



Government Art Collection

Annual Report and Acquisitions 2003-2004

Contents

Page

- 3 Foreword - Julia Somerville, Chairman, Advisory Committee on the Government Art Collection
- 4 Introductory Report – Penny Johnson, Director
- 9 Acquisitions 2003-2004
- 15 Annex 1 – List of works lent to public exhibitions between 1 April 2003 and 31 March 2004
- 18 Annex 2 – List of long-term loans outside Government

Foreword

I have to confess that before becoming Chairman of its Advisory Committee, I knew of the existence of the Government Art Collection (GAC) but had no proper idea of its sheer size, richness and unique role in promoting Britain's art, history and culture.

Our offices are a world away from the formality of Whitehall, tucked down a tiny side road off one of London's busiest shopping streets. Here Ambassadors, Ministers and senior civil servants come to select the works for display in their offices, under the eagle eye and expert guidance of our Director, Penny Johnson, and her team. We're proud of the fact that at any one time some 80% of the Collection is out on display.

For the general public though, the opportunities for seeing works from the Collection usually occur if they happen to visit a Government building, spot one of our works on loan to a temporary exhibition, visit our website, or take a guided tour of our premises as part of London's Open House.

But our profile is about to change. The new Home Office building, taking shape now on Marsham Street in Westminster, will have art, literally, integrated into its fabric. This project, co-curated with Liam Gillick, and involving six artists, is the first time that the Government Art Collection has commissioned works of art for the exterior of a building on such a scale in Britain. A true example of public art, which will certainly make many more people aware of our existence and the work we do.

Julia Somerville
Chairman
Advisory Committee on the Government Art Collection

Introductory Report

The year 2003-2004 has been characterised by the number of different projects the Government Art Collection (GAC) has been involved with, in Government buildings in the UK and in several locations around the world. We were very pleased to welcome Julia Somerville as the new Chairman of the Advisory Committee on the Government Art Collection, following the departure of Sir John Tusa, who so admirably filled this position for ten years (see *GAC Annual Report 2002-03*).

One of our most controversial paintings as far as subject matter is concerned, **High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement, 1916** by Sir John Lavery, returned temporarily to London for conservation treatment in May 2003, from the King's Inns in Dublin, where it had been on long term loan. This provided an opportunity for the painting to be displayed for the first time in the UK, at the National Portrait Gallery from July to late September. The dramatic scene depicts the appeal of Roger Casement, the Irish folk hero who was hanged in 1916 for his involvement in the Irish nationalist cause. He is seen in the witness box at the centre of the composition, looking straight out towards the Jury box. Lavery was commissioned to record the historic trial by the presiding judge, Sir Charles John Darling, whose portrait the artist had previously painted.

Our largest and most challenging current project, which began in the summer of 2002, is the commissioning of art for the new Home Office building in Marsham Street, Westminster, designed by Terry Farrell and Partners and built under a PFI arrangement. We are advising the Home Office on the art for this landmark Government building, due to be completed in the spring of 2005: this is the first time that we have been involved in commissioning artists for a Government location in London. On our recommendation, the artist Liam Gillick, has collaborated since 2002, with the architects on the integration of works of art on the façade of the building. Gillick's contribution is now clearly visible in the glass canopy, (originally conceived by the architects as concrete), over the central block which relates in colour and shape to his sculpture platforms. Another feature devised by the artist is text embedded on the glass façade, which can be seen as the building is being constructed. Three further elements by Gillick (vitrines, an entrance icon and sculptures) will be added at certain points during the building schedule.

We have also been involved with the 'Public Arts Strategy', the commissioning of artists for the areas surrounding the building, which has been devised with Liam Gillick as Curator. Six artists were invited to make proposals for work. They are Roger Hiorns, Georgie Hopton, Emma Kay, Runa Islam, Gary Webb and Simon Periton. In developing the individual proposals, we have worked closely with Liam Gillick, the artists, architects, landscape architects, contractors and the Home Office. We are currently researching manufacturers of materials for each of the proposals, confirming technical requirements, and planning the installation to meet the building programme.

A third strand of the project is commissioning artists to make work for the Entrance area and Atrium of the interior of the central block. This aspect of the project is at an early stage, with proposals yet to be agreed by the Home Office.

The Ministerial re-shuffle in summer 2003 required us to swiftly change displays of art in the new incumbents' offices. Estelle Morris, the Minister for the Arts, has a selection of work by Barbara Hepworth; a series of portraits on engraved glass, **The Management Committee of the World Wide Web Consortium** (2000) by Nick Crowe, a Manchester-based artist; and the painting, **Lancashire Fair: Good Friday, Daisy Nook** (1946) by L.S. Lowry. Other changes included new displays in the offices of

Lord Rooker, Lord Falconer, Kim Howells, Ian McCartney, Douglas Alexander and the late Lord Williams of Mostyn.

Acquisitions are made each year with the advice and approval of the Advisory Committee on the GAC. Original and multiple works of art are acquired to ensure that there are sufficient relevant works for the range of spaces in which we place art. These range from the historic interiors of 10 Downing Street and Ambassadors' Residences, to the entrance halls of Government buildings and the offices of Ministers and senior civil servants. Works of art are acquired from galleries, auctions, print publishers, art fairs, individuals and directly from artists. This year we purchased three historical paintings at auction, including the charming **Portrait of the Broke and the Bowes Families** (1740) by Thomas Bardwell (1704-1767), the first 'conservation piece' to enter the Collection. One of the distinctive elements of the composition is a visual pun: an empty frame is depicted on the wall in the centre of the room, suggesting the resting place for the newly painted picture, which exactly matches the original 'Kentian' frame of the painting.

Contemporary acquisitions included two large striking monochromatic views of London by John Virtue, **Landscape No 622** and **Landscape No 664** (2003). He developed these paintings in his studio at the National Gallery, where he is Associate Artist, working from ink and pen sketches made from the top of Somerset House looking towards St Paul's. Zarina Bhimji's **Howling like dogs, I swallowed solid air**, a lightbox piece made between 1998 and 2003, which shows the disused interior of her father's factory in Uganda, with ceiling fans lying like sculptures on the floor, was also acquired. A number of photographs were added to the Collection, including **South Downs** (2002) by Richard Billingham, and **The Meal** (2003) by A. K Dolven, an intriguing image of a carefully composed group of people eating in a dining room that is infused with white light.

We regularly work on displays for the interiors of 10 Downing Street. For the fourth year running we arranged the annual loan and display of a selection of art from a regional gallery, Leeds City Art Gallery, from October 2003. These loaned works of art were not required for display by the gallery during this time. The group of works form an impressive display in the ground floor Lobby and Corridor. They include three beautifully textured paintings by Stanley Spencer; a subtle, yet richly painted still life by William Nicholson; and the drawing, **The Poet Reading to his Children** (1948) by Barbara Hepworth. Sculpture, which is a strong element of the Leeds Collection, is represented by the jaunty work, **The Cricketer** (circa 1989) by Barry Flanagan that was placed at the entrance of the Corridor leading to the Cabinet Room. Changes to the display in Downing Street are often made when works of art are requested for temporary public exhibitions, providing us with an opportunity to replace them with new works. This year Edward Wadsworth's painting, **Floats and Afloat** (1928), newly returned from the Ambassador's Residence in Washington, complemented a display of British Surrealist paintings in Downing Street. **Nourishment** (2002), a set of prints by Michael Landy, was installed on the first floor, and displays of contemporary photography continued to be shown in the Ante Room.

A significant proportion of our work is with the Foreign and Commonwealth Office. With a change of Ambassador in Washington in August, we took the opportunity to introduce several new displays, which relate to the building or reflect historical and cultural connections between the UK and the USA. These include three large paintings by John Piper of English Georgian architecture that complement the neo-Georgian architecture of the Lutyens-designed Residence; paintings from the 1960s and 1970s that illustrate the influence of American Abstract Expressionism on British art; and the brightly coloured iconic screen print of **Queen Elizabeth II of the United Kingdom** from the portfolio, **Reigning Queens** (1985), by Andy Warhol, the first time this work has been displayed in a British Government building in the USA. We also reviewed and installed new works of art in the British Ambassador's Residence and Embassy in Beijing. Like the Washington project, the cultural connections between the UK and the host country were emphasised wherever possible: a revealing series of prints

from **An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China** (printed in 1797), after William Alexander, is displayed alongside Martin Archer Shee's portrait of **Sir George Thomas Staunton**. Aged eleven, Staunton accompanied his father, the Secretary to Lord Macartney (who led the Ambassadorial visit to China from 1792-4), and later was renowned for his authoritative knowledge of China. The circus is one of the themes in the Drawing Room, with works by Laura Knight and Duncan Grant, and a lively and colourful painting on glass of a tightrope walker by Cosmo Clark. Two works in the Entrance Hall of the Embassy make allusions to China: Simon Patterson's playful **The Great Bear** (1992), is a subverted London underground map which includes, among others, a tube line of Sinologists; and the diptych, **Frozen Sky** (1997) by Langlands and Bell which depicts a circle of three-letter codes used to identify international airports, including 'BJS' for Beijing and 'SHA' for Shanghai. New displays were also selected for the Residences in Buenos Aires (after a full refurbishment of the house), Strasbourg and the United Nations in New York. Works of art were despatched to San Francisco, Baku, Brussels and St. Petersburg, while others returned from Bucharest, Budapest and Brasilia. GAC staff visited Vienna, Warsaw and Athens to review displays in preparation for future projects, and in Lisbon, installed works of art at the temporary Ambassador's Residence. Six drawings by William Simpson depicting various episodes from the Crimean War were destroyed in the bombing of the Consul General's temporary office in the grounds of the Residence and Offices (Pera House) in Istanbul in November.

During the year, as usual, hundreds of works of art were received and despatched by a dedicated team in the GAC workshop. Among the major paintings which have been conserved this year, are the early and uncharacteristic, **Welsh Landscape** (c.1939-40), by Lucian Freud (from the Residence of the Ambassador to the United Nations in New York); the **Portrait of Queen Victoria** by Sir George Hayter (from the Ambassador's Residence in Washington); and the slightly later **Portrait of Queen Victoria** by Franz Xaver Winterhalter (from the Ambassador's Residence, Paris). We have continued with our programme of re-framing and re-mounting works of art. With the appointment of a Technical Operations Manager, we have also re-arranged the layout of the workshop.

Research and interpretation is an essential part of our curatorial work, and our new displays were accompanied by information written by specialist GAC staff. Extensive research was conducted into a number of important works in the Collection including: **High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement, 1916** by Sir John Lavery; **Deptford Dockyard: 'Les Trois Amis'** (1763), by John Cleveley the Elder; and two paintings by James Digman Wingfield depicting **The Picture Gallery, Stafford House** (1848) in preparation for their installation at Lancaster House, the Centre for Government Hospitality.

As our premises are not open to the public on a regular basis, we are always pleased to participate in the annual London Open House weekend in September. This year some 270 members of the public visited the GAC on pre-booked guided tours led by our staff. Demand from various art associations for a slot in our fortnightly programme of evening tours of our premises continues to increase, with bookings well into next year.

Access to Government buildings is of necessity restricted. We therefore look very favourably on requests to lend works of art to temporary public exhibitions. The following are a few of the works of art that we have lent to exhibitions this year to increase public access to, and knowledge of, the Collection. **Event on the Downs** (1934) by Paul Nash to *Paul Nash: Modern Artists, Ancient Landscape* at Tate, Liverpool; **The Integrity of Belgium** (1914) by W. R. Sickert and the sculpture by A.G. Walker, **Florence Nightingale (1820-1910), Reformer of Hospital Nursing**, to *The Edwardians: Secrets and Desires* at the National Gallery of Australia, Canberra and Art Gallery of South Australia, Adelaide; and several paintings to the exhibition, *The Happy Couple* at Cartwright Hall, Bradford.

Last July we initiated and hosted the first meeting of world-wide government art collections, which provided an excellent opportunity for us to explore common practices, issues and to exchange ideas. We have now established a more formal network and will continue to work together for mutual benefit. Representatives attended from the USA (Art in Embassies Programme and the national Loan Service, both based in Washington), Australia (Artbank), the Netherlands (Foreign Real Estate Department), Ireland (Art Management Office, the office of Public Works), Northern Ireland (Northern Ireland Civil Service Art Collection) and Canada (Department of Foreign Affairs and international Trade). One of the striking differences is that the GAC is the only collection spanning the sixteenth century through to the present day.

All GAC staff have been involved in most projects in one way or another. During this year there have been some changes to the team. We have had to say goodbye to three valued members of the staff: Lidia Plintshev, who returned to her former department, the Government Office for London; Emma Roodhouse, who moved to Glasgow; and Dr Mary Beal, who retired. A very talented researcher, Mary had been a member of the GAC team for over 25 years, during which she contributed considerably to the development of the Collection through her expertise, professional judgement and knowledge of conservation and art. Her published material included the book, *British Embassy, Paris: The House and its Works of Art* (co-written in 1992 with John Cornforth), and similar publications that accompanied the Residences in Bonn and Tel Aviv. Her considerable published research on the painting, **Event on the Downs** (1934) by Paul Nash, also offered a new and refreshing interpretation of this work. We were pleased to welcome new colleagues: Kate Conroy as the Director's Assistant and Administrator; Chantal Condron as Curator: Research and Information; Charlotte Baber as Assistant Registrar; Andrew Parratt as Technical Operations Manager; Tung Tsin Lam as New Media Officer; and Alison Fuller as Assistant Curator: Research and Information. I would like to thank everyone at the GAC for all that they have achieved in another busy and demanding year.

Once more we have benefited greatly from the judgement, expertise and support of the members of the Advisory Committee, chaired by Julia Somerville since September 2003. In addition to the new Chairman, we have taken on two new independent members, Dr Penelope Curtis, Curator of the Henry Moore Institute, and Sarah Shalgosky, Curator of the Mead Gallery, University of Warwick. As ever, we are indebted to all the members for their generosity in their time and commitment to the GAC.

Penny Johnson
Director
Government Art Collection

As at 31 March 2004

Members of the Advisory Committee on the Government Art Collection

Julia Somerville	<i>Chairman</i>
Dr Penelope Curtis	<i>Independent</i>
Richard Dorment	<i>Independent</i>
Margot Heller	<i>Independent</i>
Sarah Shalgosky	<i>Independent</i>
Penny Johnson	<i>Ex Officio – Director, Government Art Collection</i>
Charles Saumarez Smith	<i>Ex Officio – Director, National Gallery</i>
Sandy Nairne	<i>Ex Officio – Director, National Portrait Gallery</i>
Sir Nicholas Serota	<i>Ex Officio – Director, Tate</i>
Alan Davey	<i>Ex Officio – Director, Arts and Culture Directorate, DCMS</i>

Staff of the Government Art Collection

Charlotte Baber	<i>Assistant Registrar (since September 2003)</i>
Christopher Christophorou	<i>Collection Technician</i>
Chantal Condron	<i>Curator: Research and Information (since July 2003)</i>
Kate Conroy	<i>Director's Assistant and Administrator (since August 2003)</i>
Colin Dyer	<i>Finance Officer</i>
Martin Few	<i>Collection Technician</i>
Alison Fuller	<i>Assistant Curator: Research and Information (since January 2004)</i>
Roger Golding	<i>Curator: Documentation</i>
Tony Harris	<i>New Media Officer</i>
Alistair Hudson	<i>Curator: Projects</i>
Penny Johnson	<i>Director</i>
Robert Jones	<i>Collection Officer</i>
Tung Tsin Lam	<i>New Media Officer (since November 2003)</i>
Andrew Parratt	<i>Technical Operations Manager (since September 2003)</i>
Malcolm Steer	<i>Senior Administrator</i>
Julia Toffolo	<i>Registrar and Deputy Director</i>

Government Art Collection Programme Vote

The GAC has an annual programme vote of £551,000, £200,000 of which is reserved for acquisitions. The remaining £351,000 is largely for conservation, framing, transport, photography, publications, workshop equipment and some acquisitions. In 2003-4 a total of £220,000 was spent on acquisitions of works of art.

Acquisitions

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

- 17853/2 ANON BRITISH 18C
Illuminated Certificate creating George Macartney (1737-1806) Earl Macartney & Viscount Macartney of Dervock in the peerage of Ireland, 1792
 illuminated certificate on vellum, with seal
 purchased from Sotheby's, London (with GAC 17853/1)
- 17814 Gillian AYRES
At this Stage 2001
 carborundum print with relief and hand painting, 19/25, 109.5 x 107
 purchased from Alan Cristea Gallery, London
- 17816 Thomas BARDWELL
Portrait of the Broke and the Bowes Families 1740
 oil on canvas, 100 x 112
 purchased from Sotheby's, London
- 17864 Zarina BHIMJI
Howling like dogs, I swallowed solid air 1998-2003
 colour transparency in light-box, 1/3, 127 x 170
 purchased from Lisson Gallery
- 17817 Richard BILLINGHAM
South Downs 2002
 lightjet print mounted on aluminium, 1/5, 96 x 114.5
 purchased from Anthony Reynolds Gallery, London
- 17851 Juan BOLIVAR
Circus Boy 2003
 acrylic on canvas, 226 x 192.5
 purchased from the artist
- 17833 - Patrick CAULFIELD
 17834 ***Lung Ch'uan Ware and Window***
Lung Ch'uan Ware and Black Lamp
 from the portfolio *White Ware Prints* 1990
 screenprints, 17/45, 107.5 x 81
 purchased from Alan Cristea Gallery, London
- 17830 Anthony DAY
Autumn Fenland 1961
 watercolour on paper, 69 x 103
 transferred from the Government Office for the East of England, Cambridge
- 17829 Adolf DEHN
Minnesota (School Prints no. 25)
 colour lithograph, 49.5 x 76
 transferred from the Government Office for the East of England, Cambridge

- 17827 A K DOLVEN
The Meal 2003
c-type photograph on aluminium, 1/5, 125 x 170
purchased from Anthony Wilkinson Gallery, London
- 17808-11 MARK EDWARDS
Sudbourne, Suffolk 2002
Staithe (Evening), Norfolk 2002
Mersea Island, Essex 2002
Haddiscoe, Norfolk 2002
colour photographs mounted on aluminium, 130 x 164
commissioned from the artist for the Government Office for the East of England,
Cambridge
- 17820 Terry FROST
Newlyn Pink 1991
screenprint, 7/50, 76 x 57
purchased from London Print Studio, London
- 17839/1-10 Terry FROST
Madron Woodcuts 1998
portfolio of 10 woodcuts, 4/35, each 84 x 34.5
purchased from The Paragon Press London
- 17831 Phyllis Ethel GINGER
Town Centre (School Prints no. 7) 1947
colour lithograph, 49.5 x 76
transferred from the Government Office for the East of England, Cambridge
- 17867 Antony GORMLEY
Untitled 2001
aquatint, A/P 20/20, 58.2 x 42
presented by the artist
- 17868 Antony GORMLEY
Untitled 2001
aquatint, no edition number, 57.7 x 42
presented by the artist
- 17866 Claude HEATH
Eucalyptus 2003
screenprint, 17/30, 66.4 x 80.8
purchased from the Contemporary Art Society, *Artfutures 2004*
- 17825 Dan HOLDSWORTH
Untitled (A Machine for Living) 2000
c-type photograph on aluminium, 1/5, 92.5 x 114.5
purchased from L & R Entwistle & Co, London
- 17776 Wenzel HOLLAR
English Lady in Winter Costume 1640
from *English and Foreign Costumes*
etching, 19 x 10.5
purchased from Sotheby's, London

- 17853/1 Ozias HUMPHREY
George Macartney (1737-1806) Earl Macartney, 1st British Ambassador to China
pastel on paper laid on canvas, 61 x 51
purchased from Sotheby's, London
- 17818 Tess JARAY
We should also bear in mind...
from the portfolio *The Rings of Saturn and Vertigo* 2001
diptych, screenprint and text, 18/44, 80.5 x 101.5 and 60 x 50
- 17819 Chantal JOFFE
Red-Haired Woman in the Park 2003
oil on MDF, 56 x 45.5
purchased from Victoria Miro Gallery, London
- 17782-807 Emma KAY
Shakespeare from Memory 1998
set of 26 digital inkjet prints, 6/10, 59.4 x 42
purchased from The Approach, London
- 17838 Michael KIDNER
Red China 1966
screenprint, 17/25, 86 x 60.5
purchased from the artist
- 17778 Henry KROKATSI
Chandelier 2003
carbon on paper, 59.5 x 42
purchased from Contemporary Art Society, *Artfutures 2003*
- 17779/1-12 Michael LANDY
Nourishment 2002
portfolio of 12 etchings, 5/37, 89 x 77.5
purchased from The Paragon Press, London
- 17815 Frederick LEIGHTON
Interior of a Mosque or Mimbar of the Great Mosque at Damascus
oil on canvas, 31 x 24.5
purchased from Christie's, London
- 17780/1-7 Richard LONG
Untitled 1-7 1997
set of 7 drawings, River Avon mud on paper, 29.7 x 21
purchased from Haunch of Venison, London
- 17836 Colin LOWE and Roddy THOMSON
Other Careers that begin with A 2003
screenprint, 16/85, 101 x 76
purchased from Paul Stolper Limited, London
- 17837/1-10 *A Manchester Portfolio* 2003
BRASS ART
Pantomimesis
brass sculpture, 35.5 x 12.5 x 2

Nick CROWE

Soldiers at the Palace

engraved glass and canvas camouflage bag, 30 x 40 & 35 x 44 x 2

Graham PARKER

24 Hour Party People

archival inkjet print, 48.5 x 33

Jim MEDWAY

Family

hand-coloured etching, 59.5 x 45

Ian RAWLINSON

Little Ireland, Manchester

ink on tracing paper and Epson inkjet print, 29.7 x 42

Martin VINCENT

Victoire Vietnam

hand-stitched cotton on 14 count aida, 16.4 x 25

Dean HUGHES

Two pieces of Grey Ruled A4 paper

prints on paper, each 29.7 x 21

Paul HOUSLEY

Mercedes Finger Monkey Boy

giclée print on 2 sheets, each 29.7 x 21

purchased from Paul Stolper Limited, London

17821-4

Bruce McLEAN

An Over Shrugged Shoulder

A Stab in the Back

A Political Handshake

A Nod and a Wink

from the portfolio *Room Service No.1* 1992-1993

screenprints, 30/75, 59 x 57

purchased from London Print Studio, London

17852

Philippe MERCIER

The Young Artists circa 1745

oil on canvas, 77.5 x 65

purchased from Sotheby's, London

17861

Oscar NEMON

Sir Winston Churchill (1874-1965) Prime Minister

plaster made 1956, cast 1990s

bronze bust, 4/6, 44 x 40.5 x 44

presented by Alice Nemon Stuart

17862

Oscar NEMON

Marion

plaster made circa 1947, cast 2003

coloured bronze relief, 1/12, 37.5 x 35.5 x 2.5

presented by Alice Nemon Stuart

- 17863 Oscar NEMON
Danica
plaster made circa 1947, cast 2003
coloured bronze relief, 1/12, 40.8 x 57.8 x 2.5
presented by Alice Nemon Stuart
- 17826 Chris OFILI
Afro Lunar Lovers 2003
giclée print with embossing, gold leaf, gouache and felt tip digitally merged,
184/350, 49 x 32
purchased from Victoria Miro Gallery, London
- 17835 Bridget RILEY
Two Blues 2003
screenprint, 124/250, 54.5 x 53
purchased from Curatorial Services Limited, London
- 17832 Michael ROTHENSTEIN
Timber Felling in Essex (School Prints no. 5) 1945
colour lithograph, 49.5 x 76
transferred from the Government Office for the East of England, Cambridge
- 17828 Richard SELL
Baits Bite Lock 1972
colour lithograph, 31/60, 58 x 71
transferred from the Government Office for the East of England, Cambridge
- 17781/1-2 Jem SOUTHAM
Clevedon, Blind Yeo, 16 January 2000 2000
diptych of 2 C-type photographs, 2/6, 106 x 139 and 106 x 139
purchased from Hirschl Contemporary Art, London
- 17850 John VIRTUE
Landscape No.662 2003
white acrylic, black ink, shellac and emulsion on canvas, 183 x 183
purchased from the artist
- 17860 John VIRTUE
Landscape No.664 2003
white acrylic, black ink, shellac and emulsion on canvas, 183.3 x 183.5
purchased from the artist
- 17777 Andy WARHOL
Queen Elizabeth II of the United Kingdom
from portfolio *Reigning Queens* 1985
screenprint, 3/40, 100 x 80
purchased from Sotheby's, London
- 17865 Ian WHITTLESEA
Studio Paintings – Index 2003
lithograph, 1/50, 50.5 x 70.8
purchased from the Contemporary Art Society, *Artfutures* 2004

Annex 1

List of works lent to public exhibitions between 1 April 2003 and 31 March 2004

All the Queen's Horses

International Museum of the Horse, Kentucky Horse Park, Lexington, Kentucky, USA,
26 April - 24 August 2003

- 2670 *King George III Reviewing the 10th Dragoons* undated
oil on canvas by William Beechey
- 6535 *The Battle of Blenheim* 1715
oil on canvas by Joshua Ross Junior
- 3802 *The Hay Cart* 1779
oil on canvas by Francis Wheatley

Edward Bawden and His Friends at the Coronation

Fry Art Gallery Society, Saffron Walden, 12 April – 31 August 2003

- 2405 *Members of the Royal Family Arriving at the Abbey* 1953
pencil, ink and wash on paper by Edward Ardizzone
- 2420 *Troops in the Mall* 1953
pen, ink and watercolour by Edward Bawden
- 2466 *Last Minute Decorations* 1953
oil on canvas by Kenneth Rowntree
- 2474 *The Mall: Coronation* 1953
oil on board by John Humphrey Spender
- 2500 *Parliament Square, Coronation* 1953
oil on board by Fred Uhlman
- 2531 *Country Celebrations* 1953
lithograph by Kenneth Rowntree
- 2497 *Parliament Square* 1953
oil on canvas by Julian Trevelyan

Editions Alecto: Original Graphics, Multiple Originals 1960-1981

Whitworth Art Gallery, Manchester, 16 May - 3 August 2003

Bankside Gallery, London, 6 - 28 September 2003

City Art Centre, Market Street, Edinburgh October 2003 - January 2004

- 7331 *Worcester College, Oxford* undated
76/100 colour etching by Richard Beer
- 8499 *Magic Pool* undated
55/75 block print by Tadek Beutlich

- 10908 *Ceres* undated
33/50 lithograph by Edwin La Dell
- 12076/14 *Dialogue* 1975
14/125 aquatint by Nigel Hall
- 12433 *Phyllotaxis* 1976
23/125 screenprint by Michael McKinnon
- 14465 *After Raphael (?)* 1973
6/50 screenprint by Tom Phillips

Barbara Hepworth Centenary Exhibition

Tate St. Ives, St. Ives, 19 May - 12 October 2003

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

The Happy Couple

Cartwright Hall, Bradford, 14 June - 14 September 2003

- 13467 *The Second Marriage* 1967
oil on board by Anthony Green
- 6751 *Wedding in Aspatia* 1958
oil on canvas by Sheila Fell
- 15235 *The Bride of the Sea* 1979
acrylic on canvas by Eileen Agar

Paul Nash: Modern Artist, Ancient Landscape

Tate Liverpool, 23 July - 19 October 2003

- 2615 *Worth Matravers* 1936
pencil and watercolour on paper by Paul Nash
- 8536 *Event on the Downs* 1934
oil on canvas by Paul Nash

The Impossible View

Lowry Centre, Salford, 19 July 2003 - 11 January 2004

- 14301 *Dalston, Summer Day No.1* 1975
oil on board by Leon Kossoff
- 296 *Lancashire Fair: Daisy Nook* 1946
oil on canvas by L.S. Lowry

Craigie Aitchison

Royal Academy, London, 9 October - 9 November 2003

16372/C *Portrait of Alton Peters* 1983
oil on canvas by Craigie Aitchison

La Ingeniera Civil en la Pintura

Academia Real de Bellas Artes, Madrid, 26 February – 25 April 2004

8971 *Eddystone Lighthouses* 1884
oil on canvas by William Gibbons

Sea Change: Paintings by Richard Eurich in War and Peace

St. Barbe Museum, Lymington, 20 March – 29 May 2004

2518 *Coast Scene with Rainbow* 1952-1953
oil on canvas by Richard Eurich

Annex 2

Long term loans outside Government

British Library: India Office Library

- 14528 *Mrs Johnson, the Begum Johnson*
painting by Thomas Hickey
- 17516 *Loose Ends*
painting by Basil Beattie

Historic Royal Palaces Agency: Banqueting House

- 11493 *Inigo Jones (1573-1652)*
6439 *Sir Peter Paul Rubens (1577-1640)*
sculptures by John Michael Rysbrack
- 12974 *Whitehall, showing the Banqueting House*
print by John Bluck after T Rowlandson and A C Pugin
- 15537 *His Majesty's Royal Banqueting House of Whitehall*
engraving by H Terasson
- 382 *Drawing of 1680 Plan of the Old Palace of Whitehall* 1747
drawing by George Vertue
- 4594 *King Charles I (1600-1649)*
painting by Daniel Mytens

Historic Royal Palaces Agency: Hampton Court

- 14928 *The Chapel Royal, Hampton Court* 1849
painting by James Digman Wingfield
- 4987 *King William III (1650-1702) as Solomon*
painting by Jan van Orley

Historic Royal Palaces Agency: Kensington Palace (Royal Dress Collection)

- 0/791 *Mary, Princess of Teck (1867-1953) Queen of King George V*
painting by John Houston after William Llewellyn

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

- 0/299 *Sir Walter Raleigh (circa 1552-1618)* circa 1590
painting by unknown artist

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

- 12674 *HM Queen Elizabeth II*
painting after James Gunn

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

- 5690 *The Tower of London: The South View*
 5691 *The Tower of London: The West View*
 7129 *The Tower of London: The North View*
 prints by Samuel & Nathaniel Buck
- 5692 *A North West View of the Tower of London*
 print by John Maurer
- 5693 *Draught of the Tower of Liberties, Survey'd... 1597*
 print by G Haiward & J Gascoyne
- 7123 *View of the Bloody Tower*
 7124 *Gateway of the Bloody Tower*
 prints by Frederick Nash
- 7127 *Tower of London and Tower Bridge 1891*
 drawing by P. R. Perry
- 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 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 White Tower*
 11699 *Inside of the Chapel*
 11700 *Tomb in the Chapel*
 11701 *Plan of Prison Room in Beauchamp Tower 1832*
 11702 *Prison Room in Beauchamp Tower*
 11703 *Inscription in Prison Room, Beauchamp Tower*
 11704 *Inscriptions in Prison Room Beauchamp Tower*
 11705 *Inscriptions in Prison Room Beauchamp Tower*
 11706 *Inscriptions in Prison Room Beauchamp Tower*
 11707 *Inscriptions in Prison Room Beauchamp Tower*
 11708 *In the Upper Prison Room, Beauchamp Tower*
 11709 *Inscriptions in Prison Room, Beauchamp Tower*
 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*
 drawings by Frederick Nash
- 7125 *View of the Tower of London*
 print by Daniel Havell after John Glendall
- 7126 *View of the Tower*
 print by Thomas Sutherland after T Rowlandson & A C Pugin
- 7128 *Tower of London*
 print by James Tibbitts Willmore after William Henry Bartlett

- 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
- 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 (died 1542) 5th Wife of Henry VIII*
 9578 *Sir Thomas More (1478-1535) Lord Chancellor & Author*
 prints by Jacobus Houbraken after Hans Holbein
- 9573 *Robert Devereux, 2nd Earl of Essex (1566-1601)*
 print by Jacobus Houbraken after Isaac Oliver
- 11978 *Tower of London and Customs House 1853*
 painting by Henry Pether
- 1205 *Tower of London* circa 1689
 painting by Johann Spilberg II
- 5688 *The Tower* 1799
 5689 *The Great Court of the Tower*
 prints by Thomas Malton (Jnr)
- 7130 *Castrum Royale Londinense Vulgo The Tower*
 print by Wenzel Hollar
- 7131 *Tower of London*
 print by Maclure & Macdonald
- 14789 *The Tower and Moat from the West*
 print by Lawrence Barnett Phillips
- 16260 *Byward Tower with the Moat Flooded*
 drawing by Emily Cathcart
- 14790 *Yeoman Warder and Schoolboy*
 drawing by Henry A Payne
- 14791 *Yeoman Warders*
 reproduction by Renniard

The Honourable Society of King's Inns, Dublin

- 0/128 *High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement* 1916
 National Gallery, London

National Gallery, London

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

National Gallery of Iceland, Reykjavik

- 15789 *Milkmaid (Mjaltastúlka)* 1921

- 15790 *Woman wearing National Costume (Kona á Peysfötum)* 1921
 15791 *Shepherd (Smaladrengrur)* 1921
 15792 *Elderly Woman (Gömnir Kona)* 1921
 paintings by Jón Stefánsson

National Museum of Photography, Bradford

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

National Trust: Morville Hall and Attingham Park respectively

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

Royal Armouries: Tower of London

- 10862 *North Bank of the Thames from the Tower to London Bridge*
 painting by 18th century English School
- 45 *Elevation of the Storehouse at the Tower* circa 1710
 painting by Jan Wyck
- 2176 *King Charles (I (1600-49) as Prince of Wales*
 painting by Paul van Somer

Royal Armouries: Leeds

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

Victoria and Albert Museum, London: The British Galleries

- 4959 *View of Longleat*
 painting by Jan Siberechts
- 273 *Francis Hastings, 10th Earl of Huntingdon*
 sculpture by Joseph Wilton
- 15470 *Queen Victoria (1819-1901)*
 painting by Heinrich von Angeli

The White House, Washington D.C.

- 16203 *Sir Winston Churchill (1874-1965)*
 sculpture by Jacob Epstein