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# Government Art Collection

Annual Report and Acquisitions 2002-2003

## Contents

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Page

- 3 Foreword – John Tusa, Chairman, Advisory Committee on the Government Art Collection
- 5 Introductory Report – Penny Johnson, Director
- 9 Acquisitions 2002-2003
- 15 Annex 1 - List of works lent to public exhibitions between 1 April 2002 and 31 March 2003
- 17 Annex 2 - List of long-term loans to other collections

## Foreword

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Over the last decade, it has been an unalloyed pleasure chairing surely the Government's smallest Quango. It has no budget to spend directly; it has no line management responsibilities; it makes no policy; it merely gives advice. Its three meetings a year are devoted to the serious matter of advising the Director of the Government Art Collection how to spend the Government's money wisely. The wisdom of those decisions is shown on the walls of hundreds of ministerial, ambassadorial, and other representational offices throughout the world. If Britain appears a more cultivated, interesting, curious, stimulating, creative place as a result of what is seen on those bureaucratic walls, then the Government Art Collection is doing its job, and the Advisory Committee picks up a modest share of the praise.

I have no doubt that the GAC does an increasingly effective job at an extraordinarily cheap price. Over ten years as Chair of the Committee, I have observed the effectiveness and value for money that have been demonstrated again and again.

This has been due in the first instance to the skill and single-minded perseverance of the two Directors with whom I have had the huge pleasure of working. Dr Wendy Baron lured me into the Chair, passed on the essential wisdom of a role one of whose key tasks is saying "no" tactfully but unmistakably to very senior people. She was succeeded by Penny Johnson in 1997 who demonstrated an extraordinarily acute learning curve when she had to rehang an entire Government within months of her arrival. Both expanded and developed the Collection on very exiguous means.

Both Directors have been well served by Julia Toffolo (Registrar and Deputy Director) and Dr Mary Beal (Curator: Research and Conservation) in particular. But the Committee was very aware of the huge amount of unsung, professional work done by the GAC's tiny staff of nine when I joined and now fourteen in cataloguing, recording, rotating, assessing, conserving and shipping a collection, of which approximately 80% of works are out at any one time.

All this has been achieved in some very odd premises. The present one in Tottenham Court Road is the third set of premises occupied by the GAC in the last decade. The first, in the old DHSS building in Southwark was as unsavoury as it was dangerous - a sick building if ever I saw one, compounded by the threat of falling masonry or concrete slabs. The second was a stylish converted warehouse in Soho, a distinct move upmarket, and into surroundings worthy of the GAC as a working institution. Now Tottenham Court Road, open, efficient and mostly air conditioned.

From these various premises, the GAC's remit has grown ever more complex. As if placing excellent works on ministers' and ambassadors' offices the world over wasn't task enough, it has been fascinating to be involved in the challenge of matching art with architecture in three buildings - Richard Burton's Moscow Embassy; Michael Wilford's Berlin Embassy; and now the very intensive collaboration with Terry Farrell over the Home Office building. I think the GAC has done brilliant work on all these projects in identifying artists, commissioning works and making suitable selections for new hangs. It has been marvellous to see the skills and knowledge of the Department being used in this way. The embassies deserve good art - as does the new Department - and they work even better as embassies as a result.

And the Committee itself. Only an institution as odd as the GAC would engage and keep the active interest and involvement of the Directors of the Tate, National and National Portrait Gallery. I am grateful to Neil MacGregor, (National Gallery, now at the British Museum), Sir Nicholas Serota (Tate), Charles Saumarez Smith (first National Portrait Gallery, now at National Gallery) and Sandy Nairne (National Portrait Gallery) for their time, interest, commitment, advice and good humour. And the Committee - now sensibly enlarged - would not have been as effective as it has been without the

extraordinary generosity of time given by the co-opted members - no one will mind if I single out for special thanks Mary Rose Beaumont, Richard Dorment and Margot Heller, to name the most recent co-opted members only.

It has been rewarding to watch an institution that has not stood still. Over the last decade, we have seen the publication of the Catalogue of Twentieth Century works; the establishment of a first class web site; and sustained assault on the tiresome and ignorant journalists' cliché that the Collection was secret. (It is not secret but its exact location needs to be reasonably secure). Nick Rossiter and Patricia Wheatley's BBC 2 documentary *The Secret Art Of Government* of 1998 was both fair and accurate in its general assessment of the way the GAC works. The GAC's active involvement in the very popular London Open House event demonstrates its wish to have its role publicly known and understood.

For the future, I hope a significant publication about the Collection as a whole can be funded - it raised many interesting questions about how a nation chooses to show itself in representational venues. Further off, the idea of a grand GAC retrospective exhibition has now rightly reappeared, though I hope no one underestimates the work, effort and cost that will be involved. Personally, I hope the Department for Culture, Media and Sport can increase the purchase grant. Any increase will be modest for the Departmental budget but significant for the GAC's ability to buy wisely. My hope and impression is that Ministers and the Department realise the value for money asset the GAC represents. I am grateful too for the interest and involvement taken by Ministers and Departmental officers and for the courtesy with which I was always greeted.

It has been a fascinating ten years looking in and being involved in the workings of a remarkable institution. We are all proud of the GAC, and I am lucky to have been involved with it. I believe it will continue to do well in the years ahead.

John Tusa  
*Chairman*  
Advisory Committee on the Government Art Collection

## Introductory Report

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Art has a positive impact on the working environment of buildings, by changing the way a space is both perceived and used, and by cultivating an atmosphere that encourages and stimulates diplomatic relationships.

Our role is to ensure that appropriate works of art, either from the Collection or through commission, are selected and displayed in British Government buildings in order to promote British art, history and culture and enhance the environment of these buildings. We work with all central Government departments to provide art for major spaces in the UK and around the world, whether it is an Entrance Hall, Ambassador's Residence or Minister's Office.

Each year we select a number of displays for 10 Downing Street. Portraits of distinguished British scientists from the eighteenth to the twentieth century are now on show in the Pillared Room, including our engaging painting of **Ada Lovelace** (1836), Lord Byron's daughter, by Margaret Carpenter. This painting is displayed alongside a portrait of her mentor **Charles Babbage** (1845) and a lively portrayal of **Dorothy Hodgkin** (1985) by Maggi Hambling, two works that are on loan from the National Portrait Gallery, which are not currently required for display. Photography is the focus of the area designated for temporary displays of contemporary art with work by Dan Holdsworth, Bridget Smith and Liz Rideal currently on show. Black and white photographs from the series **The Shipping Forecast** (2000) by Mark Power are also displayed in the building. For the third year we have enjoyed working with a regional gallery to present works of art from their collection. These loaned works of art are not on, or required for display, by the gallery at this time. Bristol City Museum and Art Gallery have provided a very striking view of Bristol docks by Tristram Hillier as well as paintings by Ben Nicholson and Ivon Hitchens. The changing regional displays ensure a diversity of subject matter and offer variety for the large number of visitors to, and those working in, the building.

The summer months of 2002 were unprecedentedly busy due to a large number of refurbishment projects in Whitehall. This meant the temporary removal and storage of hundreds of works of art at our premises (approximately 80% of our collection is usually out on display). One of the projects was at the Treasury where we worked on new displays for the Chancellor of the Exchequer and the Ministerial Offices. We also selected works of art for the offices of the new Secretary of State, Department of Transport, Minister of State, Office of Deputy Prime Minister, the Cabinet Secretary and the Permanent Secretary of the Foreign and Commonwealth Office and reviewed displays in the reception spaces of our own department, the Department for Culture, Media and Sport.

An exciting and challenging project for us began in June. We are now advising the Home Office on the provision of art for their new London building in Marsham Street, designed by Terry Farrell and Partners, and due for completion in 2005. We have been working with colleagues within the Home Office and the architectural team on three areas: the Arts Enhancement Scheme (working with the architects on the design of the façade), the Public Arts Strategy (for the landscape areas around the building) and a strategy for the interior of the building. The artist Liam Gillick was recommended by the GAC to work on the Arts Enhancement Scheme and has been designing elements for five areas, including the glass canopy and entrance icon. This is a major project for us as it is a large and important landmark building that will be the first new central Government building for several years.

Another development in our role has been the selection of art for the nine Regional Government Offices (GO). Displays of art have been installed at GO West Midlands, Birmingham and GO East Midlands, Nottingham. We are in the process of selecting work with connections to the area covered by GO South West in Bristol. An interesting project has been our involvement with the commissioning of an artist for the new GO East building in Cambridge. Mark Edwards was selected by GO East, Commissions

East and the GAC to make photographs of landscapes of the East of England. His large-scale photographs of places such as Mersea Island in Essex, and Staithe in Norfolk, capture aspects of the landscape that are distinct to the unique identity of the region.

About a third of our collection is on display in the reception areas of British Ambassadors' Residences and in a number of Embassy Offices. This year we have visited a range of cities to review displays and check the condition of works of art. These have included Athens, Rome, Budapest, New York and Washington. A large project this year, resulting from an earlier review, involved changing the display at the Ambassador's Residence in Cairo. A few works of art were temporarily removed to the UK for conservation and re-framing before returning to Cairo and a new selection of art was also added. This process also included some rationalisation, with the removal of **The Breeze, Antibes** (circa.1913) by John Duncan Ferguson for display in the Ambassador's Office in Paris and the transfer to Cairo of **Mud On the Nile** (1993) by Sir Howard Hodgkin. To create a more coherent display we brought together all of our nineteenth century views of Egypt by British artists, including three delightful watercolours by Edward Lear. Another successful project was the selection and overseeing of the installation of works of art in the recently built Ambassador's Residence in Kiev in September.

In 1997 we introduced a striking display of contemporary art in the Glazed Galleries of the Ambassador's Residence in Paris, an elaborate eighteenth century building. With the arrival of a new Ambassador, we took the opportunity to update this display with a group of works showing the influence of the ideas of French theorists on British artists over recent years. Artists represented include Karen Knorr, Darren Almond, Martin Creed and Rachel Whiteread. A selection of six videos from the witty and engaging series **Twenty Six (Drawing and Falling Things)** (2002) by John Wood and Paul Harrison were placed in the Entrance Hall for a limited period, which proved to be highly successful. We also made several changes to the historical rooms, including a selection of prints featuring the Duke of Wellington, the first British Ambassador to France, for display in the newly named Wellington Room.

We continued our programme of improving the presentation of works of art by re-mounting and re-framing them in addition to undertaking preventative and general conservation. The major paintings conserved during the year were an impressive portrait of the **Duke of Wellington** (1814) by Baron Gerard, usually on display in the Ante-Room on the first floor of the British Ambassador's Residence, Paris, and a **Portrait of Queen Victoria** (circa 1846) by Count Alfred D'Orsay on display in the Ambassador's Residence, Tunis. An inspection visit to the Ambassador's Residence, Prague, in February 2002 led to an extensive conservation programme involving our two technicians providing on-site attention to the backs and frames of paintings and the removal of some works of art for temporary conservation treatment in the UK.

With a much needed and welcomed increase in our annual budget for the running of the Collection, the first since 1995, we were able to devote more funds to new acquisitions, a complete list of these is on page 9; and images of the original works of art are on the web site ([www.gac.culture.gov.uk](http://www.gac.culture.gov.uk)). While we are strengthening the holdings of modern and contemporary art in our Collection, our current policy is to acquire at least one substantial historical work of art each year. We were fortunate to acquire at auction an interesting painting showing the splendid interior of the **Picture Gallery, Stafford House** (1848) by James Digman Wingfield. As the home of the Duke and Duchess of Sutherland from the 1830s to the early 20th century, Stafford House was very grand not only in décor, but was also the hub of social, political and cultural activity in the capital. Today known as Lancaster House, it has become the centre of Government hospitality and is where this new painting is due to be displayed, along with another painting by Wingfield showing a different view of the Picture Gallery that already forms part of our Collection. Also at auction we bought in the Jubilee year, **Queen Elizabeth II** by Andy Warhol, a silkscreen print with diamond dust from the portfolio *Reigning Queens* of 1985, which is earmarked for display in the Ambassador's Residence in Washington.

Amongst the new photographs acquired for the Collection is the arresting **March 2002** (2002) by Hannah Starkey, currently on display in the Office of the Secretary of State for Culture, Media and Sport. During the year we commissioned Andrew Grassie to make a diptych (in tempera on paper) for the new display in the Glazed Galleries of the Ambassador's Residence, Paris. This meticulously painted diptych shows some of the processes of selecting and displaying works of art in British Government buildings by contrasting the day-to-day activities of the GAC with the prestigious interior of 10 Downing Street, where our work is displayed. One part shows the GAC's sculpture storeroom in central London that contained **Untitled (Trafalgar Square Plinth)** by Rachel Whiteread, and **Work No 253: THINGS** by Martin Creed, two works that eventually featured in the new contemporary art display in Paris. The other painting shows the Pillared Room at 10 Downing Street. Our major contemporary acquisition this year was Richard Deacon's impressive sculpture **UW8DC#7** (2001), made from wood (ash) and aluminium. This is now on display in the refurbished entrance hall of 22 Whitehall, London, part of the Cabinet Office. Approval for major purchases is given by the members of the Advisory Committee of the Government Art Collection, chaired by John Tusa.

The GAC works of art are seen by those working in, and by the thousands of visitors to, Government buildings. As access to these buildings is usually by appointment, we are always pleased to lend works of art from the Collection to temporary public exhibitions. Among the works of art we have lent this year are: the splendid portrait of **Lord Byron** (1814) by Thomas Phillips to the National Portrait Gallery exhibition *Mad, Bad and Dangerous: The Cult of Lord Byron*; **Integrity of Belgium** (1914) by W. R. Sickert to *Art in Exile: Flanders, Wales and the First World War* at the National Museum and Gallery, Cardiff; and the beautiful **Conoid, Sphere and Hollow II** (1937) by Barbara Hepworth to *Blast to Freeze: British Art in the Age of Extremes* at the Kunstmuseum, Wolfsburg, Germany. GAC works of art can also be seen during guided tours of our premises, which are given by staff throughout the year to a range of arts-related organisations. We also held an Open Weekend in November 2002 to which anyone could visit for a guided tour and this proved so popular that we are participating again in the official Open House event in September 2003.

Like any public art collection, there is a hive of activity behind the scenes in the preparation of displays. We have a team who prepare the works of art before dispatch and installation, covering the physical maintenance, documentation, photography, transportation, research and information. With each major new display we provide fully researched information packs. This year packs have been compiled for a range of locations, including Cairo, Rome and New York. We would not have been able to deal with this challenging and busy year if it were not for the professionalism, energy and sheer hard work of the team, to whom I am most grateful and appreciative. Sadly, we have had to say goodbye to two long-serving members of staff: David Law who retired, and Katherine Mellor who moved to an exciting new job, and we wish both of them success for the future. However, we were delighted to welcome Malcolm Steer to the new post of Senior Administrator and Tony Harris as our web site and IT expert.

We also lost a long serving ex officio member of the Advisory Committee, Neil MacGregor when he became the Director of the British Museum. His expertise, legal knowledge and negotiating skills were hugely beneficial to the GAC. Happily, we retained Charles Saumarez Smith when he moved from the National Portrait Gallery to become Director of the National Gallery and we were pleased to welcome Sandy Nairne, who became the Director of the National Portrait Gallery.

The Committee members, under John Tusa's dedicated and inspired leadership, are not only an excellent resource of expertise for the development of the Collection but they are equally committed to ensuring its integrity. I am most grateful to all the members of the Advisory Committee who so generously gave their time and astute advice on a range of matters concerning the well being of the Collection. I wish in particular to acknowledge the exceptional contribution made by John Tusa, who we are soon to lose after ten years as Chair and with whom it has been a huge pleasure to work. We have been immensely fortunate to have his guidance, support and wisdom. He has helped enormously to raise the profile of the GAC, suggesting and enabling a BBC documentary about the GAC, which was

broadcast in 1998. Finally, it is due to the commitment and enthusiasm of the GAC team coupled with the generous support and guidance of the Committee, which has ensured that the GAC has so successfully flourished in the last year.

Penny Johnson  
*Director*  
 Government Art Collection

*As at 31 March 2003*

### **Members of the Advisory Committee on the Government Art Collection**

Sir John Tusa	<i>Chairman</i>
Richard Dorment	<i>Independent</i>
Margot Heller	<i>Independent</i>
Penny Johnson	<i>Ex Officio - Director, Government Art Collection</i>
Neil MacGregor	<i>Ex Officio - Director, National Gallery (until June 2003)</i>
Charles Saumarez Smith	<i>Ex Officio - Director, National Gallery (since November 2003)</i>
Sandy Nairne	<i>Ex Officio - Director, National Portrait Gallery (since November 2003)</i>
Sir Nicholas Serota	<i>Ex Officio - Director, Tate Gallery</i>
Alex Stewart	<i>Ex Officio - Director, Arts and Culture Directorate, DCMS</i>

### **Staff of the Government Art Collection**

Dr Mary Beal	<i>Curator: Research and Conservation</i>
Christopher Christophorou	<i>Collection Technician</i>
Colin Dyer	<i>Finance Officer</i>
Martin Few	<i>Collection Technician</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>
David Law	<i>Executive Officer (retired January 2003)</i>
Katherine Mellor	<i>Curator: Research and Information (left March 2003)</i>
Lidia Plintshev	<i>Director's Assistant and Administrator</i>
Emma Roodhouse	<i>Assistant Registrar</i>
Malcolm Steer	<i>Senior Administrator (from June 2002)</i>
Julia Toffolo	<i>Registrar and Deputy Director</i>



## Acquisitions

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

- 17758 Samira ABBASSY  
*Bird Garden with Intestinal Self-Portrait*  
indian petal paper, collage, ink, gouache, acrylic painting, 49 x 66  
purchased from the artist
- 17728 Phillip ALLEN  
*Leydanjar (Studio Version)* 2002  
oil on MDF, 61.6 x 72  
purchased from The Approach, London
- 17734 Phillip ALLEN  
*Small Moments of Little Joy (Added Value Version)* 2002  
oil on primed MDF, 153.5 x 125  
purchased from The Approach, London
- 17720 Sue ARROWSMITH  
*Zing* 2000  
ink on gloss painting on MDF, 152.8 x 152.6  
purchased from the artist
- 17731 Francesco BARTOLOZZI after Domenic PELLEGRINI  
*Arthur Wellesley, 1st Duke of Wellington* 1810  
engraving, 95 x 66  
gift from Lord Douro for display in the British Embassy, Paris
- 17706 Charles BAUGNIET  
*Daniel Maclise* 1857  
lithograph, 50.5 x 43  
purchased from Grosvenor Prints, London
- 17709 Charles BAUGNIET  
*David Roberts* 1844  
lithograph with chine collé, 60.4 x 42  
purchased from Grosvenor Prints, London
- 17703 Isaac BECKETT after Godfrey KNELLER  
*Sir Godfrey Kneller* 1685  
mezzotint, 52.5 x 43  
purchased from Grosvenor Prints, London
- 17725 Peter BLAKE  
*Stanley Road* 2002  
screenprint with laminate, 40/250, 73.5 x 71.5  
purchased from the 2002 Royal Academy Summer Exhibition
- 17713 William BOND after Raphael MENGES  
*Richard Wilson* 1812  
engraving, 62 x 48.5  
purchased from Grosvenor Prints, London

- 17754 Arthur Stockdale COPE  
*Horatio Herbert Kitchener, 1st Earl Kitchener of Khartoum (1850-1916)* 1900  
photogravure, published 15 June 1900, 116.9 x 79.8  
purchased from Lord Kitchener of Khartoum
- 17695 After Maria COSWAY  
*Maria Cosway*  
stipple engraving, 34 x 30.5  
purchased from Grosvenor Prints, London
- 17705 S.W. COUSINS after Thomas LAWRENCE  
*Thomas Lawrence* 1830  
mezzotint, 61 x 50.5  
purchased from Grosvenor Prints, London
- 17764/1-13 Nick CROWE  
*The Management Committee of the World Wide Web Consortium (w3c)* 2000  
thirteen etched glass panels, all 56.5 x 40.5  
purchased from Mobile Home, London
- 17699 William DANIELL after George DANCE  
*William Hodges* published 1810  
engraving, 53 x 38.5  
purchased from Grosvenor Prints, London
- 17684 Adam DANT  
*Shoreditch as Globe* 2000  
hand-coloured lithograph, 124 x 93.5  
purchased from the Contemporary Art Society at the 2002 *Art Futures Exhibition*,  
London
- 17685 Adam DANT  
*The Mystery of British Culture* 2001  
hand-coloured lithograph, 3/40  
purchased from the Contemporary Art Society at the 2002 *Art Futures Exhibition*,  
London
- 17775 Richard DEACON  
*UW8DC#7* 2001  
ash and aluminium sculpture, 84 x 300  
purchased from the Lisson Gallery, London
- 17682 Blaise DRUMMOND  
*Extracts from the Poetic Geography of Five Continents (19)* 2002  
oil on canvas, 39.7 x 39.7  
purchased from the Contemporary Art Society at the 2002 *Art Futures Exhibition*,  
London
- 17683 Blaise DRUMMOND  
*Extracts from the Poetic Geography of Five Continents (20)* 2002  
oil on canvas, 39.7 x 39.7  
purchased from the Contemporary Art Society at the 2002 *Art Futures Exhibition*,  
London

- 17710 Anthony van DYCK  
*Prince Rupert* 17<sup>th</sup> century  
engraving, 49 x 38  
purchased from Grosvenor Prints, London
- 17686 Richard EARLOM after Johann ZOFFANY  
*The Royal Academy of Arts, Instituted by the King in the Year 1768* published 1773  
mezzotint, 67.8 x 88.8  
purchased from Sanders of Oxford at the London Original Print Fair, London
- 17808 Mark EDWARDS  
*Sudbourne, Suffolk* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17809 Mark EDWARDS  
*Staithe (evening), Norfolk* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17810 Mark EDWARDS  
*Mersea Island, Essex* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17811 Mark EDWARDS  
*Haddiscoe, Norfolk* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17812 Mark EDWARDS  
*Allotments, Ely, Cambridgeshire* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17813 Mark EDWARDS  
*Sandy, Bedfordshire* 2002  
photograph, 130 x 164  
Commission of 6 Mark Edwards prints by Go-East, Cambridge
- 17704 John FABER II after John VANDERBANK  
*George Lambert*  
mezzotint, 52 x 42  
purchased from Grosvenor Prints, London
- 17712 James FITTLER after George Henry HARLOW  
*Benjamin West* published 1817  
engraving with chine collé, 75 x 58.5  
purchased from Grosvenor Prints, London
- 17729/1-10 Hamish FULTON  
*Ten Toes Towards the Rainbow* 1993  
portfolio of 10 screenprints, 21/35  
purchased from The Paragon Press, London, for display in HM Treasury

- 17736 Ori GERSHT  
*Being There: White Mountain* 2001  
c-type photographic print on aluminium, 4/5, 98 x 249  
purchased from Andrew Mummery Gallery, London
- 17711 John GILBERT  
*Joseph Mallord William Turner* 19th century  
lithograph with chine collé, 48.5 x 39  
purchased from Grosvenor Prints, London
- 17746 Andrew GRASSIE  
*The Government Art Collection Sculpture Store* 2002  
tempera painting on paper, 25.6 x 32.9  
commissioned from the artist
- 17750 Andrew GRASSIE  
*The Pillared Room at 10 Downing Street* 2002  
tempera painting on paper, 25.5 x 34  
commissioned from the artist
- 17708 Valentine GREEN after Joshua REYNOLDS  
*Joshua Reynolds* published 1780  
mezzotint, 68.5 x 57.5  
purchased from Grosvenor Prints, London
- 17662 Joy GREGORY  
*Versailles - Cinderella Tours Europe* 1/3 2001  
digital photographic print (Lambda print)  
purchase by Joy Gregory from the Organisation for Visual Arts
- 17715 Tristram HILLIER  
*Fossils (February)* 1955  
oil on canvas, 50.2 x 60.2  
purchased from Sotheby's Olympia, 4 July 2002
- 17687 William HOGARTH  
*Self-Portrait painting the Comic Muse* published 1758  
etching and engraving, 65 x 57.5  
purchased from Andrew Edmunds at the London Original Print Fair, London
- 17716 John HOYLAND  
*Oceano* 1980  
acrylic on cotton duck, 213 x 213  
purchased from Sotheby's Olympia, 4 July 2002
- 17700 Samuel IRELAND after William HOGARTH  
*William Hogarth* 18th century  
etching, 40 x 36  
purchased from Grosvenor Prints, London
- 17722 Anish KAPOOR  
*Untitled* 2002  
colour aquatint, 151/250, 77.5 x 91.5  
gift from Artworks

- 17733 Karen KNORR  
*Natural Selection* (from *Visitors*) 1998  
c-type photograph,  
purchased from Maureen Paley Interim Art, London
- 17719 Tania KOVATS  
*Blue Birds II* 2000  
acrylic composite sculpture with flocking, 27.4 x 100  
purchased from Asprey Jacques, London
- 17756 Peter LIVERSIDGE  
*We Take More Care of You* 2003  
spray paint and acrylic on perspex, 44.5 x 52.2,  
purchased from Paul Stolper Ltd, London
- 17694 Thomas LUPTON after Thomas PHILLIPS  
*Lord Byron* published 1824  
mezzotint, 47.5 x 40  
purchased from Grosvenor Prints, London
- 17697 Henry MEYER after Thomas GAINSBOROUGH  
*Thomas Gainsborough* published 1810  
stipple engraving, 46.5 x 37  
purchased from Grosvenor Prints, London
- 17701 Henry MEYER after John HOPPNER  
*John Hoppner* published 1812  
stipple engraving, 54.5 x 49  
purchased from Grosvenor Prints, London
- 17702 E. MORACE after J. REYNOLDS  
*Angelica Kauffmann*  
engraving  
purchased from Grosvenor Prints, London
- 17698 Giovanni MORGHEN after H.D. HAMILTON  
*Sir William Hamilton*  
engraving, 49.5 x 41.5  
purchased from Grosvenor Prints, London
- 17718 Paul MORRISON  
*Needle* 2002  
acrylic on canvas, 229 x 152.5  
purchased from Asprey Jacques, London
- 17723/1-9 Sarah MORRIS  
*Dulles* 34/45 2001
- 17724/1-9 Sarah MORRIS  
*Dulles* 35/45 2001  
9 screenprints (2 sets), all 74.5 x 74.5  
purchased from The Paragon Press, London
- 17696 Jacob NEEFS after van DYCK  
*Anthony van Dyck* published 1645  
engraving, 38 x 29  
purchased from Grosvenor Prints, London

- 17759-63 Stephen PALMER  
*Delicious Food*  
*Plain White*  
*Thankyou, Thankyou, Thankyou*  
*Fish & Chips*  
*Purveyors of the Finest Fruit & Veg*  
 from the series *Carrier Bag Top Ten* 2000  
 photographic screenprints, 65.5 x 46.5  
 purchased from Workplace, Newcastle upon Tyne, at the 2003 London Art Fair
- 17717 Eric RAVILIOUS  
*Working Controls while Submerged* 1941  
 from portfolio *Submarine Lithographs*, 1941  
 colour lithograph, 52 x 52  
 purchased from Sotheby's Olympia, 4 July 2002
- 17755 George RICHMOND  
*Sir Moses Montefiore* dated 21 April 1874  
 drawing  
 gift from Harold Sebag Montefiore for display at the British Embassy, Tel Aviv
- 17726 Mike SILVA  
*Puddle V* 2002  
 oil on canvas, 183.5 x 132  
 purchased from Anthony Wilkinson Gallery, London
- 17692 J.C. STADLER after A.C. PUGIN  
*The House in Portman Square of His Excellency L. G. Otto, Minister Plenipotentiary from the French Republic, to the Court of Great Britain as it appeared on the night of the general illumination for Peace, the 29th of April 1802* published 1 July 1802  
 aquatint, 82.5 x 95.5  
 purchased from Christie's, London, 24 May 2002
- 17727 Hannah STARKEY  
*March 2002* 2002  
 c-type colour print, 127.5 x 188.5  
 purchased from Maureen Paley Interim Art, London
- 17757 Gavin TURK  
*Andy Warhol Self-Portrait with Hands around Neck* 2002  
 acrylic on canvas, chinagraph, pencil, perspex box, recycled frame, 54.6 x 46.7  
 purchased from Paul Stolper Ltd, London
- 17730 Martin VINCENT  
*Dream* 2002  
 inkjet on paper, 180 x 107  
 purchased from the artist
- 17707 William WALKER after Henry RAEBURN  
*Henry Raeburn* published 1 January 1826  
 engraving with chine collé, 66 x 52.5  
 purchased from Grosvenor Prints, London

- 17714 Andy WARHOL  
*Queen Elizabeth II* 1985  
from Portfolio *Reigning Queens* 1985 (Royal Edition)  
silkscreen print with diamond dust, 106 x 86  
purchased from Sotheby's, London, 2 July 2002
- 17693 James Digman WINGFIELD  
*The Picture Gallery, Stafford House (now Lancaster House)* 1848  
oil on canvas, 127.5 x 143.6  
purchased from Christie's, London, 24 May 2002
- 17735/1-25 Adrian WISZNIEWSKI  
*For Max* 1988  
25 linocuts, all 29.7 x 24.5  
purchased from The Paragon Press, London for display in HM Treasury

## Annex 1

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List of works lent to public exhibitions between 1 April 2002 and 31 March 2003

### **A Clean and Solid Mosaic: Harold Gilman and William Ratcliffe**

Southampton City Art Gallery, 26 April - 7 July 2002

5929            *Beehives in the Snow, Sweden* 1913  
oil on canvas by William Ratcliffe

5218            *Norwegian Landscape* 1913  
oil on canvas by Harold Gilman

### **25th Bienal de São Paulo**

Parque Ibirapuera, Fundação Bienal de São Paulo, 23 March - 2 June 2002

17654           *Compulsory Obsolescence* 2002  
ink on paper by Michael Landy

### **Love, Labour and Loss: 300 Years of British Livestock Farming in Art**

Tullie House Museum, Carlisle, 20 July - 15 September 2003

Royal Albert Memorial Museum, Exeter, 5 October 2002 - 4 January 2003

5219            *Somerset Landscape* c.1909-10  
oil on canvas by Spencer Frederick Gore

### **Ceri Richards: Themes and Variations: A Select Retrospective**

National Museum and Gallery, Cardiff, 27 July - 27 October 2002

Leeds City Art Gallery, 16 January - 30 March 2003

Glynn Vivian Art Gallery, Swansea, 3 May - 29 June 2003

13500           *Summer: the Force that through the Green Fuse Drives the Flower* 1968  
oil on canvas by Ceri Richards

### **Constable: Le Choix de Lucien Freud**

Grand Palais, Paris, 8 October 2002 - 13 January 2003

16867           *Jane Anne Inglis* c.1808  
oil on canvas by John Constable

### **Blast to Freeze: British Art in the 20th Century**

Kunstmuseum, Wolfsburg, 14 September 2002 - 19 January 2003

(did not tour to Les Abbatoirs, Toulouse venue)

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

### **Mad, Bad and Dangerous to Know: The Cult of Lord Byron**

National Portrait Gallery, London, 20 November 2002 - 16 February 2003

Scottish National Portrait Gallery, Edinburgh, 14 March - 25 May 2003

1976            *George Gordon Byron, 6th Baron* 1814  
oil on canvas by Thomas Phillips



**Maestà di Roma**

Scuderie del Quirinale, Rome, 5 March - 29 June 2003

13897      *The Baths of Caracalla, Rome*  
oil on canvas by George Howard, 9th Earl of Carlisle

## Annex 2

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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 *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 *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 George V*  
painting by John Houston after William Llewellyn

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

0/299 *Sir Walter Raleigh* circa 1590  
painting by unknown artist

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

12674 *HM 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
- 11694 *Plan of the White Tower, Dungeon Floor*  
 11696 *Inscriptions in the Prison Room of the White Tower*  
 11700 *Tomb in the Chapel*  
 11704 *Inscriptions in Prison Room Beauchamp Tower*  
 11711 *Inscription in Salt Tower*  
 11703 *Inscription in Prison Room, Beauchamp Tower*  
 11709 *Inscriptions in Prison Room, Beauchamp Tower*  
 11693 *View under Bloody Tower*  
 11698 *State Room in the Upper Storey of White Tower*  
 11699 *Inside of the Chapel*  
 11705 *Inscriptions in Prison Room Beauchamp Tower*  
 11706 *Inscriptions in Prison Room Beauchamp Tower*  
 11707 *Inscriptions in Prison Room Beauchamp Tower*  
 11712 *Inside of Bowyers Tower*  
 11713 *Bloody Tower*  
 11715 *Inside of Well Tower*  
 11716 *Byward Tower*  
 11697 *Plan of the White Tower, Chapel Floor*  
 11701 *Plan of Prison Room in Beauchamp Tower 1832*  
 11708 *In the Upper Prison Room, Beauchamp Tower*  
 11692 *Chapel in the White Tower*  
 11695 *Dungeon or Prison Room in White Tower*  
 11717 *Inside of Byward Tower*  
 11702 *Prison Room in Beauchamp Tower*  
 11714 *Entrance under Bloody Tower*  
 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 (d1542) 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 Londinese 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
- 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 (Smaladrengur)* 1921  
 15792 *Elderly Woman (Gömmi 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, 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*  
 painting by 18th century English School

45                *Elevation of the Storehouse at the Tower* circa 1710  
 painting by Jan Wyck

2176            *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*  
 painting by Heinrich von Angeli

**The White House, Washington D.C.**

16203            *Sir Winston Churchill*  
 sculpture by Jacob Epstein