blocks of colour by James Hugonin; **London True Stories** (2006) a photograph by

Hannah Collins depicting a fantastic panoramic view of London; and a series of colourful witty gouache drawings on paper by Peter McDonald of people engaged in a range of everyday activities.

For the newly built British Embassy in Algiers, designed by John McAslan and Partners, a striking egg-shaped sculpture **Miami Dizzle XV** (2008) by Sinta Tantra was installed in February. Work also began on selecting the artists to be commissioned for the new Embassy in Tbilisi, Georgia.

Research & Interpretation



The Monument
by James Pryde

In much the same way that art galleries provide information about the works of art on display, we provide the recipients of our works with a range of interpretative material. This year information was prepared for a range of locations and individuals including Alistair Darling, Chancellor of the Exchequer; Ed Miliband, Secretary of State for Climate Change; and Rosie Winterton, Minister for State for Work and Pensions. Abroad, we have prepared information for Ambassadors' Residences in Oslo, Berlin, Copenhagen, Podgorica, Moscow, New York and Reykjavik, and for Embassies in Doha and Belgrade.

New information on the provenances of many works in the Collection has been unearthed through researching GAC works in the archives of the Fine Art Society. An almost complete provenance has been established for **The Monument** (c.1916–17) by James Pryde, which was lent to the exhibition *Sculpture in Painting* at the Henry Moore Institute, Leeds. Extensive research to establish the sitter of our only painting by Henry Raeburn resulted in an article focusing on the artist's portrait of **Dr. James Hamilton (1749–1835)** (c1790); and material relating to its identification by Philippa Martin (Curator Research/Information: Historical). This was published in the autumn edition of *The British Art Journal*.

A number of publications were produced by FCO locations this year with text contributed by the GAC. Leaflets were issued for the new British Embassy office in Madrid and for the newly commissioned works by Conrad Shawcross, Lothar Götz, Martin Boyce and Nathaniel Rackowe at the Ministry of Justice in London. While in the USA, a publication about the Consul-General's Residence in Boston was published locally to mark the 200th anniversary of the house.

We have started work on a new publication for the HMA Residence in Paris to update the current *British Embassy, Paris: The House and its Works of Art* (published 1992). Tim Knox, Director of Sir John Soane's Museum and the FCO's Historical Advisor, is researching and providing the text, augmented by the GAC's account of the interweaving connections between the major paintings located in the Residence and the history of the building itself.

The website is currently being redeveloped with the launch planned for Autumn 2010. We have filmed interviews with a range of people associated with the Collection for the new website – including artists, an architect, former and current Ambassadors – and some of these video podcasts are now available to view on youtube.com.

Conservation

Underpinning the displays is an ongoing programme of conservation that includes reframing, remounting and restoration work. Over the year 148 oil paintings and 87 works on paper underwent conservation treatment and 357 were condition checked. Among the oil paintings conserved were the atmospheric views of **The Great Geyser** (1790) and **The New Geyser** (1790) by Edward Dayes, usually on display at the Ambassador's Residence in Reykjavik; **Nest of the Siren** (1930) by Paul Nash recalled from the Ambassador's Residence in

Rome for the exhibition *Paul Nash: the Elements* at the Dulwich Picture Gallery and **Arabella Hunt (1662-1705) Playing a Lute** (1692) by Godfrey Kneller, recalled from Washington for display in 10 Downing Street. Works on paper that required conservation included **Harbour Scene** by Frances Hodgkins and nine botanical prints in preparation for a new display at the High Commissioner's Residences, in Wellington, New Zealand and Dhaka, Bangladesh respectively.

Over 200 works of art were framed including **Rock and Sand Hills overlooking the Sea at Arzila** (1963) by Euan Uglow for display at the Ambassador's Residence, Rabat; the **High Street** (1938) lithographs by Eric Ravillious; the acrylic painting **5/70** (1970) by Jeremy Moon; **Versailles** 1966 by Tess Jaray; **I Wonder What My Heroes Think of The Space Race** (1962) by Derek Boshier for the Ambassador's Residence in Moscow; the gouache painting **First Study of Vapour** (1970) by Bridget Riley; and **Grey Aspect 2** (1967) by Prunella Clough.

The New Geyser
by Edward Dayes



Other frames that have required restoration include **Battlefields of Britain** (1942) by C.R.W. Nevinson, the first contemporary painting to enter the Collection in 1942, **Charles Spencer, 3rd Duke of Marlborough (1706-58)** (c1719) by John Vanderbank and **Lionel Cranfield Sackville, 1st Duke of Dorset (1688-1765)** (1719) by Godfrey Kneller.



Threshing, Kent
by Evelyn Dunbar

Loans to Public Exhibitions

We are keen to lend works from our Collection to public exhibitions because our works are not always as accessible as in other public collections. This year we have lent works to public exhibitions in the UK including **Dancing in Peckham** (1994), a video film by Gillian Wearing to *Party!* at The New Art Gallery, Walsall; **Threshing, Kent** (c1942-3), a painting by Evelyn Dunbar to *The Land Girls: Cinderellas of the Soil* at Brighton Museum and Art Gallery; and **Untitled (Artist's Impression of Eternity Chamber)** (2007), a drawing by Charles Avery to *Walking in My Mind* at the Hayward Gallery, London. Loans to galleries outside the UK included **Peter's I** (2007) a painting by Hurvin Anderson to *Barbershop Series* at Studio Museum Harlem, New York and **View of Florence from Villa San Firenze** (1862) a painting by Edward Lear, which was lent to the Museo d'Arte della Città di Ravenna in Italy. A full list of works lent this year is in Annex 1.

An Appreciation

The highly committed and talented team who work at the GAC are largely interdependent. For example, when a new work of art enters the Collection everyone has a part to play, from purchase to documentation and from copyright clearance to photographic record. Likewise, each new selection involves everyone in the team from checking the condition of works to arranging transport,

and from recording location changes to preparing interpretation. Achieving the sheer number of displays and moves of works of art each year is testament to the professionalism, expertise and dedication of my colleagues, whom I wish to thank most profoundly for their continual hard work, energy and good humour.

We also benefit from an experienced, astute and knowledgeable Advisory Committee, which supports and encourages. I wish to express my appreciation to them for the time they give us and for their wise counsel and judgement. In particular, I would like to thank Julia Somerville, the Chairman, for her unstinting advice, commitment and lively approach.

Looking Forward

We are looking forward to the next few years as a time when we can fulfil our aim of providing even more public access to the Collection. This will be heightened by the fifteen months that the GAC exhibition features at the Whitechapel Gallery during 2011-2012, as well as by the launch of our new website, with its focus on themes and topical subjects, including several newly commissioned video podcasts of interviews with artists. All in all, it is an exciting and challenging prospect ahead for everyone at the GAC as we prepare for unprecedented public access to, scrutiny of, and interest in the Collection.

Advisory Committee members and GAC staff

Advisory Committee

Julia Somerville	Chairman
David A. Bailey	Independent - Senior Curator, Autograph
Iwona Blazwick OBE	Independent - Director, Whitechapel Art Gallery
Dr Penelope Curtis	Independent - Curator, Henry Moore Institute (until March 2010)
Dr Andrew Renton	Independent - Director of Curating - Goldsmiths College
Sarah Shalgosky	Independent - Curator, Mead Gallery
Stephen Deuchar	Ex Officio – Director, Tate Britain (until December 2009)
<i>with Sir Nicholas Serota</i>	<i>Ex Officio – Director, Tate</i>
Mick Elliot	Ex Officio – Director, Culture, DCMS
Penny Johnson	Ex Officio – Director, Government Art Collection
Sandy Nairne	Ex Officio – Director, National Portrait Gallery
Nicholas Penny	Ex Officio – Director, National Gallery

GAC Staff

Jules Breeze	Registrar
Chris Christophorou	Collection Technician
Chantal Condron	Curator: Information & Research - Modern (part-time)
Martin Few	Collection Technician
Adrian George	Curator: Collection Projects
Roger Golding	Curator: Documentation
Tony Harris	New Media Officer
Gary Henson	Director's Assistant & Administrator
Nicky Hodge	Curator: Information & Research - Modern (part-time)
Penny Johnson	Director & Head of Division
Robert Jones	Collection Officer
Tung Tsin Lam	New Media Officer
Philippa Martin	Curator: Information & Research - Historical
Clive Marks	Senior Administrator
Andrew Parratt	Curator: Collection Services
Julia Toffolo	Senior Registrar & Deputy Director

Acquisitions

Catalogue details

Measurements are in centimetres, height precedes width. The prices include VAT where applicable. Inventory number is listed at the end of each entry, works are listed in alphabetical order by artist and mixed portfolios are listed separately at the end.

Briony Anderson (born 1982)

A Study for Raeburn 47 (with portrait removed)

oil on primed paper, 26.3 x 17.3

18288

A Study for Raeburn 56 (with portrait removed)

oil on primed paper, 23.9 x 14.5

18289

purchased from the artist at £1,720 for the two

Fiona Banner (born 1966)

Book 1/1 2009

block print on mirror card, 63 x 44

purchased from the Multiple Store at £517.50

18262

Claire Barclay (born 1968)

A Life Livelier 1-10 2009

set of 10 screenprints, each 59.8 x 42.2 or 42.2 x 59.8, edition number 1/3

purchased from Doggerfisher, Edinburgh for display in the British Embassy and UK Representation to the EU building, Brussels, at £5,692.50 using Foreign and Commonwealth Office funds

18314/1-10

John Bell (1811-1895)

Henry Reeve CB DCL (1813-1895) Clerk of Appeals 1837-1853 and Registrar of the Privy Council 1853-1887 c1865

marble bust, 36 x 42 x 21

originally acquired by the Privy Council Office, not previously inventoried

18287

Rut Blees Luxemburg (born 1967)

Eastcote from the series Piccadilly's Peccadilloes 2007

c-type photographic print, 101 x 127, edition number 4/5

18321

Manor House from the series Piccadilly's Peccadilloes 2007

c-type photographic print, 101 x 127, edition number 4/5

18322

purchased from Union Gallery at £9,400 for the two

Frank Bowling (born 1936)

Kaieteurtoo 1975

acrylic on canvas, 185.5 x 105.5

purchased from Rollo Contemporary Art at £17,500

18271

Edward Burra (1905-1976)

Mrs Pott 1971

etching, artist's proof

gift from the collection of Liesel Schwab, in recognition of the welcome she received in Britain as a refugee from Nazi Germany, arranged by her daughter Baroness Neuberger

18275

Hannah Collins (born 1956)

True Stories London 1 2006-2008

colour photograph - digital colour print on photographic paper, 175 x 235, artist's proof 1

purchased from Purdy Hicks for display in the British Embassy and UK Representation to the EU building, Brussels, at £13,196.25 using Foreign and Commonwealth Office funds

18299

Susan Collins (born 1964)

Seascape, Stokes Bay, 18th October 2008 at 18:44 pm 2009

digital inkjet print, 82.6 x 108.3, edition number 1/3

18272/1

Seascape, Pagham, 23rd November 2008 at 17:31 pm 2009

digital inkjet print, 82.6 x 108.3, edition number 23/50

18272/2

Seascape, Bexhill-on-Sea, 29th October 2008 at 16:55 pm 2009

digital inkjet print, 82.6 x 108.3, edition number 23/50

18272/3

Seascape, Folkestone, 31st October 2008 at 15:30 pm 2009

digital inkjet print, 82.6 x 108.3, edition number 23/50

18272/4

Seascape, Margate, 31st October 2008 at 15:38 pm 2009

digital inkjet print, 82.6 x 108.3, edition number 23/50

18272/5

purchased from the De La Warr Pavilion, Bexhill-on-Sea at £6,037.50 for the five

John Mansfield Crealock (1871-1959)

Sir Charles Henry Lawrence Neish (1857-1934) civil servant; Registrar of the Privy Council 1909-1934 1926

oil on canvas, 71.2 x 59

originally acquired by the Privy Council Office, not previously inventoried

18286

James Francis Danby (1816-1875)

Port of London: Greenwich Palace 1871

oil on canvas, 61.2 x 91.2

originally acquired by the British High Commission, Wellington, New Zealand, 1991, not previously inventoried

18284



It's Not About
Me by
Peter McDonald

Matthew Darbyshire (born 1977)

Untitled: Shelves No. 6 2009

various glass and plastic objects on three shelf units with perspex covers, 151 x 110 x 26

purchased from Herald Street Gallery at £7,150

18255

Jeremy Deller (born 1966)

History of the World 1998

screenprint, 66 x 111.5, edition number 80/100

purchased from Paul Stolper Limited at £2,760

18259

Robyn Denny (born 1930)

Untitled from The Paradise Suite 1969

screenprint, 84.2 x 65.4, edition number 5/75

18273

Outline 3 1962-1967

screenprint, 75 x 59, artist's proof

18274

gifts from the collection of Liesel Schwab, in recognition of the welcome she received in Britain as a refugee from Nazi Germany, arranged by her daughter Baroness Neuberger

Cerith Wyn Evans (born 1958)

Permit yourself to... from the Billboard for Edinburgh series 2009

screenprint, 38.2 x 45.8, edition number 23/50

purchased from Ingleby Gallery, Edinburgh at £287.50

18260/4

copy after Samuel Luke Fildes (1843-1927)

King George V (1865-1936) Reigned 1910-36

oil on canvas, 280 x 183

old Ministry of Works acquisition, not previously inventoried

18315

Luke Fowler (born 1978)

Location recording, Bamberg 2007

c-type photographic print, 30 x 45, edition number 1/3

18316

Cairngorms and Garrioch Road 2007

c-type photographic print, 30 x 45, artist's proof

18317

Collective Memory and Social Theory (Card File Archive) 2009

c-type photographic print, 30 x 45, edition number 2/3

18318

purchased from The Modern Institute, Glasgow at £2,484 for the three

Lothar Götz (born 1963)

five design proposal drawings for Round Trip, site-specific installation in the Ministry of Justice building, Petty France, London 2007

Caran d'Ache pencil and pencil on paper, 84 x 59.5, 29.6 x 42, 29.6 x 42, 29.6 x 42, 29.6 x 42

presented by the artist

18294 and 18295/A-D

Paul Graham (born 1956)

Texas (Sunset Hoops) 1-8 2005

set of 8 pigment prints, various sizes, edition number 2/5

purchased from Anthony Reynolds Gallery at £29,242.03

18313/1-8

David Hockney (born 1937)

Winter Road near Kilham 2008

inkjet printed computer drawing on paper, 122.7 x 94.2, edition number 22/25

purchased from Annely Juda at £7,000

18296

Robert Holyhead (born 1974)

Untitled (Brussels) 2009

Manifestation: self-adhesive vinyl on glass panels in two parts, 275 x 242.6 and 191.5 x 244

commissioned for the British Embassy and UK Representation to the EU building, Brussels, at £11,463.97 using Foreign and Commonwealth Office funds

18323 and 18294

James Hugonin (born 1950)

Three Fluctuations in Contrary Rhythm (Parts I, II and III) 2009

set of three screenprints, each 97.7 x 83.7, edition number 10/45

purchased from Ingleby Gallery, Edinburgh for display in the British Embassy and UK Representation to the EU building, Brussels at £7,417.50 using Foreign and Commonwealth Office funds

18311/1-3

Tom Hunter (born 1965)

Sandy Cove from the series Dublin Bay Bathing Places 2006

c-type photographic print, 76.2 x 96.5, edition number 2/5

18319

Bull Wall from the series Dublin Bay Bathing Places 2006

c-type photographic print, 76.2 x 96.5, edition number 2/5

18320

purchased from Purdy Hicks at £9,987.50 for the two

Yousuf Karsh (1908-2002)

Sir Winston Leonard Spencer Churchill (1874-1965) Prime Minister 1941

photolithograph, 58 x 46.2, edition number 11/100

purchased from Julia Duckworth Case at £627.21

18292



London (Garrick)
2008
by John Riddy

Laura Lancaster (born 1979)

Untitled 2008

oil and enamel on board, 30 x 21

18266

Untitled 2008

oil and enamel on canvas, 33 x 25.7

18267

Untitled 2008

oil and enamel on canvas, 25.5 x 30.5

18268

purchased from Workplace Gallery, Gateshead at £4,398.75 for the three

Marta Marcé (born 1972)

I am throwing the ball 2009

site-specific installation: self-adhesive vinyl on glass panels

commission for the British Embassy, Madrid at £27,792.45 with Foreign and Commonwealth Office funds

18269

Mary Martin (1907-1969)

White Diagonal 1963

stainless steel, formica and wood construction, 85 x 85 x 10.4

purchased from Annely Juda Fine Art at £22,000

18270

Peter McDonald (born 1973)

Le Gavroche 2009

acrylic gouache on paper, 21 x 29.7

18300

Le Gavroche 2 2009

Acrylic gouache on paper, 30 x 21.2

18301

It's Not About Me 2009

acrylic gouache on paper, 29.5 x 21

18302

Venice Biennale Vernissage 2009

acrylic gouache on paper, 21 x 29.7

18303

Auction 2009

acrylic gouache on paper, 21 x 29.7

18304

Works on Paper 2009

acrylic gouache on paper, 21 x 29.7

18305

Museum Carpet Painting 2009

acrylic gouache on paper, 21 x 29.7

18306

Disco 2009

acrylic gouache on paper, 21 x 29.7

18307

Car Boot Sale 2009

acrylic gouache on paper, 21 x 29.7

18308

Family in the Museum 2009

acrylic gouache on paper, 21 x 29.7

18309

Rolled Carpets 2009

acrylic gouache on paper, 21 x 29.7

18310

purchased from Kate MacGarry for display in the British Embassy and UK Representation to the EU building, Brussels at £9,487.50 for the set of eleven, using Foreign and Commonwealth Office funds

Andrew Nicholl (1804-1886)

The Governor's House, Colombo, Ceylon (Sri Lanka) 1846-1849

pencil and watercolour heightened with touches of body colour on paper, 30 x 45

purchased from Christie's, 7 May 2009 (lot 189) at £2,832.50

18263

Sir William Nicholson (1872-1949)

Horatio Herbert Kitchener, 1st Earl Kitchener of Khartoum (1850-1916)

lithograph, 29.3 x 26.3

18277

Eleonora Duse (1858-1924) actress

lithograph, 29.1 x 26.8

18278

Thomas Alva Edison (1847-1931) inventor

lithograph, 35.2 x 27.4

18279

Li Hongzang (1823-1901) Chinese politician, general and diplomat

lithograph, 29.5 x 27.1

18280

Sadayakko (1871-1946) Japanese actress and dancer

lithograph, 29.2 x 26.7

18281

from Twelve Portraits (Second Series) 1902

Bluecoat Boy

lithograph, 32.3 x 27.8

18282

Guardsman

lithograph, 33.2 x 27.1

18283

from London Types 1899

gifts from the collection of Liesel Schwab, in recognition of the welcome she received in Britain as a refugee from Nazi Germany, arranged by her daughter Baroness Neuberger

Cornelia Parker (born 1956)

Rorschach (Endless Column III) 2006

14 silver-plated objects crushed by 250 ton industrial press, suspended from wire, 2.5 x 426 x 41 (installation height variable)

purchased from Frith Street Gallery at £57,500

18297

Dan Perfect (born 1965)

Masks 2006

oil and acrylic on linen, 183 x 213.5

purchased from Anne Berthoud at £10,710

18256

Grayson Perry (born 1960)

Map of Nowhere 2008

etching (five plates on one sheet), 153 x 113.5, edition number 47/68

purchased from The Paragon Press at £13,225

18258



Nelson's Ship in a
Bottle
by
Yinka Shonibare

Nathaniel Rackowe (born 1975)

LP13 2008-2009

illuminated kinetic sculptural installation in three parts, 253.6 x 458.8 x 42.5, 252.6 x 282.8 x 42.5, 252.6 x 282.8 x 42.5

commissioned for the Ministry of Justice, London at £64,250 from Ministry of Justice funds
18291

John Riddy born 1959)

London (Garrick), 2008 2009

archival pigment print, 72 x 93, edition number 3/5

18264

London (Marylebone), 2008 2009

archival pigment print, 72 x 93, edition number 1/5

18265

purchased from Frith Street Gallery at £9,200 for the two

John Ridgewell (1937-2004)

The Old Wall 1965

oil on canvas, 101.7 x 127

presented by Cabot Carbon Ltd., Ellesmere Port

18290

Yinka Shonibare (born 1962)

Nelson's Ship in a Bottle 2009

plastic, Dutch wax printed cotton textile, cork, acrylic and glass bottle, 41.3 x 66 x 35.5, edition number 3/9

purchased from Stephen Friedman Gallery at £20,700

18312

Bob and Roberta Smith (born 1963)

Bring Back Edinburgh's Trams from the Billboard for Edinburgh series 2009

screenprint, 38.2 x 45.8, edition number 23/50

purchased from Ingleby Gallery, Edinburgh at £287.50

18260/3

Sinta Tantra (born 1979)

Miami Dizzle XV 2008

vinyl and paint on Perspex, 263 x 194

purchased from Monika Bobinska, London for the new British Embassy, Algiers at £3,000 using Foreign and Commonwealth Office funds

18298

Joe Tilson (born 1928)

21st 1964

screenprint and mixed media collage on paper, 101.5 x 76.2, edition number 8/40

purchased from Adam Gahlin Fine Art at £2,000

18261

Julian Trevelyan (1910-1978)

Leningrad 1961

etching and aquatint, 81 x 57.3, edition number 48/50

gift from the collection of Liesel Schwab, in recognition of the welcome she received in Britain as a refugee from Nazi Germany, arranged by her daughter Baroness Neuberger

18276

unknown, British 19th century

A View of the Country House of John Falcon Esq., H. M. Consul General at Algiers c1800

watercolour on paper, 25.7 x 35.7

18285

purchased from Dr. R T Longstaffe-Gowan at £1,150

Donald Urquhart (born 1963)

A Picture Alphabet of Belgium (Atomium to Zeebrugge) 2010

ink on paper (in three parts), 59.2 x 41.9 each

purchased from Herald Street Gallery for display in the British Embassy and UK Representation to the EU building, Brussels at £7,931.25 using Foreign and Commonwealth Office funds

18325

Mark Wallinger (born 1959)

Mark Wallinger is Innocent from the Billboard for Edinburgh series 2008

screenprint, 38.2 x 45.8, edition number 23/50

purchased from Ingleby Gallery, Edinburgh at £287.50

18260/1

Rachel Whiteread (born 1963)

Untitled from the Billboard for Edinburgh series 2008

archival inkjet print, 38.2 x 45.8, edition number 23/50

purchased from Ingleby Gallery, Edinburgh at £287.50

18260/2

Bedwyr Williams (born 1974)

Bard Attitude 2005

c-type photographic print, 99.6 x 88.9, edition number 2/5

purchased from Ceri Hand Gallery, Liverpool at £2,000

18293

Annex 1

List of works lent to public exhibitions

The Face And Figure Of Shakespeare: How Britain's 18th Century Sculptors Invented A National Hero

Orleans House Gallery, Twickenham, 18 April – 7 June 2009

Louis Francis Roubiliac
William Shakespeare c.1758
oil on canvas
20

Skies

Nottingham Castle Museum & Art Gallery, 8 May – 12 July 2009

C.R.W. Nevinson
Battlefields of Britain 1942
oil on canvas
0/5

Abraham Pether
A Castle and Lake by Moonlight
oil on canvas
7253

Julian Opie
distant music water traffic 2000
lambda print laminated to acrylic sheet
17530
cowbells tractor silence 2000
lambda print laminated to acrylic sheet
17532
truck birds wind 2000
lambda print laminated to acrylic sheet
17536

Special Loan to St. Mary Magdalene Church

Hucknall, Nottinghamshire. (Lord Byron's burial place), 19 – 29 May 2009

Thomas Phillips
Lord Byron 1814
oil on canvas
1976

Walking in my Mind

Hayward Gallery, London, 23 June – 29 September 2009

Charles Avery
Untitled (Artist's Impression of Eternity Chamber) 2007
pencil, ink, gouache and pen on paper
18147

Just around the corner

Casa Encendida Art Centre, Madrid, 30 June – 30 August 2009

Richard Wentworth

Time and Place 2004

1945 Italian/German dictionary and modern Swiss watches

18055

Hurvin Anderson: Barbershop Series

Studio Museum, Harlem, New York, USA, 15 July – 25 October 2009

Hurvin Anderson

Peter's I 2007

oil on canvas

18156

Nino Costa e il Rinnovamento del Paesaggio Europeo: Da Corot a Leighton dai Macchiaioli Alla Scuola Etrusca

Castello Pasquini, Castiglioncello, 18 July – 1 November 2009

George James Howard, 9th Earl of Carlisle

The Baths of Caracalla, Rome 1890s

oil on canvas

13897

The Dark Monarch: Magic and Modernity in British Art

Tate St. Ives, 10 October 2009 – 10 January 2010

Towner Gallery, Eastbourne, 23 January – 21 March 2010

Paul Nash

Event on the Downs 1934

oil on canvas

8536

not shown at Towner due to clash with loan to Dulwich Art Gallery exhibition

Monster Field 1938

photograph

14235

The Land Girls: Cinderellas of the Soil

Brighton Museum & Art Gallery, 3 October 2009 – 14 March 2010

Evelyn Dunbar

Threshing, Kent c1942-1943

oil on canvas

139

Edward Burra

The Cabbage Harvest c1943-5

watercolour on paper

5039

Sculpture in Painting

Henry Moore Institute, Leeds, 10 October 2009 – 10 January 2010

James Pryde

The Monument c1916-17

oil on canvas

16724

Edge of Abstraction

Mascalls Gallery, Paddock Wood, Kent, 8 January – 13 February 2010

Keith Vaughan

Village in Ireland 1954

oil on hardboard

2852

John Piper

Slopes of the Glyders, Wales c1943

oil on canvas board

6051

Welsh Landscape 1940s

chalk, gouache and ink on board

15134

Bryan Wynter

Landscape with Ruined Mine c1949-50

tempera on panel

15030

Paul Nash: The Elements

Dulwich Picture Gallery, London, 10 February – 9 May 2010

Paul Nash

Event on the Downs 1934

oil on canvas

8536

Nest of the Siren 1930

oil on canvas

6828

Party!

The New Art Gallery, Walsall, 12 February – 18 April 2010

Eric Ravilious

Wedding Cakes 1938

lithograph

18228/9

Gillian Wearing
Dancing in Peckham 1994
video
17286/5

The Pre-Raphaelites and Italy

Museo d'Arte della Città di Ravenna, 27 February – 6 June 2010

George James Howard, 9th Earl of Carlisle
The Baths of Caracalla, Rome 1890s
oil on canvas
13897

Edward Lear
View of Florence from Villa San Firenze 1862
oil on canvas
6950

Without from Within

Djanogly Art Gallery, Nottingham, 6 March – 2 May 2010

Victor Pasmore
Window, Finsbury Park 1933
oil on canvas
6683

John Bratby
Window, Dartmouth Row, Blackheath c1954
oil on hardboard
16935

Jean Cooke
Union Wharf
oil on canvas
6420

Annex 2

List of long-term loans outside Government

Bramshill House, Hook (Police Training College)

Daniel Mytens

King Charles I (1600-49, Reigned 1625-49)

oil on canvas

3365

British Library: India Office Library

Thomas Hickey

Mrs. Johnson, the Begum Johnson

oil on canvas

14528

Fort St. George Museum, Chennai

William Carroll

King George V (1865-1936, Reigned 1910-36)

Mary, Princess of Teck (1867-1953) Queen of King George V

oil on canvas

12450 & 12451

Franz Xaver Winterhalter

Queen Victoria (1819-1901, Reigned 1837-1901)

oil on canvas

12452

Historic Royal Palaces Agency: Banqueting House

Daniel Mytens

King Charles I (1600-49, Reigned 1625-49)

oil on canvas

4594

after John Michael Rysbrack

Inigo Jones (1573-1652)

plaster bust

11493

H. Terasson

His Majesty's Royal Banqueting House of Whitehall

print

15537

Historic Royal Palaces Agency: Hampton Court Palace

Jan van Orley

King William III as Solomon

oil on canvas

4987

A.N. Stewart

Scale Copy, East Wall, King's Staircase, Hampton Court (after Antonio Verrio)

painting

14848

W.J. Macleod

Scale Copy, Queen's Drawing Room, Hampton Court, Ceiling

painting

14950

V.C. Hardingham

Scale Copy, Queen's Drawing Room, Hampton Court, Chimney Wall

Scale Copy, Queen's Drawing Room, Hampton Court, Side Wall

Scale Copy, Queen's Drawing Room, Hampton Court

paintings

14951, 14952 & 14953

Historic Royal Palaces Agency: HM Tower of London (Bloody Tower)

unknown, British 16th century

Sir Walter Raleigh (c1552-1618) c1590

oil on canvas

0/299

Historic Royal Palaces Agency: HM Tower of London (Crown Jewels Display)

after James Gunn

HM Queen Elizabeth II (born 1926, Reigned 1952-)

oil on canvas

12674

Historic Royal Palaces Agency: HM Tower of London (Queen's House)

Johann Spilberg II

The Tower of London c1689

oil on canvas

1205

Thomas Malton

The Tower
The Great Court of the Tower

print

5688 & 5689

Samuel & Nathaniel Buck

The Tower of London: The South View
The Tower of London: The West View
The Tower of London: The North View

prints

5690, 5691 & 7129

John Maurer

A North West View of the Tower of London

print

5692

G. Haiward & J. Gascoyne

A True and Exact Draught of the Tower Liberties, Surveyed in the Year 1597

print

5693

Frederick Nash

View of the Bloody Tower
Gateway of the Bloody Tower

prints

7123 & 7124

Daniel Havell after John Glendall

View of the Tower of London

print

7125

P.R. Perry

Tower of London and Tower Bridge 1891

drawing

7127

after Wenzel Hollar

Castrum Royale Londinense vulgo The Tower

print

7130

Maclure & Macdonald

Tower of London

print

7131

Jacobus Houbraken

Robert Carr, Earl of Somerset (1587-1645)

Thomas Cromwell, Earl of Essex (?1485-1540)

Robert Devereux, 2nd Earl of Essex (1566-1601)

John Fisher, Bishop of Rochesteer (1459-1535)

King Henry VIII (1491-1547, Reigned 1509-47)

Queen Catherine Howard (d1542)

Henry Howard, Earl of Surrey (?1517-47)

Sir Thomas More (1478-1535)

Sir Walter Raleigh (c1552-1618)

prints

9571 to 9578 & 11951

Lawrence Barnett Phillips

The Tower and Moat from the West

print

14789

Henry Payne

Yeoman Warder and Schoolboy

drawing

14790

Renniard

Yeomen Warders of the Tower of London in Full Uniform

print

14791

Emily Cathcart

Byward Tower with the Moat Flooded

drawing

16260

The Honorable Society of King's Inns, Dublin

John Lavery

High Treason, Court of Criminal Appeal: The Trial of Sir Roger Casement, 1916

oil on canvas

0/128

HRH The Prince of Wales's Household

Thomas Rathmell

The Investiture of the Prince of Wales, July 1969

oil on canvas

8995

Carl Toms

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Water Gate Entrance, Sketch 1** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Water Gate Entrance, Sketch 2** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Sketch Design for Dais, Canopy and Thrones** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
King's Gate Entrance** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Queen Eleanor's Gate** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Prince of Wales Coat of Arms** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Prince of Wales Feathers** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Welsh Dragon Design for Central Throne** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Sketch Design for Welsh Dragon** 1969

**Design for the Investiture of the Prince of Wales, Caernarfon Castle:
Design for Orchestra Staging and Canopy** 1969

watercolours

14387 to 14396

John Pound

Investiture 1969: Prince of Wales' Robing Room 1968

Investiture 1969: Initial Sketch for General Seating 1969

Investiture 1969: Initial Sketch for General Seating 1969

Investiture 1969: Initial Sketch for General Seating 1969

Investiture 1969: Initial Sketch for General Seating 1969

watercolours

14397 to 14401

National Gallery, London

Giuseppe Gabrielli

Room 32 in the National Gallery, London 1886

oil on canvas

14990

National Media Museum, Bradford

Julia Margaret Cameron

Captain Speedy and Dejatch Alamayou c1868

photograph

15529

National Trust: Morville Hall & Attingham Park

Moses Griffith

Morville Hall 1794

View of Attingham Hall, Shropshire 1792

drawing

11040 & 11043

Queen Mary's School, Thirsk

after Samuel Luke Fildes

King George V (1865-1936, Reigned 1910-36)

oil on canvas

0/786

after William Llewellyn

Mary, Princess of Teck (1867-1953) Queen of King George V

oil on canvas

0/787

Royal Armouries: HM Tower of London

Jan Wyck

Elevation of the Storehouse at the Tower c1710

drawing

45

Frederick Nash

Chapel in the White Tower

View under Bloody Tower

Plan of the White Tower, Dungeon Floor

Dungeon or Prison Room in the White Tower

Inscriptions in the Prison Room of the White Tower

Plan of the White Tower, Chapel Floor

State Room in the Upper Storey of the White Tower

Inside of the Chapel

Tomb in the Chapel

Plan of the Prison Room in the Beauchamp Tower

Prison Room in the Beauchamp Tower

Inscription in the Prison Room, Beauchamp Tower

Inscriptions in the Prison Room, Beauchamp Tower

Inscriptions in the Prison Room, Beauchamp Tower

Inscriptions in the Prison Room, Beauchamp Tower

Inscriptions in the Prison Room, Beauchamp Tower

In the Upper Prison Room, Beauchamp Tower

Inscriptions in the Prison Room, Beauchamp Tower

Beauchamp Tower from Tower Hill

Inscription in Salt Tower
Inside of Bowyers Tower
Bloody Tower
Entrance under Bloody Tower
Inside of Well Tower
Byward Tower
Inside of Byward Tower
Inscriptions in Prison Room of Byward Tower
Inscriptions in Prison Room of Byward Tower

Drawings

11692 to 11717, 11718A & 11718B

Royal Armouries: Leeds

James Seymour

Charles Powlett, 8th Marquess of Winchester (1685-1754)

oil on canvas

2622

Royal Institute of International Affairs, Chatham House, London

Abraham Pether

Claybury Hall, Essex

oil on canvas

975

Valentine Green after J.G. Huck

**Monument to William Pitt, 1st Earl of Chatham (1708-1778) Prime Minister
in Westminster Abbey 1784**

print

1544

Supreme Court of New Zealand, Wellington, New Zealand

Philip Rollos

Queen Anne Silver Treasury Inkstand 1702-03

Silver

DM16

University of Wales, Lampeter

Paul Brason

Brian Robert Morris, Lord Morris of Castle Morris (1930-2001)

painting

16804

Victoria & Albert Museum: The British Galleries

Joseph Wilton

Francis Hastings, 10th Earl of Huntingdon (1728-89) 1761

marble sculpture

273

Jan Siberechts

View of Longleat 1678

oil on canvas

4959

Heinrich von Angeli

Queen Victoria (1819-1901, Reigned 1837-1901)

oil on canvas

15470

Victoria & Albert Museum: The Silver Galleries

unknown maker

Pair of William & Mary Silver Candle Snuffers 1693

DM47

unknown maker

William & Mary Silver Snuffer Tray 1693

DM48

unknown maker

Pair of William & Mary Silver Candle Snuffers

DM49

unknown maker

James II Silver Snuffer Tray

DM50

unknown maker

James II Silver Snuffer Tray

DM51

unknown maker

William & Mary Silver Snuffer Tray

DM52

Joseph Bird

Pair of Queen Anne Silver Candle Snuffers 1707

Pair of Queen Anne Silver Candle Snuffers 1707

DM53 & DM54

Cover images:

Clockwise starting top-left

Marta Marcé is pictured next to her work **I am throwing the ball** at the British Embassy Madrid

The Governor's House, Colombo, Ceylon (Sri Lanka), by Andrew Nicholl

Grayson Perry pictured during his interview for a GAC podcast

Conservation of Andy Goldsworthy's sculpture **Slate Cone** in Copenhagen

White Diagonal by Mary Martin

Government Art Collection

Queens Yard
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www.gac.culture.gov.uk

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