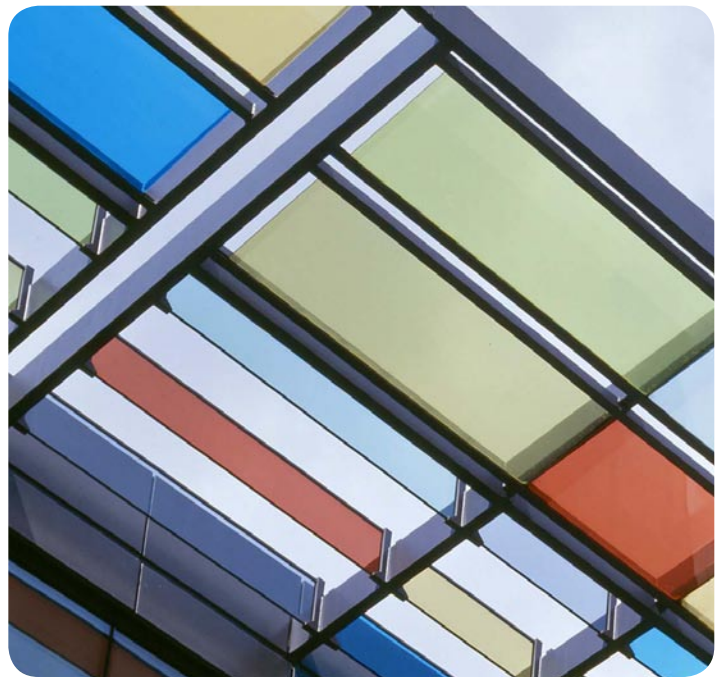




department for  
culture, media  
and sport

# Government Art Collection

Annual Report and Acquisitions 2005 – 2006



improving  
the quality  
of life for all

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Cover images, from top clockwise:

Detail of Liam Gillick's glass canopy at the Home Office, London

Detail of *Devotional II* by Sonia Boyce displayed at EU headquarters, Brussels

Installation of Ian Hamilton Finlay's sculpture, *Sundial*, at the High Commissioner's Residence, Valletta

Two screenprints by Toby Paterson at the British Embassy, Skopje

George Hayter's double portrait of Charlotte and Louisa Stuart, daughters of Sir Charles Stuart, Baron Stuart de Rothesay, being installed at the British Ambassador's Residence, Paris.

**Our aim is to improve  
the quality of life for  
all through cultural  
and sporting activities,  
support the pursuit  
of excellence, and  
champion the  
tourism, creative and  
leisure industries.**



## Chairman's Report

As you will see in Penny Johnson's report, this has been an exceptionally busy year for the Government Art Collection (GAC), at home and abroad.


One aspect of the GAC's work is placing works of art in locations with which they have close connections, either geographical or historical. So this year I was especially delighted to see at first hand the newly-installed double portrait of Charlotte and Louisa de Rothesay by George Hayter, at the British Ambassador's Residence in Paris. This 1830 portrait of the two daughters of Baron Stuart de Rothesay, who was twice Ambassador to France, was bought at auction earlier in the year, and was placed in the sumptuous interior of the Salon Rouge. There it now hangs alongside the GAC's other portraits of the family by Hayter. The return of the painting to its sitters' original home is a vivid example of the GAC's expertise in drawing out the links between works of art and its environment.

Alongside the continuous activity of supplying and promoting British art in Government buildings, there have been some notable aspects which have put the GAC in the public eye this year.

The new Home Office headquarters in Marsham Street, Westminster, with its integrated art projects and works commissioned by the GAC, are now visible to all who enter or pass by the building. We've had very positive feedback. Listeners to Radio Four also learned more about our work in a BBC documentary feature entirely devoted to the GAC, which included interviews with visitors to our premises during the London Open House weekend in September.

At a time when the issue of funding of the arts is under particular scrutiny, it is important that the GAC continues to demonstrate publicly its unique role of presenting the British Government's extraordinary collection of art to its best advantage.

Looking ahead to the future, one exciting project the GAC is actively pursuing is a proposal to mount a touring exhibition of significant works from the Collection. The opportunity to take the show to selected UK venues, will allow the public access to some important works of art that are often displayed abroad.



As Chairman of the Advisory Committee on the GAC, it is my pleasure to be able to thank my fellow Committee members for their expertise and careful judgement in the task of approving new purchases for the Collection. All the members are unstinting in offering their advice and support. Towards the end of the year we had to bid a fond farewell to Richard Dorment, after ten years of wonderful service to the Committee. We'll all miss him.

Personally, and on behalf of the whole Committee, I would like to commend publicly Penny Johnson and her dedicated team, for the work that they do on behalf of us all.

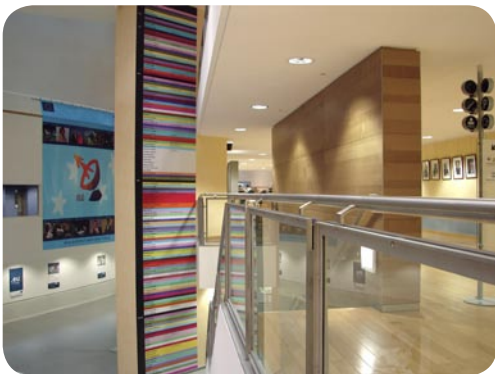
## Director's Report

Our work this year has involved organising a range of art projects in Government buildings in almost every continent of the world. At the European Commission (EU) in Brussels, we organised art displays at two sites. In the Presidency Suite of the Justus Lipsius building, we curated a short-term display to mark the UK's Presidency of the European Union from June to December. On behalf of the Foreign and Commonwealth Office (FCO), we identified videos, prints, paintings and photographs from our Collection that addressed different aspects of topographical and cultural mapping. Featured artists were Layla Curtis, Damien Hirst, Simon Patterson, Langlands and Bell, Jem Southam and Michael Craig-Martin. Six videos taken from John Wood and Paul Harrison's humorous series, **Twenty Six (Drawing and Falling things)**, launched a programme of multi-media works in the entrance hall. Two other videos from our Collection, **Dancing in Peckham** by Gillian Wearing and **A Letter to an Unknown Person No. 3** by Rachel Lowe, were also shown alongside four loaned works from Lux and the Arts Council Collection.



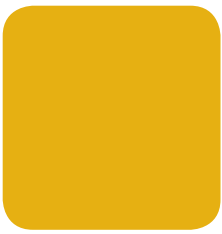
Six videos by John Wood and Paul Harrison taken from their series, **Twenty Six (Drawing and Falling Things)** (2000-2001)

Our second project at the EU germinated from the Commission's interest in showing European contemporary art at their newly renovated headquarters in Brussels, to illustrate the cultural diversity of the Union. Responding to this challenge, we commissioned Sonia Boyce to re-interpret a new version of her earlier work, **Devotional** (1999–2004), which was already part of our Collection. Made of self-adhesive vinyl, **Devotional II** (2005) is a site-specific screenprint which lists the names of 85 black British female singers. Set within the building's press area, it extends nine metres high on an internal column, spanning a height of three floors. Totem-like, its physical presence and array of colours make it highly visible to everyone using the building.



**Devotional II** (2005) by Sonia Boyce at EU headquarters, Brussels

Boyce's earlier version of **Devotional**, along with works by Chris Ofili, LS Lowry, Alex Hartley and Seamus Nicolson, was chosen by David Lammy shortly after his appointment as Minister for Culture in June 2005 for display in his office at the Department for Culture, Media and Sport (DCMS). Following the General Election, we also organised new displays for, amongst others, James Purnell, Minister for Media and Heritage at DCMS; Patricia Hewitt, Secretary of State for Health; and Yvette Cooper, Minister at the Office of the Deputy Prime Minister.



Displays at 10 Downing Street were also changed this year. In the first floor Ante Room we installed a new work, **Fantôme Creole Series (Papillon No.1)**, a photographic diptych by Isaac Julien. This visually eloquent piece relates to Julien's film installation, *Fantôme Afrique*, made in 2005. An earlier display in the same room featured contemporary works by Richard Long and Claude Heath, and digital prints from Emma Kay's 1998 series **Shakespeare from Memory**. Another recent addition to our Collection, a bust of Clement Attlee by Ivor Robert-Jones, was placed on the main stairwell of the building.

In recent years we have supplemented art displays at Downing Street by borrowing works not required for public display from regional galleries for twelve months. This year nine works were lent by the Towner Art Gallery, Eastbourne, following its temporary closure in preparation for a new purpose-built gallery which opens in 2007. Highlights of this display were four elegant and haunting watercolours by Eric Ravilious, an artist prominently represented in the Towner Collection; and Charles Knight's majestic and lyrical view of the Sussex Downs, **Ditchling Beacon**.

Gus O'Donnell, appointed in August as the new Cabinet Secretary and Head of the Home Civil Service, asked us to select art that reflected themes of modernity and diversity for display in his offices. One of these, **Peas are the New Beans** (1999) by Bob and Roberta Smith wittily elaborates Sir Gus's desire to re-energise the Civil Service by focusing on the 'four Ps' (professionalism, pride, passion, and pace). We also selected work for new Permanent Secretaries at HM Treasury, the Department of Trade and Industry and the Home Office. We worked with the Commission for Architecture and the Built Environment (CABE) to provide displays for their new headquarters. Focusing on architectural subjects, we selected photographs by Angela Bulloch and Mark Power, and woodcuts by Terry Frost. We also advised the Department for Constitutional Affairs on an art strategy for its new headquarters, based in the former Home Office headquarters in Queen Anne's Gate, London.

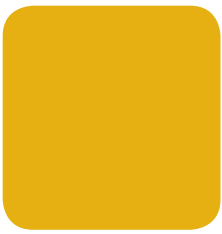
By placing and commissioning works within Government buildings, we achieve our aim to promote British art, history and culture in the UK and around the world. The new Home Office building in London, for which we began commissioning art in 2002, received a Royal Institute of British Architecture award in the London category. The citation recognised the integration of art in the building, mentioning "...the impressive screen by Liam Gillick, which gives the façade its character". The building was also a finalist in the Better Public Building awards administered by CABE. Commissioned works of art for the Home Office by Roger Hiorns, Runa Islam and Gary Webb were completed this year. Roger Hiorns' series of prisms resting on metal



**Peas are the New Beans** (1999), a painting by Bob and Roberta Smith



**Coloured glass canopy and brise-soleil screen** by Liam Gillick at main entrance of the new Home Office building, London



uprights bisects the main entrance plaza and casts colourful refractions of light. **Elliptical Returns**, a film made by London-based artist Runa Islam, is presented on an LED screen submerged in water at the front of the building, and creates a flickering sequence of abstract patterns in coloured light. Islam's work was inspired following her research trip in 2005 to Dhaka, Bangladesh, the city where she was born. Gary Webb has constructed his largest sculpture to date. His five-metre high revolving structure with green neon lights occupies the garden between the rear of the Home Office and the adjacent residential block. We are continuing to develop a long-term project with Emma Kay, called 'What Does it Mean to be a British Citizen?' Each year a number of paving stones will be engraved with texts written by members of the public, based on their personal opinions and thoughts about being a British citizen. Approximately forty texts will be selected each year between 2006 and 2029, making this a unique record of public opinion during the first quarter of the twenty-first century.



View of **New Townscape I (2005)**, one of two mixed media murals by Toby Paterson commissioned for the entrance hall of the Home Office

Inside the Home Office, Toby Paterson completed two large wall paintings which dominate the public reception area. Jeremy Deller and Alan Kane selected 77 drawings and paintings from the 2004 Koestler Awards Scheme to form 'The Home Office Collection of Art from Prisons'. These were installed in meeting rooms and communal spaces of the building. Technical aspects of the remaining commissioned work, a large suspended sculpture by Eva Rothschild, are still in development.



**Aniela, singer (2004)**, Julian Opie's painting displayed at the Deputy High Commission offices, Chennai

Our activities overseas were especially busy this year. We completed an exciting project on behalf of the FCO to commission and acquire two works of art for the new Deputy High Commission office in Chennai (formerly Madras). Both works allude to life in modern Chennai, a city associated with IT manufacturing. **Haberdasher (2005)** by Simon Periton was commissioned for the entrance hall. A wall hanging of lively computer-generated patterns, it reflects the bustle of Chennai and the city's mix of traditional and contemporary visual culture. **Aniela, singer** by Julian Opie was bought for display in the conference area. Fabricated like an advertising billboard, this computer-generated image on vinyl relates to the hand-painted billboards usually seen in the city, which today are rapidly being replaced by manufactured versions.

We also selected contemporary art for the refurbished offices of the British Embassy in Skopje and began work on two projects at the new British Embassies in Sana'a, Yemen and Doha, Qatar, due for completion in 2006 and 2007.

Helen Liddell and Paul Boateng were appointed as Britain's High Commissioners to Australia and South Africa, respectively this year, and we installed new displays at

both their Residences. New works were also selected for Residences of the High Commissioners in New Delhi and Dhaka. At the Ambassador's Residence in Brasilia we added a group of historical topographical prints and examples of 1960s and 1970s works, including Kenneth Martin's painting, **Chance and Order 4 (Green)**. This vividly complements the architectural forms of the building's interior, and the vibrancy of Brasilia itself. Coinciding with the celebrations to commemorate the bicentenary of the Battle of Trafalgar, we returned a group of recently conserved historical prints to the Governor's Residence in Gibraltar. Refurbishment of ambassadorial residences in Beijing and Moscow required us to remove and store works of art at temporary residences. Within the past twelve months we have also received works back from several closed FCO posts, including Asunción, Maseru and Nassau; and despatched new works to residences in Montevideo, Kiev, The Hague, Cairo and Budapest, among many others.

One of our most significant acquisitions this year was George Hayter's striking portrait of Louisa and Charlotte de Rothesay, the daughters of Baron de Stuart Rothesay (1830). De Rothesay was twice the British Ambassador in Paris (1815 – 1824) and (1828 –1831). Hayter's finely painted double portrait reveals the exquisite detailing of Charlotte's gold jewellery, her younger sister's paisley shawl and both girls' accompanying musical instruments. It was reunited with two other portraits by Hayter at the Residence, one depicting De Rothesay and the other showing Lady Stuart de Rothesay with both daughters. All three works are now displayed in the Salon Rouge at the British Ambassador's Residence in Paris, the very house in which the family lived.

**A Fishmongers' Shop** by Jacques-Laurent Agasse was an equally distinctive nineteenth-century painting bought at auction this year. Beautifully composed, this genre scene depicts a wonderful array of fish set out before a shop that was most probably situated in London. We hope to research the actual location depicted in due course.

We are always interested in buying works of art that relate to particular geographical locations or that make links with other cultures. One contemporary work bought this year was Chris Drury's **Ceylon III**, an inkjet print of a 1930s map on which he has handwritten text detailing memories of his childhood spent in Sri Lanka. This distinctive work was bought with the intention of displaying it at the High Commissioner's Residence in Colombo. Other acquisitions this year included **Wedding Jange II** (1991) and **Painting the Town Red** (1996) by The Singh Twins. Inspired by the style and jewel-like colours of traditional Mughal miniatures, the paintings feature people and buildings of modern Liverpool, the artists' home city.

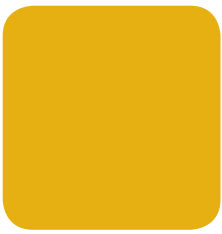


**A Fishmonger's Shop**, a painting by Jacques-Laurent Agasse (1767-1849)



**Wedding Jange II** (1991) by The Singh Twins





The movement of two outdoor sculptures between missions in Rome and Valletta involved careful planning. In 1999, **Sundial** (1979) by Ian Hamilton Finlay, originally commissioned by the FCO, was transferred from the British Ambassador's Residence in Bonn, to Berlin, when the German capital was reinstated there. In November we moved it to the garden of the High Commissioner's Residence at Valletta, Malta, with the agreement of the artist. It replaced another work, **Witch of Agnesi**, a bronze sculpture by Frederick McWilliam which was moved to the modernist forecourt of the British Embassy offices (designed in 1960 by Basil Spence) at Porta Pia, Rome. This location suited not just the period and style of McWilliam's 1959 semi-abstract sculpture, but also the work's Italian connection. Its title refers to Maria Gaetana Agnesi, an eighteenth-century Italian mathematician and philosopher. Since 1982, **Large Interior Form** (1953 –1954) by Henry Moore had occupied the site in Rome, having been generously loaned by the Henry Moore Foundation in Hertfordshire, where it was returned this year.



Ian Hamilton Finlay's **Sundial** (1979) in the garden of the High Commissioner's Residence, Valletta

The installation of these sculptures was part of our wider conservation programme. We reviewed and subsequently produced a policy document on the care and maintenance of sculpture, particularly works displayed outdoors in distant locations. Several GAC paintings were also professionally conserved. For the first time in 46 years, a major work, **Panoramic View of Sydney** by Jacob Janssen, returned to London for treatment before returning for display at the High Commissioner's Residence in Canberra. Among the historical paintings that received conservation were Thomas Lawrence's splendid portrait of **William Carr, Viscount Beresford**, a General in Wellington's army; a portrait of **Sir William Chambers**, architect of Somerset House, by Francis Cotes; and Edward Lear's wonderful **View of Florence from Villa San Firenze**. Historical frames were conserved for the portrait **Sir Richard Steele (1672 –1729) Essayist** by James Thornhill; **Hulks at Sheerness** by William Marlow; and the portrait of Charlotte and Louisa de Rothesay by Sir George Hayter. Modern works by Ivon Hitchens, John Piper and Terry Frost also underwent conservation.



**View of Florence from Villa San Firenze**, a painting from 1862 by Edward Lear

We continued to provide information packs for staff and visitors to our major displays. Often, this information reveals previously unrealised connections between a work of art and the setting, building or country where it is shown. Ongoing is our research into historical, modern and contemporary works of art in the Collection, including new acquisitions and commissions. We organised talks by some of the artists commissioned for the Home Office project for staff at the building, in addition to training some staff there to provide guided tours about the art in the building. A booklet and children's art trail related to public art at the Home Office is currently being designed.

Web access to our Collection was extended with the introduction of 'Featured Work of the Month': information and images of different works planned for each month of the year. Images of all modern prints and photographs in the GAC are also available online; and the addition of historical prints continues, 1,300 of which are now accessible. Recent acquisitions appear on the site shortly after purchase. We have started to review the site to ensure that its content is up-to-date, and that it continues to be a friendly and easily navigable site.

Another important change was our full conversion to the digital capture of photographs of works of art, meaning conventional cameras are now rarely used. Not only is this more efficient, but it allows us to reproduce the colour and detail of works more accurately.


In the autumn we participated once more in the annual London Open House event. More than 300 people joined our tours, which, for the first time, included two tours offering British Sign Language interpretation. In the previous year, some visitors to the Open House tours were interviewed by Mark Whitaker, a freelance journalist who was preparing a radio programme about the GAC. Broadcast on Radio 4 in September 2005, *Get Rid of that Constable, I Want a Hockney*, covered our recent and forthcoming projects, and included interviews with artists and staff. It helped to significantly raise our profile and activities among a wide British audience. Our provision of regular fortnightly tours continued to attract visits from a range of different organisations including architectural students from the University of Westminster and the Friends of the Royal Academy. As usual, we lent works of art to temporary exhibitions in public galleries.

Works from our Collection were profiled in a publication produced for the British Embassy in Dublin to mark the UK's Presidency of the European Union in 2005. The illustrated booklet focused on several works of art that we installed the year before at Glencairn, the Residence of the British Ambassador to Ireland, a delightfully eclectic building in the city. Works were selected that complemented the house's Victorian and Edwardian architecture and to reflect aspects of its history by alluding to Irish literary and equestrian themes.

The activities covered in this report illustrate how much the GAC team have worked particularly hard this year. As soon as a new work is acquired everyone has a role to play, from processing its invoice, receiving it at our premises, documenting it for our records, to hanging it in a Government building. Organising the display of works frequently requires complex project management, involving the selection, transportation, interpretation and final installation of art.



Visitors looking at art on an evening tour of the GAC's central London premises



Sadly, during the year we had to say goodbye to Charlotte Baber, Assistant Registrar, who took up a post at the Victoria and Albert Museum, and to Kate Conroy, Administrator and Director's Assistant, who is now studying for an MA at the School of Oriental and African Studies. Jules Breeze joined us from the Tate as the new Registrar, and Nicky Hodge started a job-share post with Chantal Condon as Curator: Research and Interpretation. We were very sorry to lose Richard Dormant from our Advisory Committee, who left us after completing his full permitted term of ten years as a member. His knowledge of historical and contemporary art, not to mention his enthusiasm and wise counsel are sadly missed. As his replacement on the Committee, we were pleased to welcome Nick Hackworth, the contemporary art critic of the Evening Standard.

My thanks are due to all the GAC staff for their devotion and commitment this year and to the Advisory Committee members, who continue to support and guide us in the acquisition and commissioning of new work for the Collection.

## Advisory Committee & Staff

### Advisory Committee on the Government Art Collection

Julia Somerville	Chairman
Dr Penelope Curtis	Independent - Curator, Henry Moore Institute
Richard Dorment	Independent - Daily Telegraph (stepped down December 2005)
Nick Hackworth	Independent - Evening Standard (appointed December 2005)
Margot Heller	Independent - Director, South London Gallery
Sarah Shalgosky	Independent - Curator, Mead Gallery
Penny Johnson	Ex Officio – Director, Government Art Collection
Dr Charles Saumarez Smith	Ex Officio – Director, National Gallery
Sandy Nairne	Ex Officio – Director, National Portrait Gallery
Stephen Deuchar	Ex Officio – Director, Tate Britain
<i>with</i>	
<i>Sir Nicholas Serota</i>	<i>Ex Officio – Director, Tate</i>
Alan Davey	Ex Officio – Director, Culture, DCMS

### Staff of the Government Art Collection

Charlotte Baber	Assistant Registrar (left July 2005)
Jules Breeze	Registrar (started January 2006)
Chris Christophorou	Collection Technician
Chantal Condron	Curator: Research & Information
Kate Conroy	Director's Assistant & Administrator (left March 2006)
Colin Dyer	Finance Officer
Martin Few	Collection Technician
Alison Fuller	Assistant Curator: Research & Information
Adrian George	Curator: Collection Projects
Roger Golding	Curator: Documentation
Tony Harris	New Media Officer
Penny Johnson	Director & Head of Division
Robert Jones	Collection Officer
Tung Tsin Lam	New Media Officer
Johanna Mannerfelt-Empson	Research & Information Assistant (left July 2005)
Andrew Parratt	Curator: Collection Services
Malcolm Steer	Senior Administrator
Julia Toffolo	Registrar & Deputy Director

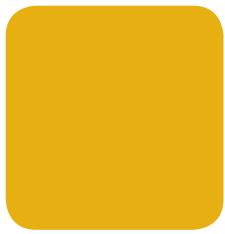
## Acquisitions 2005-2006

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

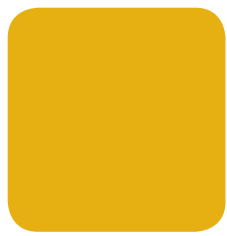
- 18017 Jacques-Laurent Agasse  
**A Fishmonger's Shop** undated  
oil on canvas, 64 x 77  
purchased at Christie's London for £12,600.12
- 18027/1-9 Hurvin Anderson  
**Nine Etchings** 2005  
portfolio of nine etchings on paper, various sizes  
edition no. 1/20  
purchased from Thomas Dane Associates, London for £3,525
- 18061 David Batchelor  
**Shelf-like No.5 (Green)** 1999  
acrylic sheet, paint and steel sculpture, 40 x 100 x 13  
purchased from the Wilkinson Gallery, London, on behalf of the Foreign and Commonwealth Office (FCO) for the new British Embassy, Skopje for £5,500
- 18064 Sonia Boyce  
**Devotional II** 2005  
exterior fine art full colour print on self-adhesive vinyl, in nine sections, 946 x 185  
temporary site-specific variation of GAC 17998 (Devotional 1999-2004) by the same artist, commissioned for a five-year installation at the EU Council Building (Berlaymont), Brussels for £3,429.28
- 18030 Angela Bulloch  
**Panorama Island** undated  
colour photograph, 80 x 105  
purchased from the Public Art Development Trust, London for £4,112.50
- 18034 Helen Chadwick  
**Anatoli** 1989  
etching and aquatint with relief, 95.5 x 66  
edition no. 24/250  
purchased from the Public Art Development Trust, London for £672.10
- 18026/1-6 Bernard Cohen  
**Things Seen I-VI** 2005  
set of six etchings and aquatints, various sizes  
edition no. 21/30  
purchased from Flowers East, London for £2,467.50



- 18066 & 18067 Justin Coombes  
**Empire 2006**  
**Country Boy 2005**  
Lambda photographic prints on aluminium, 83.5 x 101.5  
purchased from the artist for £1,400 each
- 18010 Graham Crowley  
**Blue Lane 2003-2004**  
oil on canvas, 91.8 x 114.5  
purchased from Beaux Arts Gallery, London for £4,800
- 18056 Alexandre Da Cunha  
**Blind 2005**  
found painting, stretcher, oil paint and plastic, 51 x 40.5  
purchased from Vilma Gold, London on behalf of the FCO for the new  
British Embassy, Skopje for £5,500
- 18014 Chris Drury  
**Ceylon III 2005**  
digital inkjet print with handwritten text in ink, 100 x 61  
purchased from the artist for £5,200
- 18063/1 & 2 Charlie England  
**Into Forever (B): One Thousand Yen and Ten Rupees 2005**  
diptych of digital prints in acrylic boxes, each 43 x 43 x 8.5  
edition no. 1/5  
purchased from "The Great Unsigned", London for £1,350
- 18071/1-3 Simon Faithfull  
**13 2004**  
DigiBeta PAL video on Betacam tape  
(Betacam original, DVD copy and Quicktime version on CD)  
purchased from the artist for £3,000
- 18053/1-5 Julia Farrer  
**Folded Variations I – V 2005**  
portfolio of five woodblock, chine collé and embossed prints,  
each 43 x 40  
edition no. 1/7  
purchased from the Eagle Gallery/Emma Hill Fine Art, London for £998.75
- 18029 Gilbert and George  
**London 1980**  
collage of 16 postcards on paper, 81.3 x 111.7  
purchased from Hirschl and Adler Modern, New York for £15,041.78
- 18018 George Hayter  
**The Hon. Charlotte Stuart (1817-1861) and the Hon. Louisa  
Stuart (1818-1891), Daughters of Sir Charles Stuart, Baron  
Stuart de Rothesay (1779-1845) Diplomat 1830**  
oil on canvas, 73 x 70  
purchased at Sotheby's, London for £54,340

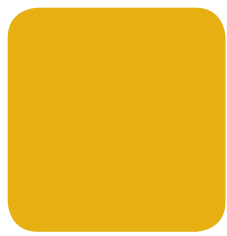


- 18081 Roger Hiorns  
**Untitled 2006**  
sculpture – steel with glass prisms, total length 875  
commissioned on behalf of the Home Office for its new London headquarters  
for £35,000
- 18019/1-3 Gary Hume  
**Nicola as an Orchid 2005**  
**Pink Nicola 2005**  
**Brown, Brown Silver and Brown 2005**  
set of three screenprints with silver leaf, various sizes  
edition no. 33/56  
purchased from Contemporary Editions, London for £8,225
- 18025 Gary Hume  
**Succulent 2005**  
screenprint on aluminium leaf on Somerset paper, 101.7 x 62.5  
edition no. 2/50  
purchased at the Royal Academy Summer Exhibition for £1,058
- 18082 Runa Islam  
**Elliptical Returns 2005**  
sculpture – video and LEDs set within water pool,  
470 x 363 x 5  
commissioned on behalf of the Home Office for its new London  
headquarters for £35,000
- 18012 Edward Johnston  
**Upper-Case Design for Johnston's Alphabet for London  
Transport 1916**  
lithograph (with some pencil alteration), 25.2 x 31.5  
purchased from Wolseley Fine Arts, London for £1,275
- 18057/1 & 2 Isaac Julien  
**Fantôme Créole Series (Papillon No.1) 2005**  
diptych of Lambda photographic prints on gloss paper, each  
119.5 x 119.5  
edition no. 1/6  
purchased from Victoria Miro Gallery, London for £10,398.75
- 18036 Anish Kapoor  
**Untitled 1989**  
colour aquatint, 24/125, 77.7 x 69  
purchased from the Public Art Development Trust, London for £669.75
- 18037 Anish Kapoor  
**Untitled 1989**  
colour aquatint, 77.3 x 69.3  
edition no. 9/125  
purchased from the Public Art Development Trust, London for £669.75

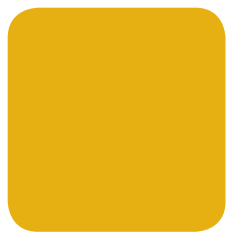


- 18024 Jim Lambie  
**The Doors (LA Woman) 2005**  
wood door (reconstructed), acrylic mirror, household gloss paint, wall-mounted sculpture, 87 x 163.3 x 34  
purchased from Sadie Coles HQ, London for £21,150
- 18032 Richard Long  
**Waterlines 1989**  
screenprint, 127.5 x 92.5  
edition no. 24/250  
purchased from the Public Art Development Trust, London for £672.10
- 18072 Neeta Madahar  
**Sustenance 101 2003**  
Iris photographic print on Somerset Velvet paper, 89 x 119.5  
edition no. 5/15  
purchased from Purdy Hicks Gallery Ltd, London for £749.06
- 18031 Bruce Mclean  
**Hot Slick 1989**  
screenprint, 100.8 x 128  
edition no. 25/250  
purchased from the Public Art Development Trust, London for £672.10
- 18015 Julian Opie  
**Aniela, Singer 2004**  
vinyl stretched on wood, 192.5 x 143.5  
purchased from the Lisson Gallery, London, on behalf of the FCO for the new British Deputy High Commission Offices, Chennai, India for £15,000
- 18035 Thérèse Oulton  
**Smokescreen 1989**  
screenprint, 94 x 89  
edition no. 24/250  
purchased from the Public Art Development Trust, London for £672.10
- 18051 & 18052 Toby Paterson  
**New Townscape I 2005**  
**New Townscape 2 2005**  
pair of works each consisting of three separate but linked elements: painting - acrylic on Perspex; construction - acrylic on wood; mural - acrylic on wall  
commissioned on behalf of the Home Office, for their new London headquarters for £28,000 the pair
- 18059 & 18060 Toby Paterson  
**We Fall into Patterns Quickly 2005**  
**New Façade 2005**  
Screenprints, each 75.7 x 101  
edition no. 8/16  
purchased from the Contemporary Art Society Art Futures Show, London, on behalf of the FCO for the new British Embassy, Skopje for £1,095 each





- 18013 Simon Periton  
**Haberdasher** 2005  
wall-hanging in three parts, each one consisting of three layers of rip-stop nylon and one of metallic reflective Mylar, 220 x 353  
commissioned on behalf of the FCO for the new British Deputy High Commission Offices, Chennai, India for £16,000
- 18028 Barbara Rae  
**North Harbour** 2005  
screenprint, 40.5 x 40.5  
edition no. 16/100  
purchased from the University of Aberdeen to benefit the University's Sixth Century Campaign for £470
- 18058 Ivor Roberts-Jones  
**Clement Attlee, 1st Earl Attlee (1883-1967)** circa 1970  
plaster sculpture, 17.5 x 7.5 x 10 (excluding base)  
purchased at Christie's South Kensington for £617.50
- 18069 Carol Robertson  
**East-West** 2006  
screenprint, 97 x 52  
edition no. 14/34  
purchased from Flowers East, London for £528.75
- 18065 Paul Seawright  
**Untitled (Woman and Child)** 2005  
C-type photographic print on crystal Fuji paper, 100.7 x 124.8  
edition no. 1/5  
purchased from Kerlin Gallery, Dublin for £3,635.73
- 18068/1-12 George Shaw  
**Twelve Short Walks** 2005  
portfolio of 12 etchings, each 41.3 x 49.8  
edition no. 17/42  
purchased from Contemporary Editions Ltd, London for £4,700
- 18062/1-16 David Shrigley  
**Untitled** 2005  
portfolio of 16 etchings  
edition no. 1/20  
purchased from Galleri Nicholai Wallner, Copenhagen, on behalf of the FCO for the new British Embassy, Skopje for £3,000
- 18050 Jane Simpson  
**Our Distant Relatives** 2004  
silicone rubber, glass, wood and polyester lacquer sculpture, 45 x 80 x 26  
purchased from the New Art Centre Sculpture Court & Gallery, Roche Court, Salisbury for £10,986.25



- 18021 The Singh Twins  
**Wedding Jange II** 1991  
poster paint, gouache and gold dust on paper, 37 x 55  
purchased from the artists for £5,320
- 18022 The Singh Twins  
**Painting the Town Red** 1996  
poster paint, gouache and gold dust on paper, 29 x 17.5  
purchased from the artists for £4,648
- 18054 Johannes Tessema  
**The State Visit of Queen Elizabeth II to Ethiopia, 1965**  
circa 1965-1966  
oil on cotton canvas, 142 x 230  
given by Sir Derek Day (former British Ambassador to Ethiopia)
- 18070/1-9, A Joe Tilson  
**The Nine Muses** 2005  
portfolio of nine colour aquatints with decorated wooden  
portfolio box  
edition no. 19/45  
purchased from Alan Cristea Gallery, London for £3,525
- 18023 Mark Titchner  
**Only the First Step is Difficult** 2005  
unique archival inkjet print on Diabond, 150 x 100  
purchased from Vilma Gold for £5,875
- 18080 Gary Webb  
**Untitled** 2006  
mixed media free-standing rotating sculpture,  
693 x 180 x 238  
commissioned on behalf of the Home Office for its new London  
headquarters, October 2005 for £35,000
- 18055 Richard Wentworth  
**Time and Place** 2004  
sculpture (1945 Italian/German Dictionary with modern  
Swiss watches), 10.5 x 36 x 15  
purchased from the Lisson Gallery, London for £18,800
- 18033 Kate Whiteford  
**Double Chevron and Spiral** 1989  
screenprint, 122 x 96.5  
edition no. 24/250  
purchased from the Public Art Development Trust, London for £672.10

## Annex 1

List of works lent to public exhibitions between 1 April 2005 and 31 March 2006. The inventory number of each work is listed in the left margin.

### **Blitzed! War Artists in Bath**

**Victoria Art Gallery, Bath**  
30 April – 30 July 2005

98                    **"Here Lived Edmund Burke"** 1942  
watercolour by Clifford Ellis

### **Barbara Hepworth**

**Musée des Beaux-Arts, Nancy**  
12 January – 27 March 2006

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

### **Howard Hodgkin**

**Irish Museum of Modern Art, Dublin**  
22 February – 14 May 2006

**Tate Britain, London**  
15 June – 17 September 2006

**Museo Nacional Centro de Arte Reina Sofia, Madrid**  
17 October 2006 – 8 January 2007

14912              **In the Studio of Jamini Roy 1976-79**  
oil on wood painting by Howard Hodgkin

## Annex 2

Long-term loans outside Government. The inventory number of each work is listed in the left margin.

### **British Library: India Office Library**

- 14528 **Mrs Johnson, the Begum Johnson**  
painting by Thomas Hickey
- 17516 **Loose Ends**  
painting by Basil Beattie  
(loan terminated December 2005)

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

### **Historic Royal Palaces Agency: Hampton Court**

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

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


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

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

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

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

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



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

5690 **The Tower of London: The South View**

5691 **The Tower of London: The West View**

7129 **The Tower of London: The North View**  
prints by Samuel & Nathaniel Buck

5692 **A North West View of the Tower of London**  
print by John Maurer

5693 **Draught of the Tower of Liberties, Survey'd... 1597**  
print by G Haiward & J Gascoyne

7123 **View of the Bloody Tower**

7124 **Gateway of the Bloody Tower**  
prints by Frederick Nash

7127 **Tower of London and Tower Bridge 1891**  
drawing by P. R. Perry

11692 **Chapel in the White Tower**

11693 **View under Bloody Tower**

11694 **Plan of the White Tower, Dungeon Floor**

11695 **Dungeon or Prison Room in White Tower**

11696 **Inscriptions in the Prison Room of the White Tower**

11697 **Plan of the White Tower, Chapel Floor**

11698 **State Room in the Upper Storey of White Tower**

11699 **Inside of the Chapel**

11700 **Tomb in the Chapel**

11701 **Plan of Prison Room in Beauchamp Tower 1832**

11702 **Prison Room in Beauchamp Tower**

11703 **Inscription in Prison Room, Beauchamp Tower**

11704 **Inscriptions in Prison Room Beauchamp Tower**

11705 **Inscriptions in Prison Room Beauchamp Tower**

11706 **Inscriptions in Prison Room Beauchamp Tower**

11707 **Inscriptions in Prison Room Beauchamp Tower**

11708 **In the Upper Prison Room, Beauchamp Tower**

11709 **Inscriptions in Prison Room, Beauchamp Tower**

11711 **Inscription in Salt Tower**

11712 **Inside of Bowyers Tower**

11713 **Bloody Tower**

11714 **Entrance under Bloody Tower**

11715 **Inside of Well Tower**

11716 **Byward Tower**

11717 **Inside of Byward Tower**  
drawings by Frederick Nash

7125 **View of the Tower of London**  
print by Daniel Havell after John Glendall

7126 **View of the Tower**  
print by Thomas Sutherland after T Rowlandson & A C Pugin

7128 **Tower of London**  
print by James Tibbitts Willmore after William Henry Bartlett

9571 **Robert Carr, Earl of Somerset (1587-1645)**

9577 **Henry Howard, Earl of Surrey (1517?-1547)**

11951 **Sir Walter Raleigh (1552-1618)**  
prints by Jacobus Houbraken

9572 **Thomas Cromwell, Earl of Essex (1485?-1540)**

9574 **John Fisher (1459-1535) Bishop of Rochester**  
 9575 **Henry VIII (1491-1547, Reigned 1509-1547)**  
 9576 **Catherine Howard (died 1542) 5th Wife of Henry VIII**  
 9578 **Sir Thomas More (1478-1535) Lord Chancellor & Author**  
 prints by Jacobus Houbraken after Hans Holbein  
 9573 **Robert Devereux, 2nd Earl of Essex (1566-1601)**  
 print by Jacobus Houbraken after Isaac Oliver  
 11978 **Tower of London and Customs House 1853**  
 painting by Henry Pether  
 1205 **Tower of London circa 1689**  
 painting by Johann Spilberg II  
 5688 **The Tower 1799**  
 5689 **The Great Court of the Tower**  
 prints by Thomas Malton (Jnr)  
 7130 **Castrum Royale 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**  
 print 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 Museum of Photography, Bradford**

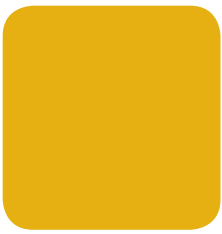
15529 **Captain Speedy and Dejatch Alamayou**  
 photograph by Julia Margaret Cameron

**National Trust: Morville Hall and Attingham Park respectively**

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

**Royal Armouries: Tower of London**

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



**Royal Armouries: Leeds**

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

**Victoria and Albert Museum, London: The British Galleries**

4959 **View of Longleat**  
painting by Jan Siberechts

273 **Francis Hastings, 10th Earl of Huntingdon**  
sculpture by Joseph Wilton

15470 **Queen Victoria (1819-1901)**  
painting by Heinrich von Angeli

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

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



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October 2006