



Government Art Collection

Annual Report and Acquisitions 2000-2001

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Foreword

The Government Art Collection (GAC) has made significant progress this year in its drive to make its holdings and function more widely known. The GAC's website was launched in May 2001, with the potential to reach a world-wide audience. For the first time this year's report is published on-line, together with information on the GAC's work, history and publications.

The success of the website marks a further step forward in the steady process of burying myths about the Collection - namely that it is "hidden", "secret", or almost clandestine. The accessibility of some 4,500 original works on the on-line database, combined with the Collection's availability on open days and pre-booked group tours - not to mention its appearance on hundreds of ministerial and embassy walls - is slowly removing the tiresome myth surrounding it. The GAC is a working collection, with a specific remit, which it is fulfilling with increasing success each year.

It is worth remembering that no other government has quite such an organisation as the GAC. Its steady pragmatic evolution into its present form and functions is an example of intelligent and creative planning and opportunism.

In last year's report, I highlighted the completion of the GAC's successful installation of specifically commissioned works of art in the new British Embassy building in Moscow. Now, for the second year in succession, the Government Art Collection has successfully planned and delivered the art works for a major new British Embassy. In Berlin, Michael Wilford's embassy in a key position just off the Unter den Linden has drawn praise and admiration in equal quantities from architecture critics, Berliners and diplomats of all countries. But its overall impact is significantly enhanced by the major art works commissioned for the embassy by the GAC - especially the Tony Cragg sculpture and David Tremlett's large pastel wall drawing.

The achievement of these art installations is not that they are some kind of polite accompaniment to a strong architectural statement. They show how strong artistic visions can co-exist and strengthen one another. In the case of the embassy, they convey a dramatic and vital message about Britain and British creativity. This is just the kind of statement that use of good art works in diplomatic surroundings is intended to make. The fact that it also facilitates diplomatic business - as the users of the building all testify - is an added and important benefit.

On the Committee's behalf, I thank Penny Johnson and the staff for their continuing work over the last year to put the Collection on the world map and to show that good art can act as a good diplomat too.

I am also very aware of the time given by the members of the Advisory Committee to supporting the Director and staff in keeping up the GAC's effectiveness. It is very much appreciated and valued.

John Tusa

Chairman

Advisory Committee on the Government Art Collection

Introductory Report 2000-2001

The Government Art Collection (GAC) plays a significant role in promoting British art through the display of works of art in major government buildings in the UK and around the world. We select and place works of art in key locations as well as commissioning new works from artists for particular sites. Our Collection comprises about 11,800 historical and contemporary works of art.

A major project this year has been the provision of works of art, on behalf of the Foreign and Commonwealth Office (FCO), for the new British Embassy in Berlin, designed by Michael Wilford and Partners. We had our first meeting with the architect and our colleagues in the FCO in 1997 to view the model and plans and our first tour of the building under construction was in September 1999. The emphasis of the new Embassy was to be one of openness and accessibility in which the general public could visit the central area - the enclosed wintergarden with glass ceiling and conference room. This 'public' area, with a bold colour scheme characteristic of the architect, was to be the main space for works of art. For the Embassy as a whole, we decided that the art selected should be contemporary, in keeping with the building and, for the main public spaces, specially commissioned. The GAC's Advisory Committee agreed this approach and made recommendations to the Berlin Arts Committee. This group consisted of members of the FCO, the architect, the art critic Richard Dorment (an independent member of the Advisory Committee) and the Director of the GAC.

By the autumn of 1999 we had begun working on the commissions with the selected artists: David Tremlett, Tony Cragg and Catherine Yass. Tony Cragg's sculpture *Dancing Columns*, 5m high and made of the same sandstone quarried from East Berlin which is used in many buildings in the city including the facade of the new Embassy, was placed on a pivotal spot at the top of the stairs leading to the wintergarden. This was installed in July 2000 in time for the opening of the building by Her Majesty the Queen. David Tremlett created a coloured wall drawing covering the entire back wall of the wintergarden. It was completed over a period of two weeks at the beginning of September 2000 by the artist and eight assistants applying pastel by hand to the wall. Given the brief to make a work linking Germany and Britain, Catherine Yass chose images of two buildings designed by the German architect Eric Mendelsohn - Einstein's Tower in Potsdam and the De La Warr Pavilion in Bexhill-on-Sea. The work takes the form of a diptych of lightboxes. We also placed works from our Collection in other areas of the Embassy, notably a kinetic piece by Peter Sedgley, a British artist based in Berlin, and two drawings by John Chilver. A large sculpture in steel by Anish Kapoor, *Turning the World Inside Out*, which was acquired in 1997 by the GAC on behalf of the FCO, was later placed in the wintergarden.

Another major project for us this year has been the development of the GAC website to give wider access to the Collection and more information about the operation of the GAC. With the exception of prints and photographs, all the works of art in the Collection, approximately 4500 paintings, sculptures, drawings, watercolours and tapestries, have been included in the first phase of the website while the remaining works will be added during the following year. Two technical experts worked alongside our documentation specialist to create, process and edit digital versions of works of art for use on the website, and the database of the Collection was edited to ensure that the information about each work of art is in the appropriate format. A significant element in the preparation was the clearance of copyright, seeking permission from artists or artists' estates to place their work on-line. We also worked closely with the DCMS Information Systems Branch in the development phase, including researching existing websites featuring art collections. Nykris Digital Design was appointed

in February 2001. We have reaped the advantages of having much of the Collection in a digital form as we can now send images of works of art proposed for specific locations easily to colleagues in the UK and around the world.

Having completed audits in connection with the enquiry into art looted during the Holocaust and World War II period, a summary of the GAC's findings was subsequently given by Alan Howarth, Minister for the Arts, on 8 June 2000 to the Select Committee Enquiry into Cultural Property: Return and Illicit Trade. This Select Committee information appears on the GAC's website and also on the National Museum Directors' (NMDC) website on spoliation research.

Our core activities continued, with the selection and display of works of art in major government buildings both in the UK and abroad. Displays were reviewed in Bern, Ottawa, Madrid, Geneva and Brussels, resulting in new selections for the latter three. Following inspection visits to Canberra and Sydney, displays were changed in the High Commissioner's Residence in Canberra with two pieces being removed to a more relevant location and new work selected for the Consul General offices in Sydney. For the Ambassador's Residence in Riyadh we installed new works of art during an inspection visit (the first time a GAC member of staff had visited the Residence). The re-decoration of parts of the Ambassador's Residence in Lisbon and the opportunity to re-site some of the GAC works of art prompted a visit which also enabled us to determine the position of a recently acquired watercolour *View of the Tagus and Tower of Belém from the British Legation*. Wherever possible we place works of art which have a strong connection with the host country. We were therefore pleased to add Rachel Whiteread's print of her water tower sculpture, which could be seen against the New York skyline on the corner of Broadway and Grand Street in SoHo, between 1998 and 2000, in the Residence of the Consul General in New York. Works of art have also been sent to Abu Dhabi, Bahrain, New Delhi and Rome while others have returned from Chicago, Strasbourg and Tripoli.

In London we changed a number of displays in a range of Ministers' offices. Our work in 10 Downing Street developed this year with a selection of works for the central area of the ground floor. These were borrowed from Manchester City Art Galleries, while the galleries were closed for refurbishment, and included a wonderful Gwen John painting and one by Adolphe Valette of *Oxford Road, Manchester*. Every six months we change the display of a number of contemporary works in the First Floor Ante Room situated by the main reception rooms. This year paintings by Callum Innes, Jonathan Parsons and Keith Coventry have been shown. Two of the GAC's recently acquired portraits (*Jane Inglis* by John Constable and *Angelica Kauffman* by Daniel Gardner) are now on display in the Terracotta Room.

With the advice and approval of the Advisory Committee for the GAC, chaired by John Tusa, we bought works of art to be placed in a range of different locations. A full list of works, including those acquired on behalf of the FCO, is given after this report. Among the historical additions are the Lisbon watercolour of 1880 by George Lennard Lewis and the oil painting *L'Arrivée du Roi George V et de la Reine Mary à l'Opéra, Paris* by Eugene-Louis Gillot for the Residences of the British Ambassadors in Lisbon and Paris respectively. More photographs were acquired for the Collection, which included four from the 1996 series *Shipping Forecast* by Mark Power and two of *Birling Gap, Limestone with Flints* by Jem Southam. Among the contemporary paintings, Alison Turnbull's *Bridge* and *Field Hospital* are in the office of a senior Government minister while *Diligent Daily Run* by Graeme Todd has been placed in the office of the British Ambassador to the United Nations in New York. Works of art are bought in a variety of ways - directly from artists, from exhibitions, art fairs, auctions and galleries, mostly in the UK. We are currently undertaking a review of the acquisitions and display policy, which is based on the guidelines recommended by the Museums Association.

With over 50% of our works of art placed in Government buildings abroad, we work in close partnership with colleagues in the FCO. In addition to the significant projects of the new British Embassies in Moscow (opened in May 2000) and Berlin, we also advised on other smaller projects. As a result of the FCO being awarded 'Client of the Year' by the Arts Council as part of the RIBA awards in November 2000, we are working with the FCO on the purchase/commission of a work of art for the FCO main building in Whitehall and also helping with the selection of works for the refurbished Old Admiralty Building, also in Whitehall.

Over fifty oil paintings were treated during the year in conservators' studios of which the most notable were works by James Thornhill, Charles Ginner and Walter Sickert and a portrait by Thomas Gainsborough, *The Rev. Robert Sherard, 4th Earl of Harborough*. Minor treatment was carried out on more than one hundred works on the GAC's premises while a similar number of works on paper were conserved as well as a marble bust of *Francis Hastings, 10th Earl of Huntingdon* by Joseph Wilton. New frames were specially commissioned for oil paintings by Abraham Pether, John van Diest, Frans Post and James Thornhill, while old frames on three other paintings by Thornhill were restored and re-gilded. On-site inspections of works of art were carried out by conservators commissioned by the GAC at the British Embassies in Lisbon and Moscow. As part of the GAC's training programme, conservator Bill McKinnon ran a two-day course on the conservation of oil paintings to help GAC curatorial staff carry out inspections and reports on the condition of works of art.

Frequently when we provide works of art for display, we research and compile sheets of information on the works and the artists. These are provided to the relevant locations in order to enhance understanding and appreciation of the works of art. This year we have produced information about works in the Collection for locations at home and abroad, including 10 and 11 Downing Street, the FCO and Office of Public Commissions in London, the British Embassies in Berlin, Lisbon, New York (Ambassador to the United Nations), Riyadh, Rome and Tokyo, and the British High Commissions in Canberra and New Delhi.

We participated in the Open House weekend held in September 2000 when we took tours around our building to look at those works of art which were on the premises, usually about 20% of the Collection. We have also given guided tours to a number of different societies including the Friends of the Royal Academy, the National Art Collections Fund and the Georgian Group. We also try to lend works of art to temporary exhibitions, though this sometimes incurs a cost for the borrower if the work has to return from a distant location. In the past year we have lent the portrait of *Ada, Countess of Lovelace* by Margaret Carpenter to the exhibition *Sieben Hügel: Bilder und Zeichen des 21. Jahrhunderts* at the Martin-Gropius Bau, Berlin and *Pistoia* by Elizabeth Blackadder to the artist's retrospective exhibition at the Talbot Rice Gallery in Edinburgh. (See Annex 1 for details of other exhibition loans).

We have gradually been settling into our new premises. Once the works of art returned from storage in March 2000, we were able to deal with the backlog of requests. During this busy period, Alistair Hudson joined us as Curator: Collection Services, as did Chris Christophorou as a temporary technician. We were also pleased to welcome in August Emma Roodhouse as Assistant Registrar and Lidia Plintchev as Administrator, succeeding Victoria Beaumont. At the same time our previous Assistant Registrar, Robert Jones, began a new post as the GAC's Collection Officer, focussing on all administration concerned with photography, archive requests and copyright. During the development of the new website, we were fortunate to have the expertise of Suzanne Cockburn and Tony Harris.

We are fortunate to continue having the support and guidance of the Advisory Committee, whose members have a breadth of expertise and experience which is so generously made available to the GAC. We were very sorry to say goodbye to Mary Rose Beaumont when her six year period of appointment expired in August. Her energy and phenomenal knowledge of the art world (artists, auctions and gallery shows) were truly impressive and invaluable for the GAC. In her place we welcomed Margot Heller, an independent curator who has worked in both public and commercial art galleries. (Since her appointment to the GAC Advisory Committee, she has taken up the post of Director of the South London Art Gallery).

Of course, it would not have been possible to achieve the range of projects, new displays and provide curatorial care to high professional standards over the past year without the continuing enthusiasm, dedicated hard work and skill of the GAC team.

Penny Johnson
Director

As at 31 March 2001

Members of the Advisory Committee on the Government Art Collection

John Tusa	<i>Chairman</i>
Richard Dorment	<i>Independent</i>
Margot Heller	<i>Independent</i>
Penny Johnson	<i>Ex Officio - Director, Government Art Collection</i>
Neil MacGregor	<i>Ex Officio - Director, National Gallery</i>
Charles Saumarez-Smith	<i>Ex Officio - Director, National Portrait Gallery</i>
Nicholas Serota	<i>Ex Officio - Director, Tate Gallery</i>

Staff of the Government Art Collection

Mary Beal	<i>Curator: Research and Conservation</i>
Colin Dyer	<i>Administration Officer</i>
Martin Few	<i>Collection Technician</i>
Roger Golding	<i>Curator: Documentation</i>
Alistair Hudson	<i>Curator: Projects</i>
Penny Johnson	<i>Director</i>
Robert Jones	<i>Collection Officer</i>
David Law	<i>Executive Officer</i>
Katherine Mellor	<i>Curator: Research and Information</i>
Lidia Plintshev	<i>Administrator</i>
Emma Roodhouse	<i>Assistant Registrar</i>
Julia Toffolo	<i>Registrar/Deputy Director</i>

Acquisitions 2000-2001

Catalogue details: measurements are in centimetres, height precedes width. The inventory number of each work is listed in the left margin.

- Wilhelmina BARNS-GRAHAM
- 17585 *Walkabout Time* 1999
screenprint, no. 44 in an edition of 50, 58.5 x 77
- 17586 *Just in Time* 1999
screenprint, no. 47 in an edition of 75, 58.5 x 77
- 17587 *Another Time* 1999
screenprint, no. 29 in an edition of 75, 58.5 x 77
- 17588 *Two Circles on Purple* 1992
lithograph, no. 31 in an edition of 70, 60.2 x 76
- 17589 *Orange and Lemon Playing Games* 1999
screenprint, no. 58 in an edition of 75, 29.8 x 40.5
- 17590 *Orange and Lemon Playing Games I* 1999
screenprint, no. 46 in an edition of 75, 29.5 x 40.7
- 17591 *Orange and Lemon Playing Games II* 1999
screenprint, no. 17 in an edition of 70, 29.5 x 40.9
- Basil BEATTIE
- 17516 *Loose Ends* 1998
oil and wax on cotton duck, 213.5 x 198.2
- Patrick CAULFIELD
- 17593 *Lung Ch'uan Ware and Window* 1990
screenprint, no. 37 in an edition of 45, 107.2 x 81.1
from the portfolio *White Ware Prints*
- 17594 *I'll take my life monotonous* 1973
screenprint, no. 83 in an edition of 100, 60.8 x 55.6
from the portfolio *Some Poems of Jules Laforgue: Edition C*
- Stephen CHAMBERS
- 17578 *Conversation Nocturne (green)* 2000
etching with chine collé, no. 3 in an edition of 20, 49.5 x 55.3
- 17579 *Little Diva* 2000
etching, no. 3 in an edition of 15, 49.5 x 55.3
- 17580 *Monsieur Salamander (red)* 2000
etching with chine collé, no. 3 in an edition of 20, 49.5 x 55.3
- 17581 *Night/Silver Figures* 2000
etching with chine collé, no. 3 in an edition of 20, 49.5 x 55.3
- John CHILVER
- 17485 *Untitled (Ice Peter)* 2000
acrylic and pencil on paper, 20.9 x 29.5
- 17486 *Untitled (The Quoit)* 2000
acrylic and pencil on paper, 20.9 x 29.6

- 17600 Giovanni Battista CIPRIANI
George Frederick Handel (1685-1759) Composer after 1759
engraving, 39.7 x 29.6
- 17528 Katie CLEMSON
Familiarisation and Nostalgia (A Canberra Posting) 1998
print and collage, 104.7 x 43.4, 108 x 55, 92.2 x 48.1, 106.1 x 45, 108 x 51.7
- 17497 Tony CRAGG
Dancing Columns 2000
sandstone sculpture, 500 x 200
commissioned on behalf of the Foreign and Commonwealth Office
- 17571 Martin CREED
Things 2000
neon, 14.5 x 75
- 17519 Adam DANT
Come on England 2000
relief print, 96.5 x 63.5
- 17494 Henry EDRIDGE
The Rt. Hon. William Pitt (1759-1806) Prime Minister 1804
stipple engraving and engraving, 42.3 x 31
- 17480 Jane GIFFORD
Dream Inventory, January 2000 2000
oil on canvas, 112.7 x 112
- 17479 Eugène-Louis GILLOT
L'arrivée du Roi George V de la Reine Mary à l'Opéra, Paris 22 April 1914
oil on canvas, 92.5 x 73.5
- 17521 Douglas GORDON
Never Never 2000
C-type photograph, 61 x 76
- 17599 William HALFPENNY
A Plan and Elevation of the Royal Fire Works as it was Perform'd in St. James's Park, April the 27 1749 on Account of the General Peace Signed at Aix la Chapelle, October 7, 1748
engraving, 44.5 x 59
- 17515 Howard HODGKIN
You and Me 1978
hand-coloured lithograph, artist's proof, 22.8 x 41.2

- William HOGARTH
17602 **George Frederick Handel (1685-1759) Composer** 4 April 1821
mezzotint, 53 x 37.2
- Dan HOLDSWORTH
17576 **Untitled (a machine for living)** 1999/2000
C-type photograph on aluminium, no. 4 in an edition of 5, 92.5 x 114.5
- Ben JOHNSON
17522 **(Untitled) The British Museum Great Court** 2000
giclée print, no. 5 in an edition of 400, 60.5 x 73.5
- Jessica JONES
17569 **Cyberseries 1** 2001
digital print, 59.5 x 84.3
17570 **Cyberseries 2** 2001
digital print, 59.5 x 84.3
- Lucy JONES
17481 **River** 1994
screenprint, no. 31 in an edition of 100, 72.5 x 93.5
- LANGLANDS and BELL
17523 **Air Routes of Britain (Night and Day)** 2000
pair of screenprints, no. 6 in an edition of 45, 76 x 122
- Edward LEAR
17517 **Therapia** 28 August 1848
pencil, pen and brown ink and watercolour on paper, 43.5 x 54.2
- George Lennard LEWIS
17520 **View of the Tagus and Tower of Belém from the British Legation, Lisbon** 1880
watercolour over pencil heightened with body colour and out on paper, 58.5 x 115
- Richard LONG
17572 **Dartmoor Time** 1996
printed text on paper, 102.5 x 157.5
- Bruce McLEAN
17524 **Olive on Onyx** 2000
screenprint, no. 69 in an edition of 75, 60 x 60
17525 **Brie on the Knee** 2000
screenprint, no. 68 in an edition of 75, 60 x 60
17526 **Cava on Concrete** 2000
screenprint, no. 68 in an edition of 75, 60 x 60
17527 **Gherkin on Glass** 2000
screenprint, no. 70 in an edition of 75, 60 x 60

John McLEAN

- 17487 *Licht* 1999-2000
etching with aquatint and chine collé, no 16 in an edition of 27, 19.8 x 19.6
- 17488 *Benison* 1999-2000
etching with chine collé, no 16 in an edition of 27, 19.7 x 19.7
- 17489 *Chime* 1999-2000
etching with aquatint, no 16 in an edition of 27, 20 x 19.7
- 17490 *Discourse* 1999-2000
etching with aquatint and chine collé, no 16 in an edition of 27, 25 x 17.2
- 17491 *Mamelon* 1999-2000
etching with aquatint, no 16 in an edition of 27, 19.7 x 19.6
- 17492 *Nonesuch* 1999-2000
etching with aquatint, no 16 in an edition of 27, 19.8 x 19.7
- 17493 *Mainstay* 1999-2000
etching with chine collé, no 16 in an edition of 27, 19.6 x 19.5

David NASH

- 17577 *Crosscut Rip Cut Column* 2000
poplar wood, 99 x 29.5

Julian OPIE

- 17482 *Landscape?* 1998-1999
screenprint, no. 21 in an edition of 40, 61.1 x 87.9
purchased on behalf of the Foreign and Commonwealth Office
- 17483 *Imagine you are driving* 1998-1999
screenprint, no. 22 in an edition of 40, 61.1 x 86
purchased on behalf of the Foreign and Commonwealth Office
- 17530 *distant music water traffic* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17531 *siren radio traffic* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17532 *cowbells tractor silence* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17533 *rain voices surf* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17534 *radio wind tyres* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17535 *rain footsteps siren* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17536 *truck birds wind* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110
- 17537 *voices footsteps telephone* 2000
lambda print on acrylic sheet, no. 29 in an edition of 40, 74 x 110

John PHILLIP

- 17596 *The Marriage of the Princess Victoria, the Princess Royal to Prince Frederick William of Prussia*
coloured engraving, 45 x 80

Mark POWER

- 17510 ***MALIN Monday 6 September 1993*** 2000
silver gelatin print with text sand-blasted on glass, 76 x 84
from the portfolio *The Shipping Forecast*
- 17511 ***HUMBER Saturday 13 July 1996*** 2000
silver gelatin print with text sand-blasted on glass, 76 x 84
from the portfolio *The Shipping Forecast*
- 17512 ***LUNDY Tuesday 19 July 1994*** 2000
silver gelatin print with text sand-blasted on glass, 76 x 84
from the portfolio *The Shipping Forecast*
- 17513 ***GERMAN BIGHT Thursday 24 August 1995*** 2000
silver gelatin print with text sand-blasted on glass, 76 x 84
from the portfolio *The Shipping Forecast*

Samuel William REYNOLDS

- 17603 ***The Queen Among Her Subjects at the Great Exhibition***
engraving, 76 x 90.3

Bob RUDD

- 17529 ***Hazlebury Manor, Wiltshire***
mixed media on paper, 57.9 x 76.6

Mike SILVA

- 17507 ***Pathway through Park*** September 2000
oil on canvas, 152.5 x 194.5

William SIMPSON

- 17598 ***Great Exhibition, 1851. The British Department, viewed from the Transept***
colour lithograph, 44 x 57

Richard SLATER

- 17508 ***Harvest***
lithograph, artist's proof, 62 x 75

Jem SOUTHAM

- 17583 ***Birling Gap, Limestone with Flints*** 12/13 May 2000
C-type photograph, no. 3 in an edition of 6, 89.5 x 116.2
- 17584 ***Birling Gap, Limestone with Flints*** 12/13 May 2000
C-type photograph, no. 3 in an edition of 6, 89.5 x 116.2

Daniel STURGIS

- 17575 ***Special to You*** 1999
acrylic on canvas, 203.5 x 165

Trevor SUTTON

- 17582/1-10 ***Moon Dreams Suite*** 2000
a portfolio of ten wood block prints with chine collé, no. 3 in an edition of 20, 50 x 49.5

Mark THOMPSON

- 17518 *Towards Norway* November 1999
oil on cotton duck, 189.2 x 244

Graeme TODD

- 17506 *A Diligent Daily Run* 1999
acrylic, ink and varnish on MDF, 122 x 150

David TREMLETT

- 17495 *Design for wall painting at new British Embassy, Berlin* 1999
watercolour on paper, 31.4 x 99.2
commissioned on behalf of the Foreign and Commonwealth Office
- 17498 *Wall Drawing (for the British Embassy)* 1999-2000
varnished pastel on plaster, 1600 x 4400
commissioned on behalf of the Foreign and Commonwealth Office

Alison TURNBULL

- 17573 *Bridge* 2000
acrylic on linen on board, 76.2 x 61
- 17574 *Field Hospital* 2000
oil and acrylic on linen on board, 61 x 76.2

Catherine YASS

- 17496 *Observatory* 2000
colour transparency and lightbox, 97.3 x 134
commissioned on behalf of the Foreign and Commonwealth Office
- 17514 *Pavilion* 2000
colour transparency and lightbox, 97.4 x 123.2
commissioned on behalf of the Foreign and Commonwealth Office

Annex 1

List of works of art lent to public exhibitions between 1 April 2000 and 31 March 2001

- The First Field Marshal and the King's Mistress: The 1st Earl and Countess of Orkney*
 Taplow Court, Berkshire, 14 April - 18 September 2000
 painting by Martin Maingaud
 13420 ***George Hamilton, 1st Earl of Orkney***
- The Essential Horse*
 National Horseracing Museum, Newmarket, 3 April - 2 September 2000
 and 3 April - 2 November 2001
 painting by P. de Chandra
 2423 ***HM The Queen leaving Westminster Abbey***
 print by Dubourg
- 16719 ***Queen Caroline returning from the House of Lords***
 painting by Francis Wheatley
- 3802 ***The Hay Cart***
 painting by Joshua Ross
- 6535 ***The Battle of Blenheim***
 painting by Circle of William Beechey
- 2670 ***George III reviewing the 10th Dragoons***
 print after J H Clark
- 14945 ***The Field of Waterloo***
 drawing by Laura Knight
- 2805 ***Circus Scene***
 print by H S Cook
- 7648 ***Uffington White Horse***
- The Times of our Lives: Endings*
 Whitworth Art Gallery, Manchester, 5 May - 2 July 2000
 painting by George Carline
 13849 ***Armistice Night 1918***
 tapestry by Meira Stockl
- 16959 ***Requiem for the Disappeared***
 paintings by Robert Smirke
- 13338 ***A Young Man Lifted from a River, apparently Drowned***
 13339 ***The Resuscitation by Dr Hawes of the Young Man believed Drowned***
- Sieben Hügel: Bilder und Zeichen des 21 Jahrhunderts*
 Martin-Gropius Bau, Berlin, 14 May - 29 October 2000
 painting by Margaret Carpenter
 2172 ***Ada Lovelace***

Ententes Cordiales: The British Community in Paris since 1815

Mona Bismarck Foundation, Paris, 13 June - 13 July 2000

drawing by John Hopper

4934

Dorothy Jordan

painting by Callum Innes

17468

Exposed Painting: Cadmium Red Pale/Orange

painting by Philip de Laszlo

1168

Sir Walter Townley*Elizabeth Blackadder Retrospective*

Talbot Rice Gallery, Edinburgh, 29 July - 15 September 2000

drawing by Elizabeth Blackadder

7280

Pistoia*John Piper: The Forties*

Imperial War Museum, London, 19 October 2000 - 28 January 2001

Glyn Vivian Art Gallery, Swansea, 31 March - 19 May 2001

painting by John Piper

16273

The Cottage by Frith Wood, Hampshire 1941

Annex 2

List of long-term loans to other collections

- British Library: India Office Library**
 painting by Thomas Hickey
 14528 *Begum Johnson*
- Historic Royal Palaces Agency: Banqueting House**
 sculptures by John Michael Rysbrack
 11493 *Inigo Jones (1573-1652)*
 6439 *Sir Peter Paul Rubens (1577-1640)*
 print by John Bluck after T Rowlandson and A C Pugin
 12974 *Whitehall, showing the Banqueting House*
 engraving by H Terasson
 15537 *His Majesty's Royal Banqueting House of Whitehall*
 drawing by George Vertue
 382 *Drawing of 1680 Plan of the Old Palace of Whitehall* 1747
 painting by Daniel Mytens
 4594 *Charles I (1600-1649)*
- Historic Royal Palaces Agency: Hampton Court**
 painting by James Digman Wingfield
 14928 *The Chapel Royal, Hampton Court* 1849
 painting by Jan van Orley
 4987 *William III (1650-1702) as Solomon*
- Historic Royal Palaces Agency: Kensington Palace (Royal Dress Collection)**
 painting by John Houston after William Llewellyn
 0/791 *Mary, Princess of Teck (1867-1953) Queen of George V*
- Historic Royal Palaces Agency: Tower of London (Bloody Tower)**
 painting by unknown artist
 0/299 *Sir Walter Raleigh* c.1590
- Historic Royal Palaces Agency: Tower of London (Crown Jewels Display)**
 painting after James Gunn
 12674 *HM Elizabeth II*
- Historic Royal Palaces Agency: Tower of London (Queen's House)**
 prints by Samuel & Nathaniel Buck
 5690 *The Tower of London: The South View*
 5691 *The Tower of London: The West View*
 7129 *The Tower of London: The North View*
 print by John Maurer
 5692 *A North West View of the Tower of London*
 print by G Haiward & J Gascoyne

- 5693 *Draught of the Tower of Liberties, Survey'd... 1597*
prints by Frederick Nash
- 7123 *View of the Bloody Tower*
- 7124 *Gateway of the Bloody Tower*
drawing by P. R. Perry
- 7127 *Tower of London and Tower Bridge, 1891*
drawings by Frederick Nash
- 11694 *Plan of the White Tower, Dungeon Floor*
- 11696 *Inscriptions in the Prison Room of the White Tower*
- 11700 *Tomb in the Chapel*
- 11704 *Inscriptions in Prison Room Beauchamp Tower*
- 11711 *Inscription in Salt Tower*
- 11703 *Inscription in Prison Room, Beauchamp Tower*
- 11709 *Inscriptions in Prison Room, Beauchamp Tower*
- 11693 *View under Bloody Tower*
- 11698 *State Room in the Upper Storey of White Tower*
- 11699 *Inside of the Chapel*
- 11705 *Inscriptions in Prison Room Beauchamp Tower*
- 11706 *Inscriptions in Prison Room Beauchamp Tower*
- 11707 *Inscriptions in Prison Room Beauchamp Tower*
- 11712 *Inside of Bowyers Tower*
- 11713 *Bloody Tower*
- 11715 *Inside of Well Tower*
- 11716 *Byward Tower*
- 11697 *Plan of the White Tower, Chapel Floor*
- 11701 *Plan of Prison Room in Beauchamp Tower, 1832*
- 11708 *In the Upper Prison Room, Beauchamp Tower*
- 11692 *Chapel in the White Tower*
- 11695 *Dungeon or Prison Room in White Tower*
- 11717 *Inside of Byward Tower*
- 11702 *Prison Room in Beauchamp Tower*
- 11714 *Entrance under Bloody Tower*
print by Daniel Havell after John Glendall
- 7125 *View of the Tower of London*
print by Thomas Sutherland after T Rowlandson & A C Pugin
- 7126 *View of the Tower*
print by James Tibbitts Willmore after William Henry Bartlett
- 7128 *Tower of London*
prints by Jacobus Houbraken
- 9571 *Robert Carr, Earl of Somerset (1587-1645)*
- 9577 *Henry Howard, Earl of Surrey (1517?-1547)*
- 11951 *Sir Walter Raleigh (1552-1618)*
prints by Jacobus Houbraken after Hans Holbein
- 9572 *Thomas Cromwell, Earl of Essex (?1485-1540)*
- 9574 *John Fisher (1459-1535) Bishop of Rochester*
- 9575 *Henry VIII (1491-1547, Reigned 1509-1547)*
- 9576 *Catherine Howard (d1542) 5th Wife of Henry VIII*

9578 *Sir Thomas More (1478-1535) Lord Chancellor & Author*
print by Jacobus Houbraken after Isaac Oliver

9573 *Robert Devereux, 2nd Earl of Essex (1566-1601)*
painting by Henry Pether

11978 *Tower of London and Customs House 1853*
painting by Johann Spilberg II

1205 *Tower of London c1689*
prints by Thomas Malton (Jnr)

5688 *The Tower 1799*

5689 *The Great Court of the Tower*
print by Wenzel Hollar

7130 *Castrum Royale Londinese Vulgo The Tower*
print by Maclure & Macdonald

7131 *Tower of London*
print by Lawrence Barnett Phillips

14789 *The Tower and Moat from the West*
drawing by Emily Cathcart

16260 *Byward Tower with the Moat Flooded*
drawing by Henry A Payne

14790 *Yeoman Warder and Schoolboy*
reproduction by Renniard

14791 *Yeoman Warders*

National Gallery, London

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

National Gallery of Iceland, Reykjavik

paintings by Jón Stefánsson
15789 *Milkmaid (Mjaltastúlka) 1921*
15790 *Woman wearing National Costume (Kona á Peysfötum) 1921*
15791 *Shepherd (Smaladrengur) 1921*
15792 *Elderly Woman (Gömni Kona) 1921*

National Museum of Photography, Bradford

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

National Trust: Morville Hall and Attingham Park respectively

drawings by Moses Griffith
11040 *Morville Hall, Shopshire, June 1794*
11043 *View of Attingham Hall Shropshire, 1792*

Royal Armouries: Tower of London

painting by 18th century English School
10862 *North Bank of the Thames from the Tower to London Bridge*
painting by Jan Wyck

1092 *William III (1650-1702)*

drawing by James Hanway

45 *Elevation of the Storehouse at the Tower 1774*

painting by Paul van Somer

2176 *Charles (I (1600-49) as Prince of Wales*

Royal Armouries: Leeds

painting by James Seymour

2622 *Charles Powlett, 8th Marquess of Winchester (1685-1754)*