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Director's Report



Sybil Robson Orr and Matthew Orr with Hurvin Anderson's TenTen print. © Dafydd Jones

Introduction

Much has been achieved in this year alongside preparations to move out of our Queen's Yard premises of twenty years. Looking back it was a year of firsts, with the launch of The Robson Orr TenTen Award, a Government Art Collection/Outset Annual Commission; buying only work by women to mark the centenary of the 1918 Representation of the People Act, which included a portrait by Joan Carlile, the earliest work by a woman for the Collection; the planning of a large public engagement project with Waltham Forest London Borough of Culture and first visits to review displays in Abuja and Lagos.

TenTen

We were immensely proud to launch TenTen this year, an ambitious artists' commissioning programme, and the most significant yet for the Government Art Collection (GAC). Generously sponsored and encouraged by the British-American philanthropists, Sybil Robson Orr and Matthew Orr, this is the first time that the

Collection has received sustained support from individuals in its 121 year history. Starting this year and continuing annually over the next decade, the GAC will commission a British artist to create a unique, limited edition print series.

TenTen is an initiative conceived and produced jointly by the Collection with the philanthropic organisation, Outset Contemporary Art Fund, whose Director Candida Gertler first introduced GAC Director Penny Johnson to the Robson Orrs in 2017. Inspired by the contribution that the Collection makes to promoting British art in diplomatic buildings worldwide, the Robson Orrs recognised similarities to the work of the Foundation for Arts and Preservation in Embassies in the USA. So began an enthusiastic and exciting conversation with the GAC and Outset in which the concept of TenTen took shape. The first recipient of the TenTen commission is Hurvin Anderson, whose beautiful screenprint, *Still Life with Artificial Flowers* is composed of complex layers of colour and meaning. It is both

a homage to the aesthetics of the front room (as explored in Michael McMillan's and Stuart Hall's 2009 book *The Front Room: Migrant Aesthetics in the Home*), and Anderson's memory of a space so familiar to many second and third generation migrant British families. Fifteen prints were framed ready for display in British embassies and residences, with the first displayed in the Consul-General's Residence in Los Angeles. Over a decade of TenTen, each year a small number of prints will be available for purchase through a collaboration with Outset to raise funds for GAC acquisitions by emerging and under-represented artists.

Still Life with Artificial Flowers is an intricate print set within a corner of Anderson's mother's front room in Birmingham. The vase shown was a precious possession that travelled with her from Jamaica to the UK becoming something of an iconic item. Set against elaborate lace doilies and deep red, flocked wallpaper, the scene celebrates the warmth and love of home.



7/30

hurvin

Right: Hurvin Anderson with Master Printers, Kip Gresham and Alan Grabham at The Print Studio, Cambridge.

Far right: *Portrait of a Lady wearing an oyster satin dress* by Joan Carlile.



Illustrating the 'kitsch' aesthetic of furniture and furnishings, Anderson's print is also a nod to pop culture, transforming objects from the everyday to the luxurious. Artificial flowers in a glass vase were one of several objects and furnishings that signified the front room as the best room in many West Indian families' homes. For the commission, Anderson worked with Master Printers, Kip Gresham and Alan Grabham, of The Print Studio, a long-established artists' print studio in Cambridge.

Acquisitions

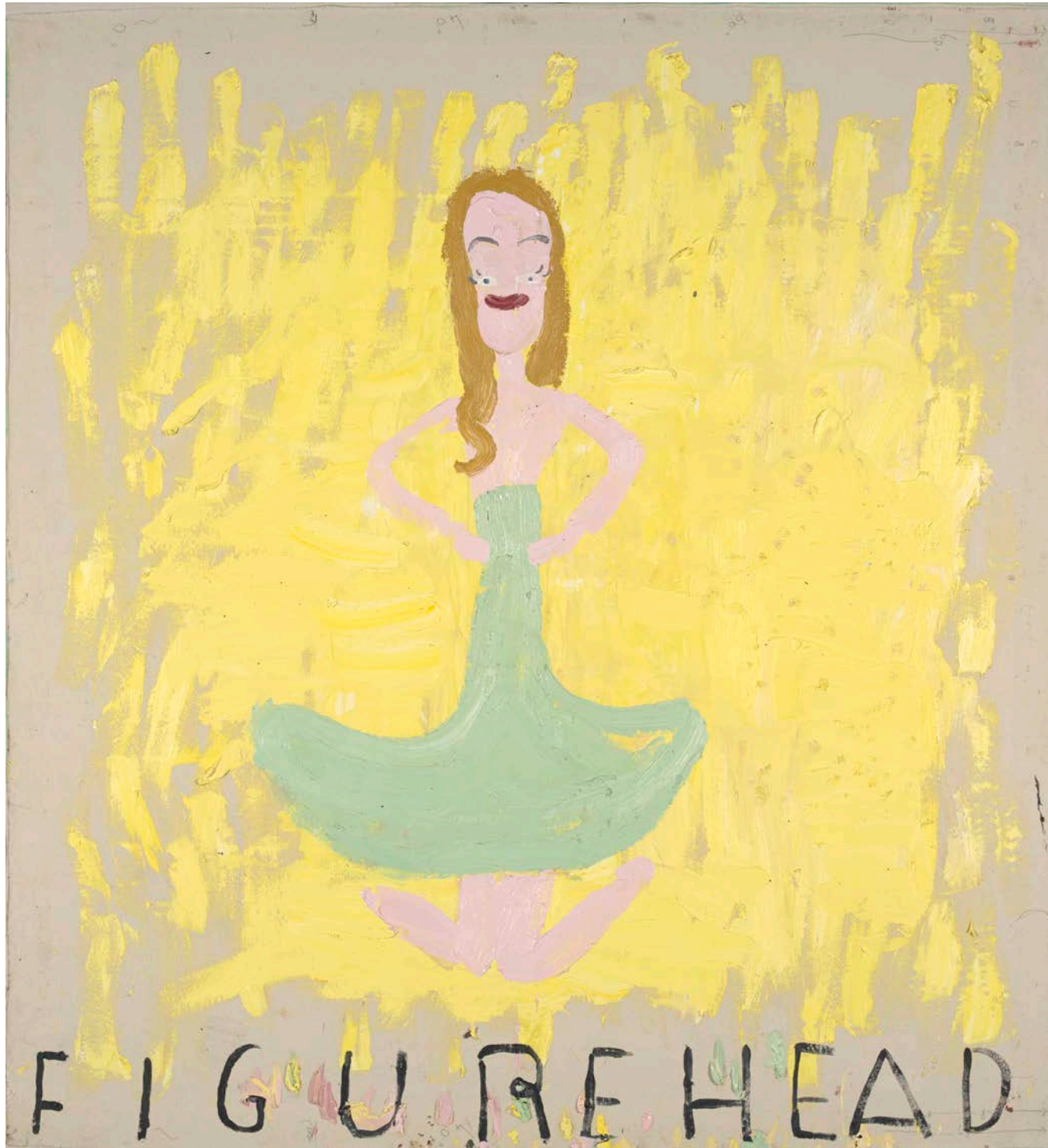
Our new acquisitions this year were especially significant as each was a work by a woman. 2018 marked the centenary of the Representation of the People's Act, a historic British legislative act that extended the right to vote to women over 30 and paved the way to universal suffrage. In celebration of this important landmark, the Collection pledged for the first time in its history to acquire solely works by women throughout the entire year.

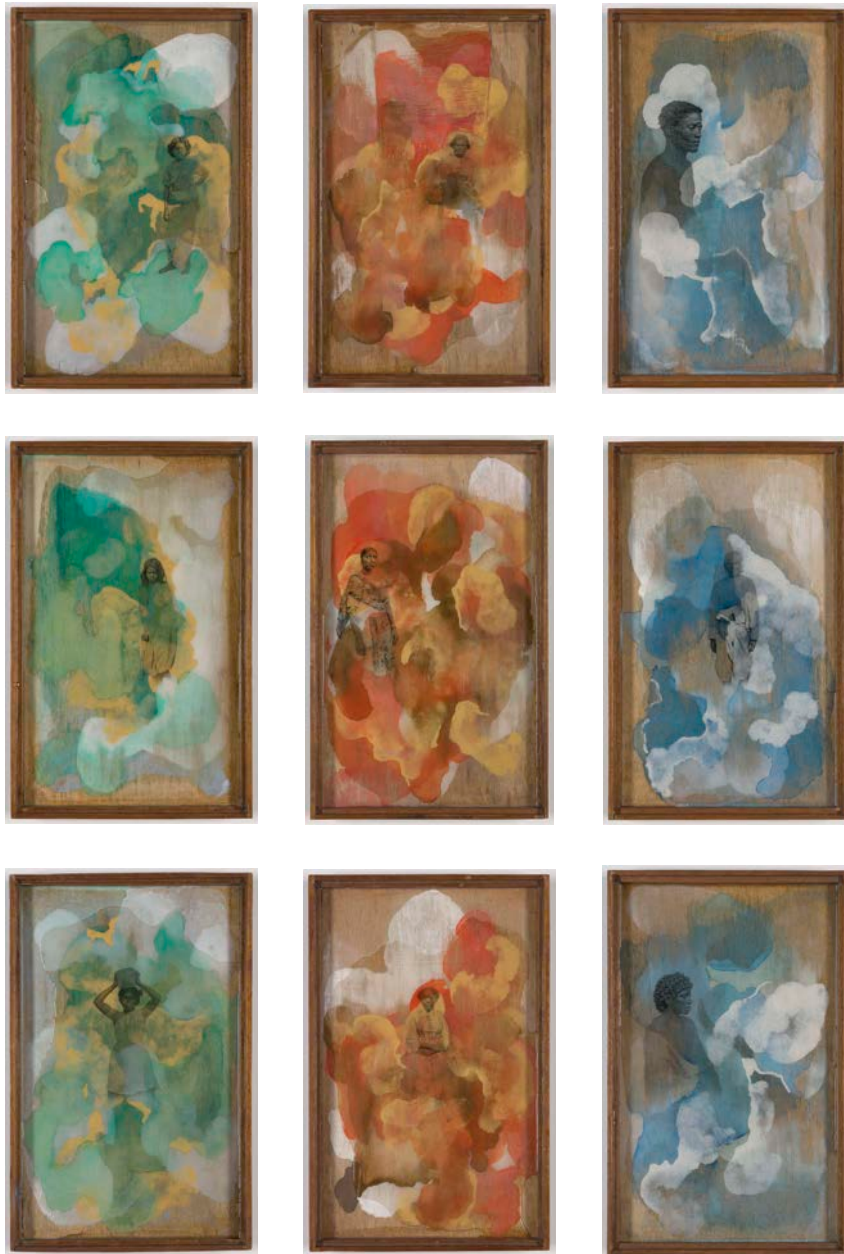
Chiming with the idea of firsts, we have acquired several works by artists previously unrepresented in the Collection. A rare historical find was *Portrait of a Lady wearing an oyster satin dress* (c.1650s), a startlingly elegant portrait by Joan Carlile (1606-79). One of the earliest professional female painters working in England, Carlile gained patronage from Elizabeth Murray, Countess of Dysart, an influential member of the Sealed Knot, the secret organisation that supported the return of Charles II to the throne.

Figure Head (2017) by Rose Wylie is painted in the artist's ebullient style, depicting a mermaid figure set against a joyful burst of yellow. This is one of a series of works that Wylie produced to commemorate next year's 400th anniversary of the departure of the Mayflower ship from Plymouth to Massachusetts in 1620. Another timely acquisition was *Undivided Self (Speaker's Corner)*, Rose Finn-Kelcey's enigmatic photograph in which she appears to be in conversation with herself in Speaker's Corner,

Hyde Park. Photographed at a traditional site for free speech, this image amplifies the presence of the female voice in the 1970s, a period when women were regularly overlooked by the art establishment.

Works by a more recent generation of artists also joined the Collection. Phoebe Boswell's beautifully haunting pencil drawings, *I Hear My Voice Clear*, *Here Between Things* and *Eye I* trace the aftermath of a traumatic medical event. *One Neutron too many* and *Lise Meitner*, two works by Yelena Popova, incorporate abstract tapestry designs inspired by Russian Constructivism and the scientific research of Meitner, the Austrian-Swedish physicist. *Almond Clasp* by Lynette Yiadom-Boakye, also purchased, is a fine example of the artist's characteristic practice of painting portraits of fictional figures that invite imaginary narratives of their own. *Imeweyou*, a digital print by Fiona Banner, presents another very different exploration of portraiture. It depicts a library of white-covered books all of which are





New Acquisition:
En Famille 1-9, mixed media group
of works by Shiraz Bayjoo.
© Shiraz Bayjoo

titled with personal pronouns. A unique kind of 'group portrait', her work explores the complex relationship between naming, language and object with deadpan humour.

In June, the new works by Joan Carlile and Phoebe Boswell featured in *Taking Up Space*, a GAC-curated display of works by women at our Queen's Yard site. Responding to the historical absence and silencing of women within public spheres, *Taking up Space* brought together works that challenged the concept of public space, exploring architecture, space, mapping and communication.

Displays

Throughout the year, our selection and installation of new displays of art in buildings in the UK and abroad, continue to contribute to the UK's wider efforts in promoting soft power and cultural diplomacy. Planning how and where artworks are placed in ministerial offices, conference rooms and reception areas allows us to create opportunities for visitors and staff to encounter artworks at first hand. This year has seen the installation of works of art for 71 displays across a range of government departments and ministerial offices in the UK.

Selected UK Displays

10 Downing Street: In preparation for the UK-hosted Commonwealth Heads of Government Meeting hosted in April, we installed a recently acquired group of works by Shiraz Bayjoo, *En Famille 1-9*, in the Entrance Hall. Using photographic transfers, these works reveal portraits of household figures who once worked for a 19th century Mauritian sugar baron. Exploring cultural memory and the challenge of establishing a collective identity through a post-colonial lens, Bayjoo's works suggest the thoughts and dreams of anonymous lives. Warmly received by staff and visitors, the set remained on view until the summer. This year's regional gallery selection featured ten loans from The New

Right: Lubaina Himid's painting *Le Rodeur: The Pulley* on display at 10 Downing Street.

Far right: The royal portrait of Fath 'Ali Shah back on display in Tehran after restoration.



Art Gallery Walsall. Each work linked to Sir Jacob Epstein and his family, as represented in the Garman Ryan Collection, permanently housed at the Gallery. Alongside these were works by Cedric Morris, Dod Procter and Michael Wishart, loans from Walsall's main collection. Reflecting the Collection's focus on art by women this year, a new display of contemporary art opened in the First Floor Ante Room. Here we featured works by Güler Ates, Lubaina Himid, Sarah Morris, Sinta Tantra and Hayley Tompkins. Installed in an adjoining space was *Still Life with Artificial Flowers* by Hurvin Anderson.

Selected International displays

Tehran: February 2019 saw the culmination of a long project to repatriate several of the Collection's artworks that had been vandalised during the attack on the British Embassy in Tehran in November 2011. After international sanctions were imposed on Iran, the Embassy building came under attack, and a number of

significant artworks in the Residence were damaged or destroyed. Diplomatic relations between both countries were suspended until 2016. The GAC returned the damaged artworks back to London in 2017, among which were a 19th century portrait of Fath 'Ali Shah, and a portrait of Queen Victoria painted specifically for the Tehran Residence in 1863.

Once restored, these paintings formed part of a newly curated display of 66 works at the Residence, to illustrate British-Iranian connections. Highlights include 17th century portraits of Sir Robert Shirley and Sir Thomas Herbert, two famous British travellers and merchant adventurers to Iran; the 19th century Qajar and British royal portraits of Fath 'Ali Shah and Queen Victoria; an album of photographs from the 1943 Tehran Conference; and contemporary prints inspired by the poetry of Rumi, by the British-Iranian artist Shirazeh Houshiary. Welcoming the new display, the British Ambassador Rob Macaire commented:

...restoration of the key works is little short of miraculous...but more to the point, the thought that has gone into assembling a really meaningful art collection for Tehran shows the GAC at its very best...We now have a room that tells the story of diplomatic relations between Iran and the UK over centuries, and modern pieces that speak of the wider influence of Persian and Islamic art nowadays...knowledge and enthusiasm for the works has inspired people in this Embassy and outside.

During the installation of the new display, we presented talks to guests from the city's art community, international diplomats and Iranian government officials. The project was included in an Art Newspaper article on soft power and will be the focus for a forthcoming series of GAC audio podcasts. *A Meeting of Cultures* will evoke the story of cultural exchanges between both countries through artworks and conversations with curators, academics, diplomats and architects.

The British Embassy, Tehran:

Right: Sir George Hayter's royal portrait of Queen Victoria retruning to the dining room.

Far right top: Two Qajar paintings: *Lady Playing a Stringed Instrument* and *Lady with Bottle and Glass* on display in the drawing room.

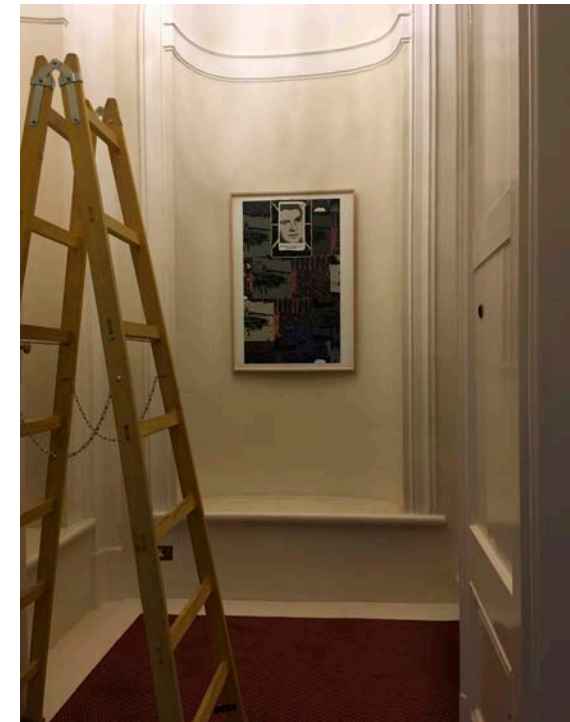
Far right bottom: Exterior view of the British Residence.



Right: The exterior of the British Ambassador's Residence, Tunis.



Far right: Installing Joe Tilson's 1970 screenprint *Jan Palach: Suicide by Fire, January 1969* in the British Embassy, Prague



In October, a new selection of contemporary work was installed in the Residence of the High Commissioner in **Ottawa**. New works in the entrance hall include *Shelf-like No.5 (Green)* by David Batchelor and *Scenes from the Passion: Valentine's Day* by George Shaw. Two large paintings, *The Toronto Cycle #21 - Between Bayview and Yonge* by Jon Thompson and *Zoom* by Richard Smith were hung in the drawing room, alongside *Petworth Window, 10 September*, a photograph by Garry Fabian Miller inspired by the West Sussex house often visited by J M W Turner. The GAC Director gave an introductory talk about the works at a special reception hosted by the High Commissioner for the city's arts community, in celebration of the new display.

Placing contemporary art in traditional embassy settings can revisit moments in history in powerful ways. Joe Tilson's 1970 screenprint *Jan Palach: Suicide by Fire, January 1969*,

part of a new display at the British Embassy in **Prague** is a good example. Tilson's print vividly references the self-immolation by Jan Palach, a young Czech student in protest at the Soviet invasion that ended the Prague Spring. The work was installed in the embassy's historical interior in preparation for the 50th anniversary commemorations of Palach's death in January. Writing to the artist, the British Ambassador, Nick Archer reflected on the positive response the print made in the Czech media:

Feeling that I - Britain - should acknowledge the anniversary and its extraordinary legacy through '89 and beyond...I've been showing the work to the media and letting it speak for itself... The response has been terrific. Lots of interest; lots of publicity.

This year is one of intense activity at the Ambassador's Residence in **Tokyo** with the launch of the Rugby World Cup in the autumn,

and the start of a bilateral cultural year between Japan and the UK leading up to the Olympics in 2020. In preparation, in February we selected a new display of contemporary art in discussion with the Ambassador. Restoration of some of the historical works is also planned for early summer.

A visit to the Ambassador's Residence in **Tunis** in June coincided with an interior design project planned by Foreign and Commonwealth Office (FCO) Estates. Formerly the Palais Ben Ayed, the Residence is a FCO designated building of exceptional architectural importance.

This year we also made inspection visits to diplomatic buildings abroad some of which, including the Residences in Ankara and Bucharest, have not been visited for up to 30 years; while this year, we visited Lagos and Abuja for the first time. Other visits, either to plan future display changes or to check inventories, were completed in Istanbul, Tokyo and Los Angeles.

Right: The Great Hall at the British Embassy, Tunis, showing Alfred, Count d'Orsay's portrait Queen Victoria on Horseback.



Conservation

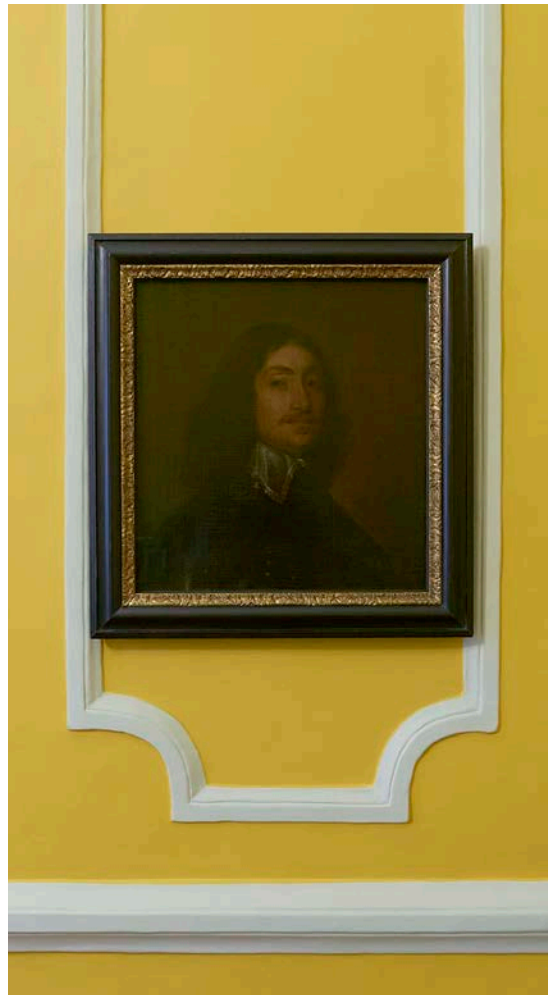
Over 100 objects in all media underwent conservation treatment during the year. Paintings that were conserved included George Joseph's portrait of Spencer Perceval, the only British Prime Minister to be assassinated, for display at the Palace of Westminster; Graham Sutherland's *Cornfield and Stone* and Paul Carl Leygebe's large equestrian portrait of *Thomas Wentworth, 1st Earl of Strafford (1672-1739)* during refurbishment work at the FCO.

Among the frames restored this period were two striking ebonised, arch-top frames in Dutch ripple-style for two Qajar paintings: *Lady Playing a Stringed Instrument* and *Lady with Bottle and Glass* (both by anonymous 19th century Persian artists). These two paintings were moved from the Prague Embassy specifically for inclusion in the Tehran re-display.

Sculptures that were conserved this year included Darren Almond's *Station*; Rachel Whiteread's *Untitled (Trafalgar Square Plinth)* and Mel Brimfield's 4' 33" (*Prepared Pianola for Roger Bannister*) in preparation for display in 'Ways of Seeing', a collaborative art programme for Waltham Forest London Borough of Culture. In addition to the regular framing of prints and works on paper, we also commissioned one historic reproduction frame for the portrait of *Sir Thomas Herbert*, an early 17th century envoy to the court of Shah Abbas I, in an ebonised bolection style, a type of decorative moulded frame.

Loans to Public Exhibitions

Continuing our commitment to making the Collection more accessible, we lent works to a number of temporary public exhibitions in the UK and abroad. This year these were mainly modern and contemporary works with one exception, the mid-19th century painting *The Picture Gallery, Stafford House* by James Digman Wingfield lent to an exhibition at the Dirección General de Cultura De Sevilla. The wonderful marble sculpture by Barbara



Sir Thomas Herbert, 1st Baronet (1606-1682) traveller and author, an oil painting by an unknown British 17th century artist

Hepworth was included in *Modern Couples: Art, Intimacy and the Avant-Garde* at the Centre Pompidou-Metz, Metz and Barbican Art Gallery, London. Two works by Gillian Wearing (the video *Dancing in Peckham* and photograph *Me as an Artist in 1984*) were lent to *Art & Self Since the 1990s*, an Arts Council touring exhibition presented at the Yorkshire Sculpture Park and galleries in Leicester, Stratford-on-Avon and Aberystwyth. We were pleased to be able to lend to the opening shows at the redeveloped

Royal Academy of Arts and at the new V&A Museum of Design Dundee. A full list of the loans this year are given on page 21.

Research and Interpretation

For every location where artworks are shown, our curatorial team research and produce interpretative materials for use by staff and visitors. This year, across Whitehall, information packs were supplied to over 50 ministers; and abroad, we sent packs to diplomatic posts in 13 cities including Brussels, Ottawa, Tehran, Seoul and Rio de Janeiro.

Our curators research artworks throughout the year, enhancing knowledge of the Collection and ensuring that the information we provide is engaging and factually correct. A major piece of research that has been fascinating this year directly links to the newly-acquired early historical work, *Portrait of a Lady wearing an oyster satin dress* c.1650s by Joan Carlile [1606-1679]. Born in London, Carlile was one of the first women to have worked in Britain as a professional portrait painter. In 1658 she was already recognised as a 'worthy artist' in 'oyle colours'. The life and work of Carlile is currently undergoing extensive reappraisal and, over the last few years, several of her works have been rediscovered. The present work, discovered in a private collection in France, is a recent addition to Carlile's recorded *oeuvre*. Research into the identity of the sitter in this striking early portrait continues.

Public Engagement

Over 1500 visitors participated in the GAC's free lunchtime and evening tours this year, including our ever popular London Open House tours (with 300 visitors), Parliament Week events, and for the first time, tours during the Bloomsbury Festival. Visiting groups included the Stonewall Ambassadors, Fast Forward: Women in Photography Network, the Royal Society of British Sculptors and City Lit as part of their 'British Art and National Identity' course.

The artist David Batchelor talking to students at Reay Primary School during *Masterpieces in Schools: Sculpture*, an ArtUK project.





metamorphosen I, a sculpture by Edmund De Waal, kindly loaned by the artist to the Ambassador's Residence in Vienna.

We also hosted visits for the FCO Historians, other Government departments and the DCMS Women's Network. Our popular 'behind-the-scenes' tours included visits to this year's special exhibitions, *Shifting Identities*, *New Stories* marking the Commonwealth Heads of Government meeting in April; and to *Taking Up Space*.

GAC talks abroad included public tours led by our Historical Curator at the British Ambassador's Residence in Athens during the city's Open House weekend in November. In the same month, our Director and Curator of Public Engagement led an art tour for staff at the Ambassador's Residence in Vienna. This coincided with the Residence's official launch of *metamorphosen I*, a sculpture by Edmund De Waal poignantly inspired by his family's long relationship with the city. Presenting porcelain vessels, steel pieces and other objects in a black vitrine, this work has been kindly agreed by the artist as a long-term loan to the Residence.

ArtUK, Masterpieces in Schools: Sculpture

One of this year's highlights has been a collaboration again with ArtUK's Learning

team on a pilot for *Masterpieces in Schools: Sculpture*, an ambitious two-year project during which sculptures from public collections are loaned for a day to UK schools. On a very hot day in July, with only the Headteacher and her staff in the know, we installed (then de-installed) *Waldella VI*, a colourful illuminated sculpture of plastic containers and LED lights by David Batchelor, at Reay Primary School in Lambeth. David joined us on the day to talk about his work (and answer some probing Q&As) from an all-school assembly of 270 children. He also visited creative workshops inspired by colour, light and recycling that replaced normal lessons. Feedback from teachers and children was brilliant: 'We've all had so much fun after the mystery was finally revealed this morning!'

Digital Engagement

The GAC website is long overdue a redesign to bring it up to industry standards in terms of content management and usability. This year we began working with a small web design company with specialist experience of museum and cultural sites on new content and design that reflects the Collection and its activities in a more engaging way.

Right: A celebratory staff photo taken at the retirement of Roger Golding after 32 years service (third from left, back row).

Bottom right: The artist Güler Ates, second from left, during her visit to the GAC.

We continue to highlight GAC activities across Twitter, Instagram, Facebook. These include highlighting the impact that Joe Tilson's 1970 screenprint *Jan Palach: Suicide by Fire* had at the Prague Residence, promoted by the Ambassador during the 50th anniversary of the event; visits to the GAC by the artists, Güler Ates and Shiraz Bayjoo; and highlighting a new acquisition, *Woman at Work* by Margaret Calvert to celebrate International Women's Day.

Staff Changes

This year has been a busy year for recruitment. In April, we welcomed Eliza Gluckman, formerly Curator at New Hall College Cambridge, to take on the role of Senior Curator and Deputy Director. Four members of staff were confirmed in new posts: Chantal Condron as Curator of Public Engagement & Research; Tony Harris as Digital Media & Photography Manager; Chris Christophorou as Technical Manager; and Andrew Parratt as Head of Collection Care.

In October, we were very sorry to say goodbye to Roger Golding, the longest serving member of the team who retired after 32 years and who as Documentation Manager, possesses an unrivalled knowledge of the Collection. His successor, Madeline Betts, joined us in August from the V&A, having previously worked at Tate Britain. Jessica Cerasi also transferred from a temporary to permanent appointment in the job-share role of Curator Modern and Contemporary, and sharing this post, we welcomed Dr Claire FitzGerald who joined the team from Hillingdon Council.

We also welcomed Melinda Gibson and Anita Dawood to the GAC this year. Joining us from the DCMS Ceremonial Team, Melinda job-shares the post of Senior Collection Coordinator with James Morrison. Anita temporarily covers Jessica Cerasi's post as Curator, Modern & Contemporary, and is working with the curatorial and web teams on creating new website content in preparation of the redevelopment of the website.



Appreciation

I am most grateful to everyone in the team for the expertise, commitment and professionalism as well as the good humour with which they carry out their work. I appreciate their invaluable contribution to the development and success of the Collection. I would also like to warmly thank Sir David Verey, the Chairman and members of the Advisory Committee on the Government Art Collection for their continued support in sharing their knowledge, wisdom and experience when advising on acquisitions and the stewardship of the Collection.

Future

A new collaboration that we are embarking on is an exciting project as part of Waltham Forest First London Borough of Culture 2019. We are lending a number of modern and contemporary works from the Collection for display in public spaces across the borough from spring 2019. This will be the first time that our artworks will have been shown in public non-gallery spaces, a fantastic opportunity to introduce new audiences to the Collection. In April 2019 we are moving to temporary office space at DCMS, (the department in which the Collections sits), in Whitehall while the refurbishment of our new accommodation is completed. During this time, the artworks will be moved to temporary storage and we will focus on shaping the new direction the Collection will take as we plan a small display space and an extended public engagement programme, including our much demanded behind the scenes tours. This is an exciting prospect and it will be wonderful to welcome visitors to the Collection again.

Looking to the future: Installing
Hurvin Anderson's TenTen
screenprint at Higham's Park
School, during Waltham Forest
London Borough of Culture 2019.
© Thierry Bal



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

Margaret Calvert (Born 1936)

18767 **Women at Work**, 2018, Screenprint, 161 x 111 x 5.8 cm
Purchased from Jealous Gallery, July 2018, at £1,440

Celia Hempton (Born 1981)

18768 **Kawaguchi, Saitama, Japan, 11th May 2018**, 2018, Oil on aluminium, 35 x 40 x 2.1 cm
Purchased from Southard Reid, July 2018, at £6,630

18769 **Wolverhampton, England, 12th May 2018**, 2018, Oil on aluminium, 30 x 35 x 2.1 cm
Purchased from Southard Reid, July 2018, at £6,120

Sally Payen (Born 1964)

18770 **Fence and Shadow, Invisible Woman and the Telephonic Tree**, 2016-2017, Oil on canvas, 200 x 160cm
Purchased from the artist, July 2018, at £6,750

Chila Kumari Singh Burman (Born 1957)

18771 **BENGAL TIGER VAN - Raspberry Ripples, Chila's Dad selling ice-cream on Freshfield Beach, Merseyside 1976**, 2018,
Unique inkjet print on Somerset Velvet paper with Swarovski crystals, 67 x 100 cm
Purchased from the artist, August 2018, at £7,000

Phoebe Boswell (Born 1982)

18772 **Eye I**, 2018, Pencil on paper, 33 x 26 x 3.8 cm
Purchased from Sapar Contemporary Gallery, August 2018, at £2,698.51

18773 **I Hear My Voice Clear, Here Between Things**, 2018, Charcoal and pastel on paper, 69.1 x 121.8 cm
Purchased from Sapar Contemporary Gallery, August 2018, at £4,626.02

Anna Barham (Born 1974)

18774 https://offex.zNbHjL07s@soundcloud.com/banana_harm/sets/penetrating-squid, 2015, UV print on rainbow holographic paper, mounted on aluminium, 101 x 74 x 5.8 cm
Purchased from Arcade, August 2018, at £2,640

Joan Carlile (Born 1606)

18775 **Portrait of a Lady wearing an oyster satin dress**, 1650s, Oil on canvas, 30.8 x 25.5 cm
Purchased from Philip Mould Ltd, August 2018, at £26,440

Rose Wylie (Born 1934)

18776 **Figure Head**, 2017, Oil on canvas with pencil, 183.5 x 168.5 x 3.5 cm
Purchased from Choi & Lager Gallery, September 2018, at £72,000

Hurvin Anderson (Born 1965)18777/1-15 **Still Life with Artificial Flowers**, 2018, Screenprint, 75.2 x 56 x 3.8 cm

Commissioned by the Government Art Collection for The Robson Orr TenTen Award 2018, a GAC/Outset Annual Commission

Holly Hendry (Born 1990)18779 **Distinct Impressions**, 2018, Debossed print on Fabriano Rosapina paper, 51 x 38 x 4.1 cm

Purchased from Liverpool Biennial of Contemporary Art, December 2018, at £162

Rose Finn-Kelcey (Born 1945)18780 **Divided Self (Speaker's Corner)**, 1974-2011, Silver gelatin print mounted on aluminium, 57.5 x 81.3 cm

Purchased from The Estate of Rose Finn-Kelcey, January 2019, at £10,000

Yelena Popova (Born 1978)18782 **One neutron too many (U238>PU239)**, 2018, Jacquard woven tapestry, 180 x 139.5 x 1 cm

Purchased from L'étrangère, January 2019, at £11,520

18783 **Lise Meitner**, 2018, Unique re-upholstered chair, 86.7 x 76 x 81 cm

Purchased from L'étrangère, January 2019, at £8,640

Lubaina Himid (Born 1954)18784 **The sweet sharp taste of limes**, 2018, Giclée print on paper, 51.5 x 70 x 4 cm

Purchased from Chisenhale Gallery, January 2019, at £500

Andrea Büttner (Born 1972)18785 **And Then We See**, 2018, 2 woodcut prints on paper on board, 104 x 168 x 4 cm

Purchased from Hollybush Gardens, January 2019, at £14,780.58

Tina Keane (Born 1940)18786 **Faded Wallpaper**, c.1988, Neon sculpture, 18 x 85 cm

Purchased from England & Co, February 2019, at £8,400

Fiona Banner (Born 1966)18787 **Imeweyou**, 2018, Unique archival giclée print on canvas, 161 x 130 x 7.3 cm

Purchased from the artist via Frith Street Gallery, February 2019, at £17,280

Melanie Manchot (Born 1966)18788/2 **Cadence**, 2018, Uncompressed 8bit QuickTime video file, 4 minutes 12 seconds

Purchased from Parafin, March 2019, at £8,640

Sonia Boyce (Born 1962)18789 **Good Morning Freedom**, 2013, Coloured lithograph on paper, 56 x 41 x 4 cm

Purchased from Iniva, March 2019, at £215

Mohammed Sami (Born 1984)

- 18790 **Displacement**, 2017, Acrylic on linen, 52 x 80.5 x 2.4 cm
Purchased from Bloomberg New Contemporaries, March 2019, AT £3,400

Madelynn Mae Green (Born 1993)

- 18791 **Summer '97**, 2018, Oil on canvas, 91.1 x 122 x 2.1 cm
Purchased from Bloomberg New Contemporaries, March 2019, at £3,808

Laura Gannon (Born 1972)

- 18792 **Enormous Changes at the last minute**, 2018, Acrylic and ink on primed linen, 208.9 x 67.9 x 7 cm
Purchased from Kate MacGarry, March 2019, at £7,200

David Dawson (Born 1960)

- 18793 **Table for Paints and Brushes**, 2017, oil on linen, 92 x 71cm
Presented by the artist, March 2019

Gillian Wearing (Born 1963)

- 18794 **Courage Calls to Courage Everywhere**, 2018, Mixed media maquette for sculpture, 47 x 15 x 14 cm
Gift of maquette for sculpture by Gillian Wearing from Maureen Paley / Artist. Sculpture commissioned by the Mayor of London with 14-18 NOW, Firstsite and Iniva to commemorate the Centenary of the Representation of the People Act 1918, through the Government's national centenary fund

Flora Yukhnovich (Born 1990)

- 18795 **Imagination, Life is Your Creation**, 2018-19, oil on linen, 210 x 180 cm
Purchased from Parafin, March 2019, at £10,800

Melanie Manchot (Born 1966)

- 18796 **Sahara Dust**, 2017, C-Print photograph, 39.5 x 59.8 x 3.4 cm
Purchased from Parafin, February 2019, at £3,360
- 18797 **Sahara Dust (Night)**, 2017, C-Print photograph, 39.5 x 59.8 x 3.4 cm
Purchased from Parafin, February 2019, at £3,360

Phoebe Unwin (Born 1979)

- 18798 **Almost Transparent Pink**, 2018, Oil on canvas, 50.2 x 40.5 cm
Purchased from Amanda Wilkinson Gallery, February 2019, at £8,100
- 18799 **Fen**, 2018, oil on canvas, 69.5 x 50.5 cm
Purchased from Amanda Wilkinson Gallery, February 2019, at £9,720

Hilary Jack (Born 1968)

- 18800 **No Borders**, 2018, C-type print on aluminium, 95 x 126 x 5 cm
Purchased from Division of Labour, March 2019, at £1,920
- 18801 **The Late Great Planet Earth**, 2015, found postcards, 120 x 90 cm
Purchased from Division of Labour, March 2019, at £1,500

Eileen Cooper (Born 1953)

18804 **Lemon Tree**, 2017, oil on canvas, 90 x 62 x 4 cm
Purchased from the artist, March 2019, at £8,250

Caroline Walker (Born 1982)

18805 **Shaping**, 2019, oil on panel, 40 x 36 cm
Purchased from GRIMM Gallery, March 2019, at £5,656.75

Nicky Hirst (Born 1963)

18806 **New World**, 2017, wood, metal, formica, 50 x 50 cm
Purchased from Domobaal, March 2019, at £3,600

Barbara Walker (Born 1964)

18808 **Vanishing Point 11 (Rubens)**, 2018, graphite on embossed paper, 49 x 89 x - cm
Purchased from the artist, March 2019, at £7,200

Wendy Pasmore (Born 1915)

18809 **Oval Motif, Maroon, Ochre and Lilac**, 1958, oil on board, 81 x 87 x 7 cm
Purchased from Jenna Burlingham Fine Art, March 2019, at £9,500

Lynette Yiadom-Boakye (Born 1977)

18812 **Almond Clasp**, 2018, oil on linen, 86 x 70.5 x 4 cm
Purchased from Corvi-Mora, March 2019, at £96,000

Louise Giovanelli (Born 1993)

18817 **Sahara**, 2018, oil on linen, 33 x 24 x 2.3 cm
Purchased from Workplace Gallery, March 2019, at £1,200

In My Shoes: Art and the Self since the 1990s

Arts Council Touring exhibition

Longside Gallery, Yorkshire Sculpture Park	30/03/2018 - 17/06/2018
Attenborough Arts Centre, University of Leicester	17/06/2018 - 02/09/2018
PACCAR Room, Royal Shakespeare Company, Stratford-upon-Avon	02/09/2018 - 06/01/2019
Aberystwyth Arts Centre, Aberystwyth University	06/01/2019 - 12/05/2019
The Harley Gallery, Welbeck	12/05/2019 - 22/09/2019

17286/1 - Gillian Wearing - **Dancing in Peckham**

18616 - Gillian Wearing - **Me as an Artist in 1984**

Modern Couples: Art, intimacy and the avant-garde

Centre Pompidou-Metz, Metz	24/04/2018 - 27/08/2018
Barbican Art Gallery, London	10/10/2018 - 27/01/2019

7368 - Dame Barbara Hepworth - **Conoid, Sphere and Hollow III**

20th century Arts & Design at Gresham's

Gresham's School	23/04/2018 - 15/05/2018
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5222 - Robert Medley - **In the Thames Estuary**

John Piper

Tate Liverpool	17/11/2017 - 18/03/2018
Mead Gallery, Warwick	28/04/2018 - 8/06/2018

12052 - John Piper - **Brighton: Regency Square**

Patrick Heron

Tate St Ives	18/05/2018 - 30/09/2018
Turner Contemporary, Margate	19/10/2018 - 06/01/2019

16354/C - Patrick Heron - **Horizontal Painting with Soft Black Squares**

Edward Bawden

Dulwich Picture Gallery, London	23/05/2018 - 09/09/2018
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129 - Edward Bawden - **The Showboat at Baghdad**

5639 - Edward Bawden - **Now with religious awe the farewell light, Blends with the solemn colouring of the night**

Aftermath: Art in the Wake of World War One

Tate Britain, London

05/06/2018 - 23/09/2018

2178 - Frank Owen Salisbury - **The Passing of the Unknown Warrior, 11 November 1920****The Great Spectacle: The Royal Academy and its Summer Exhibitions**

Royal Academy of Arts

11/06/2018 - 19/08/2018

16474 - Marjorie Sherlock - **Liverpool Street Station****In Relation: Nine Couples who transformed Modern British Art**

The Royal West England Academy

16/06/2018 - 09/09/2018

4956 - Vanessa Bell - **Flowers****Lee Miller and Surrealism in Britain**

The Hepworth Wakefield

23/06/2018 - 07/10/2018

8536 - Paul Nash - **Event on the Downs****Conflicting views: Pacifist Painters**

University of Chichester Otter Gallery

25/06/2018 - 07/10/2018

7869 - Mark Gertler - **The Pool at Garsington****Ocean Liners: Speed and Style**

V&A Museum of Design, Dundee

15/09/2018 - 24/02/2019

4880 - C.R.W. Nevinson - **Le Vieux Port****Murillo Application. Materialism, Charitas and Populism**

Dirección General de Cultura De Sevilla

05/12/2018 - 03/03/2019

14928 - James Digman Wingfield - **The Picture Gallery, Stafford House****Brendan Neiland Retrospective**

DeMontfort University Gallery

13/12/2018 - 09/02/2019

14386 - Brendan Neiland - **City Bonnet****Leaving the Echo Chamber - Journey Beyond the Arrow**

Sharjah Biennial 14

07/03/2019 - 10/06/2019

18758/1-9 - Shiraz Bayjoo - **En Famille**

British Library, London: India Office Library

14528 **Frances Johnson (née Croke, the Begum Johnson) (1728-1812) hostess** painting by Thomas Hickey

European Commission Offices (Berlaymont), Brussels, Belgium

- 17885/1 **untitled [flashlight and shoe]** 2004 screenprint by Michael Craig-Martin
- 17885/2 **untitled [mobile phone and trombone]** 2004 screenprint by Michael Craig-Martin
- 17885/3 **untitled [table and tumbler]** 2004 screenprint by Michael Craig-Martin
- 17885/4 **untitled [camera and safety-pin]** 2004 screenprint by Michael Craig-Martin
- 17885/5 **untitled [sunglasses and espresso pot]** 2004 screenprint by Michael Craig-Martin
- 17885/6 **untitled [desk lamp and cane chair]** 2004 screenprint by Michael Craig-Martin
- 17885/7 **untitled [personal digital assistant and knife]** 2004 screenprint by Michael Craig-Martin
- 17885/8 **untitled [lap-top computer and book]** 2004 screenprint by Michael Craig-Martin
- 17885/9 **untitled [swivel chair and dividers]** 2004 screenprint by Michael Craig-Martin
- 17885/10 **untitled [trainer and garden fork]** 2004 screenprint by Michael Craig-Martin
- 17885/11 **untitled [wrist-watch and handcuffs]** 2004 screenprint by Michael Craig-Martin
- 17885/12 **untitled [swivel armchair and sardine tin]** 2004 by Michael Craig-Martin
- 18064 **Devotional II** screenprint by Sonia Boyce

European Parliament Information Office, London

18292 **Sir Winston Leonard Spencer Churchill (1874-1965) Prime Minister** 1941 photolithograph by Yousuf Karsh

Fort St. George Museum, Chennai, India

- 12450 **King George V (1865-1936) Reigned 1910-36** painting by William Joseph Carroll
- 12451 **Mary of Teck (1867-1953) Queen Consort of King George V** painting by William Joseph Carroll
- 12452 **Queen Victoria (1819-1901) Reigned 1837-1901** painting by Franz Xaver Winterhalter

Historic Royal Palaces: Banqueting House, Whitehall

- 4594 **King Charles I (1600-1649) reigned 1625-1649** 1629 painting by Daniel Mytens
- 11493 **Inigo Jones (1573-1652) Architect** plaster bust after John Michael Rysbrack
- 15537 **His Majesty's Royal Banqueting House of Whitehall** 1713 print by H Terasson

Historic Royal Palaces: Hillsborough Castle, Belfast

- 21 **Sir Peter Paul Rubens (1577-1640) Artist and Diplomat: Self Portrait** painting after Peter Paul Rubens
- 3409 **Farmyard Birds in a Landscape** painting by unknown 18th century
- 4719 **H M Queen Elizabeth II (b1926)** photograph by Dorothy Wilding
- 4720 **Coronation Ceremony of King George VI in the Abbey** reproduction by Frank Owen Salisbury
- 4721 **Thanksgiving Service of the Heart of the Empire** reproduction by Frank Owen Salisbury
- 4725 **Fete at Hillsborough Fort** 1837 engraving by John R Reilly
- 4725/1 **Fete and Dinner at Old Castle, Hillsborough** 1837 coloured engraving by John R Reilly
- 4726 **Small Park, Hillsborough** engraving by Roland Ingleby-Smith
- 4727 **Irish Sea and St George's Channel** reproduction by R Elstrack Aft.B Boazio
- 4728 **James Albert Edward Hamilton, 3rd Duke of Abercorn (1869-1953) First Governor of Northern Ireland** painting after John Archibald Alexander Berrie
- 4729 **William Spencer Leveson-Gower, 4th Earl Granville (1880-1953) Vice-Admiral** painting by Arthur R Middleton Todd

- 4730 **Coronation Procession of King George VI and Queen Elizabeth** reproduction by Frank Owen Salisbury
- 5228 **John de Vere Loder, 2nd Baron Wakehurst (1895-1970) Governor of Northern Ireland** painting by Derek Hill
- 5945 **Jamaica Fruit** painting by Jessica Lee
- 6709 **Amazilia Ocai (Humming Bird Series)** colour lithograph by John Gould
- 6710 **Phaeoptila Sordida (Humming Bird Series)** colour lithograph by John Gould
- 6711 **Euccephala Caeruleo-Lavata (Humming Bird Series)** colour lithograph John Gould
- 6712 **Hypurotila Urocherysia (Humming Bird Series)** colour lithograph by John Gould
- 6733 **The North West Prospect of the City of Gloucester** coloured engraving by Samuel and Nathaniel Buck
- 8222 **Gondola II 55/100** etching and aquatint by Margret Kroch-Frishman
- 8520 **A New Map of Ireland** coloured engraving by Hermann Moll
- 10915 **Woburn** lithograph by Edwin La Dell
- 13528 **Woman and Cat Sleeping at a Table** watercolour by Neil Shawcross
- 13529 **Moonlight and Breaker** acrylic on board by Lawson Burch
- 13656 **Balanced Battle** screenprint by Alan Oram
- 13670 **Room with Chair** screenprint by James Allen
- 13677 **Clown and Cat** painting by George Campbell
- 15524 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
- 15525 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn
- 15531 **Coronation of H M George IV: The Recognition 1821** coloured engraving by James Stephanoff, Matthew Dubourg

Historic Royal Palaces: Kensington Palace

- 0/89 **William Lamb, 2nd Viscount Melbourne (1779-1848) Prime Minister** painting by John Partridge
- 2526 **King William III (1650-1702) on Horseback** painting by Jan Wyck

Historic Royal Palaces: Tower of London

- 5691 **The West View of the Tower of London** coloured engraving by Samuel and Nathaniel Buck
- 5693 **A True and Exact Draught of the Tower Liberties, Surveyed in the Year 1597** coloured engraving by William Hayward and Joel Gascoyne
- 7125 **View of the Tower of London** coloured aquatint by Daniell Havell after John Gendall
- 7127 **Tower of London and Tower Bridge** drawing by P R Perry

The Honorable Society of King's Inns, Dublin, Ireland

- 0/128 **High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement, 1916** 1916 painting by Sir John Lavery

Morden College, Blackheath

- 8183 **Morden College, Blackheath** 1884 painting by Henry Ashby Binckes

National Gallery, London

- 14990 **Room 32 in the National Gallery, London** 1886 painting by Giuseppe Gabrielli

National Trust: Attingham Park

- 11043 **View of Attingham Hall, Shropshire** 1792 drawing by Moses Griffith

National Trust: Morville Hall

- 10663 **Morville Hall, Shropshire** painting by an unknown artist, British 18th century
- 11040 **Morville Hall, Shropshire** 1794 drawing by Moses Griffith

Organisation for Economic Cooperation and Development (OECD), Paris

- 18098 **Bach... Six Suites for the Solo Cello** 2006 by Idris Khan

Parliamentary Art Collection

- 0/24 **Spencer Perceval (1762-1812) Prime Minister** 1816 painting by George Francis Joseph
- 0/116 **Sir Robert Peel, 2nd Baronet (1788-1850) Prime Minister** painting by Robert Richard Scanlan
- 0/785 **Queen Victoria (1819-1901) Reigned 1837-1901** 1876 painting by James Sant
- 6314 **Whitehall in Roman Times** 1963 drawing by H J M Green
- 6315 **Whitehall in Saxon Times** 1963 drawing by H J M Green
- 6316 **Whitehall in Mediaeval Times** 1963 drawing by H J M Green
- 6317 **Whitehall in C.1600** 1963 drawing by H J M Green
- 7008 **Coal Exchange** lithograph by Edward Bawden
- 13565 **The Lying in State of Gladstone, Westminster Hall, 27 May 1898** 27 May 1898 drawing by Robert Taylor Pritchett
- 13566 **The Funeral of Gladstone: the Coffin arriving outside the Abbey, 28 May 1898** 28 May 1898 drawing by Robert Taylor Pritchett
- 13567 **The Funeral of Gladstone: the Coffin Passing Choirscreens, 28 May 1898** 28 May 1898 drawing by Robert Taylor Pritchett
- 14430 **James Harold Wilson, Baron Wilson of Rievaulx (1916-1995) Prime Minister** painting by Ruskin Spear
- 17636 **The Queen's Garden** lithograph by Edward Bawden

Pembroke College, Cambridge

- 17326 **Fathom May** 1998 sculpture by Bill Woodrow

HRH The Prince of Wales' Household, Llwynwernod, Wales

- 8995 **The Investiture of the Prince of Wales, July 1969** painting by Thomas Rathmell
- 14387 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch** 1969 drawing by Carl Toms
- 14388 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch 2** 1969 drawing by Carl Toms
- 14389 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Dais, Canopy and Thrones** 1969 drawing by Carl Toms
- 14390 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: King's Gate Entrance** 1969 drawing by Carl Toms
- 14391 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Queen Eleanor's Gate** 1969 drawing by Carl Toms
- 14392 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Coat of Arms** 1969 drawing by Carl Toms
- 14393 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Feathers** 1969 drawing by Carl Toms
- 14394 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Welsh Dragon Design for Central Throne** 1969 drawing by Carl Toms
- 14395 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Welsh Dragon** 1969 drawing by Carl Toms
- 14396 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Design for Orchestra Staging and Canopy** 1969 drawing by Carl Toms
- 14397 **Investiture 1969: Prince of Wales' Robing Room** 1968 drawing by John Pound
- 14398 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound
- 14399 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound
- 14400 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound
- 14401 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound
- 16804 **Brian Robert Morris, Lord Morris of Castle Morris (1930-2001) literary scholar, arts administrator and politician** painting by Paul Brason

Queen Mary's School, Thirsk, North Yorkshire

- 0/786 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
- 0/787 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn

RAF College, Cranwell

- 0/767 **King George V (1865-1936) Reigned 1910-36** 1912-1935 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** 1959 painting after Sir Oswald Birley
- 15503 **King George VI (1895-1952) Reigned 1936-52** published 1946 by Sir Gerald Festus Kelly
- 15504 **Elizabeth, Queen of King George VI, The Queen Mother (1900-2002)** published 1946 by Sir Gerald Festus Kelly

Royal Armouries: Leeds

2622 **Charles Powlett, 3rd Duke of Bolton and 8th Marquess of Winchester (1685-1754)** c.1740 painting by James Seymour

The Royal Hospital, Chelsea, London

- 0/15 **Coat of Arms of King Charles II 1671-1685** painting by British 17th century unknown
- 0/49 **King James II and VII (1633-1701) Reigned 1685-8, as Duke of York** painting by John Riley
- 0/634 **Sir Samuel Butler Provis (1845-1927) Permanent Secretary, Local Government Board 1900-1910** 1910 painting by John Collier
- 0/809 **King Edward VII (1841-1910) Reigned 1901-10** painting after Sir Samuel Luke Fildes
- 0/810 **Alexandra of Denmark (1844-1925) Queen Consort of King Edward VII** painting after Sir Samuel Luke Fildes
- 500 **Prospect of the Cathedral Church of St Paul's, London** c.1720 coloured engraving by A de Putter
- 743 **Entry to the Strand from Charing Cross** 1842 lithograph by Thomas Shotter Boys
- 1293 **King Charles II (1630-85) Reigned 1660-85** c.1675 painting after Sir Peter Lely
- 1749 **Mounted Soldier** drawing by Orlando Norie
- 1750 **Mounted Soldier** drawing by Orlando Norie
- 2770 **Board of Trade, Whitehall, etc. from Downing Street** 1842 lithograph by Thomas Shotter Boys
- 2800 **Jonathan Swift (1667-1745) Author & Satirist** c.1740 painting by Francis, (studio) Bindon
- 5846 **View of London from near the Adelphi** published 13 March 1815 aquatint by Henry Haseler; Daniell Havell
- 5847 **View of London from the Queens' Palace** published 1 May 1816 aquatint by Henry Haseler; Daniell Havell
- 5956 **Greenwich Hospital** published 1828 aquatint by Samuel Owen; Richard Gilson Reeve
- 5965 **A View from Richmond Hill up the River** published 13 February 1749 coloured engraving by Antonio Jolli; Francois Vivares
- 5966 **A View of Richmond Palace fronting the Green, as built by King Henry VIII** published 30 December 1765 coloured engraving by James, I Basire
- 5967 **View up the Thames between Richmond & Isleworth** coloured engraving by John Boydell
- 6401 **Chelsea with Part of the Old Church & Sir Hans Sloane's Tomb** published October 1840 lithograph by William Parrott
- 10377 **A Survey of London, by Party of Tarry-at-Home Travellers** c.1820 engraving by British 19th century unknown
- 11051 **Royal Hospital, Chelsea** c1800 drawing by Hubert Cornish
- 18635 **King George V (1865-1936) Reigned 1910-36** 1912-1935 painting after Sir Samuel Luke Fildes
- 18645 **Elevation of Marlborough House to St. James's Park** published 1715 engraving by Colen Campbell

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

The Royal Mint Museum, Pontyclun

- 2515 **Royal Mint** 1953 by Dennis Flanders
- 5984 **The Queen's Shilling** by John Collier
- 6732 **Sir Isaac Newton (1642-1727) natural philosopher and mathematician** after Sir Godfrey Kneller
- 8078 **Sir James William Morrison (1774-1856) Deputy Master of the Royal Mint 1830-50** by George Clint
- 11955 **A True & Exact Draught of the Tower Liberties Survey'd in the Year 1597 by Gulielmus Haiward and J Gascoyne 1742** by William Hayward
- 15882 **Lady Louisa Jane Grace Atkinson (née Gill or Gyll) (b.1800) c.1829-1830** by British 19th century unknown
- 15883 **Sir Jasper Atkinson (1790-1856) Provost of the Royal Mint, with his daughter Jane Laura (b.1820) 1824** by Charles Harding

Supreme Court of New Zealand, Wellington, New Zealand

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

University of Wales, Trinity St. David

16804 **Brian Robert Morris, Lord Morris of Castle Morris (1930-2001) literary scholar, arts administrator and politician** 1992 painting by Paul Brason

Victoria & Albert Museum: The British Galleries

- 273 **Francis Hastings, 10th Earl of Huntingdon (1729-1789) courtier and diplomat** 1761 marble bust by Joseph Wilton
4959 **View of Longleat** 1678 painting by Jan Siberechts
15470 **Queen Victoria (1819-1901) Reigned 1837-1901** painting by Henry Macbeth-Raeburn after Heinrich von Angeli

Victoria & Albert Museum: The Silver Galleries

- DM47 **Pair of William and Mary Silver Candle Snuffers** 1693 unknown maker
DM48 **William and Mary Silver Snuffer Tray** 1693 unknown maker
DM49 **Pair of William and Mary Silver Candle Snuffers** unknown maker
DM50 **James II Silver Snuffer Tray** 1685 unknown maker
DM51 **James II Silver Snuffer Tray** unknown maker
DM52 **William and 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

White House Office of the Curator, Washington D.C.

- 16203 **Sir Winston Leonard Spencer Churchill (1874-1965) Prime Minister 1947** by Sir Jacob Epstein

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Sir David Verey CBE Chair

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Dr Nicholas Cullinan	Director, National Portrait Gallery
Alex Farquharson	Director, Tate Britain
Dr Gabriele Finaldi	Director, National Gallery
Emma Squire	Director, Arts, Heritage, Tourism, DCMS
Penny Johnson CBE	Director, Government Art Collection

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Melanie Keen	Director, Wellcome Collection
Clare Lilley	Director of Programme at Yorkshire Sculpture Park
Ben Luke	Critic and writer on visual arts
Mary Ann Prior	Art Curator and Advisor

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James Morrison	Senior Collection Coordinator (job share)
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Government Art Collection
100 Parliament Street,
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artcollection.culture.gov.uk

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