

Government Art Collection



department for
culture, media
and sport

Annual Report
2010-2011



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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

As you will see from the Director's comprehensive account of the GAC's year it's been an exceptionally busy one.

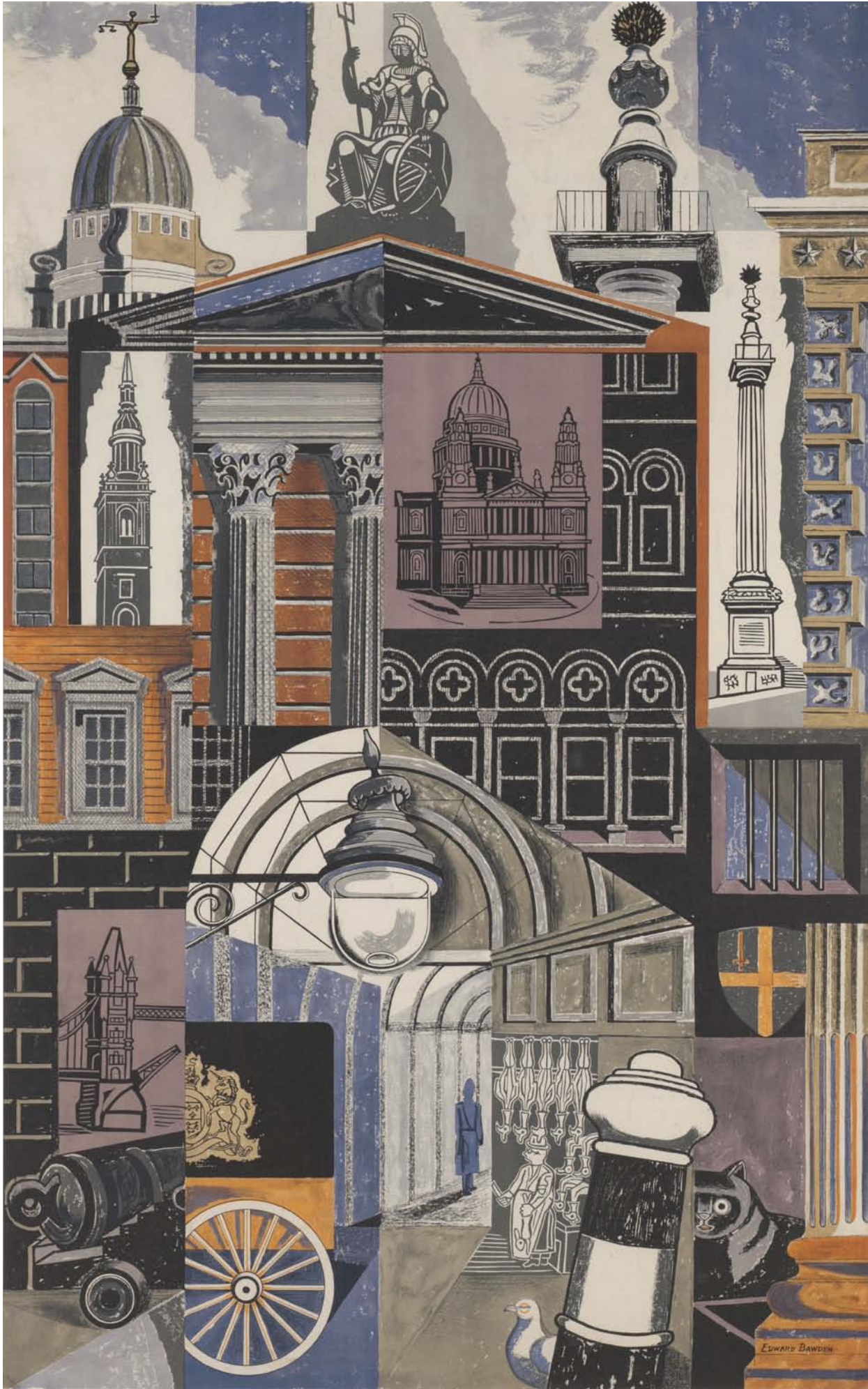
A change of Government meant a change of aesthetic choices in Whitehall. Ministers came and went making their selections with the expert help of Penny Johnson and her team. It was striking how many of the incoming politicians had a clear vision of what they wanted. We were pleased by the degree of the ministers' enthusiasm for, and appreciation of, the Collection and its role.

One way or another, our public profile is increasing and the work towards publication of the first book on our role and history, beautifully illustrated, has been going apace. So, too, the plans for our rolling exhibition at the Whitechapel Gallery - which will be going on tour afterwards to Birmingham and Belfast - giving the wider public an opportunity to see what we are about. Inevitably, given the stringent economic times, there was no commissioning for new buildings. And there was a small reduction in our budget. Like everyone else, we are having to stretch our resources to go further.

The GAC team have beavered away with their usual commitment and determination. The members of the Advisory Committee have been a stalwart vehicle for advice and support. I should like to thank them, and the whole GAC team, for another year's hard graft, achieved with humour and grace.

Julia Somerville

Chairman



Director's Report

As Secretary of State for Culture, Media and Sport, my choice of art is one of the most scrutinised in government. Every day I share with my visitors the best of contemporary British art. Whether Yinka Shonibare's 'Nelson's Ship in a Bottle' (the smaller version) or works by Grayson Perry, Sonia Boyce, Mark Wallinger or Tacita Dean, I am proud of the extraordinary talent our country has to offer – and thrilled to have it around me every day.

Jeremy Hunt

(Correspondence between Jeremy Hunt and Penny Johnson, 22 October 2010)



Yinka Shonibare's
**Nelson's Ship in
a Bottle** installed
in Jeremy Hunt's
office, London.

As the Government Art Collection (GAC) is responsible for displaying works of art in the offices of ministers, the election of a new government in May 2010 meant that we could expect a very busy period. Following any election or reshuffle, art is often a priority for ministers as the installation of a new display can be a clear signal of a change in incumbent. And during the first few months after the General Election, over 50 ministers visited our premises to choose art with us. Selecting and installing new work for their offices dominated what proved to be a fascinating and challenging year for the GAC.

As Jeremy Hunt states above, Britain has a wealth of artistic talent and the Government Art Collection's role is to support and promote this through its regular changing displays. As the Secretary of State also recognises, these new displays are much scrutinised. This year, the press – as always – were quick to pick up on the fact that the art a minister chooses for their office might reveal something about their personality. Headlines like *The Prime Minister's has a speeding theme ... but what about the rest of the Cabinet's?* (*The Independent* 31 July 2010) were rife in the months following the election and whether the art chosen reflected an historical or contemporary bias was a subject of much speculation. Interestingly, when the GAC conducted its own research, the range of works chosen by new ministers revealed that approximately 50% of the displays were of modern/contemporary art, 25% of historical and 25% a mix of both.



Minister for Culture
Ed Vaizey during
his visit to the GAC.

The Minister for Culture, Ed Vaizey, as might be expected given his particular remit, was among the first to choose works from the Collection. Usually, ministers choose their works by visiting the GAC, where we will have prepared a selection in advance. This is based not just on what would be appropriate to reflect their portfolio of work – and the scale and architecture of their office – but also on our familiarity with the Collection and what is available. Ed Vaizey's interest in and knowledge of art led him to request work by amongst others Tracey Emin and Leon Kossoff. Work by these artists was installed alongside those by Richard Long, Michael Landy and Paul Graham.

Following the Chancellor of the Exchequer George Osborne's visit to the Collection, we installed a selection in his office including *View of Beirut* (c.1861) by Edward Lear, *Nest of the Siren* (1930) by Paul Nash and the very apt and popular *Print for a Politician* (2005) by Grayson Perry. A few weeks later we placed some new work in the State Reception Room at 11 Downing Street, including *Financial Times: Billboard Wednesday September 17 1986* and *The Wall Street Journal: Billboard Saturday July 15 1985* by Conrad Atkinson. These giant paintings resembling billboards contain a witty mix of references to politics, business, art and culture making them particularly appropriate for their location. Strong abstract works by Bridget Riley, Howard Hodgkin and John Hoyland are among the watercolours on display in the Chancellor's State Dining Room, a wooden panelled interior designed by Sir John Soane. In contrast the Lord Chancellor, Kenneth Clarke, decided on some of the Collection's strongest historical portraits, the bejewelled Queen Elizabeth I with a rose in her hair, symbolising both beauty and the House of Tudor, and her trusted



Tea

by David Tindle

chief advisor, William Cecil, 1st Baron Burghley, Lord High Treasurer. Nick Clegg chose mainly modern and contemporary works: *Oceano* (1980) by John Hoyland, *Tea* (1970) by David Tindle and the lightbox *Howling like dogs, I swallowed solid air*, (1998-2003) by Zarina Bhimji. By contrast, Iain Duncan Smith, Secretary of State for Work and Pensions, displayed entirely historical work, while Dominic Grieve, the Attorney-General, displayed a mixture of both historical and modern.

Although there was, as always with the arrival of a new Prime Minister, much interest in the works chosen for 10 Downing Street, there was in fact no change to the display in the main Reception Rooms as a result of the new government. We continued here to roll out our annual programme of showcasing 20th century British art from public galleries outside London. In October, nine works of art from Nottingham Castle Museum were put on display in the main corridor, the route all official visitors take on their way to the State Reception Rooms. Two paintings, *The Cornfield* (1925) and *The Windmill, Brighton Downs (Brighton Downs, Rottingdean)* (1910) by William Nicholson, who was born in nearby Newark-on-Trent, were hung with works by Walter Sickert, Edward Wadsworth and John Arnesby Brown. As is now our practice, we continue every six months to introduce new displays of contemporary art into the First Floor Ante Room. This year we've shown work by four prominent women artists – Bridget Riley, Mary Martin, Susan Hiller and Sarah Jones.

Focusing on selections for the new government meant there was less activity in displays for buildings abroad. We did, however, complete projects in Brussels, Tbilisi and Paris. We also visited Abu Dhabi, Damascus and Quito for the first time to check the condition of works and assess the displays. In Paris, the recently acquired sculpture *Rorschach (Endless Column III)* (2006) by Cornelia Parker was installed in the Residence of the British Ambassador, Sir Peter Westmacott, who later remarked that the piece ‘... is going down very well. People from all walks of life find it magical’.



View of Jerusalem
from the Mount of
Olives
by David Roberts

refreshed the displays in several places notably Abu Dhabi, Yangon (Rangoon) and Tel Aviv. For the latter we took advantage of an ‘interregnum’ between ambassadors and brought back some works requiring conservation. These included two major works, *Jerusalem, Interior of the Armenian Church* (1925) by David Bomberg and *View of Jerusalem from the Mount of Olives* (1855) by David Roberts. In October these were re-installed with a small selection of new work to coincide with the

arrival of the next ambassador. In Warsaw, the closure of the 1960s British Ambassador’s Residence and subsequent move to another building, triggered a change in the display. In early March we installed a selection of works in the new Residence. This selection included a large group of watercolours of the 1953 Coronation by the Polish-born artist Feliks Topolski. The project also involved the decant of works from the former Residence, some of which had been in Warsaw for five decades, as well as the installation of some 1960s works in the brand new British Embassy in Warsaw, designed by the architect Tony Fretton in a retro-internationalist style.

The arrival of a new Consul General in Los Angeles gave us the ideal opportunity to undertake a much needed refresh at the Residence. Designed by Walter Neff in the 1920s, this house is much visited but lacked art commensurate with its prestigious profile and location. Several of the works now installed have connections with the city or that part of America. For example, *North America South West* (2010), a digital print by Kathy Prendergast, shows a blacked-out road map of the south western states leaving white dots where there are places of settlement. The overall visual effect is reminiscent of a sky dotted with stars – a poetic evocation marking the proliferation of early settlers as they head out west. Another work, Jim Lambie’s



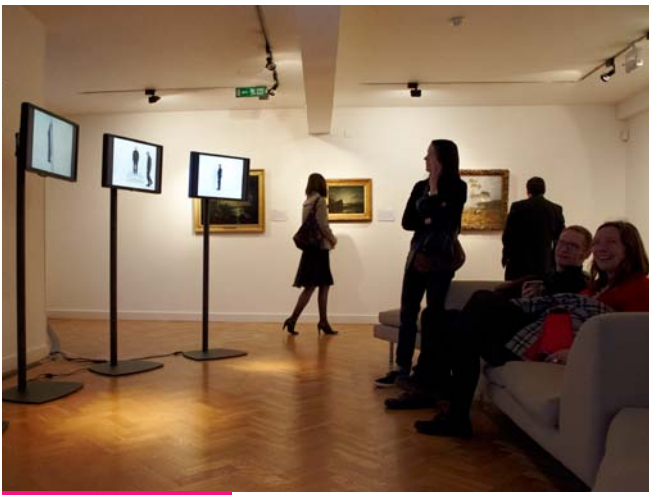
An Alphabet of LA
by Donald Urquhart
(detail)

candy floss pink sculpture *The Doors (LA Woman)* (2005), has cultural references not only to the Californian band The Doors and their most critically acclaimed album, but also to Aldous Huxley's 1954 book *Doors of Perception* (after whom the band was named) and to the 18th century poet William Blake, from whom the line 'doors of perception' originated.

We also commissioned Donald Urquhart to make one of his distinctive alphabets for the new display in Los Angeles. In his elegant and witty style, Urquhart teamed each individual letter of the alphabet with a significant Hollywood legend or place – including D for Disney, L for Lassie and U for Universal studios.

Other additions to the Collection were acquired following visits to artists' studios, including a charcoal drawing referencing Dorothy Wordsworth by Margaret Harrison and three small paintings of interiors by Eleanor Moreton. We were particularly pleased with the acquisition at auction of *Lights* (1987) by Lisa Milroy, as we had been trying to acquire a major work by this artist for a while. Likewise we had been waiting for the right piece by Goshka Macuga, the 2008 Turner Prize nominee and managed to acquire *Oak* (2010), a sculpture featuring a hybrid of fossils and ancient wood. We also bought *Chalk Cliff Study* (2000-08), a sculptural relief by The Boyle Family and their first work to enter the Collection. Historical acquisitions included two portraits of diplomats: a drawing of the first British Ambassador to China, George McCartney (1737 –1806); and an oil painting by Henry Howard of merchant and diplomat *Thomas Rowcroft*, who was assassinated within three months of arrival in Peru by troops loyal to Simón Bolívar, the Venezuelan President. This portrait is destined for the Ambassador's Residence in Lima.

Interpretative material accompanies all the major displays. This year information about the works and the artists was compiled for the offices of new ministers as well for displays abroad, including Mexico City, Tel Aviv and Los Angeles. Invaluable research on individual works of art was also undertaken, including recent purchases by new artists to the Collection – Conrad Atkinson, Claire Woods, Robert Holyhead and Goshka Macuga. There were several important reattributions of historical works including Jan van Huchtenburg's *Battle Scene* which was retitled *Battle Scene from the Wars of the Ottoman Empire in Europe* on the advice of a scholar at the Royal Air Force Museum; and *How to Get Riches* (c.1736), which was attributed to George Bingham (1683/4–1758). Contributions were made by two of the GAC's Information and Research curators to the forthcoming publication about the British Ambassador's Residence in Paris, published in autumn 2011 by Flammarion.



Visitors at our first **Museums at Night** event

We are always looking for ways of increasing public access to the Collection. Over the year we achieved this in several ways. By far the most significant was the launch of a new website providing more information about works in the Collection, notably their current display location. The editorial content of the website was substantially enhanced with

new features about specific projects and video podcasts with artists such as Grayson Perry and Frank Bowling. The site also offers better navigation as well as many more pathways for exploring the Collection using subjects, portraits, place names and current locations, and a timeline of selected works. In addition, in May, the GAC's Facebook page was launched coinciding with the GAC's participation for the first time in 'Museums at Night', the annual museums and galleries after-hours event. Taking the theme of Moonlight, works of art were put on display alongside screenings of the GAC video holdings, in a weekend event which attracted nearly 200 visitors over two evenings. We continued to give tours for the London Open House Weekend in September, which this year was attended by around 400 people, as well as three general tours per month to organisations such as the Victorian Society, The Art Fund and the Friends of the Geffrye Museum.

Increasing physical access to the Collection through tours of the premises made us eligible to apply to the MLA for Accreditation, which was awarded in November 2010. This recognised the GAC's standards of Collections Management alongside other UK Museums and galleries. Underpinning the care of the Collection and its global operation are a range of activities such as conservation, framing, curation, interpretation, registry, transport, installation, copyright and photography. These are provided by a team of specialists at the GAC. As part of an educational pilot developed by the GAC with London Metropolitan University (LMU) and the Whitechapel Gallery, we were

able to share some of this experience with students from LMU's MA course Curating the Contemporary. The students came to the GAC's premises in autumn 2010 and worked alongside the GAC team for six months. The end result was a series of temporary displays that the students created using works from the Collection at our premises and which were open to the public at set times. For the second year running we also held a Curators' Day, in partnership with the Arts Council Collection, using the GAC recent website development project as a starting point. Topics included issues around the future of collections-based websites and the challenges of virtual audiences and developments in technology.

The first cohort of London Metropolitan University students



Containing over 13,500 works, the Collection's conservation needs are continually being assessed. A major undertaking this year was the re-siting of the sculpture *Witch of Agnesi* (1959) by F. E. McWilliam from its site on a pedestal in the ornamental pool facing the Embassy in Rome to a new site in the Embassy grounds. During the year 158 oil paintings, 243 works on paper (drawings, prints and photographs) and eight sculptures underwent conservation treatment while condition reports were completed on 739 works. Among the oil paintings conserved were *Ensign in Uniform with his Wife* (1822–29) by George Chinnery and *Pipe with Smoke* (1990) by Patrick Caulfield, which had returned from Copenhagen and Tel Aviv respectively. Other oil paintings conserved included *Wooded Landscape and Coastal Town* (1748) by John Wootton and *Village in Ireland* (1954) by Keith Vaughan. In addition, some works received new frames, such as the recently acquired photographs by Tom Hunter and Rut Blees Luxembourg and twenty historical frames were restored, including *View of Jerusalem from the Mount of Olives* by David Roberts (1855). *The Baths of Caracalla, Rome* (1890s) by George James Howard, 9th Earl of Carlisle was also conserved before it went on display in *The Pre-Raphaelites and Italy* exhibition at the Ashmolean Museum in Oxford.



View of Florence
from Villa San
Firenze by
Edward Lear

We regularly loan works from the Collection to temporary exhibitions as we are keen that as many people as possible get to see them. The GAC's painting of Edward Lear's *View of Florence from Villa San Firenze* (1862) also featured in the Pre-Raphaelites exhibition, which before it arrived in Oxford had been on show at the Museo d'Arte della Città di Ravenna in Italy. Other loans included the charming *Lady on*

a *Safety Tricycle* (1885) by John Lavery to *Pioneering Painters: The Glasgow Boys 1880–1900* at Kelvingrove Art Gallery and Museum, Glasgow which travelled later to the Royal Academy of Arts, London; and the painting *Blue Tangle* (1964) by Kenneth Martin to *Let Us Face the Future: British Art 1945–1968* at the Miro Foundation, Barcelona. A full list of exhibition loans can be found in Annex A.

It has been an eventful and rewarding year to which the team at the GAC again have more than risen to the challenge. They continually impress with their range of expertise, creativity and energy. Without this and their commitment and dedication we would not have been able to deliver the sheer volume of displays resulting from the change in government as well as all our usual commitments. We are immensely fortunate also to have an Advisory Committee, under the spirited chairmanship of Julia Somerville, whose range of knowledge, skills and experience offer such wise and invaluable counsel. I'd like to thank most warmly each member of the Committee and the GAC team for their special contribution to the stewardship and development of the Government Art Collection.

In this election year we were preparing some other significant projects to further increase access to the Collection. We began researching material for the publication of *Art, Power, Diplomacy Government Art Collection The Untold Story* the first book on the history and role of the Collection. Scheduled for publication by Scala in June 2011, the book's five chapters were completed by the end of October 2010. We also developed plans and content for a series of five exhibitions to run at the Whitechapel Gallery from June 2011 to September 2012, which would then tour to Birmingham Museums and Art Gallery and Ulster Museum, Belfast. This marked the beginning of a major new phase for the GAC – one which would come to fruition with the opening of the first-ever exhibition of the Government Art Collection in a public gallery.

Penny Johnson CBE

Director

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 Andrew Renton	Independent - Director of Curating - Goldsmiths College
Sarah Shalgosky	Independent - Curator, Mead Gallery
Dr Penelope Curtis	Ex Officio – Director, Tate Britain
<i>with Sir Nicholas Serota</i>	<i>Ex Officio – Director, Tate</i>
Clare Pillman	Ex Officio – Director, Culture, DCMS
Penny Johnson CBE	Ex Officio – Director, Government Art Collection
Sandy Nairne CBE	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
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.

Will Alsop (born 1947)

The Library c.2002

screenprint, 92.5 x 67.5, edition number 1/5
18376

commissioned from the artist in 2002 by the Commission for the Built Environment (CABE) and transferred to GAC on closure of CABE

Conrad Atkinson (born 1940)

Financial Times: Billboard Wednesday September 17, 1986

lithograph with acrylic paint, in four sections, each 151 x 102
18341

The Wall Street Journal: Billboard Saturday July 15, 1985

lithograph with acrylic paint, in four sections, each 151 x 102
18342

purchased from the artist at £4,500 for both

Phyllida Barlow (born 1944)

Untitled: sodiumlitbins 2010

acrylic on watercolour paper, 56.5 x 76
18394

purchased from Hauser & Wirth, London, at £3,648

Thomas Oldham Barlow (1824-1889) after John Everett Millais (1829-1896)

William Ewart Gladstone (1809-1898) Prime Minister 1879

mezzotint with chine collé, 59.1 x 43.5
18335

purchased from Grosvenor Prints, London, at £520

James Barnor (born 1929)

Mike Eghan at Piccadilly Circus, London 1967 2010

silver gelatin print, 123.3 x 123.3, edition number 1/10
18360

purchased from Autograph, London, at £2,937.50

Edward Bawden (1903-1989)

The City 1952

lithograph (poster), 100.8 x 64
18327

purchased from Christie's South Kensington, 14 April 2010, at £1,681.88

Becky Beasley (born 1975)

Trap (II) 2010

archival photographic print on Hahnemühle Photo Rag paper, 135 x 109, edition number 2/2
18359

purchased from Laura Bartlett Gallery, London, at £7,000

Percy Bigland (1856-1926)

William Ewart Gladstone (1809-1898) Prime Minister published 1 October 1891

mezzotint

18330

purchased from Grosvenor Prints, London, at £112.80

Boyle Family (Mark Boyle (1934-2005); Joan Hills (born 1931); Sebastian Boyle (born 1962); Georgia Boyle (born 1963))

Chalk Cliff Study 2000-2008

mixed media, resin and fibreglass wall-mounted sculpture

18377

purchased from the Boyle Family, London, at £18,000

Mel Brimfield (born 1976)

On Board 2010

colour photograph, 105 x 70, edition number 4/5

18386

purchased from Ceri Hand Gallery, Liverpool, at £2,160

Pablo Bronstein (born 1977)

Magnificent Rural Outbuilding 2010

two-part work: pencil, ink and gouache on paper, each 32.5 x 22.5

18392

purchased from Herald Street, London, at £7,800

Design for Fireworks in the Chinese Taste 2010

watercolour and ink on paper, 146 x 151

18393

purchased from Herald Street, London, at £18,000

Michael Craig-Martin (born 1941)

Kids 2010

Screenprint, 65.7 x 100.8, edition number 39/40

18326

purchased from Oxford Radcliffe Hospitals NHS Trust at £1,500 as part of an initiative to raise funds to install a mural by the artist in the Children's Hospital, Oxford

Susan Derges (born 1955)

Gibbous Moon Cloud – Alder 2009

unique Ilfochrome photographic print, 163 x 87.5

18385

purchased from Purdy Hicks Gallery, London, at £12,000

Henry Edridge (1769-1821)

George Macartney, 1st Earl Macartney (1737-1806) diplomat and colonial governor 1801

pencil and monochrome wash on paper, 32 x 23

18344

purchased at Christie's South Kensington, 7 July 2010, at £840.94

Stephen Farthing (born 1950)

Bling! Henry 2007

oil on canvas, 75.5 x 101

18387

Purchased from Purdy Hicks Gallery, London, at £6,480

Iain Forsyth (born 1973) and Jane Pollard (born 1972)

Kiss My Nauman 2007

four-channel HDV, colour, silent, duration 47 minutes, continuous loop

18395

purchased from Kate McGarry, London, at £9,180

after Sir Francis Grant (1803-1878)

Benjamin Disraeli, Earl of Beaconsfield (1804-1881) Prime Minister

mezzotint with chine collé

18329

purchased from Grosvenor Prints, London, at £465

Margaret Harrison (born 1940)

Charcoal Drawing from Series "Dorothy Wordsworth" 1980

charcoal on paper; drawing with accompanying text piece, 152 x 103.5 and 59.2 x 85

18356

purchased from the artist at £4,230

Robert Holyhead (born 1974)

Untitled 2010

oil on canvas, 112.5 x 74

18358

purchased from Karsten Schubert at £4,000

Seung-Pyo Hong

Video Chat 2010

etched steel plate overlaid with oil pigment, 62.5 x 91.4

18328

purchased from Bearspace, London, at £950

Henry Howard (1769-1847)

Thomas Rowcroft (c.1770-1824) merchant and diplomat

oil on canvas, 76.7 x 63.5

18384

purchased from Colonel M R Goodliff at £5,000

after Hughes and Mullins (active 1883-1910)

Benjamin Disraeli, Earl of Beaconsfield (1804-1881) Prime Minister

lithograph, 42.8 x 33.8

18334

purchased from Grosvenor Prints, London, at £130

Langlands and Bell (Ben Langlands, born 1955, and Nikki Bell, born 1959)

Air Routes of the World (Day) 2001

Air Routes of the World (Night) 2001

screenprints, each 83.9 x 143.8, artists' proof VI/XI

18370/1, 18370/2

purchased from Alan Cristea, London, at £6,345 the pair

Henry Lemon (1822-1902) after Charles Mercier (1834-1901)

The Beaconsfield Cabinet 1874 published February 1880

engraving, 80 x 110

18336

purchased from Grosvenor Prints, London, at £440

Goshka Macuga (born 1967)

Oak 2010

oak plinth, fossils and perspex box, 157.2 x 57 x 52

18357

purchased from Kate MacGarry, London, at £21,150

Lisa Milroy (born 1959)

Lights 1987

oil on canvas, 203.5 x 285

18355

purchased at Sotheby's, London, 3 November 2010 at £6,668.75

Eleanor Moreton (born 1956)

Red Couch 2010

oil on canvas, 30 x 40

18388

purchased from Ceri Hand Gallery, London, at £2,160

Interior (Green Lights) 2010

oil on canvas, 30 x 40

18389

purchased from Ceri Hand Gallery, London, at £1,620

Living' in a World of Fools, part 2 2011

oil on canvas, 45 x 35

18390

purchased from Ceri Hand Gallery, London, at £1,890

Eduardo Paolozzi (1924-2005)

**Pacific Standard Time from the portfolio Zero Energy Experiment Pile
Volume I** 1970

screenprint and offset lithograph on Astrolux paper laminated to Plexiglas, 84 x 58, edition number

13/100

18331

purchased from Gillian Jason, London, at £1,269

Kathy Prendergast (born 1958)

North America South West 2010

black ink on printed road map, 99.4 x 112

18333

purchased from Peer UK, London (on consignment from Kerlin Gallery, Dublin) at £6,557.25

Abigail Reynolds (born 1970)

Trafalgar Square 1964, 1960, 1981 2010

collage (cut and folded vintage book plates), 23 x 17.7

18396

BBC 1951, 1936 2010

collage (cut and folded found book plates), 28 x 22

18397

purchased from Seventeen, London, at £2,500 each

John Stezaker (born 1949)

Mask XLII 2007

collage, 23.5 x 18.7

18391

purchased from The Approach, London, at £7,680

after Robert Strange (1721-1792)

Prince Charles Edward Stuart (known as the Young Pretender, Bonnie Prince Charlie) (1720-1788) c.1745-1750

mezzotint, 37.4 x 26.8

18343

purchased from Grosvenor Prints, London, at £223.25

Michael Stubbs (born 1961)

Fireeye Elevator 2010

household paint and tinted floor varnish on MDF, 152.3 x 121.2

18339

purchased from Laurent Delaye, London, at £9,500

unknown, British 19th century

Brent Spencer Follett QC (1809-1887) politician and barrister 1870s-1880s

oil on canvas, 61.5 x 51

18383

bequeathed to HM Land Registry by Susan Follett (sitter's descendant) via Sian Egerton

unknown, French 20th century

David Lloyd George, 1st Earl Lloyd-George of Dwyfor (1863-1945) c.1919-1920

coloured woodcut, 41.2 x 30.2

18337

purchased from Grosvenor Prints, London, at £137.48

Donald Urquhart (born 1963)

An Alphabet of LA 2010

ink on paper (in three parts), each 59.3 x 41.9

18338

Commissioned from the artist via Herald Street, London, at £7,637.50

Clare Woods (born 1972)

Grim's Ditch 2007

enamel and oil on aluminium, 182.5 x 127

18340

purchased from the New Art Centre, Salisbury, at £11,985

Works previously uninventoried

mostly acquired by Foreign & Commonwealth Office, London

G Adcock after John Hoppner (1758-1810)

John Jeffreys Pratt, 1st Marquess Camden (1759-1840) politician published 1829

engraving, 21.7 x 13.3

18372

Samuel Bellin (1799-1894) after John Rogers Herbert (1810-1890)

Meeting of the Council of the Anti-Corn Law League 1874

engraving, 56.8 x 89

18361

Richard Demarco (born 1930)

Shepherd Market, Mayfair 1974

colour lithograph, 49.2 x 66.8

18378

Canning Place, Kensington 1974

colour lithograph, 49.2 x 66.6

18379

Thomas Hodgetts (active 1801-1846) after Richard Rothwell (1800-1868)

William Huskisson (1770-1830) politician published August 1832

mezzotint, 31.8 x 25.2

18373

William Holl the younger (1807-1871) after George Richmond (1809-1896)

Sir George Grey, 2nd Baronet (1799-1882) politician 1859

stipple engraving, 25.4 x 19.2

18362

after Philip Alexius de László (1869-1937)

**Victor Christian William Cavendish, 9th duke of Devonshire (1868-1938),
politician & Governor-General of Canada**

photogravure with chine collé, 72 x 51.7

18374

Johann Sebastian Müller (c.1715-1792) after Samuel Wale (1721-1786)

A General Prospect of Vauxhall Gardens / Vue Détaillée des Jardins de Vaux Hall

engraving, 39.5 x 43.8

18354

after Alfred, Count d'Orsay (1801-1852) and Sir Edwin Henry Landseer (1802-1873)

John Singleton Copley, Baron Lyndhurst (1772-1863), politician & Lord Chancellor

mezzotint, 48.7 x 39.1

18375

Carlo Pellegrini ("Ape") (1839-1889)

John Wodehouse, 1st Earl of Kimberley (1826-1902) published 16 July 1869

colour lithograph, 36 x 24.7

18363

Henry Charles Keith Petty-Fitzmaurice, 5th Marquess of Lansdowne (1845-1927)

published 4 April 1874

colour lithograph, 39.8 x 27.8

18364

**James Howard Harris, 3rd Earl of Malmesbury (1807-1889) politician &
Foreign Secretary** published 25 July 1874

colour lithograph, 36.3 x 23.4

18365

after Frederick Sargent (1837-1899)

The House of Commons, 1882

colour lithograph

18332

unknown

British Consulate Sign mid-20th Century

enamel paint on oval curved steel, 122.2 x 91.5

18380

unknown, British 20th century

Still Life with Bird

colour etching and aquatint, 50.5 x 58.3, edition number 6/50

18381

unknown, British 20th century

Green Door

colour aquatint, 56.7 x 76.2, artist's proof

18382

Leslie Matthew Ward ("Spy") (1851-1922)

George Nathaniel Curzon, Marquess Curzon of Kedleston (1859-1925) politician, traveller & Viceroy of India published 18 June 1892

colour lithograph, 39.3 x 27

18366

Robert Arthur Talbot Gascoyne-Cecil, 3rd Marquess of Salisbury (1830-1903), Prime Minister published 20 December 1900

colour lithograph, 39.1 x 26.7

18367

Archibald Philip Primrose, 5th Earl of Rosebery and 1st Earl of Midlothian (1847-1929) published 14 March 1901

colour lithograph, 39.3 x 26.7

18368

Edward Grey, Viscount Grey of Falloden (1862-1933) published 5 February 1903

colour lithograph, 39.7 x 24.7

18369

John Young (1755-1825) after Gilbert Stuart (1755-1828)

Thomas Townshend, 1st Viscount Sydney (1733-1800) politician

mezzotint, 46.2 x 34

18371

Works transferred from HM Revenue and Customs

John Chambers (1780-1839)

Elevation of Somerset House c.1814

pencil on paper, 13.5 x 25

10270

Elevation of Somerset House with part of the North Side of the Strand 1814

pencil on paper, 24 x 58

10271

Sir William Chambers (1722-1796)

Elevation of Somerset House to the River c.1775

pen and ink with wash on paper, 62 x 81.5

10252

Design for Sacrificial Urn between Sphinxes c.1775

pen and ink with wash on paper, 39 x 42.5

10255

Elevation of Centre Arch, River Front, Somerset House c.1775

pen and ink with wash on paper, 38 x 64.5

10256

Wrought Iron Lamp Bracket, Somerset House c.1775

pen and ink with wash on paper, 96.5 x 60

10257

Stamp Office Door, Somerset House c.1775

pen and ink with wash on paper, 47.5 x 39.5

10258

Navy Hall Door, Somerset House c.1775

pen and ink with wash on paper, 49 x 32.5

10259

Entrance to Somerset Place c.1775

pen and ink with wash on paper, 46.5 x 59.5

10261

Interior, Somerset House c.1775

pen and ink with wash on paper, 27.5 x 71.5

10262

Interior, Somerset House c.1775

pen and ink with wash on paper, 30 x 85

10263

Thomas Malton jnr (1748-1808)

Quadrangle, Somerset House c.1780

pencil, pen and ink with wash on paper, 33.5 x 48

10265

View of Side Arch, Somerset House c.1780-1796

pen and ink with wash on paper, 49.5 x 37

10266

unknown, British 18th century

Plan & Elevation of Small Tower, Somerset House c.1775

pen and ink with wash on paper, 50.5 x 33.5

10260

Annex 1

List of works lent to public exhibitions

Pioneering Painters: The Glasgow Boys, 1880-1900

Kelvingrove Art Gallery & Museum, Glasgow, 9 April – 27 September 2010

Royal Academy of Arts, London, 30 October 2010 – 23 January 2011

John Lavery

Lady of a Safety Tricycle 1885

watercolour

7463

Stella Steyn: Irish Modern Painter

Perth Museum & Art Gallery, 15 May – 16 October 2010

Stella Steyn

Still Life: Flowers 1952

painting

2268

Townscene 1940

painting

16998

Matthew Smith Landscapes

Victoria Art Gallery, Bath, 26 June – 5 September 2010

Matthew Smith

Landscape near Lyons 1922

painting

15104

John Lavery: Passion And Politics

Dublin City Gallery The Hugh Lane, Dublin, 15 July – 31 October 2010

John Lavery

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

painting

0/128

Behind The Mask

New Art Gallery, Walsall, 16 July – 12 September 2010

Hew Locke

Serpent of the Nile (Sejant) 1/3 2007

photograph

18174

Kings Cross Culture

Central St. Martin's College of Art Exhibition Gallery, London, 15 September – 30 October 2010

Cornelia Parker

Feather that went to the top of Everest 1997

photograph

17329/1

Feather that went to the South Pole 1997

photograph

17329/2

Feather from Benjamin Franklin's Attic 1997

photograph

17329/3

Feather from Freud's Pillow 1997

photograph

17329/4

Raven Feather from the Tower of London 1997

photograph

17329/5

Feather from a Wandering Albatross 1997

photograph

17329/6

Let Us Face The Future: British Art 1945-1968

Miró Museum, Barcelona, 25 November 2010 – 20 February 2011

Kenneth Martin

Blue Tangle 1964

painting

12718

Pure Gold: 50 Years Of The Federation Of British Artists

The Mall Galleries, London, 8 – 19 February 2011

Michael Ayrton

Still Life: Aubergines and Corn Cob 1953

painting

2363

David Bomberg

Circus Folk 1920

painting

14298

George Clausen

Sunset over a Village

pastel

15132

Rowland Hilder
Toad Lane, Rochdale
watercolour
1297

Paul Maitland
Kensington Palace Gardens 1905
painting
5036

C.R.W. Nevinson
Le Vieux Port 1913
painting
4880

John Minton
Cornish Boy at a Window 1948
painting
16042

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

Europe House, London

Yousuf Karsh

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

11/100 1941

Photolithograph

18292

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

Morden College, Blackheath

Henry Ashby Binckes

Morden College, Blackheath 1884

Oil on canvas

8183

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

Somerset House Trust, London

William Chambers

Elevation of Somerset House to the River c1775

Design for Sacrificial Urn between Sphinxes c1775

Elevation of Centre Arch, River Front, Somerset House c1775

Wrought Iron Lamp Bracket, Somerset House c1775

Stamp Office Door, Somerset House c1775

Navy Hall Door, Somerset House c1775

Entrance to Somerset Place c1775

Interior, Somerset House c1775

Interior, Somerset House c1775

Pen, ink & wash on paper

10252, 10255, 10256, 10257, 10258, 10259, 10261, 10262, 10263

John Chambers

Elevation of Somerset House c1814

Elevation of Somerset House with part of the North Side of the Strand 1814

Pencil on paper

10270, 10271

Thomas Malton

Quadrangle, Somerset House c1780

View of Side Arch, Somerset House c1780-1796

Pencil, pen & ink with wash on paper

10265, 10266

Unknown Artist

Plan and Elevation of Small Tower, Somerset House c1775

Pen & ink with wash on paper

10260

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

The Culture Secretary Jeremy Hunt's office

Witch of Agnesi during installation at the British
Embassy, Rome following conservation

The Singh Twins during a visit to the GAC

Government Art Collection

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www.gac.culture.gov.uk

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