



REVEALED GOVERNMENT ART COLLECTION

In this exhibition over 160 works from the Government Art Collection are presented in five sections, each revealing a different story about the Collection. With 13,500 works of art spanning five centuries, the Government Art Collection is placed in UK government buildings, embassies and diplomatic residences around the world. The role of the Collection is to promote art from the UK and contribute to cultural diplomacy.

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Chairman's Report



Above: Julia Somerville speaking at the opening of *Revealed* at Birmingham Museums and Art Gallery

This is the tenth and final report that I am introducing as Chairman of the Government Art Collection's Advisory Committee.

During the decade that I have been privileged to hold the post, the wonderfully dedicated team at the Government Art Collection under Penny Johnson's leadership, has overhauled and invigorated its displays of historical and contemporary art in important locations such as Beijing, New Delhi, Moscow, Paris and Washington. It has commissioned art for a number of notable government buildings –

some of them new – both in the UK (Home Office and Ministry of Justice) and abroad (Chennai, Doha and Sana'a amongst others). And it has made itself and its work much more available to the public, digitally, through publication and exhibition.

The current year ending in March 2013, in many ways encapsulates this spirit and openness. Our rolling exhibition, 24 months in all, starting at the Whitechapel Gallery, London, and ending in Belfast enabled thousands of people to come and see our work. Many expressed amazement at the sheer variety of the exhibits and the feedback was tremendously heartening.

Another highlight was our involvement in the transformation of Lancaster House into the British Business Embassy for the duration of London 2012 Olympics. Work by some of the UK's best known contemporary artists formed an impressive environment for the promotion of Britain.

Our Olympic year gave us the opportunity to commission for our rolling exhibition one of the Collection's most memorable pieces *4'33" (Prepared Pianola for Roger Bannister)* by Mel Brimfield. Visitors loved the fact that they could press the button "to start the race", all four minutes 33 seconds of it.

And with that happy memory I too have reached the finishing line.

My ten years as Chairman has given me an insight into the extraordinary work and importance of the Government Art Collection and its role in promoting Britain's interests through British art. In shaping perceptions of our country and its people, it is true soft diplomacy at work.

Julia Somerville, Chairman

Far Right: Detail of
Mel Brimfield's 4'33"
(Prepared Pianola for
Roger Bannister)

Been six times. Sorry to see it go, I've seldom seen such a well-curated collection. Never less than fascinating, enervating, infuriating, inspiring.

This year the tour of *Revealed: Government Art Collection*, an exhibition made up of the five displays originally exhibited at the Whitechapel Gallery, has attracted an unprecedented amount of public interest in the Government Art Collection (GAC). Visitor numbers to *Revealed*, firstly to Birmingham Museums & Art Gallery, Birmingham, and then to the Ulster Museum, Belfast, exceeded our expectations. These visitor numbers and the positive responses left in the comments books – several of which are included in this report – have helped fulfil our long-held aim of making the Collection more accessible to the public.

Commissions: Now and Then

The fifth and final display at the Whitechapel Gallery focused on the history of commissioning within the Collection. Reuniting five large paintings by John Piper originally commissioned for the British Embassy in Rio de Janeiro in 1949 was a highlight. These paintings took as their starting point the Regency architecture of Bath, Brighton and Cheltenham, which in turn reflected the Neo-Classical architecture of the Embassy in Rio. Other commissioned works on display included a painting of the 1953 Coronation of Elizabeth II by L.S. Lowry and lightboxes by Catherine Yass commissioned for the Ambassador's Residence in Paris in 1998.

The fifth display coincided with the London 2012 Olympic and Paralympic Games, giving the GAC the opportunity to commission an artist to make a piece relating to sport and games. Mel Brimfield's 4'33" (*Prepared Pianola for Roger Bannister*) was constructed from a modified 1920s pianola and incorporated various percussion instruments (drums, bells, horns and chimes). An interactive 'ball run' system allowed visitors to take the chance as to whether the

work comes to life or not. When triggered, the pianola played a specially composed score that referenced the work of experimental composer John Cage and the footfall of the Olympic athletes, including British athlete Roger Bannister, as they vied for position in the 1952 Helsinki Olympic 1500m race. With accompanying text works, Brimfield's project weaves together fact and fiction implying that the work was commissioned by the GAC to mark the 1952 Olympics.

The site-specific nature of many of the works commissioned by the GAC since the late 1990s meant that they could not be brought back for this display, so some of the commissioned artists, including Michael Craig-Martin, Sonia Boyce and Langlands and Bell, were interviewed for a film. An interactive touchscreen was presented in the gallery featuring the artists and images of works installed for example in the British Embassies in Berlin and Moscow (1999–2000); the Home Office in Marsham Street, London (2003–06) and the British Embassy in Madrid (2009). A booklet was produced to accompany the exhibition and an event took place in August 2012 featuring a conversation between Mel Brimfield and Adrian George, GAC Curator: Collection Projects, who worked closely with the artist on realising the commission. The final version of *Conversations and Actions* about Display 5, a free downloadable education resource including a family trail, was produced by Whitechapel Education in collaboration with the GAC.





Commissions: Now and Then, the fifth and final display at the Whitechapel Gallery.

Revealed tour

After *Commissions Now and Then* finished at the Whitechapel Gallery in September, all five exhibitions and the archival display toured as one exhibition titled: *Revealed: Government Art Collection* to Birmingham Museum and Art Gallery (17 November 2012 – 24 February 2013).

Such a wonderfully diverse collection for a day of beautiful escapism! Ending in the fanfare from the pianola was hilarious! Would love to see a continuous glimpse into all the art held by the Government

Third visit – and I live in Newcastle upon Tyne!

Birmingham Museums and Art Gallery

Recreating a central space for *Richard Of York Gave Battle In Vain*, the colour spectrum that Cornelia Parker created for the Whitechapel Gallery, determined the design and layout of the exhibition in Birmingham. As we had done for the Whitechapel Gallery, a colour booklet containing essays and a list of the works was produced and made available free to visitors. The booklet was also available online to download and large print versions were included in the exhibition space. Six talks were given by GAC curators at BMAG as well as some events including an *In conversation* between artist Mel Brimfield and curator Gavin Wade, and *Telling Tales*, a performance and panel discussion.

Don't want to write an essay just want to say that this was excellent we need more of this type of show

I loved the fact that a cleaner got to choose a painting.

Wonderful to see the mechanism of such an instrument and enjoy the beautiful music, visually striking, both the piano and posters

Far Right: A visitor
to *Revealed* at
Birmingham Museums
and Art Gallery





REVEALED

GOVERNMENT ART COLLECTION

Works of art from the Government Art Collection are rarely seen in public galleries as they are displayed in British government buildings around the world to promote British art. For this exhibition, nearly 200 works from the Collection are 'revealed' under one roof. The works are presented in five sections, with each theme reflecting a different aspect of the Collection.

ArtWork has been selected by a group of ministers and diplomatic staff to highlight the intriguing role that art plays in politics and diplomacy. We asked this group to make a selection because they work alongside art from the Collection in their offices and residences.

Richard Of York: Dove Birtles in turn presents 70 works of art from the Collection curated by the artist Cornelia Parker and arranged as a spectrum of colour all together in one space. We invited the leading British artist Cornelia Parker to make a selection as her own work is concerned with collections and collecting.

In Travelling Light the historian and broadcaster Simon Schemm sets out to explore how artists have travelled and how the experience of other cultures has enriched their work. Simon Schemm was approached to be a selector because of his reputation as an international commentator on cultural affairs.

For 12 from No 10 a group of 10 Downing Street staff chose their favourite works of art from those displayed in this iconic London building. This group were chosen because we wanted to include a community of people whose roles meant that they came into regular contact with the Collection.

Commissioner: Men and Then focuses on 60 years of commemorating by the Government Art Collection and shows how we work closely with a range of artists in the development of their work.

Alongside the exhibition, The Story of the Government Art Collection presents the story mainly from the Collection's archives making connections across a 114-year history.

The Government Art Collection has over 13,500 works of art spanning five centuries. Placed in British Government buildings and diplomatic residences in nearly every capital city, one fifth of the Collection is always on display. Since the late 1990s, the Collection has helped to promote British art and history and contribute to international cultural diplomacy.

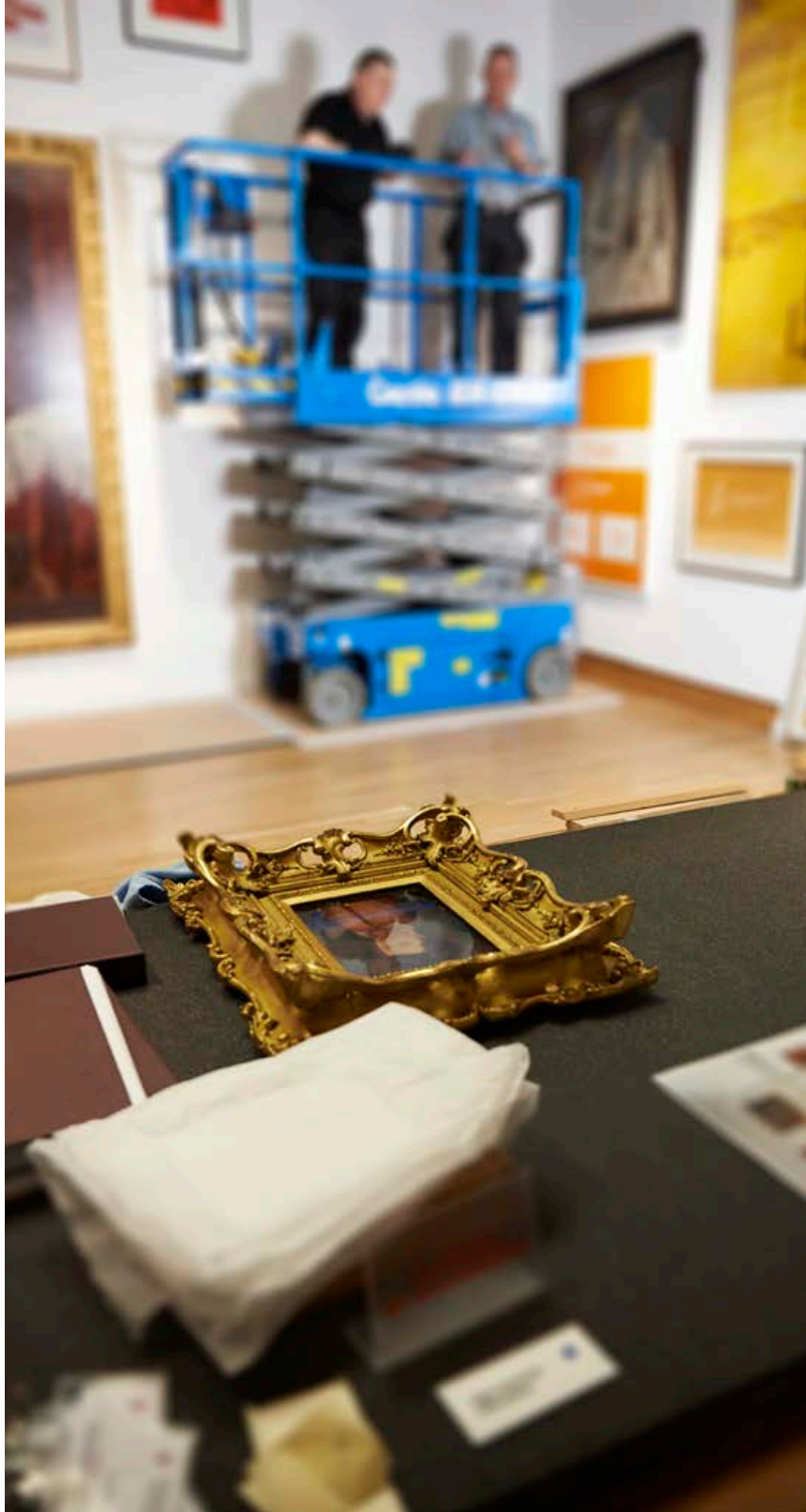
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Elizabeth, Queen of Bohemia by Gerrit van Honsthorst oversees the entrance to Revealed in Birmingham

Right: Ulster Museum technicians installing the show

Far Right: Adrian George, Curator Collection: Projects, giving a talk in Belfast



Ulster Museum, Belfast

In March 2013 *Revealed*, minus the archive display, transferred to Ulster Museum, Belfast (UM) and opened on 15 March. We produced another version of the booklet, which was also available to download for free with large print versions included in the exhibition space. Five public gallery talks were given by GAC curators at the Museum, during which time a six week course looking at the work of Young British Artists used GAC exhibition works as a key resource.



Throughout the whole exhibition period, we ran tours at the GAC premises in central London for those who saw the exhibitions and were keen to see behind the scenes of the Collection.



Cornelia Parker's *Richard Of York Gave Battle In Vain* at Ulster Museum

Below: On the wall to the right Damien Hirst's *Enchanted* at the British Business Embassy.

British Business Embassy

In addition to commissioning the Olympics-inspired work from Mel Brimfield, the GAC contributed to the transformation of the historical interior of Lancaster House into the British Business Embassy (BBE) over the Olympics period. From July to September, the Government organised a series of global business summits with speakers ranging

from the Prime Minister to Stella McCartney. Around 50 modern and contemporary works of art were selected for the ornate Louis XIV revival interior by the Director of the Whitechapel Iwona Blazwick and the GAC Director Penny Johnson, both members of BBE's creative advisory panel. Most of the contemporary art was drawn from the GAC, including a special donation of nine prints from the Whitechapel Gallery.



We also were pleased and grateful that several artists responded positively to our requests for loans. Bridget Riley lent three paintings spanning her career for display in the Eagle Room; Grayson Perry's large global-themed tapestry *Truths and Beliefs* was the key piece in the Long Gallery, the main event room on the First floor; while Damien Hirst's *Enchanted*, a painting incorporating butterflies and household gloss was displayed in a grand red damask-lined room. Two Catherine Yass light boxes defined the themes for the East and West Corridors, *Split Sides (New York)* 2005 for the international section on the east and *Lighthouse (North West)* 2011 (off the south coast of England) for the UK display on the west. Hannah Collins also lent two photographs of London and works were borrowed from the collections of the British Council and the Arts Council. The new displays of art were much admired and contributed considerably to the presentation of a creative Britain that was required for the event, which attracted over 4,000 UK and international delegates, including 880 international business leaders from 70 countries.

At the end of the BBE event in September, the GAC took advantage of the changes to review the displays of works of art in Lancaster House. The Long Gallery upstairs was enlivened by Deputy Director's Julia Toffolo's replication of the original hang of the picture gallery of the Dukes of Sutherland, the past residents of the house. Rehung with 82 historical GAC works, the display articulates the space as it was originally conceived and draws attention to the architectural



Grayson Perry's tapestry Truths and Beliefs at the British Business Embassy.



Left: Barber Osgerby's
Olympic Torch

features. The West Corridor now features a new display centred on the 1840s, the decade the building of Lancaster House was completed, including topographical views from Thomas Shotter Boys *London as it is* (1842) and a group of prints of political and artistic personalities from the period. More contemporary art is now featured at Lancaster House. The Eagle Room has a display of three drawings by Charles Avery, Pablo Bronstein, and Adam Dant (where the three Bridget Riley loans were previously displayed) and the works placed in the East Corridor during the BBE have been retained. Hew Locke's *Serpent of the Nile* also remains, as do the nine prints donated by the Whitechapel Gallery.

Acquisitions

The nine prints included Richard Wentworth's *Marginalia*, Marcus Coates's *Radio Shaman*, *Stavanger Cathedral Norway* and Dale Carney's *Trojan Horse* and were presented to the GAC by the Whitechapel Gallery at the time of the display at Lancaster House for BBE. Several other objects were given to the GAC following the London 2012 Olympic & Paralympic games including an example of a 2012 Olympic Torch designed by Barber Osgerby.

On the departure of HM Revenue & Customs from Somerset House, we have also accessioned some 20 historic prints and photographs formerly located in the building. Amongst these is a wood engraving of a bird's eye view of part of the River Thames in 1845, originally issued as a supplement with *The Illustrated London News*.

Purchases for the Collection ceased following the moratorium on purchasing works of art set by the Secretary of State of DCMS in May 2011, the first time since the Second World War that the GAC had no acquisitions budget. In October, *The Burlington Magazine* published a supplement relating to acquisitions made by the GAC over the last ten years. The GAC's distinctive approach to its acquisitions was outlined

Below: Engraving of a
bird's eye view of the River
Thames in 1845.



in an article by the GAC Director and illustrated by selected works of art from the GAC including works by Henry Raeburn, Stanley Spencer, John Virtue, George Shaw, Cornelia Parker and Yinka Shonibare.

10 Downing Street

The annual programme of presenting 20th century British art from public galleries outside London continues. In October, eight works from Wolverhampton Museum and Art Gallery were put on display in the central corridor that all visitors use on their way to the State Reception Rooms. The Wolverhampton gallery is renowned for its collection of British Pop Art paintings and *Whipped Cream*, a pop art work by Eduardo Paolozzi was one of the works selected. *Chestnuts* by Stanley Spencer; *The Pond at Souldern* by Paul Nash and two contemporary paintings featuring housing estates by David Rayson and Boyd & Evans were also chosen.

Far Right: Bridget Riley in front of her painting *Reflection* at Downing Street

The space devoted to contemporary art on the first floor normally focuses on a themed display of work from the Collection. This year the work of leading British artist Bridget Riley was selected for the space, only the second time that the work of one artist had been featured there. Riley's painting *Reflection* (1982) was chosen and supplemented by loans from the artist spanning her career from *Pause*, an Op Art painting from 1964, to the recent painting *Rose Rose*. In 2012 Riley made a print from this latter painting as her contribution to the London 2012 Olympic and Paralympic Games poster series. The display of Riley's paintings proved very popular with the many visitors to Downing Street.

Main UK projects

There were many changes in displays across Whitehall following the Government reshuffle in September. Maria Miller, the new Secretary of State for DCMS, had a selection reflecting her role at DCMS and as Minister for Women and Equalities. These include works by Elizabeth Magill, Laura Knight, Howard Hodgkin, Eva Rothschild and *Event on the Downs* by Paul Nash, one of the best known 20th century paintings in the Collection. Other selections have been installed in the offices of a range of ministers including Ed Davey, Secretary of State, Energy & Climate Change; Chris Grayling, Lord Chancellor, Justice; David Laws, Minister, Cabinet Office; Baroness Warsi, Minister for Communities and Local Government and Kenneth Clarke, Minister, Cabinet Office.

Whitehall

A number of departmental moves within Whitehall have resulted in new displays at the Foreign & Commonwealth Office, Serious Fraud Office, Northern Ireland Office and Department for International Development amongst others. The many arrangements for moving these works in and out of Whitehall was adeptly managed and coordinated by the GAC Registrar Jules Breeze.



Our own department DCMS started planning a move into new accommodation on the 4th floor of 100 Parliament Street (the Whitehall side of the Treasury building). We developed the interior designers' proposal by finding relevant large-scale images for some of the walls to reflect DCMS' portfolio. For example, a photograph of Jeremy Deller's *Sacrilege*, in which he recreated Stonehenge as a giant bouncy castle, and *Bored Astronauts*, a series of 100 still images from a video work by the artists Wood and Harrison, were enlarged and installed in some key areas.



The new display for Lancaster House in September 2012



Left: The Print Room display in Washington
Below Left: A GAC technician in Washington

were popular in British Country houses from the 1750s to the 1820s. Details of the works hung in Washington were provided in a new leaflet to help visitors identify them and the hang attracted positive media coverage in Washington.

The GAC also made a number of changes to the display. *Pardaxin* by Damien Hirst was hung in the Ballroom, and new displays were installed in the Breakfast and Drawing Rooms, incorporating two paintings commissioned for the 1953 Coronation, and a number of other major 20th century works.

Later in the year the GAC assisted the Embassy in the loan of Antony Gormley's sculpture *Extend* arranged by the British Ambassador and his wife with the artist and Sean Kelly Gallery, New York for the duration of the Ambassador's tenure.



International Projects

Washington

In April, the GAC installed a new display for the Staircase Hall to replace the four paintings by John Piper recalled for inclusion in *Commissions: Now and Then*, the GAC's fifth exhibition at the Whitechapel Gallery. A clever solution was needed to overcome the amount of white space left by the removal of the Piper paintings. Julia Toffolo proposed an engaging display featuring 116 historic prints and two works by Julian Opie (from *Luc and Ludivine get Married* 2007) hung in a contemporary interpretation of an 18th century 'Print Room'. With works hung in a cluster in a symmetrical pattern, print rooms

New York

A new leaflet was prepared by Nicky Hodge, Curator: Information & Research (Modern & Contemporary) for the GAC display in the Consul-General's Residence in New York, outlining the many links between the works of art located there and the city itself.

Brussels

In early January the GAC installed nearly 70 works of art in 17 Rue Ducale in Brussels following major refurbishment of this historic building to serve as the UK's premier representational building in this diplomatic capital. Displays included a section on the Battle of Waterloo, a group of important early 20th century paintings and, for the first time in the building, some contemporary works (by Basil Beattie, Pablo Bronstein and Jane Harris) displayed in the Entrance Hall. There are also two portraits of Princess Charlotte of Wales (1796–1817), the only child of King George IV, who married Prince Leopold of Saxe-Coburg (later King of the Belgians).



Unloading GAC works destined for the Residence in Oman



Left: Sir William Quiller Orchardson's painting being conserved at Lancaster House

Conservation

Underpinning all the displays and activities is an ongoing conservation programme and workshop schedule led by Curator: Collection Services Andrew Parratt with Technicians Chris Christophorou and Martin Few. This year 220 works of art underwent conservation treatment. One of these, the painting *The Capture of Havana by the English Squadron* by Dominic Serres, normally on display in the Ambassador's Residence in Havana. The painting was conserved at the Residence before being sent to an exhibition, celebrating the 250th anniversary of the military action of 1762, held at the Palacio de los Capitanes Generales in the Cuban capital.

Much of the conservation programme this year involved treating works required for the GAC exhibitions at the Whitechapel Gallery and in Birmingham and Ulster, including the five paintings by John Piper commissioned in 1949 for the Ambassador's Residence, Rio de Janeiro. Their frames were also restored for the exhibition. Other oil paintings treated during this period included *I Live Here* by Carel Weight; *Village in Ireland* by Keith Vaughan and *Paris Fortifications* by Christopher R. W. Nevinson, a portrait of *King Charles I* by Daniel Mytens; *Spate II*, an acrylic painting by Bryan Wynter and

Hedgerow Flowers in a jug, a still life by Winifred Nicholson.

243 works underwent framing, some of which were for the exhibition and for the Ambassador's Residence in Rabat while 77 were prepared for the 'Print Room' display at the Ambassador's Residence in Washington. The reframing of *Riviera Window, Cros de Cagnes*, an oil painting by Paul Nash was undertaken in Washington as the painting is located at the British Ambassador's Residence there. 18 historical frames were conserved including *Four Generations: Queen Victoria & her Descendants* an oil painting by Sir William Quiller Orchardson for display at Lancaster House.

Conservation work was also undertaken on two non-GAC objects in the historic Entrance Hall at Admiralty House, in preparation for occupancy by the Department for International Development (DfID). A Great War Memorial surmounting an 18th century Portland stone fireplace and a maquette for Nelson's column statue (by Edward Hodges Baily) were treated. It was discovered that in total, the maquette had been over-painted on 15 occasions since it was made in 1844 and the original scheme was found to be a stone-colour – not dissimilar to the current finish.

Research and Interpretation

In addition to the regular work of preparing packs of information for Ministers and Ambassadors new to post, the GAC's Research and Education curators undertook detailed research for many of the works in the GAC exhibition, as well as those on loan to the British Business Embassy at Lancaster House. This research provided the opportunity to develop our knowledge and understanding of the history and content of the Collection. For example, research for the Archive display uncovered that the artist William Coldstream, a former member of the GAC Advisory Committee, had suggested in 1962 an exhibition of the Collection at the Whitechapel Gallery, some 50 years before the idea was finally realised. Other research uncovered many images showing GAC works *in situ*, including a c.1969 image of Harold Wilson at his desk in front of Lowry's *Lancashire Fair: Good Friday Daisy Nook*

Extensive research into the provenances of works in the Collection that passed through both Christie's and Colnaghi's was also undertaken, followed by an investigation into the history of 16 portraits acquired from the British Museum in 1946. Research has revealed new or additional provenance information and uncovered some interesting connections. For example, GAC works were identified as formerly in collections at Newburgh Priory, North Yorkshire; Creeksea Place, Essex; Packington Hall, Warwickshire and Highcliffe Castle, Dorset amongst others.

Public access to the Collection

Access to the Collection was provided through a range of public tours and events.

Guided tours

The tours at the GAC premises continue on three occasions a month. Visiting groups over the last year included Friends of the RA,

Westminster Society, the Metropolitan Housing Trust, The London Society, Friends of the RA and Art Fund London.

Always keen to expand our public activities, we held a special tour on 16 October to coincide with Ada Lovelace Day, the annual international event, which aims to raise the profile of women in science, technology, engineering and maths. Taking advantage of the temporary display of the portrait of Ada Lovelace by Margaret Carpenter at the GAC, a talk was presented by Philippa Martin, Curator: Information & Research (Historical), followed by a talk on museum documentation practice by Tony Harris, New Media officer, and a tour of the GAC premises. Tweets before and after the event included:

Love code? Love art? Know Ada? Just 10 tix left for 16/10 @GovArtCol event on @FindingAda. Grab 'em at bit.ly/AdaGAC by Nick Jones, Head of Digital at No 10 and

My type of evening: talking Ada Lovelace #art #databases #cataloguing #curation at #governmentartcollection :-) by a visitor, Elizabeth Bodoano

Museums at Night Weekend

Once more, the GAC participated in Museums at Night in this annual nationwide event on the 18 -19 May. To celebrate the Diamond Jubilee, GAC curators presented evening tours based around a special display of royal portraits, *A Diamond Queen, A Bling King and Other Crowns*. Almost 70 people visited, some of whom who completed comment forms, leaving high scores for level of enjoyment. Comments included 'original', 'fascinating' and 'awesome'.

Open House

The GAC took part in London Open House London on 22 and 23 September, conducting 12 public tours of the building over both days.

Right: Chantal Condron leads a literacy session with primary school children at the GAC

School Literacy Project

Following on from the success of the previous year's school literacy project, in January 2013 Chantal Condron, Curator: Information & Research (Modern & Contemporary), hosted a planning meeting for 10 teachers from five schools associated with the Maamulaha Network, a group of Islington-based primary schools. In collaboration with the Network and Michael Walsh, an experienced literacy professional, the GAC prepared eight in-gallery literacy sessions for April 2013.



Far Right: Sarah Morris's *The Rose Gardens* on loan to *Seduced by Art* in Barcelona



Loans

As our works are mainly displayed in British government buildings they are not as readily accessible as works are in other public collections. We are always therefore very pleased to be able to lend works from our Collection to public exhibitions. For example, in June we lent two paintings by Laura Knight to *In the Open Air* at Penlee House Gallery & Museum, Penzance, an exhibition that then toured to Djanogly Art Gallery, Nottingham and Worcester Art Gallery. In October, we lent *The Rose Gardens*, a photograph by Sarah Jones, to the National Gallery's *Seduced by Art: Photography Past and Present*, an exhibition that subsequently toured to Barcelona and Madrid.

Appreciation

Behind all that has been achieved over the year – the exhibition, numerous displays, including selections for 60 ministers following the reshuffle and departmental moves – is the hard-working team at the GAC. In addition to those already mentioned in this report, I would like to thank Roger Golding, Curator: Documentation; Clive Marks, Senior Administrator; and Bob Jones, Collection Officer for their particular contributions. I am very grateful to all my colleagues as their creativity, energy and dedication allows us to care for this collection of over 13,500 works of art, two thirds of which are displayed in over 400 locations worldwide. From collection management to technical skills, the professionalism and range of expertise found in the team means we are in an excellent position to respond to the challenges that such a global operation inevitably encounters. We were sad to say farewell to Tung Tsin Lam, a talented photographer and one of the New Media Officers, who left the GAC for a new job at the Royal Collection in November.

The GAC is much enhanced by the advice, support and experience offered by the members of the Advisory Committee, which meant we were sorry that Sarah Shalgosky, a member for ten years, attended her last meeting in March. As the Curator of the Mead Gallery, University of Warwick, her familiarity with selecting works of art and site-specific commissions for the University meant that she was able to offer the GAC especially relevant advice. Her perceptiveness, salient contributions and suggestions of artists were much valued. Likewise, I am grateful to all the members whose expertise, knowledge and astuteness are so beneficial in the development and stewardship of the Collection.

I'd especially like to pay tribute to Julia Somerville, whose term as Chairman draws to a close in September. Over the past ten years she has been unstintingly generous with her time providing

wise counsel and support and sharing her journalistic experience. There have been some very significant projects during her time as Chairman, including commissions for the Home Office and Ministry of Justice; the Public Catalogue Foundation volume about the GAC; and *Art, Power and Diplomacy*, the first book on the role and history of the GAC. With the redesigned website and the first-ever public exhibition, the level of access to the Collection has increased considerably during her tenure.

Looking forward

In the year ahead, with the conclusion of the touring exhibition in June 2013, the GAC will be exploring ways to expand our digital presence as we are keen to continue increasing public access to the Collection. We are also focusing on future accommodation and organisational requirements, as well as continuing with displays, including advising on specific government projects, such as the G20 summit in London in May and the G8 summit in Loch Erne in June 2013. We will be building on the particular success of the year just gone. The feedback from the public who have been able to witness our work for themselves in greater numbers than ever before is evidence of the value of this unique and important part of government.

Penny Johnson, Director

Advisory Committee members

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Julia Somerville

Chairman

Ex Officio

Dr Penelope Curtis

with Sir Nicholas Serota

Clare Pillman

Penny Johnson CBE

Sandy Nairne CBE

Nicholas Penny

Ex Officio – Director, Tate Britain

Ex Officio – Director, Tate

Ex Officio – Director, Culture, DCMS

Ex Officio – Director, Government Art Collection

Ex Officio – Director, National Portrait Gallery

Ex Officio – Director, National Gallery

Independent

David A. Bailey

Iwona Blazwick OBE

Dr Andrew Renton

Sarah Shalgosky

Independent - Senior Curator, Autograph

Independent - Director, Whitechapel Art Gallery

Independent - Director of Curating - Goldsmiths College

Independent - Curator, Mead Gallery (*until March 2012*)

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 (<i>until October 2012</i>)
Philippa Martin	Curator: Information & Research - Historical
Clive Marks	Senior Administrator
Andrew Parratt	Curator: Collection Services
Julia Toffolo	Senior Registrar & Deputy Director

Measurements are in centimetres, height precedes width. The prices include VAT where applicable.

Claire Barclay (born 1968)

Pieced Apart 2010

screenprint, edition number 21/40
18438

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Mel Brimfield (born 1976)

4'33" (Prepared Pianola for Roger Bannister) 2012

mixed media, dimensions variable
18429

commissioned for "Government Art Collection: Commissions: Now and Then" exhibition at the Whitechapel Gallery, London (21 June – 9 September 2012) and tour, for £40,400

Dale Carney (born 1985)

Trojan Horse 2012

screenprint, edition number 12/50
18446

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Marcus Coates (born 1968)

Radio Shaman, Stavanger Cathedral, Norway 2006

giclee print of video still, edition number 103/150
18439

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Robert Orchardson (born 1976)

Glass Chain 2012

digital print, edition number 11/75
18442

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Barber Osgerby (designers)

London 2012 Olympic Torch

gold PVD-coated aluminium alloy
DM60

London 2012 Olympic Torch

gold PVD-coated aluminium alloy
DM61

London 2012 Olympic Torch

gold PVD-coated aluminium alloy
DM62

London 2012 Paralympic Torch

Mirror-finish PVD-coated aluminium alloy
DM63

presented by the London Organising Committee of the Olympic Games & Paralympic Games Ltd

Susan Phillipsz (born 1965)

Timeline 2012

inkjet print, 50 x 54, edition number 58/100
18480

presented by Fiona Hyslop, Cabinet Secretary for Culture & External Affairs, to Ed Vaizey, DCMS Minister for Culture, on behalf of the Scottish Government

Eva Rothschild (born 1972)

Untitled 2012

colour lithograph, edition number 205/250

18445

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Justine Smith (born 1971)

Great Britain 2012

inkjet print, 59.4 x 41, edition number A/P 3

18425

presented by the artist

Mark Titchner (born 1973)

A Point Suspended in Nothingness 2010

giclee print, edition number 13/50

18440

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Amikam Toren (born 1945)

A Users Guide to Married Life 2012

screenprint, edition number 15/100

18443

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Roy Voss (born 1960)

Cross 2012

digital print, edition number 11/100

18444

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Richard Wentworth (born 1947)

Marginalia 2011

digital print, edition number 48/160

18441

presented by the Whitechapel Gallery, London, for initial display at the British Business Embassy, London, July – September 2012

Works previously uninventoried

after John Henry Frederick Bacon (1865/8-1914)

The Coronation Ceremony of His Most Gracious Majesty King George V in Westminster Abbey, 22 June 1911 published 1912

photogravure, 74.9 x 103

18483

Henry Scott Bridgewater (1864-1946) after George Romney (1734-1802)

Lady Arabella Ward

mezzotint, 78.8 x 56.3

18482

after Hugh de Twenebroke's Glazebrook (1855-1937)

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

reproduction, 49.5 x 37.3

18484

after William Hogarth (1697-1764)

The Bench

engraving, 23.7 x 29.6

18451

Tom Phillips

Ten Views of the Union Jack 1976

unlimited edition reproductions/screenprints
18426, 18427

Sir Emery Walker (1851-1933) after an unknown 17th century artist

The Palace of Whitehall published 1909

photogravure, 60.6 x 88.1
18485

The following works were accessioned as part of a project to rationalise the care of works of art in former Inland Revenue buildings, in partnership with HM Revenue and Customs, due to their departure from Somerset House in 2012

James Baylis Allen (1803-1876) after Samuel Scott (c.1702-1772)

Westminster Bridge - 1745

coloured engraving
18458

“Ape” [Carlo Pellegrini] (1839-1889)

Lewis Guy Phillips (1831-1887) soldier: “Order at Wimbledon”

published as “Men of the Day” No.229, *Vanity Fair* 24 July 1880
chromolithograph, 32.9 x 18.3
GAC18467

John Bluck (1791-1831) after Thomas Rowlandson (1756-1827) & Augustus Charles Pugin (1762-1832)

West India Docks

published 1 January 1810 for *The Microcosm of London*
coloured aquatint, 24.8 x 30.2
18460

Louis-Philippe Boitard (active 1733-1767)

The Imports of Great Britain from France

published 7 March 1757
engraving, 27.2 x 37.1
18456

E Chavanne (active c. 1850) after Samuel Read (c.1816-1883)

Somerset House and St. Mary le Strand

published for *Mighty London* 1851-1855
engraving
GAC18466

Arthur L Cherry (active 1906-1941)

The Savoy and Waterloo Bridge from Hungerford Bridge

etching, 11.2 x 15.9
18459

John Heaviside Clark (c.1771-1863)

Somerset House from Waterloo Bridge

published for *Mighty London* 1851-1855
engraving, 23.8 x 31
18461

Charles Ernest Deacon (1880-1964)

From the Old Bullion Yard, Bank of England

drypoint, 39.2 x 28, edition number 21/100
18454

Elliot & Fry Ltd

**Philip Snowden, Viscount Snowden (1864-1937) politician;
Chancellor of the Exchequer**

black and white photograph, 57.6 x 45.4
18457

James Gillray (1756-1815)

“The Friend of the People” & his Petty-New-Tax-Gatherer, paying John Bull a visit

published 28 May 1806

coloured etching, 39.6 x 28.5

18462

Pieter van den Keere (1571-c.1646)

The South of Scotland published 1627

coloured engraving, 9.5 x 13.2

18468

The Isles of Hebrides with their Borders published 1627

coloured engraving, 9.5 x 13.2

18469

Ebenezer Landells (1808-1860)

Bird’s Eye View of the London Docks

published in *The Illustrated London News* 27 September 1845

coloured wood engraving, 27.5 x 39.8

18455

Leslie Minty (active 1949-1962)

Somerset House, Victoria Embankment September 1949

pastel and gouache

18465

George F. Morrell (active 1910, died 1962)

Improving the Port of London: The Huge New Albert Dock

published c.1912

coloured relief halftone with letterpress, 41.5 x 29.4

18452

R Randal Phillips (1878-1967)

Somerset House and Waterloo Bridge 1908

black and white photograph

18464

Frederick James Smyth (active 1841-1867)

Panorama of the River Thames in 1845 c.1845-1850

coloured wood engraving

18463

“T” (Theobald Chartran) (1849-1907)

Babble, Birth and Brummagem

published in *Supplement to Vanity Fair*, 6 July 1880

chromolithograph, 18.7 x 30.7

18479

unknown artists

Old Somerset House 1568 to 1777

five black and white photographic reproductions of engravings in a single mount

18453

Annex 1

List of works lent to public exhibitions

EUAN UGLOW

Browse & Darby, London, 13 April – 11 May 2012

14302 **Saint Sebastian** painting by Euan Uglow

DÉJÀ-VU? THE ART OF COPYING FROM DÜRER TO YOUTUBE

Staatliche Kunsthalle, Karlsruhe, 21 April – 5 August 2012

14296 **The Main Gallery of the Louvre, Paris 1831** painting by John Scarlett Davis

ZARINA BHIMJI

Kunstmuseum, Bern, 1 June – 2 September 2012

17864 **Howling like dogs, I swallowed solid air** 1998-2003 lightbox & transparency by Zarina Bhimji

2nd venue; 1st venue was Whitechapel Gallery, London, 17 January – 9 March 2012

LA TOMA DE HABANA

Palacio de los Capitanes Generales, Havana, Cuba, 23 May – 21 November 2012

5521 **The Capture of Havana by the English Squadron** 1762 painting by Dominic Serres

LAURA KNIGHT: IN THE OPEN AIR

Penlee House Gallery & Museum, Penzance, 16 June – 8 September 2012

Djanogly Art Gallery, Nottingham, 22 September – 4 November 2012

Worcester Art Gallery, 17 November 2012 – 10 February 2013

2803 **Sowing Potatoes on a Windy Day** c1950-1953 drawing by Laura Knight

2804 **Changing Weather, Southport** 1949 drawing by Laura Knight

GOVERNMENT ART COLLECTION: COMMISSIONS: NOW AND THEN

Whitechapel Gallery, London, 21 June – 9 September 2012

2420 **Troops in the Mall** 1953 watercolour by Edward Bawden

2456 **The Procession passing the Queen Victoria Memorial, Coronation** 1953 painting by L.S. Lowry

12049 **Cheltenham: Montpelier Walk** 1949 painting by John Piper

12050 **Bath: Composite of Bath Street and Corner of Camden Crescent** 1949 painting by John Piper

12051 **Cheltenham: Composite of Houses in Priory Park and Elsewhere** 1949 painting by John Piper

12052 **Brighton: Regency Square** 1949 painting by John Piper

12053 **Bath: Grosvenor Crescent** 1949 painting by John Piper

- 12219 **Selasa** 1975 collage by Eduardo Paolozzi
 12356 **Selasa** 1975 unlimited edition screenprint by Eduardo Paolozzi
 12483 **Ten Views of the Union Jack** 1976 gouache & collage by Tom Phillips
 17376 **Embassy (day)** 1999 transparency & lightbox by Catherine Yass
 17377 **Embassy (evening)** 1999 transparency & lightbox by Catherine Yass
 17750 **The Pillared Room at 10 Downing Street** 2002 painting by Andrew Grassie
 18088 **First Day of Spring (production still)** 2005 C-digital photograph by Runa Islam
 18323-4/A **Untitled (Brussels): Design for Site 1** 2009 watercolour by Robert Holyhead
 18323-4/B **Untitled (Brussels): Design for Site 1** – drawing showing movable door watercolour & collage by Robert Holyhead
 18426 **Ten Views of the Union Jack** 1976 unlimited edition print by Tom Phillips

EDWARD BAWDEN: SEVEN DECADES OF WATERCOLOUR

Fry Art Gallery, Saffron Walden, 30 June – 2 September 2012

- 106 **Lugo, a Few Days after its Liberation** 1945 watercolour by Edward Bawden
 129 **The Showboat at Baghdad** 1944 watercolour by Edward Bawden
 5639 **Now with religious awe the farewell light, Blends with the solemn colouring of the night** 1933 watercolour by Edward Bawden

FLIGHT AND THE ARTISTIC IMAGINATION

Compton Verney, Warwickshire, 30 June – 30 September 2012

- 0/5 **The Battlefields of Britain** 1942 painting by C.R.W. Nevinson
 17891 **Ben Nevis on Blue** 2004 painting by Claude Heath

A LOWRY SUMMER

The Lowry, Salford, 7 July – 28 October 2012

- 296 **Lancashire Fair: Good Friday, Daisy Nook** 1946 painting by L.S. Lowry
 2456 **The Procession passing the Victoria Memorial, Coronation** 1953 painting by L.S. Lowry (from mid-September 2012)

WEAVING THE CENTURY: TAPESTRY FROM DOVECOT STUDIOS 1912-2012

Dovecot Studios, Edinburgh 13 July – 7 October 2012

Compton Verney, Warwickshire, 20 October – 16 December 2012

- 15238 **Eastern Still Life** 1980 tapestry by Elizabeth Blackadder

PAUL GRAHAM

Douglas Hyde Gallery, Dublin, 27 July – 19 September 2012

18313/1-8 **Texas (Sunset Hoops) 1-8** 2/5 2005 photographs by Paul Graham

ENCOUNTERS WITH THE 1930s

Museo Nacional Centro de Arte Reina Sofia, Madrid

2 October 2012 – 7 January 2013

7368 **Conoid, Sphere and Hollow II** 1937 sculpture by Barbara Hepworth

SEDUCED BY ART: PHOTOGRAPHY PAST AND PRESENT

National Gallery, London, 31 October 2012 – 20 January 2013

CaixaForum Barcelona, 21 February - 19 May 2013

CaixaForum Madrid, 18 June – 15 September 2013

18177 **The Rose Gardens (display: II) (I)** 2007 photograph by Sarah Jones

REVEALED: GOVERNMENT ART COLLECTION

Birmingham Museum & Art Gallery, 17 November 2012 – 24 February 2013

Works from all five exhibitions plus 'The Story of the Government Art Collection' held at the Whitechapel Gallery, 2011-2012

DESIRE LINES

Australian Centre for Contemporary Art, Melbourne, 17 December 2012 – 2 March 2013

17604 **Letter to an Unknown Person No.3** 1998 video by Rachel Lowe

REVEALED: GOVERNMENT ART COLLECTION

Ulster Museum, Belfast, 15 March – 9 June 2013

Works from all five exhibitions held at the Whitechapel Gallery, 2011-2012

IN CLOUD COUNTRY

Harewood House, Leeds, 29 March – 30 June 2013

9667 **Black Leaf Form** 35/75 1967 screenprint by William Turnbull

IN CONVERSATION: CURATED BY CARRIE ANNE DUFF, PHILIPPA O'DRISCOLL AND HELEN SPENCE

Exhibition at the Government Art Collection curated by MA students from London Metropolitan University

23 April – 4 May 2012

- 8234 **Lithograph III** 49/75 1965 lithograph by Bernard Cohen
- 8247 **Message I** 15/20 1964 relief etching by Jacques Charoux
- 11756 **Orange Matrices** 11/75 1967 screenprint by Gordon House
- 12572 **Catameringue** 1970 screenprint by Ian Hamilton Finlay
- 12748 **The Prevention of Destitution** 37/150 from *In Our Time: Covers for a Small Library after the Life for the Most Part* 1970 screenprint by R.B. Kitaj
- 12914 **On Which Side Are You, "Masters of Culture"?** 11/25 1975 screenprint by R.B. Kitaj
- 14474 **Alpha** 15/25 from *Biting Through* 1977 etching by Liliane Lijn
- 14475 **Zeta** 15/25 from *Biting Through* 1977 etching by Liliane Lijn
- 14476 **Beta** 15/25 from *Biting Through* 1977 etching by Liliane Lijn
- 14478 **Gamma** 15/25 from *Biting Through* 1977 etching by Liliane Lijn
- 17604 **Letter to an Unknown Person No.3** 1998 video by Rachel Lowe
- 17610 **We should also bear in mind...** 4/44 from *The Rings of Saturn and Vertigo* 2001 screenprint and text work by Tess Jaray
- 17521 **Never Never** 2000 photograph by Douglas Gordon
- 17612 **At Regensberg he crossed** 16/44 from *The Rings of Saturn and Vertigo* 2001 screenprint & text work by Tess Jaray
- 17730 **Dream** 2002 inkjet print by Martin Vincent
- 17865 **Studio Paintings – Index** 1/50 2003 lithograph by Ian Whittlesea

List of long-term loans outside Government

Bramshill House, Hook (Police Training College)

3365 **King Charles I (1600-49, Reigned 1625-49)** oil on canvas after Daniel Mytens

British Library: India Office Library

14528 **Mrs. Johnson, the Begum Johnson** oil on canvas by Thomas Hickey

Europe House, London

18292 **Sir Winston Leonard Spencer Churchill (1874-1965) Prime Minister** 11/100 1941 Photolithograph by Yousuf Karsh

Fort St. George Museum, Chennai

12450 **King George V (1865-1936, Reigned 1910-36)** oil on canvas by William Carroll

12451 **Mary, Princess of Teck (1867-1953) Queen of King George V** oil on canvas by William Carroll

12452 **Queen Victoria (1819-1901, Reigned 1837-1901)** oil on canvas by Franz Xaver Winterhalter

Historic Royal Palaces Agency: Banqueting House

4594 **King Charles I (1600-49, Reigned 1625-49)** oil on canvas by Daniel Mytens

11493 **Inigo Jones (1573-1652)** plaster bust after John Michael Rysbrack

15537 **His Majesty's Royal Banqueting House of Whitehall** print by H. Terasson

Historic Royal Palaces Agency: Hampton Court Palace

4987 **King William III as Solomon** oil on canvas by Jan van Orley

14848 **Scale Copy, East Wall, King's Staircase, Hampton Court (after Antonio Verrio)** painting by A.N. Stewart

14950 **Scale Copy, Queen's Drawing Room, Hampton Court, Ceiling** painting by W.J. MacLeod

14951 **Scale Copy, Queen's Drawing Room, Hampton Court, Chimney Wall** painting by V.C. Hardingham

14952 **Scale Copy, Queen's Drawing Room, Hampton Court, Side Wall** painting by V.C. Hardingham

14953 **Scale Copy, Queen's Drawing Room, Hampton Court** painting by V.C. Hardingham

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

0/299 **Sir Walter Raleigh (c1552-1618)** c1590 oil on canvas by an Unknown Artist

Historic Royal Palaces Agency: HM Tower of London (Crown Jewels Display) [to November 2011]

12674 **HM Queen Elizabeth II (born 1926, Reigned 1952-)** oil on canvas after James Gunn

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

- 1205 **The Tower of London** c1689 oil on canvas by Johann Spilberg II
- 5688 **The Tower** print by Thomas Malton
- 5689 **The Great Court of the Tower** print by Thomas Malton
- 5690 **The Tower of London: The South View** print by Samuel & Nathaniel Buck
- 5691 **The Tower of London: The West View** print by Samuel & Nathaniel Buck
- 5692 **A North West View of the Tower of London** print by John Maurer
- 5693 **A True and Exact Draught of the Tower Liberties, Surveyed in the Year 1597** print by G. Haiward & J. Gascoyne
- 7123 **View of the Bloody Tower** print by Frederick Nash
- 7124 **Gateway of the Bloody Tower** print by Frederick Nash
- 7125 **View of the Tower of London** print by Daniel Havell after John Glendall
- 7127 **Tower of London and Tower Bridge** 1891 drawing by P.R. Perry
- 7129 **The Tower of London: The North View** print by Samuel & Nathaniel Buck
- 7130 ***Castrum Royale Londinense vulgo The Tower*** print after Wenzel Hollar
- 7131 **Tower of London** print by Maclure & MacDonald
- 9571 **Robert Carr, Earl of Somerset (1587-1645)** print by Jacobus Houbraken
- 9572 **Thomas Cromwell, Earl of Essex (?1485-1540)** print by Jacobus Houbraken
- 9573 **Robert Devereux, 2nd Earl of Essex (1566-1601)** print by Jacobus Houbraken
- 9574 **John Fisher, Bishop of Rochesteer (1459-1535)** print by Jacobus Houbraken
- 9575 **King Henry VIII (1491-1547, Reigned 1509-47)** print by Jacobus Houbraken
- 9576 **Queen Catherine Howard (d1542)** print by Jacobus Houbraken
- 9577 **Henry Howard, Earl of Surrey (?1517-47)** print by Jacobus Houbraken
- 9578 **Sir Thomas More (1478-1535)** print by Jacobus Houbraken
- 11951 **Sir Walter Raleigh (c1552-1618)** print by Jacobus Houbraken
- 14789 **The Tower and Moat from the West** print by Lawrence Barnett Phillips
- 14791 **Yeomen Warders of the Tower of London in Full Uniform** print by Renniard
- 16260 **Byward Tower with the Moat Flooded** drawing by Emily Cathcart

Historic Royal Palaces Agency: Kensington Palace

- 2526 **King William III (1650-1702) on Horseback** oil on canvas by Jan Wyck

The Honorable Society of King's Inns, Dublin

- 0/128 **High Treason, Court of Criminal Appeal: The Trial of Sir Roger Casement, 1916** oil on canvas by John Lavery

HRH The Prince of Wales's Household

8995 **The Investiture of the Prince of Wales, July 1969** painting by Thomas Rathmell

Drawings by Carl Toms:

- 14387 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch** 1969
- 14388 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch 2** 1969
- 14389 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Dais, Canopy and Thrones** 1969
- 14390 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: King's Gate Entrance** 1969
- 14391 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Queen Eleanor's Gate** 1969
- 14392 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Coat of Arms** 1969
- 14393 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Feathers** 1969
- 14394 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Welsh Dragon Design for Central Throne** 1969
- 14395 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Welsh Dragon** 1969
- 14396 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Design for Orchestra Staging and Canopy** 1969

Drawings by John Pound:

- 14397 **Investiture 1969: Prince of Wales' Robing Room** 1968
- 14398 **Investiture 1969: Initial Sketch for General Seating** 1969
- 14399 **Investiture 1969: Initial Sketch for General Seating** 1969
- 14400 **Investiture 1969: Initial Sketch for General Seating** 1969
- 14401 **Investiture 1969: Initial Sketch for General Seating** 1969

Morden College, Blackheath, London

8183 **Morden College, Blackheath** 1885 painting by Henry Ashby Binckes

National Gallery, London

14990 **Room 32 in the National Gallery, London** 1886 oil on canvas by Giuseppe Gabrielli

National Media Museum, Bradford

15529 **Captain Speedy and Dejatch Alamayou** c.1868 photograph by Julia Margaret Cameron

National Trust: Morville Hall & Attingham Park

- 10663 **Morville Hall, Shropshire** c.1740-1750 painting by unknown British 18th century artist
- 11040 **Morville Hall** 1794 drawing by Moses Griffith
- 11043 **View of Attingham Hall, Shropshire** 1792 drawing by Moses Griffith

Queen Mary's School, Thirsk

- 0/786 **King George V (1865-1936, Reigned 1910-36)** oil on canvas after Samuel Luke Fildes
 0/787 **Mary, Princess of Teck (1867-1953) Queen of King George V** oil on canvas after William Llewellyn

Royal Air Force College, Cranwell

- 0/767 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
 0/768 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn
 4996 **Hugh Montague Trenchard, 1st Viscount Trenchard (1873-1956) Marshal of the Royal Air Force** painting after Sir Oswald Birley
 17765 **King George VI (1895-1952) Reigned 1936-52** photogravure after Sir Gerald Kelly
 17766 **Elizabeth, Queen of King George VI, The Queen Mother (1900-2002)** photogravure after Sir Gerald Kelly

Royal Armouries: HM Tower of London

- 45 **Elevation of the Storehouse at the Tower** c1710 drawing by Jan Wyck
 2176 **King Charles I (1600-49, Reigned 1625-49) as Prince of Wales** oil on canvas by Paul van Somer [NB loan terminated January 2009]
 10862 **North Bank of the Thames from the Tower to London Bridge** oil on canvas by an unknown artist [NB loan terminated July 2008]

Drawings by Frederick Nash:

- 11692 **Chapel in the White Tower**
 11693 **View under Bloody Tower**
 11694 **Plan of the White Tower, Dungeon Floor**
 11695 **Dungeon or Prison Room in the White Tower**
 11696 **Inscriptions in the Prison Room of the White Tower**
 11697 **Plan of the White Tower, Chapel Floor**
 11698 **State Room in the Upper Storey of the White Tower**
 11699 **Inside of the Chapel**
 11700 **Tomb in the Chapel**
 11701 **Plan of the Prison Room in the Beauchamp Tower**
 11702 **Prison Room in the Beauchamp Tower**
 11703 **Inscription in the Prison Room, Beauchamp Tower**
 11704 **Inscriptions in the Prison Room, Beauchamp Tower**
 11705 **Inscriptions in the Prison Room, Beauchamp Tower**
 11706 **Inscriptions in the Prison Room, Beauchamp Tower**
 11707 **Inscriptions in the Prison Room, Beauchamp Tower**
 11708 **In the Upper Prison Room, Beauchamp Tower**

- 11709 **Inscriptions in the Prison Room, Beauchamp Tower**
- 11710 **Beauchamp Tower from Tower Hill**
- 11711 **Inscription in Salt Tower**
- 11712 **Inside of Bowyers Tower**
- 11713 **Bloody Tower**
- 11714 **Entrance under Bloody Tower**
- 11715 **Inside of Well Tower**
- 11716 **Byward Tower**
- 11717 **Inside of Byward Tower**
- 11718A **Inscriptions in Prison Room of Byward Tower**
- 11718B **Inscriptions in Prison Room of Byward Tower**

Royal Armouries: Leeds

- 2622 **Charles Powlett, 8th Marquess of Winchester (1685-1754)** oil on canvas by James Seymour

Royal Artillery Barracks, Woolwich

- 0/234 **Garnet Joseph Wolseley, 1st Viscount Wolseley (1833-1913) Field Marshal** 1896 painting by Hans Schadow
- 0/439 **George Washington (1732-99) revolutionary army officer and first President of the U.S.A.** painting after Charles Wilson Peale, 1918
- 0/658 **King Edward VII (1841-1910) Reigned 1901-10** painting after Joseph Mordecai
- 0/665 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn
- 0/795 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
- 0/830 **King Edward VII (1841-1910) Reigned 1901-10** painting after Sir Samuel Luke Fildes
- 0/831 **Alexandra of Denmark (1844-1925) Queen Consort of King Edward VII** painting after Sir Samuel Luke Fildes
- 30 **George Treby (c.1684-1742) Secretary of State for War 1718-1724** c.1720 painting after Sir Godfrey Kneller

Paintings by Henry Bailey:

- 10733 **Chessembo Lagoon, Congo** 1884
- 10734 **Congo** 1884
- 10735 **Hippopotamus Shooting, Stanley Pool** 1886
- 10736 **Kinshassa Station** 1886
- 10737 **Elephant Shooting, Stanley Pool** 1886
- 10738 **Charged by a Buffalo** 1887
- 10739 **Camp by a River** 1888
- 11997 **Elephant Shooting on the Kwanga River** 1884-1894

- 11998 **View on the Kwanga River** 1884-1894
 13461 **The Scene before Gibraltar, on the Morning of the 14th of September, 1782** 1782-1783 painting by James Jefferys
 14782 **Prince Arthur, 1st Duke of Connaught & Strathearn (1850-1942) Field Marshal, Governor-General of Canada, son of Queen Victoria** 1930 painting after John Singer Sargent
 15453 **Battle Scene from the Wars of the Ottoman Empire in Europe** painting by Jan van Huchtenburg
 18158 **HM Queen Elizabeth II (b1926, Reigned 1952-)** painting after Sir Herbert James Gunn

Royal Institute of International Affairs, Chatham House, London

- 975 **Claybury Hall, Essex** painting by Abraham Pether
 1544 **Monument to William Pitt, 1st Earl of Chatham (1708-1778) Prime Minister in Westminster Abbey** 1784 print by Valentine Green after J.G. Huck

Royal Military Academy, Sandhurst

- 0/678 **King Edward VII (1841-1910) Reigned 1901-10** painting after Sir Samuel Luke Fildes
 0/679 **Alexandra of Denmark (1844-1925) Queen Consort of King Edward VII** painting after Sir Samuel Luke Fildes

Royal Signals, Blandford

- 0/107 **Infantry Brigade Signal Office, Flanders HQ** 1915-1916 painting by Francis Martin

Somerset House Trust, London

Drawings by William Chambers

- 10252 **Elevation of Somerset House to the River** c1775
 10255 **Design for Sacrificial Urn between Sphinxes** c1775
 10256 **Elevation of Centre Arch, River Front, Somerset House** c1775
 10257 **Wrought Iron Lamp Bracket, Somerset House** c1775
 10258 **Stamp Office Door, Somerset House** c1775
 10259 **Navy Hall Door, Somerset House** c1775
 10261 **Entrance to Somerset Place** c1775
 10262 **Interior, Somerset House** c1775
 10263 **Interior, Somerset House** c1775

Drawings by John Chambers

- 10270 **Elevation of Somerset House** c1814
 10271 **Elevation of Somerset House with part of the North Side of the Strand** 1814

Drawings by Thomas Malton

- 10265 **Quadrangle, Somerset House** c1780
 10266 **View of Side Arch, Somerset House** c1780-1796
 10260 **Plan and Elevation of Small Tower, Somerset House** c1775 Pen & ink with wash on paper by an unknown artist

Supreme Court of New Zealand, Wellington, New Zealand

DM16 **Queen Anne Silver Treasury Inkstand** 1702-03 Maker: Philip Rollos

University of Wales, Lampeter

16804 **Brian Robert Morris, Lord Morris of Castle Morris (1930-2001)** painting by Paul Brason

Victoria & Albert Museum: The British Galleries

- 273 **Francis Hastings, 10th Earl of Huntingdon (1728-89)** 1761 marble sculpture by Joseph Wilton
 4959 **View of Longleat** 1678 oil on canvas by Jan Siberechts
 15470 **Queen Victoria (1819-1901, Reigned 1837-1901)** oil on canvas by Heinrich von Angeli

Victoria & Albert Museum: The Silver Galleries

- DM47 **Pair of William & Mary Silver Candle Snuffers** 1693 unknown maker
 DM48 **William & Mary Silver Snuffer Tray** 1693 unknown maker
 DM49 **Pair of William & Mary Silver Candle Snuffers** unknown maker
 DM50 **James II Silver Snuffer Tray** unknown maker
 DM51 **James II Silver Snuffer Tray** unknown maker
 DM52 **William & Mary Silver Snuffer Tray** unknown maker
 DM53 **Pair of Queen Anne Silver Candle Snuffers** 1707 maker: Joseph Bird
 DM54 **Pair of Queen Anne Silver Candle Snuffers** 1707 maker: Joseph Bird



Department
for Culture
Media & Sport

Cover Image: A view of
Revealed on opening
day of the exhibition at
Ulster Museum, Belfast.

Government Art Collection

Queen's Yard
179a Tottenham Court Road,
London, W1T 7PA.

www.gac.culture.gov.uk

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