



Government Art Collection

Annual Report and Acquisitions 1997-1999

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Foreward

It has been impressive to watch the staff of the Government Art Collection under their new Director, Penny Johnson, rise to that most demanding of challenges - the arrival of a new Government. The Government Art Collection had to respond to the very different needs of a completely new Governmental team, embodying radically different values from their predecessors, while wanting their new values expressed in the nation's visual symbols. This involved sensitivity, subtlety, diplomacy and a great deal of work. All of them were provided with professionalism and expertise.

This "rehang" of an entire Government inevitably attracted a good deal of press attention, largely positive. Combined with the ground breaking BBC 2 documentary about the work of the Collection, and the decision to allow the Collection to be viewable by the public - albeit in small numbers - as part of Heritage Open Day, the Government Art Collection took steps to set aside the still existing and silly press myth that it is somehow a "secret" collection. The fact that 80% of the Collection is out and about doing its business of presenting a varied, diverse image of Britain through its paintings and art works over three centuries is still imperfectly understood. The Government Art Collection has nothing to lose by a steady programme of openness about what it does and how it does it.

Next year, the Government Art Collection's important role in commissioning some major art works for the New British Embassy in Moscow will direct attention to another aspect of its work.

In this advisory work, and in their continuing support of the activities of the GAC, I would like to acknowledge gratefully the time and wisdom provided by all my colleagues on the Advisory Committee.

Britain abroad has many faces. The paintings and art works that visitors meet as they do their public business in British embassies around the world represent one of those faces. This report shows how effectively that face has been represented over the last two years.

John Tusa
Chairman
Advisory Committee on the Government Art Collection

Introductory Report 1997-1999

The role of the Government Art Collection is to place works of art from the Collection in major Government buildings in the United Kingdom and around the world both to promote the image of Britain and to reflect British culture, history and creativity in the visual arts. Within the Department for Culture, Media and Sport, the Government Art Collection undertakes this role by:

- placing works of art in major Government buildings in the UK and abroad;
- developing the Collection through the purchase and commissioning of British art;
- maintaining the Collection to professional standards;
- cataloguing, researching and interpreting works of art from the Collection in order to increase visitors' understanding and appreciation of the art on display in Government buildings in the UK and abroad;
- providing advice on acquisition, commission, display and care of works of art, which are in public or Government ownership but not part of the Collection; and
- lending works of art from the Collection to public exhibitions in the UK and abroad.

A team of eleven is responsible for the care and display of a core Collection of about 11,500 works of mainly British art from the sixteenth century to the present day. Approximately 80% of the Collection is out on display at any one time, at 150 locations in the UK and 300 locations abroad; the remaining works of art are at our premises either for conservation or awaiting re-selection. The Collection continues to develop with the Advisory Committee on the Government Art Collection, under the Chairmanship of John Tusa, giving guidance on acquisitions.

The two years covered in this report began with the appointment of a new Director following the retirement in April 1997 of Dr Wendy Baron after nineteen years as Director. Dr Baron transformed and developed significantly both the scope and curatorial management of the Collection. Her successor inherited an organisation with a strong sense of purpose and a team committed to working to very high professional standards. This, together with the invaluable support and experience of the Advisory Committee, enabled us to meet the requirements of a new Government at a time of organisational change within the Government Art Collection.

The arrival of the new Government in May 1997 caused an immediate review of the offices and reception rooms of new Ministers. This led to the organisation of an unprecedented number of new selections and moves of works of art. This was the main focus of work for the Government Art Collection during the period of this report.

We have also been involved in a number of Government initiatives to give recognition to a more contemporary Britain. The first of these was the presentation of modern art and design at the Anglo-French summit at Canary Wharf in November 1997. For this we selected a range of work by contemporary artists, including Andy Goldsworthy, Rachel Whiteread, Howard Hodgkin and Hamish Fulton. In March 1998 we arranged a display of new work for the European Union Heads of Government Conference at Lancaster House. Undertaking this in a grand Victorian building with an opulent marble and gilt interior presented a challenge which was successfully met by a large wall piece by Michael Craig-Martin called *Negotiation* which he directly applied to the main wall of the conference room. Large paintings by Ian Davenport and Fiona Rae also looked strong in the imposing setting. A large energetic sculpture of balancing hares by Barry Flanagan was placed in the entrance hall. Further works of art were selected for the Birmingham G8 Summit, including a set of prints of portraits by Gary Hume.

Awareness and knowledge of the Collection and its operation has increased since it featured for the first time in a television documentary: *The Secret Art of Government*, broadcast on BBC2 on 13 June 1998. It

was directed by Nicholas Rossiter who, with his team, worked with us for almost a year during the making of the programme. The footage included shots of our premises and works of art on display in the Embassy Residences in Cairo and Paris. Our Secretary of State, Ministers, Ambassadors and former Prime Ministers spoke about their choice of works of art and there were also contributions from Government Art Collection staff, both past and present.

Access to the Collection has also been developed. Encouraged by the Government's aim to broaden access, we opened our premises to the general public, again for the first time, as part of the Heritage Open Day in September 1998. Guided tours of our premises were given by staff who explained to visitors about the various aspects of our work and the purpose of the Collection. We also gave guided tours of the works of art on display in the offices of our Secretary of State and Ministers at the Department for Culture, Media and Sport in Cockspur Street.

Research on the works in the Collection continued with new information being provided about works of art on display in fifty locations, including Ministers' Offices and Embassies. We also reviewed and re-designed the presentation of this information. Following the publication in April 1997 of the catalogue *The Twentieth Century* - a summary of all works in the Collection made since 1899 (excluding prints) - we are now preparing information on the pre- 1900 works in the Collection. One of the Collection's nineteenth century portraits was the subject of an article written by Mary Beal, *Bolingbrooke and Mildmay in 1733: an allegorical portrait by Herman van der Mijl*, in the British Journal for eighteenth century studies. In addition Mary Beal researched and produced a catalogue of works of art from the Collection in the British Embassy, Tel Aviv; it features an introduction by our Secretary of State and was published in collaboration with our Department's Press Office in March 1998. Staff also gave talks about the work of the Government Art Collection and Julia Toffolo helped organise, and spoke at, the International Conference for Registrars in Europe in November 1998. (See Annex 1 for details of published material on the Government Art Collection, 1997-99).

A programme to record and digitise images of works of art in the Collection was begun in January 1998. By July all of the existing 35mm slides (about 7,000) had been transferred to Photo-CD format while images from black and white photographs and larger format colour transparencies are gradually being added. Digitising the Collection provides us with more flexibility and efficiency in our working procedures by providing quicker access to visual information about the Collection. Meanwhile we are continuing to add and update catalogue details of works of art to the Collection database as the works return from locations all over the world or are inspected on site during visits by members of staff.

While our work was predominantly focussed on the changes of works of art in Government Offices in London, we continued to undertake projects with the Foreign and Commonwealth Office. This mainly involved advising on the commissioning of works of art, notably work for the new Embassy in Moscow and a painting by David Austen for the refurbished entrance of the offices of the British Embassy in Cairo. We also advised them on the acquisition of a number of works of art, among which were a painting *Stratie* by Gillian Ayres (now in the British Embassy Residence in Washington) and a sculpture *The Extended Shadow* by Shirazeh Houshiary (now sited in the gardens of the British Embassy Residence in Paris). Visits were made by staff to inspect and reassess the displays in British Embassies, Consulates and Residences in Bangkok, Berlin, Bonn, Brasilia, Buenos Aires, Cairo, Hong Kong, Luxembourg, Moscow, Paris, New York, Rio de Janeiro, Rome, Tehran, The Hague, Tokyo, Vienna and Washington.

Other projects involving Government buildings abroad included the selection of works of art in Geneva, Berne, Bratislava and Canberra and a new display in the Embassy Residence in Paris. At the request of the present Ambassador to France, Sir Michael Jay, and of Lady Jay, we selected and installed contemporary art in the Glazed Gallery of the Paris Residence in October 1997. The artists represented included Bridget Smith, Gillian Wearing, Mark Wallinger, Callum Innes, Simon Patterson and Catherine Yass. This display complements the earlier works in the house, many of which are connected

to its history as the former home of Napoleon's sister, who sold it to the Duke of Wellington. In February 1998 we acquired for the Paris Residence a portrait of Lord Stuart de Rothesay, who was the Ambassador to Paris from 1815 to 1824 and again from 1828 to 1830. The portrait was painted in 1830 at the Embassy Residence by Sir George Hayter, who also painted a portrait of the sitter's wife and two daughters which is already on display in the Residence. The new portrait was brought to our attention by a British art dealer, who discovered it in a sale in New York of the contents from the Manhattan Essex House Hotel.

Another important portrait was added to the Collection in April 1997. When bought, it was thought to be a portrait by Charles Jervas of the first wife of Carew Hervey Mildmay (1690-1740), whose portrait hangs in the British Embassy Residence in Berlin. Subsequent research revealed, however, that the sitter was in fact Mildmay's second wife and was painted by John Shackleton, and that this is the only known portrait of a female sitter by that artist. Other acquisitions focussed on twentieth century and in particular contemporary work, notably *Reflection* by Bridget Riley (now in the Embassy Residence in Cairo), *Curl*, an oil painting by Fiona Rae (now in the Embassy Residence in Washington) and two portfolios of prints, *London* (1992) and *Screen* (1997), published by The Paragon Press and featuring a range of artists' work. A full list of acquisitions follows this introduction. The Government Art Collection has maintained its programme of conservation. This includes routine good housekeeping, such as inspections and preventative treatment, for example the application of backboards or sail cloths to protect the back of paintings while in transit and on display. In December 1997 a UK-based conservator made a site visit to the British Embassy in Colombo, Sri Lanka to carry out inspection and treatment of a number of works there. At the British Embassy Residence in Vienna, Professor Kaspar, the distinguished former Head of the Conservation Department of the Kunsthistorisches Museum in Vienna treated several major paintings. We also began a conservation programme of works at the British Embassy Residence in Rome and the British Consulate in Florence by removing works to the UK in 1997 and returning them to these locations in 1998.

We are grateful to a number of organisations for their co-operation during this period. The completion of our Disaster Control Plan, which has greatly improved the management of the Collection, would not have been possible without the advice of the London Fire Brigade, the Metropolitan Police, the Museums' Security Group of the Museums and Galleries Commission and the Tate Gallery. Several of the new displays of contemporary art benefited from the Government Art Collection working in collaboration with the Tate Gallery and the Visual Arts Departments of the Arts Council and the British Council. We are always pleased to have the opportunity to lend works of art to temporary public exhibitions in the UK and abroad. Over the last two years a range of works were lent to exhibitions, including *The Sisters Lloyd* by Sickert and *Lady on a Safety Tricycle* by John Lavery which were temporarily recalled from display at 10 Downing Street for exhibitions at Norwich Castle Museum and the Djanogly Art Gallery in Nottingham respectively. A full list of exhibitions to which we lent works is given in Annex 2.

To conclude, this period has been a remarkable one in the history and development of the Government Art Collection. I very much appreciate the support and guidance we have received from members of the Advisory Committee during this time. Finally, I should like to pay tribute to all the members of the team who have so keenly demonstrated their diligence, professionalism and versatility throughout the last two years.

Penny Johnson
Director
Government Art Collection

As at 31 March 1999

Members of the Advisory Committee on the Government Art Collection

John Tusa	<i>Chairman</i>
Mary Rose Beaumont	<i>Independent</i>
Richard Dorment	<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

Penny Johnson	<i>Director</i>
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>
Robert Jones	<i>Assistant Registrar</i>
David Law	<i>Executive Officer</i>
Katherine Mellor	<i>Collection Assistant</i>
Julia Toffolo	<i>Registrar</i>
David Willey	<i>Curator: Projects</i>
Patsy Wood	<i>PA to Director (from January 1999)</i>

Acquisitions 1997-1999

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

Works Acquired for the Historical Collection

(Artists born before 1860)

- 17290 A ARNST, Francis SCHENK & W H MACFARLANE
View from Edinburgh Castle 1848
colour lithograph, 61 x 101
- 17380 John Henry Frederick BACON (1865-1914)
Sir James Beethom Whitehead KCMG (1858-1928) Diplomat
oil on canvas, 143 X 112.5
- 17266 Samuel & Nathaniel BUCK
Burton-upon- Trent, County of Stafford: E Prospect 1732
engraving, 31.8 x 81.9
- 17381 Joseph CARTWRIGHT, Robert HAVELL Snr and Robert HAVELL Jnr
Feast of Saint Jason and Sosipatros, in the Island of Corfu
- 17382 *The Town and Harbour of Zante (Zakynthos)*
- 17383 *Santa Maura (Levkas) from the Upper Acropolis of the Ancient City of Leucedia (?)*
- 17384 *Street of Vasili from the Esplanade in Corfu with a Procession of Saint Spiridone*
- 17385 *Ferry of Perama, Entrance to the Southern Passage of Corfu, and Homers Island called "The Ship of Ulysses"*
- 17386 *The Piazza or Square of Saint Mark in Zante*
coloured aquatints, 38.3 x 60.6
- 17304 George HAYTER (1792-1871)
Charles Stuart, 1st Baron Stuart de Rothesay (1779-1845) 1830
oil on canvas, 129.5 x 113
- 17265 John SHACKLETON (fl.1742-1767)
Mrs Carew Hervey Mildmay (née Edith Phelps) (d 1772), second wife of Carew Hervey Mildmay c1744
oil on canvas, 239.5 x 147

Works Acquired for the Modern Collection

(Artists born after 1859)

- 17367/1 Norman ACKROYD (b. 1938)
Cartmel Fell - Windermere 1996
etching, no. 69 in an edition of 100, 76 x 57
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17375 *Harewood Castle* 1997
aquatint, no. 19 in an edition of 90, 14.5 x 22.7
- 17345 John ADDYMAN
The Bock 1998
watercolour, 76 x 132
- 17346 *Rue St Ulrich* 1998
watercolour, 62 x 101
- Madeline ADDYMAN
- 17300 *View of the Grund from the Corniche*
etching, artists proof no. 1, 45 x 90
- 17301 *View of the Grund from the Corniche*
etching, no. 110 in an edition of 200, 45 x 90
- 17359 *View from the Grund up to St. Michael*
etching, artists proof no. 6 in an edition of 6, 80 x 60
- 17360 *View from the Grund up to St. Michael*
etching, artists proof no. 3 in an edition of 6, 80 x 60
- 17361 *Back of Houses in the St. Ulrich*
etching, artists proof, 44 x 50
- 17362 *Back of Houses in the St. Ulrich*
etching, artists proof, 44 x 50
- Craigie AITCHISON (b. 1926)
- 17355 *Cypress Trees at Oppedette* 1998
screenprint, no. 48 in an edition of 75, 45.7 x 38.2
- 17356 *Yellow Bird* 1989
screenprint, no. 123 in an edition of 160, 59.5 x 45.7
- Darren ALMOND (b. 1971)
- 17268/1 *Multiple Working* 1997
screenprint, no. 32 in an edition of 75, 73 x 88.8
from the portfolio *Screen*, published by The Paragon Press, 1997
- David AUSTEN (b. 1960)
- 17374 *Cairo Painting* 1998
oil on linen, 168 x 199
commissioned on behalf of the Foreign and Commonwealth Office
- Gillian AYRES (b. 1930)
- 17311 *Stratie II* 1997
oil on canvas, 153 x 153
bought on behalf of the Foreign and Commonwealth Office

- 17331 Wilhelmina BARNS-GRAHAM (b. 1912)
Bird Flight No. 1 1971
oil and acrylic on board and hardboard, 30 x 37.5
- 17351 Adrian BERG (b. 1929)
Gloucester Gate, Regent's Park 1983
oil on canvas, 1,52.5 x 152.5
- 17367/2 Peter BLAKE (b. 1932)
Party (Sing Song) 1996
lithograph and screenprint, no. 69 in an edition of 100, 76 x 56.3
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17371/1 *Untitled* 1997
lithograph and screenprint, no. 45 in an edition of 100, 51.5 X 63.8
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17282 Tony CARTER (b. 1943)
Angelus 11 1992-93
glass bottle, wine label, paper clip, steel, copper and glass ball, 35 X 9 X 10
- 17283 *Source* 1992-93
glass bottle, water, steel, copper, bronze and bottle cork, 35 x 9 x 10
- 17333 Patrick CAULFIELD (b. 1936)
Some Poems of Jules Laforgue: Edition C 1973
Her handkerchief swept me along the Rhine
screenprint, no. 50 in an edition of 100, 61 x 57
- 17334 *Crying to the walls: My God! My God! Will she relent!*
screenprint, no. 50 in an edition of 100, 60.8 x 55
- 17335 *I've only the friendships of hotel rooms*
screenprint, no. 50 in an edition of 100, 60.3 x 55.5
- 17336 *I've only the friendships of hotel rooms*
screenprint, no. 77 in an edition of 100, 60.3 x 55.5
- 17337 *Ah! storm clouds rushed from the Channel coasts*
screenprint, no. 50 in an edition of 100, 60.5 x 55.3
- 17338 *Paris Separates* 1973
screenprint, no. 47 in an edition of 72, 72.8 x 94.8
- 17371/2 *Freud's Smoke* 1997
screenprint, no. 45 in an edition of 100, 61.2 x 51
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17268/2 Jake & Dinos CHAPMAN (b. 1966 & 1962)
Double Deathhead 1997
screenprint and droopy eyes, no. 32 in an edition of 75, 73.3 x 88.1
from the portfolio *Screen*, published by The Paragon Press, 1997
- 17339 Leigh CLARKE
Turn Coat 1998
screenprint, artist's proof, 56 x 76
- 17340 *Lake Agility* 1998
screenprint, artist's proof, 99.5 x 71
- 17344 *Staring at the Wall Boards* 1996
screenprint, no. 3 in an edition of 5, 70 x 100

- 17324 Prunella CLOUGH (b. 1919)
Household Goods 1989
oil on canvas, 71 x 91.5
- 17371/3 **Delphic** 1996
screenprint, no. 45 in an edition of 100, 57.5 x 51.2
from the portfolio **Tenth Anniversary**, published by the Freud Museum, 1997
- 17268/3 Mat COLLISHAW (b. 1966)
Untitled 1997
screenprint, no. 32 in an edition of 75, 85.9 x 57.3
from the portfolio **Screen**, published by The Paragon Press, 1997
- 17367/3 Eileen COOPER (b. 1953)
Laugh Out Loud 1996
etching, lithograph, woodcut and chine colle, no. 69 in an edition of 100, 76 x 56
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996
- 17387 Keith COVENTRY (b. 1958)
White Abstract (Two Coldstream Guardsmen) 1994
oil on canvas board, wood, gesso and glass, 59.7 x 74.8
- 17318 Stephen COX (b. 1946)
Tribute to Sir John Soane 1997
imperial porphyry, 25 x 38
bought on behalf of the Foreign and Commonwealth Office
- 17291 Michael CRAIG-MARTIN (b. 1941)
Book (Portfolio edition) 1997
set of ten screenprints, no. 21 in an edition of 50, each 33 x 109.2
- 17292 **Book (Portfolio edition)** 1997
book of ten screenprints, no. 21 in an edition of 50, each 33 x 109.2
- 17308 **Housework** 1997
acrylic on canvas, 198.5 x 152.5
- 17328 & **Piano and Metronome** 1997
17349 two screenprints, nos. XX and XVII in an edition of XXV, 88.7 x 45.7
- 17319 **Untitled** 1998
acrylic on canvas, 198.5 x 152.5
bought on behalf of the Foreign and Commonwealth Office
- 17391 Dennis CREFFIELD (b. 1931)
Government House, Hong Kong
charcoal on paper
- 17313 Ian DAVENPORT (b. 1966)
Poured Lines: Light Red, Green, Blue, Yellow, Orange, Yellow, Red 1995
household paint on canvas, 213.4 x 213.4
bought on behalf of the Foreign and Commonwealth Office
- 17305 & Grenville DAVEY (b. 1961)
17332 **Eye** 1993
two sets of six screenprints, published by The Paragon Press, four 71.3 x 83.5 and two 85.5 x 71.6

- 17274/1 Dominic DENIS (b. 1963)
Untitled 1999,
screenprint, no. 15 in an edition of 65, 76 x 82.5
from the portfolio *London*, published by The Paragon Press, 1999,
- 17274/2 Angus FAIRHURST (b. 1966)
When I Woke up in the Morning the Feeling was Still There 1992
screenprint, no. 15 in an edition of 65, 86.7 x 65.5
from the portfolio *London*, published by The Paragon Press, 1992
- 17314 Barry FLANAGAN (b. 1941)
Les Deux 1997
bronze, no. 1 in an edition of 8, 167.6 x 41.9
bought on behalf of the Foreign and Commonwealth Office
- 17368 Mark FRANCIS (b. 1962)
Untitled (2) 1998
monoprint, 84.5 x 84.5
- 17369 *Untitled (4)* 1998
monoprint, 84.5 x 84.5
- 17268/4 Anya GALLACCIO (b. 1963)
Broken English August '91 1997
screenprint, no. 32 in an edition of 75, 68 x 88.3
from the portfolio *Screen*, published by The Paragon Press, 1997
- 17367/4 Alistair GRANT (b. 1925)
Fête Champêtre 1996
lithograph and screenprint, no. 69 in an edition of 100, 56 x 76.3
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17288 Nigel HALL (b. 1943)
Intention Extension 1995
polished wood, 84.5 x 84.5 x 38
- 17268/5 Siobhan HAPASKA
Untitled 1997
screenprint, no. 32 in an edition of 75, 57.6 x 89
from the portfolio *Screen*, published by The Paragon Press, 1997
- 17367/5 John HEWITT
Raft 1996
etching, no. 69 in an edition of 100, 56.7 x 75.5
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17371/4 Susan HILLER (b. 1940)
After microscopic slides found in Freud's collection and a quotation from Jacques Lacan 1996
screenprint, no. 45 in an edition of 100, 51 x 63.8
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997

- 17371/5 Matthew HILTON (b. 1948)
Dora 1996
 screenprint, no. 45 in an edition of 100, 60 x 50.5
 from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17274/3 Damien HIRST (b. 1965)
Untitled 1992
 screenprint, no. 15 in an edition of 65, 86 x 62.4
 from the portfolio *London*, published by The Paragon Press, 1999,
- Zoe HODGSON
- 17341 **Andean Blue** 1997
 screenprint, no. 1 in an edition of 4, 84.5 x 59
- 17342 **Andean Landscape** 1997
 screenprint, no. 1 in an edition of 1, 89 X 64
- 17343 **Andean Light** 1997
 screenprint, no. 5 in an edition of 6, 89 x 64
- 17315 Shirazeli HOUSHIARY (b. 195,5)
The Extended Shadow 1994
 lead and gold leaf, 400 x 100 X 100
 bought on behalf of the Foreign and Commonwealth Office
 Shirazeli HOUSHIARY (b. 1955)
Round Dance 1999.
- 17370/1 *The waves of earth are our imagination and understanding and thought; the waves
 Of water are self-effacement and intoxication and death (Jajal al-Din Rumi)*
- 17370/2 *Walk to the well. Turn as the earth and moon turn, Circling what they love.
 Whatever circles comes from the centre (Jajal al-Din Rumi)*
- 17370/3 *When the blossom is shed, the fruit comes to a head when the body is shattered, the
 spirit lifts up its head (Jajal al-Din Rumi)*
- 17370/4 *The roof of the seventh sky is certainly high, yet even this roof does not reach where
 reaches the ladder of round-dance (Jajal al-Din Rumi)*
- 17370/5 *When I looked at myself, I saw myself no more, because by grace my body had become
 fine (Jajal al-Din Rumi)*
 a set of five colour etchings, published by The Paragon Press, no. 8 'm an edition of 20,
 71 x 71
- 17330 John HOYLAND (b. 1934)
Lionlady 1989
 acrylic on canvas, 254.5 x 152.5
- 17357 **Space Borne** 1993
 screenprint, no. 82 in an edition of 90, 111 x 84
- 17358 **Wandering Moon** 1993
 screenprint, no. 82 in an edition of 90, 112 x 84
- 17367/6 **Dream** 1996
 screenprint, no. 69 in an edition of 100, 76.3 x 57.2
 from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- Gary HUME (b. 1962)
Portraits 1998
- 17321/1 **Whistler**
- 17321/2 **Young Woman**

- 17321/3 *Yellow Hair*
 17321/4 *Angel*
 17321/5 *Funny Girl*
 17321/6 *Poor Thing*
 17321/7 *Lady Parker*
 17321/8 *Cerith*
 17321/9 *Adult*
 17321/10 *Francis*
 a set of ten screenprints, published by The Paragon Press, no. 6 in an edition of 36,
 108.9 x 89.5
- Callum INNES (b. 1962)
 17271 *Exposed Painting, Cadmium Red Deep* 1996
 oil on canvas, 170.7 x 163
- Albert IRVIN (b. 1922)
 17352 *Trinity I* 1995
 screenprint, no. 49 in an edition of 125, 118 x 148.5
 17354 *Greenwich II* 1991
 screenprint, no. 59 in an edition of 90, 76 x 104
 17372 *Trinity II*
 screenprint, no. 90 in an edition of 125, 118 x 148.5
- Allen JONES (b. 1937)
 17367/7 *Shimmy* 1996
 lithograph, no. 69 in an edition of 100, 76.5 x 56.5
 from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- Anish KAPOOR (b. 1954)
 17320 *Turning the World Inside Out* 1995
 stainless steel, artist's proof no. 1, 148 x 184 x 188
 bought on behalf of the Foreign and Commonwealth Office
- Sarah KING
 0/20/58 *Sir John Major* 1998
 photograph, 51.5 x 42.5
 acquired by 10 Downing Street
- Joseph KOSUTH (b. 194.5)
 17371/6 *Untitled* 1997
 screenprint, no. 45 in an edition of 100, 41.3 x 62.6
 from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- Osbert LANCASTER (1908-1986)
 17379 *The Vatopedi Monastery, Mount Athos, Greece*
 watercolour on paper, 29 x 40.4
- Michael LANDY (b. 1963)
 17274/4 *Cor! What a bargain!* 1992
 screenprint, laminated plastic and marker pen, no. 1,5 in an edition of 65, 70.6 x 87.7
 from the portfolio *London*, published by The Paragon Press, 1992

- 17268/6 Abigail LANE (b. 1967)
Dinomouse Sequel Mutant X 1997
screenprint, no. 32 in an edition of 75, 56.9 x 88.2
from the portfolio ***Screen***, published by The Paragon Press, 1997
- 17274/5 LANGLANDS and BELL (b. 1955 & 1959)
UNO City 1992
blind embossed print, no. 15 in an edition of 65, 71 x 74.5
from the portfolio ***London***, published by The Paragon Press, 1992
- 17378 ***Logo Works*** 1998/9
a set of four screenprints, no. 4 in an edition of 45, 70.1 x 70.1
- 17388 ***Frozen Sky*** 1997
diptych, screenprint, glass, cellulose lacquer, acrylic sheet, wood and paint, no. 2 in an edition of 2, each 135 x 135
- 17327 Ian MCKEEVER (b. 1946)
Study for Painting No. 7 1998
woodcut and monoprint, 99 x 144
- 17367/9 Bruce MCLEAN (b. 1944)
Cactus 'Head' 1996
screenprint, no. 69 in an edition of 100, 77 x 55.5
from the portfolio ***Twelve Artists***, published by the Royal College of Art, 1996
- 17367/8 Tim MARA (1948-1997)
Wire Glass and Carrier Bag 1996
screenprint and lithograph, no. 69 in an edition of 100, 56 x 76.3
from the portfolio ***Twelve Artists***, published by the Royal College of Art, 1996
- 17273 Jason MARTIN (b. 1970)
F1 1997
acrylic gel on stainless steel
- 17274/6 Nicholas MAY (b. 1962)
Anabatic Print 1992
screenprint, no. 15 in an edition of 65, 88.5 x 60.4
from the portfolio ***London***, published by The Paragon Press, 1992
- 17309 Jock MCFADYEN
Aldgate East 1 1997
oil on canvas, 122 x 152.5
bought on behalf of the Foreign and Commonwealth Office
- 17302 Christina NIEDERBERGER (b. 1961)
Individualism 1997
oil-based serigraphic ink and shirt labels on cotton duck, 130.3 x 90.4
- 17312/1 Chris OFILI (b. 1968)
Portmerion 10/9/96
37.9 x 28.6
- 17312/2 ***Twynitywod Morfa Harlech 10/9/96***
38.0 x 28.7

- 17312/3 *Blaenau Ffestiniog 11/9/96*
38.0 x 28.9
- 17312/4 *Llanbedr 12/9/96*
38.0 x 28.7
- 17312/5 *Llwyn Hwleyn 13/9/96*
37.9 x 28.8
- 17312/6 *Portmadog 14/9/96*
38.0 x 28.5
- 17312/7 *Castell Harlech 15/9/96*
38.0 x 28.7
- 17312/8 *Penrhyndeudraeth 16/9/96*
38.0 x 28.8
- 17312/9 *Snowdon 17/9/96*
38.0 x 28.7
- 17312/10 *Llanberis 17/9/96*
38.0 x 28.5
a set of ten etchings, published by The Paragon Press, no. 12 in an edition of 35
- 17371/7 Claes OLDENBURG (b. 1929)
Icons in a Smoke-filled Room 1996
screenprint, no. 45 in an edition of 100, 51.5 x 62
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17363 Chris ORR (b. 1943)
Albion 1994
coloured etching, no. 11 in an edition of 30, 83.5 x 66.8
- 17364 *The Life of William Blake* 1992
a set of nine coloured etchings, no. 10 in an edition of 20, 58 x 47.3
- 17367/10 *1796 and All That* 1996
lithograph, no. 69 in an edition of 100, 56.5 x 76
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17365 Ana Maria PACHECO
Study 1 1994
etching, no. 16 in an edition of 50, 69 x 87.5
- 17366 Eduardo PAOLOZZI (b. 1924)
Untitled 1993
coloured etching, 70 x 84
- 17329/1 Cornelia PARKER (b. 1956)
Feather that went to the Top of Everest (In the jacket of Rebecca Stevens, the first British woman to climb Mt. Everest) 1997
- 17329/2 *Feather that went to the South Pole (In the sleeping bag of Sir Ranulph Fiennes on his trip across Antarctica)* 1998
- 17329/3 *Feather from Benjamin Franklin's Attic (With thanks to the Benjamin Franklin Museum)* 1998
- 17329/4 *Feather from Freud's Pillow (From his couch) (With thanks to the Freud Museum)* 1998
- 17329/5 *Raven Feather from the Tower of London* 1998
- 17329/6 *Feather from a Wandering Albatross (With thanks to the British Antarctic Survey, Cambridge)* 1998
a set of six photograms, 29 x 29

- 17371/8 *A Feather from Freud's Pillow* 1997
screenprint, no. 4,5 in an edition of 100, 49.3 x 63.5
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- Simon PATTERSON (b. 1967)
- 17267 & *The Great Bear* 1992
17289 two colour lithographs, nos. 8 and 9 in an edition of 50, 102.5 x 128
- Freya PAYNE
- 17367/11 *Bruise* 1996
screenprint, lithograph and etching, no. 69 in an edition of 100, 56 x 75.5
from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- Marc QUINN (b. 1964)
- 17274/7 *Template for my Future Plastic Surgery* 1992
screenprint, no. 15 in an edition of 65, 85.7 x 68
from the portfolio *London*, published by The Paragon Press, 1992
- Fiona RAE (b. 1963)
- 17307 *Curl* 1997-98
oil and acrylic on canvas, 153 x 128.5
- Liz RIDEAL (b. 1954)
- 17373 *Arras Suite Mauve* 1998
colour photobooth strips mounted on rag paper, 122.5 x 156.5
- Bridget RILEY (b. 193 1)
- 17350 *Reflection* 1982
oil on linen, 161 x 135.5
- Yuko SHIRAISHI (b. 1956)
- 17287 *Core Pink* 1994
oil on canvas, 152 x 137.5
- 17281 *Grey and Red (2)* 1994
oil on canvas, 91.5 x 81.5
- Bridget SMITH (b. 1966)
- 17272 *Odeon (Green)* 1995
C-type photograph, no. 2 in an edition of 3, 183 x 183
- Georgina STARR (b. 1968)
- 17268/7 *You Stole My Look!* 1997
screenprint, no. 32 in an edition of 75, 88.6 x 72
from the portfolio *Screen*, published by The Paragon Press, 1997
- Marcus TAYLOR (b. 1964)
- 17274/8 *Untitled* 1999,
screenprint, no. 15 in an edition of 65, 85.6 x 70.5
from the portfolio *London*, published by The Paragon Press, 1992

- 17268/9 Sam TAYLOR-WOOD (b. 1967)
Red Snow 1997
 screenprint, no. 32 in an edition of 75, 74.8 x 88.2
 from the portfolio *Screen*, published by The Paragon Press, 1997
- 17274/9 Gavin TURK (b. 1967)
Gavin Turk Right Hand and Forearm 1992
 screenprint, no. 15 in an edition of 65, 86 x 67.8
 from the portfolio *London*, published by The Paragon Press, 1992
- 17284 Mark WALLINGER (b. 1959)
Brown's (Mr P J Brown) 1993
 oil on linen, 110 x 110
- 17825 **Brown's (Mrs E W Brown)** 1993
 oil on linen, 110 x 110
- 17371/9 Alison WATT (b. 1965)
Untitled 1997
 lithograph and screenprint, no. 45 in an edition of 100, 63.6 x 51.2
 from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17268/8 Gillian WEARING (b. 1963)
The Garden 1997
 screenprint, no. 32 in an edition of 75, 60.6 x 88.9
 from the portfolio *Screen*, published by The Paragon Press, 1997
- 17286/1 **Dancing in Peckham** 1994
 betacam videotape, 25 minutes
- 17286/2 **Dancing in Peckham (production still)** 1994/97
 R-type photograph, 1 from an edition of 10, 122 x 91.5
- 17310 Boyd WEBB
Caucus 1989
 colour photograph, 122.7 x 158.3
 bought on behalf of the Foreign and Commonwealth Office
- 17325 John WELLS (b. 1907)
Composition 1968-76
 oil on canvas, 50.5 x 76
- 17367/12 Kate WHITEFORD
In the Eye of the Beholder 1996
 screenprint, no. 69 in an edition of 100, 76.2 x 56
 from the portfolio *Twelve Artists*, published by the Royal College of Art, 1996
- 17274/10 Rachel WHITEREAD (b. 1963)
Mausoleum under Construction 1992
 screenprint, no. 1.5 in an edition of 65, 71 x 88.5
 from the portfolio *London*, published by The Paragon Press, 1992
- 17316 & **Water Tower Project** 1998
 17317 two screenprints with acrylic varnish, nos. 27 and 30 in an edition of 3,5, 63.5 x 50.9
 one bought on behalf of the Foreign and Commonwealth Office

- 17274/11 Craig WOOD (b. 1960)
Safeway Gel Air Freshener, Alpine Garden (Detail) 1992
mould-cut screenprint, no. 15 in an edition of 65, 66.2 x 86.2
from the portfolio *London*, published by The Paragon Press, 1999,
- 17326 Bill WOODROW (b. 1948)
Fathom 1998
books, steel chain, glass, coins, wax and string, 98 x 65 x 31.5
- 17371/10 Paul WUNDERLICH (b. 1927)
Untitled 1997
screenprint, no. 4,5 in an edition of 100, 65.4 x 50.5
from the portfolio *Tenth Anniversary*, published by the Freud Museum, 1997
- 17268/10 Cerith WYN EVANS (b. 1958)
The Return of the Return of the Durutti Column 1997
screenprint, no. 39, in an edition of 75, 73.9 x 87.8
from the portfolio *Screen*, published by The Paragon Press, 1997
- 17268/11 Catherine YASS (b. 1963)
Stage 1997
& 17303 two screenprints, nos. 32 in an edition of 75 and artist's proof no.III, 88.9 x 74
from the portfolio *Screen*, published by The Paragon Press, 1997
- 17269 *Grave (Annae Craig)* 1997
colour transparency, Perspex sheet, M13F, fluorescent lamps and power cable,
89 x 72.5 x 12.8
- 17376 *Embassy (day)* 1999
colour transparency, Perspex sheet, M13F, fluorescent lamps and power cable,
65.5 x 51 x 12.5
- 17377 *Embassy (evening)* 1999
colour transparency, Perspex sheet, M13F, fluorescent lamps and power cable,
65.5 x 51 x 12.5

Annex 1

List of Government Art Collection publications 1997 - 1999

Mary Beal *Bolingbroke and Mildmay in 1733: an allegorical portrait by Herman van der Mij*
British Journal for eighteenth-century studies, Vol. 21, No. 1 April 1998, pp. 55-72

Mary Beal *Works of Art in the British Embassy, Tel Aviv*
published by the Government Art Collection, 1998

Annex 2

List of works of art lent to public exhibitions between 1 April 1997 and 31 March 1999

- Bloomsbury Exhibition*
Stanford University Museum of Art, Stanford, California, USA 1 April - 15 June 1997
painting by Vanessa Bell
5793 *Asters and Hydrangeas*
- Phillip King*
Forte Belvedere, Florence, Italy 7 June - 30 September 1997
sculptures by Phillip King
15178 *L'Ogivale* 1981
11974 *Wall Sculpture* 5/6 1974
- The Way We See*
Leeds University Art Gallery, Leeds 26 June - 5 July 1997
painting by Meira Stockl
16959 *Requiem for the Disappeared* 1995
- Art of the European Union Summit*
Nieuwspport Press Centre, The Hague, Netherlands 16 June - 14 July 1997
painting by Graham Sutherland
5050 *Origins of the Land No. 1*
- Roger de Grey*
Royal West of England Academy, Bristol 30 August - 20 September 1997;
Hatton Gallery, Newcastle on Tyne, 3 October - 1 November 1997
paintings by Roger de Grey
1189 *Eldon Place, Newcastle-on-Tyne, Autumn*
16638 *Interior/Exterior* 1987-8
16562/C *Interior and Exterior*
- The Pursuit of Leisure. Victorian Depictions of Pastimes*
Djanogly Art Gallery, University of Nottingham, Nottingham
1 November - 14 December 1997;
Royal Albert Memorial Museum, Exeter
27 December 1997 - 21 March 1998
painting by E. Aubrey Hunt
5587 *At the Seaside* 1886
7463 painting by John Lavery
Lady on a Safety Tricycle
- Landscape and Recollection: The Ballinglen Experience*
Gallagher Gallery, Royal Hibernian Academy, Dublin 7 - 29 November 1997
etching by Norman Ackroyd
16900 *Donegal from Downpatrick Head* 9/60 1994

- Princely Display: Court Life in The Hague under Frederick Henry and Amalia*
The Hague Historical Museum, The Hague, Netherlands
6 December 1997 - 29 March 1998
painting after Anthony van Dyck
1305 **Mary, Princess of Orange**
- Painting as Pastime: Winston Churchill. His Life as a Painter*
Sotheby's, London 5 - 17 January 1998
(on behalf of the Chief Whip's Office, 12 Downing Street)
painting by Winston Churchill
7334 **Mimizan Lake** c1922
- Two British Impressionists: Walter Sickert and Philip Wilson Steer 1860-1942*
(A Tate Gallery Collection Exhibition)
Norwich Castle Museum 31 January - 19 April 1998
painting by Walter Richard Sickert
4837 **The Sisters Lloyd**
- Carving Mountains: Modernist Carving in England 1911-1936*
Kettle's Yard, Cambridge 7 March - 26 April 1998;
De la Warr Pavilion, Bexhill 2 May - 28 June 1998
sculpture by Barbara Hepworth
7368 **Conoid, Sphere and Hollow II** 1937
- The Noble Horse*
Teien Museum, Tokyo, Japan 3 April - 28 May 1998
painting by J F Herring Snr
1884 **Lord Lonsdale out Hunting** c1850
painting by John Wootton
2849 **View of the Severn Valley with Haymaking and Figures**
painting by Francis Wheatley
3802 **The Hay Cart** 1779
paintings by Joshua Ross Jnr
6534 **Battle Scene** 1715
6535 **The Battle of Blenheim**
four prints after F C Turner
1916-19 **Leamington Grand Steeple Chase** 1837
print after R J Porter
1545 **George III Reviewing the Volunteers**, 4 June 1799
painting by J F Herring Jnr
2704 **Farmyard Scene**
- Churchill Exhibition (part of British Festival, Japan, 1998)*
Mitsukoshi Main Store, Tokyo 21 April - 26 April 1998;
Mitsukoshi Store, Kagoshima 29 April - 5 May 1998;
Mitsukoshi Store, Nagoya 20 May - 25 May 1998;
Mitsukoshi Store, Yokohama 9 June - 14 June 1998
painting by Winston Churchill
7334 **Mimizan Lake** c1922
(on behalf of the Chief Whip's Office, 12 Downing Street)

- Rodrigo Moynihan: The End of the Picnic*
Imperial War Museum, London 4 June - 31 August 1998
painting by Rodrigo Moynihan
141 ***Three Soldiers about to Depart for an OCTU***
- Mary Potter*
Peter Pears Gallery, Aldeburgh, Suffolk 10 June - 30 June 1998;
Fine Art Society, London 6 July - 31 July 1998;
Brighton Museum and Art Gallery, Brighton 23 January - 28 March 1999
paintings by Mary Potter
9696 ***Evening Window*** 1970
6764 ***A Girl Skipping***
- Osmund Caine: A Retrospective*
Orleans House Gallery, Twickenham 15 August - 27 September 1998
painting by Osmund Caine
3273 ***The Grand Union Canal Brentford Lock*** 1954
- Whitehall (for public 'Open Weekend')*
HM Treasury, Parliament Street, London 12 September - 21 September 1998
prints by Thomas Shotter Boys
1231 ***Whitehall***
2770 ***The Board of Trade from Downing Street***
print by an unknown artist
0/618 ***Plan of the Buildings in the Neighbourhood of Whitehall***
painting by Hendrik Danckerts
12211 ***Whitehall from St James's Park*** c1675
caricature by "Spy"
8809 ***Randolph Churchill***
photograph by Bacon & Sons
8821 ***Winston Churchill***
caricature by 'Ape'
8806 ***Hugh Culling Eardley Childers***
print by David Low
8812 ***Sir (Joseph) Austen Chamberlain***
photolithograph by Frederick Taylor
14733 ***The Heart of the Empire***
- 1648: War and Peace in Europe (celebrating the 350th Anniversary of the Treaty of Westphalia)*
Westfälisches Landesmuseum, Münster 24 October 1998 - 17 January 1999
painting after Honthorst
1263 ***Frederick V of Bohemia***
- The Lost Palace of Whitehall 1532-1698*
RIBA Heinz Gallery, London 10 September - 24 October 1998
painting by Hendrik Danckerts
3653 ***The Old Palace of Whitehall***

Kyffin Williams 80th Birthday Exhibition

Oriel Plas Glyn-y-Weddow 25 October 1998 - 5 January 1999;
National Library of Wales, Aberystwyth 16 January - 24 April 1999
painting by Kyffin Williams

13839 *Nant Ffrancon from Llandegfan* c1960

Thinking Aloud (Arts Council Touring Exhibition)

Kettle's Yard, Cambridge 7 November 1998 - 3 January 1999;
Cornerhouse, Manchester 9 January - 28 February 1999;
Camden Arts Centre, London 9 April - 6 June 1999
painting by Winston Churchill

16211 *Seascape*

Lucien Pissarro et le Post-Impressionisme Anglais

Musée de Pontoise, France 28 November 1998 - 28 February 1999;
Château-Musée de Dieppe, France 27 March - 6 June 1999
painting by Walter Richard Sickert

14531 *Two Coster Girls*

Modern Britain 1929-1939

Design Museum, London 20 January - 6 June 1999
painting by Paul Nash

8536 *Event on the Downs*

sculpture by Barbara Hepworth

7368 *Conoid Sphere and Hollow II* 1937

Beverley Daniels: New Paintings

Bracknell Gallery, South Hill Park, Bracknell 6 February - 21 March 1999
painting by Adrian Berg

16356/C *Gloucester Gate, Regent's Park, Night, Autumn* 1983

El Oror y la Plata de las Indias en la Epoca de los Austrias

Centro Cultural de la Villa, Madrid 3 March - 9 May 1999
painting by an unknown artist

0/299 *Sir Walter Raleigh*

Annex 3

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 1 (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: 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
 19,674 *HM Elizabeth II*
- National Gallery, London**
 painting by Giuseppe Gabrielli
 14990 *Room 32 in the National Gallery, London 1886*
- National Gallery of Iceland, Reykjavik**
 paintings by Jón Steffánsson
 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 Deatch 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)*