



Government Art Collection

Annual Report and Acquisitions 2004 – 2005

Contents

Page

- 3 Foreword - Julia Somerville, Chairman, Advisory Committee on the Government Art Collection
- 4 Introductory Report – Penny Johnson, Director
- 9 Acquisitions 2004 – 2005
- 13 Annex 1 - List of works lent to public exhibitions between 1 April 2004 and 31 March 2005
- 15 Annex 2 – List of long-term loans outside Government

Foreword

This year saw real and visible progress in one of our major preoccupations: the exciting art projects at the new Home Office building in Westminster.

The works on the façade by Liam Gillick were completed, allowing the public to see the effects as they walked past. Work continues apace both inside and out on the other projects by the ten artists. We on the Advisory Committee have been actively involved in the approval and monitoring of these art installations – the first time the Government Art Collection (GAC) has been involved in a building this way.

The Advisory Committee, which includes the Directors of Tate, the National Gallery, and the National Portrait Gallery among its distinguished members, has no direct line or management responsibility for the GAC. However, as Chairman, I can attest to the enthusiasm and active spirit of involvement in which the Committee meetings are held. Beyond that, the members' expertise and connections with the art world mean that the Director is able at any one time to consult individual members for their views.

As Chairman, and on behalf of the Advisory Committee, I should like to publicly commend the work that the GAC does, and to hope that it continues to receive the funding necessary to do its job. To quote my distinguished predecessor Sir John Tusa: 'It represents cultural diplomacy at its best.'

Julia Somerville
Chairman
Advisory Committee on the Government Art Collection

Introductory Report

The Home Office building, designed by Terry Farrell and Partners, for which the Government Art Collection (GAC) has been commissioning art since 2002, opened in February 2005. The lead artist was Liam Gillick, whose designs have been integrated into several aspects of the façade: a multi-coloured glass canopy; an “entrance icon”, with a design based on rural and urban street plans; semi-concealed patterned text on recessed windows; coloured glass fins in the vitrines; and two sculptural groups on the grass in front of the building, which also act as signage. Gillick’s work has significantly contributed to the character of the building, particularly in the way that the coloured light from the canopy reflects onto the pavement below. Not only was this building the GAC’s first commissioning project in the UK, but it was a first for the GAC to have supported such a direct collaboration between artist and architect, along with the project developer, Anne’s Gate Property (AGP).

Gillick also worked with the GAC, Terry Farrell and AGP on the Public Art Strategy, a component of the planning application to Westminster City Council. Six artists (Roger Hiorns, Georgie Hopton, Runa Islam, Emma Kay, Simon Periton and Gary Webb) were selected by Gillick and the GAC to make works of art for external areas of the building. Of these, works by Georgie Hopton and Simon Periton have already been installed. Hopton took the name and idea of the Home Office literally with her piece **Keep the Home Fires Burning**, by incorporating a number of bronze relief log fires to the planters in one of the site’s two internal streets. She also introduced patterns in the paving stones that resemble parquet flooring, and into which are inlaid a series of glass mosaics derived from designs of Art Deco rugs. Simon Periton’s chain, made up of linked neon lights and positioned under one of the bridges spanning the streets, eloquently transforms a threatening image into a work of unexpected beauty.

Inside the building, the GAC was responsible, on behalf of the Home Office, for commissioning two further works: mixed media murals by Toby Paterson on either side of the main entrance; and a dramatic suspended sculpture by Eva Rothschild. A further artists’ project by Jeremy Deller and Alan Kane, *The Home Office Collection of Art from Prisons*, was commissioned by the Home Office. All three interior art projects are due for completion in the next year.

Our own Collection continues to grow through the annual programme of acquisitions bought at auction, from artists, dealers or individuals. This year we have bought mainly modern and contemporary works with the exception of a small number of prints depicting eighteenth-century St Salvador and nineteenth-century Rio de Janeiro, all intended for display at the British Ambassador’s Residence in Brasilia. An important addition has been a distinctive spot painting by Damien Hirst entitled **Pardaxin** (2004), which refers to the shark repellent effect of a toxic protein found in the Red Sea flatfish (*Pardachirus marmoratus*). Hirst’s spot paintings are based on a system whereby the spaces between each spot are of equal size to the spots themselves and no one colour is ever repeated.

Text pieces by Mark Titchner and Sonia Boyce were added to the Collection. Titchner’s piece **Everything Beautiful is Far Away** (2003-2005) is a text borrowed from a song by the Californian group Granddaddy. **Devotional** (1999-2004), made by Boyce, is a colourful totem-like object listing vertically by decade the names of 84 black British female singers. The artist accumulated names over a number of years through conversations with different people about their favourite singers. Ranging from the jazz singer Elisabeth Welch presented in the pre-sixties section, to Lisa Mafia in the ‘noughties’, Boyce’s work forms an alternative history of popular music. In November we were successful in bidding at auction for an early painting by Kenneth Martin, **Chance and Order 4 (Green)** (1970), from a series of paintings that he began in 1969 and continued for fifteen years.

We continue to review and refresh our displays at 10 Downing Street. In summer 2004 work by two recent art graduates was featured in the Ante Room, an area of the building dedicated to the display of contemporary art: a large abstract painting by Juan Bolivar, and a series of photographs showing reconstructions of famous international landmarks in a Chinese theme park by Mandy Lee Jandrell. The next display in this area featured two paintings by John Virtue from his recent series of London views, executed while he was Associate Artist working at the National Gallery. In these striking monochromatic canvases, the dome of St Paul's emerges from paintings that trace a route along the Thames from Somerset House to Blackfriars Bridge.

This year the National Museums and Galleries of Wales lent eight works to Downing Street from paintings in their Collection that were not required for display. Among these were **Welsh Collier**, a portrait of a miner by Evan Walters, and **Dog Rock** (1975-76), a dramatic and fiery view of a coal pit by Graham Sutherland.

We always try to make connections between works of art and their display locations. This year **Portrait of the Broke and Bowes Families** (1740) by Thomas Bardwell, with its original mid eighteenth century 'Kentian' frame, was placed in the White Room of Downing Street to complement an association with William Kent, who designed this part of the building. In the Pillared Room, we introduced a new set of portraits of notable women to accompany the GAC's painting of Ada Lovelace (Lord Byron's daughter and a mathematician): a portrait of Elizabeth I from the GAC; and portraits of Marie Stopes, Doris Lessing, Peggy Ashcroft and Vanessa Bell, loaned from the National Portrait Gallery.

Responding to international events, we reviewed and re-displayed works of art at the British Ambassador's Residence in Athens to coincide with the Olympic Games. New displays were arranged to illustrate cultural and historical connections between the UK and Greece. Central to this display was a major GAC painting, Thomas Phillips' portrait of **George Gordon Byron, 6th Baron, Poet** (1814), a figure long-revered by the Greeks for his role in the War of Independence. This was joined by a painting of Lord Byron's ancestral home, **Newstead Abbey** (1825) by Cornelius Varley, transferred from the British High Commissioner's Residence in New Delhi. Similar cultural connections were made for the selection of art for the British Ambassador's Residence in Dublin, where we placed literary, equestrian and thematic Victorian works of art. In February we installed over sixty paintings, prints and sculptures in Pera House, the British Consulate-General in Istanbul, an imposing 1840s building designed by Charles Barry, now fully restored after the devastating terrorist attack.

Our display projects with the Foreign and Commonwealth Office (FCO) involve us in world-wide operations. This year works of art were despatched to, and received from, a range of cities including New York, Tbilisi, Abuja, Karachi and Copenhagen, while work was undertaken in Prague, Paris and Gibraltar. Among the locations we reviewed were Brasilia, Moscow, Ankara (the first time in twenty years), New Delhi, Wellington and, for the very first time, Seoul. We began commissioning work for the new Deputy High Commission in Chennai, formerly Madras, on behalf of the FCO, a project which is due to be completed in summer 2005.

When providing new selections of art, we continually monitor their condition as they are received and despatched from our premises. Over 200 oil paintings, works on paper, sculptures and historical frames received conservation treatment during the year. Among the most notable were three oil paintings made by Edward Lear while he was touring Ceylon during the 1860s to 1880s: **Ceylon, Scenery; Road near Galle, Ceylon**; and **A View of Adam's Peak, Ceylon**. These are normally displayed at the British High Commissioner's Residence in Colombo. Conservation work was also carried out on the striking portrait of **Lady Arabella Stuart, Cousin of King James I and VI** (circa 1605) by Marcus Gheeraerts the Younger; **View of Windsor Castle with Sailing Barges** by Jacob Knyff; and **Mrs Fontana reading**

Bernard Shaw by Carel Weight. Additionally, essential re-organisation of the receipt and despatch area occurred over six weeks in autumn 2004 which has resulted in a more effective layout of space and storage facilities for works of art, thus greatly improving their care.

Our premises were again open to the public for our increasingly popular guided tours during London Open House Weekend in September. The journalist, Mark Whittaker, interviewed some of these visitors for a programme about the GAC for broadcast on Radio 4 in late summer 2005. Access to the Collection continues to increase as more images and texts are placed on our web site. The site has developed in a number of ways over the past twelve months: it now includes a *Frequently Asked Questions* section and explanatory texts on all original works of art purchased during the financial year 2003 to 2004. Images and basic information on approximately 7000 works of art are on view, along with almost all modern prints and photographs. Work has started on providing details of the 4000 historical prints in the Collection on the web site.

We are continuing to research works in our Collection. We were particularly pleased to have identified the subject of a portrait by Sir Henry Raeburn acquired in 2001: he turns out to have been Dr James Hamilton, an Edinburgh physician (GAC 17618). Research is still continuing on this portrait and on the fascinating eighteenth-century view of **Deptford Dockyard: Les Trois Amis** by John Cleveley the Elder.

We provide comprehensive information to accompany major displays of art. This year information was supplied for displays at a number of locations in London including the Office of the Chief Secretary to the Treasury; Downing Street; and the Women and Equality Unit. Abroad, information was provided for the Residences of the British Ambassadors in Athens, Dublin, Zagreb, Skopje and Tripoli. A publication, *The British Ambassador's Residence Washington DC: Works of Art from the UK Government Art Collection*, designed by Peter Willberg, was published in December. Along with forewords by Tessa Jowell, the Secretary of State for DCMS and Sir David Manning, British Ambassador to the USA, it included an essay by the architectural historian, Gavin Stamp, on the Residence, a grand building designed by Sir Edwin Lutyens. Information was also provided on the works of art and the rationale behind the displays at the Residence. Launches of the publication were held in London and Washington in the spring.

Our remit is to place works of art on display in major government buildings in the UK and around the world, where many thousands of visitors to these locations can see them, in order to promote British art, history and culture. Works of art are also loaned to public exhibitions, whenever possible. The painting **View of a Mosque at Raj Mahal, India** by William Hodges, which is usually on display in the British High Commissioner's Residence in New Delhi, was lent to the exhibition *William Hodges 1744-1797: the Art of Exploration*. Organised and presented by the National Maritime Museum during summer and autumn 2004, the exhibition then toured to the Yale Center for British Art in New Haven, Connecticut, where an image of the GAC's painting was chosen to advertise the exhibition in New Haven on the bonnets of a fleet of cars. In summer 2005 the exhibition continues at Auckland Art Gallery, New Zealand, a most appropriate location as Hodges had accompanied Cook on his second South Pacific voyage. Amongst other loans to exhibitions was a marble bust of Warren Hastings, Governor General to India, to an exhibition of Thomas Banks' work at Sir John Soane's Museum, London. We also lent **La Giuseppina** by W.R Sickert to *Drawing is the Thing: Walter Sickert* at Southampton City Art Gallery; and the drawing, **Blue Drop 2** by Wilhelmina Barns-Graham, to a monograph exhibition at Tate St Ives. Probably the best-known twentieth century painting in our Collection, **Event on the Downs** (1934) by Paul Nash, was included in an exhibition conceived and curated by the artist Tacita Dean, entitled *An Aside*. This is an Arts Council touring exhibition, which opened at Camden Arts Centre, London in February and toured to the Fruitmarket Gallery, Edinburgh and other venues.

Internal administrative changes this year have improved our service. An online payment system with credit card facility was introduced on the web site for reproduction requests that allows for more efficient transactions and enables us to handle orders from abroad, previously a very time-consuming process. A new web page devoted to copyright research has also proved fruitful in enabling us to seek permission from several artists with whom we had no previous contact to reproduce their work on the site.

All the display and commissioning projects during this busy year would not have been possible without the strong support of the GAC staff, from administrative to technical and financial to curatorial. I most warmly thank all the members of the team for their expertise, enthusiasm and sheer hard work. Sadly, for the GAC, Alistair Hudson, Curator: Projects since 2000, took up another post at Grizedale Arts. In September 2004 Adrian George joined us from Tate Liverpool. Initially, his main responsibility as Curator: Collection Projects has been overseeing the commissions for the Home Office during this year.

We are truly fortunate to have such a supportive Advisory Committee, chaired by Julia Somerville, who provide guidance on matters regarding the stewardship of the Collection and the acquisition policy, as well as approving purchases and artists for commission. I am most grateful to them for the time they give, their range of experience and their wise counsel. They, together with the GAC team, have allowed us to successfully realise the achievements of this year and to plan further challenging developments.

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</i>
Christopher Christophorou	<i>Collection Technician</i>
Chantal Condron	<i>Curator: Research and Information</i>
Kate Conroy	<i>Director's Assistant and Administrator</i>
Colin Dyer	<i>Finance Officer</i>
Martin Few	<i>Collection Technician</i>
Alison Fuller	<i>Assistant Curator: Research and Information</i>
Adrian George	<i>Curator: Collection Projects (from September 2004)</i>
Roger Golding	<i>Curator: Documentation</i>
Tony Harris	<i>New Media Officer</i>
Alistair Hudson	<i>Curator: Projects (left July 2004)</i>
Penny Johnson	<i>Director</i>
Robert Jones	<i>Collection Officer</i>
Tung Tsin Lam	<i>New Media Officer</i>

Johanna Mannerfelt-Empson	<i>Research and Information Assistant (from November 2004)</i>
Andrew Parratt	<i>Technical Operations Manager</i>
Malcolm Steer	<i>Senior Administrator</i>
Julia Toffolo	<i>Registrar and Deputy Director</i>
Emma Underhill	<i>Art Consultant, Home Office Project (July to September 2004)</i>

Government Art Collection Programme Vote

The GAC has an annual programme vote of £551,000, which includes an acquisitions budget of £200,000. The remaining £351,000 is largely for conservation, framing, transport, photography, publications, workshop equipment and some acquisitions. In 2004-5 a total of £ 295,500 was spent on purchasing 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.

- 18002 Peter BLAKE
F is for Football
from the portfolio *The Alphabet Set* 1991
screenprint, 29/95, 103 x 77
purchased from JHW Fine Art, London
- 17999/1-10 Christine BORLAND
The History of Plants According to Women, Children and Students 2002
portfolio of 10 hand-coloured etchings, each 61 x 47
purchased from Edinburgh Printmakers
- 17998 Sonia BOYCE
Devotional 1999-2004
screenprint on laminated paper, mounted on aluminium, 239.7 x 60.4
purchased from The Agency Gallery, London
- 17885/1-12 Michael CRAIG-MARTIN
and
17892/1-12 *Folio* 2004
two portfolios of 12 screenprints each, 5/40 and 15/40, each 32.8 x 100
purchased from Alan Cristea Gallery, London
- 18000 Katy DOVE
Mirador undated
screenprint, 2/30, 77 x 105.5
purchased from Edinburgh Printmakers
- 17894 Mario DUBSKY
La Java circa 1966-1969
oil on canvas, 183.5 x 183.5
presented by the artist's family
- 17877 Mark EDWARDS
Burgh Castle, Norfolk 2002
colour photograph on aluminium, 130 x 164
joint commission by GAC, Commissions East and the Government Office for the East of England (GO-East), for the GO-East Offices, Cambridge
- 17878 Ian Hamilton FINLAY
Water-cooled Watercress 1990
screenprint, 41.4 x 109.5
purchased from Ingleby Gallery, Edinburgh
- 17880/1 Anya GALLACCIO
and
17880/2 *White Ice* 2002
screenprint on mirror acrylic with glitter, 21/30, 60 x 83.5
Black Ice 2002
photomechanical etching, 21/30, 60 x 83.5
purchased from Dundee Contemporary Art Print Studio

- 18003/1-6 Liam GILLICK
Text enhancements to glass façade of Home Office building, Marsham Street, London 2003-2005
 ceramic frit coated glass panels
Coloured glass vitrines, set in wall of Home Office building, Marsham Street, London 2003-2005
 coloured acrylic film, bonded between layers of glass, installed at right angles to inner and outer glass walls of building
Coloured glass canopy for the Home Office building, Marsham Street, London 2003-2005
 coloured acrylic film bonded between layers of glass, installed in metal frames on roof of building
Entrance icon above main door of Home Office building, Marsham Street, London 2003-2005
 four powder-coated aluminium panels
Signature sculpture to left of entrance of Home Office building, Marsham Street, London 2003-2005
 stainless steel
Signature sculpture to right of entrance of Home Office building, Marsham Street, London 2003-2005
 stainless steel
 commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office
- 17891 Claude HEATH
Ben Nevis on Blue 2004
 acrylic on polyester, 180 x 186
 purchased from the artist
- 18006 Damien HIRST
Pardaxin 2004
 household gloss paint on canvas, 111.8 x 132.1
 purchased from White Cube, London
- 16858 and Howard HODGKIN
Monsoon 1987-1988
 16859 hand-coloured lithograph with pochoir, 44/85, 108 x 135
Night Palm 1990-1991
 hand-coloured etching, 44/55, 149.5 x 120.5
 transferred from the Department for International Development
- 18004 Georgie HOPTON
Keep the Home Fires Burning 2005
 Installation for exterior of Home Office building, Marsham Street, London mosaic tiles set in the ground and bronze sculptures set in walls of path between buildings
 commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office
- 17887 Charles Joseph HULLMANDEL and W. L. WALTON
 after Robert ELWES
Rio de Janeiro published 1854
 lithograph from *A Sketcher's Tour Round the World*, 15.1 x 23.6
 purchased from Grosvenor Prints, London
- 17889 James IRELAND
Untitled undated
 etching, 12/100, 57 x 57
 purchased from Spike Island Printmakers, Bristol
- 17870-4 Mandy Lee JANDRELL

- The Great Wall of China, Splendid China, Shenzhen, China* 2003
The Pyramids and the Sphinx, Window of the World, Shenzhen, China 2003
The Taj Mahal, Window of the World, Shenzhen, China 2003
Westminster, Window of the World, Shenzhen, China 2003
The Arc de Triomphe, Window of the World, Shenzhen, China 2003
digital C-type photographic prints, 1/5, each 20.8 x 66.2
purchased from the artist
- 17890 Kenneth MARTIN
Chance and Order 4 (Green) 1970
oil on canvas, 122 x 122
purchased from Sotheby's
- 18001 Henry MEYER after James RAMSAY
Sir Charles Cotton, 5th Baronet (1753-1812) Admiral published 1812
aquatint
origin uncertain, accessioned into GAC holdings, March 2003
- 17876/1-12 Paul MORRISON
Black Dahlias 2002
portfolio of 12 screenprints, 37/45, each 73.2 x 97.5
purchased from The Paragon Press
- 18008 Henna NADEEM
Grey Mountain 2000
collage, 29 x 23.3
purchased from the artist
- 18009 Henna NADEEM
Clouds 2001
collage of black and white photographs, 28.5 x 52
purchased from the artist
- 18005 Simon PERITON
Untitled 2005
Installation for exterior of Home Office building, Marsham Street, London neon links forming chain, with mirrors at either end, installed inside soffit under bridge between Fry and Peel buildings
commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office
- 17893 Grayson PERRY
Map of an Englishman 2004
etching, from four plates, 39/50, 112.5 x 150
purchased from Contemporary Editions, London
- 17886 Albert Henry PAYNE after L. SCOTT
Rio de Janeiro published 1847
coloured engraving from *Payne's Universum or Pictorial World*, 18.1 x 26.5
purchased from Robert Frew Ltd, London
- 17879 George SHAW
Scenes from the Passion: Valentine's Day 2004
Humbrol enamel on board, 125 x 91
purchased from Anthony Wilkinson Gallery, London
- 17888 John Keyse SHERWIN

View of St. Salvador, a City of South America published 1782
coloured engraving from *Millar's New Complete & Universal System of Geography*, 23 x 33.6
purchased from Grosvenor Prints, London

- 17881/1-5 Simon STARLING
Rescued Rhododendrons 1
Rescued Rhododendrons 2
Rescued Rhododendrons 3
Rescued Rhododendrons 4
Rescued Rhododendrons 5
undated
C-type photographic prints on aluminium, each 77 x 100
purchased from The Modern Institute, Glasgow
- 17991-7 Robert TAVENER
Downs and Watermeadows
linocut, artist's proof, 53 x 64.7
Horseguards and St. James's Palace
linocut, 11/50, 50.5 x 69.1
Flint Barn
linocut, 47/50, 47.5 x 65.5
Salisbury Cathedral
linocut, 54.5 x 71.7
London Park
linocut, 56.1 x 76.2
Oast Houses
screenprint, 55.8 x 76.5
Old Barn and Farm, Tenterden
undated
screenprint, 59.3 x 84
purchased from Emma Mason British Prints, Eastbourne
- 18007 Mark TITCHNER
Everything Beautiful is Far Away 2003-2005
unique archival print on Diabond (aluminium and acrylic sheet), 150 x 100
purchased from Vilma Gold Gallery, London
- 17875 Ian WHITTLESEA
Studio Painting – Samuel Palmer 1996-2004
acrylic on canvas, 36 x 86.5
purchased from the artist

Annex 1

List of works lent to public exhibitions between 1 April 2004 and 31 March 2005

William Hodges: *The Art of Exploration*

National Maritime Museum (Queen's House), London, 5 July – 21 November 2004

Yale Center for British Art, CT, USA, 27 January – 24 April 2005-12-20

Auckland Art Gallery, New Zealand, 3 June – 21 August 2005

16592 *View of a Mosque at Raj Mahal, India* undated
oil on canvas by William Hodges

Alan Davie

Callander House, Falkirk, 4 September – 10 October 2004

7917 *Zurich Improvisation XVIII*, 13/25 1965
lithograph by Alan Davie

7919 *Zurich Improvisation XXXIV*, 25/25 1965
lithograph by Alan Davie

Wilkommen

Metropole Galleries, Folkestone, 11 September – 2 October 2004

17654 *Compulsory Obsolescence* 2002
pen and ink drawing by Michael Landy

Walter Sickert: "Drawing is the Thing"

Whitworth Art Gallery, Manchester, 1 October – 5 December 2004

Southampton City Art Gallery, 20 January – 20 March 2005

Ulster Museum, Belfast, 7 April – 5 June 2005

16511 *La Giuseppina* 1903-4
oil on canvas by W.R. Sickert

Wilhelmina Barns-Graham

Tate St Ives, 22 January – 8 May 2005

14294 *Blue Drop 2* 1978
gouache on paper by Wilhelmina Barns-Graham

Thomas Banks

Sir John Soane's Museum, London, 21 January – 9 April 2005

2680 *Warren Hastings* 1796
marble sculpture by Thomas Banks

An Aside (Arts Council Touring Exhibition)

Camden Art Centre, London, 18 February – 1 May 2005

Fruitmarket Gallery, Edinburgh, 14 May – 17 July 2005

Glyn Vivian Art Gallery, Swansea, 1 October – 27 November 2005

8536 *Event on the Downs* 1934
oil on canvas by Paul Nash

Louis Beroud: Au Salon Carre du Louvre

Musée Fabre, Montpellier, France, 24 February – 15 May 2005

14296 *The Main Gallery of the Louvre* 1831
oil on canvas by John Scarlett Davis

Making Waves

Nature in Art, Gloucester, 15 March – 24 April 2005

17262 *Staithe Harbour Mouth, Very Heavy Seas, February 1988 (1)* 1988
watercolour and pastel on paper by Len Tabner

6141 *The Sea No. III* 1963
oil on hardboard by Joan Eardley

L264 *Seashore*, 8/75 undated
block print by Tadek Beutlich

11168 *Yellow Seascape*, 37/50
colour etching by Charles Bartlett

Tate Britain Displays 2005: Edward Wadsworth

Tate Britain, London, April 2005 – March 2006

7971 *Marseilles Harbour, Quai du Port* 1924
tempera on canvas by Edward Wadsworth

Annex 2

List of long-term loans outside Government

British Library: India Office Library

- 14528 *Mrs Johnson, the Begum Johnson* undated
painting by Thomas Hickey
- 17516 *Loose Ends* 1998
painting by Basil Beattie

Churchill College, Cambridge

- 9695 *Untitled No. 94* 1971
oil on canvas by Margot Perryman

Historic Royal Palaces Agency: Banqueting House

- 11493 *Inigo Jones (1573-1652)*
6439 *Sir Peter Paul Rubens (1577-1640)* 1743
sculptures by John Michael Rysbrack
- 12974 *Whitehall, showing the Banqueting House* undated
print by John Bluck after T Rowlandson and A C Pugin
- 15537 *His Majesty's Royal Banqueting House of Whitehall* 1713
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)* 1629
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* undated
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* undated
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* undated
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* undated
prints by Samuel & Nathaniel Buck
- 5692 *A North West View of the Tower of London* undated
print by John Maurer
- 5693 *Draught of the Tower of Liberties, Survey'd... 1597* undated
print by G Haiward & J Gascoyne
- 7123 *View of the Bloody Tower*
7124 *Gateway of the Bloody Tower* undated
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* undated
drawings by Frederick Nash
- 7125 *View of the Tower of London* undated
print by Daniel Havell after John Glendall
- 7126 *View of the Tower* undated

print by Thomas Sutherland after T Rowlandson & A C Pugin

- 7128 *Tower of London* undated
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)* undated
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* undated
9578 *Sir Thomas More (1478-1535) Lord Chancellor & Author* 1740
prints by Jacobus Houbraken after Hans Holbein
- 9573 *Robert Devereux, 2nd Earl of Essex (1566-1601)* undated
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 Londinese Vulgo The Tower* undated
print by Wenzel Hollar
- 7131 *Tower of London* undated
print by Maclure & Macdonald
- 14789 *The Tower and Moat from the West* undated
print by Lawrence Barnett Phillips
- 16260 *Byward Tower with the Moat Flooded* circa 1846
drawing by Emily Cathcart
- 14790 *Yeoman Warder and Schoolboy* undated
drawing by Henry A Payne
- 14791 *Yeoman Warders* undated
reproduction by Renniard

The Honorable 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 (Loan Terminated September 2004)

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

National Museum of Photography, Bradford

- 15529 *Captain Speedy and Dejatch Alamayou* circa 1868
 photograph by Julia Margaret Cameron

National Trust: Morville Hall and Attingham Park respectively

- 11040 *Morville Hall, Shopshire* 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* circa 1750
 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)* undated
 painting by Paul van Somer

Royal Armouries: Leeds

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

Victoria and Albert Museum, London: The British Galleries

- 4959 *View of Longleat* 1678
 painting by Jan Siberechts
- 273 *Francis Hastings, 10th Earl of Huntingdon* 1761
 sculpture by Joseph Wilton
- 15470 *Queen Victoria (1819-1901)* undated
 painting by Heinrich von Angeli

The White House, Washington D.C.

- 16203 *Sir Winston Churchill (1874-1965)* 1946
 sculpture by Jacob Epstein