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# Government Art Collection

Annual Report and Acquisitions 1999-2000

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## Foreward

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This year saw the culmination of a major project for the Government Art Collection - the installation of major commissioned art works in an entirely new Embassy. For well over two years, Penny Johnson and the Advisory Committee on the Government Art Collection were actively engaged in identifying spaces for art in the new British Embassy in Moscow, designed by Richard Burton, and then commissioning works for them. The detailed and thorough process of deciding on the right artists, agreeing on the works they would create, and then managing the business of installation, display and education reached its climax in March this year when the Embassy was opened.

I saw the works in place in January when some of the artists visited Moscow to hang their work and to discuss - and in some cases explain - it with the Russian art community and the resident British diplomats. It seemed to me a hugely successful marriage of architecture and visual arts, and a true demonstration of how effective such high level creative co-operation can be in projecting Britain as a creative country. Its successful realisation reflects very well on the role of the Government Art Collection and the tireless efforts of our Director, Penny Johnson, and her colleagues.

Such a highlight should not be allowed to eclipse the routine activities of the Government Art Collection, except that they are not routine for the Embassies and offices where a re-hang or the introduction of new works gives a lift to the atmosphere, the spirit and the local reputation of significant British public buildings. The Advisory Committee is happy to acknowledge the quiet efficiency and effectiveness of the staff in carrying out these transformations.

I gratefully acknowledge, too, the help given by members of the Advisory Committee in advising on purchases and the development of the Collection in general.

Since the Advisory Committee has no line or management responsibility for the Government Art Collection, it is far easier for me to say that we commend unreservedly to the government the work the Government Art Collection does and encourage it to keep up the funding needed to do its job. The British Embassy in Moscow has been a shining example of just what the Government Art Collection can deliver - for Britain - when given the challenge. It represents cultural diplomacy at its best.

John Tusa

*Chairman*

Advisory Committee on the Government Art Collection

## Introductory Report

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Throughout the period of this report the role of the Government Art Collection has remained constant. As part of the Museums, Galleries, Libraries and Heritage Directorate within the Department for Culture, Media and Sport, we place works of art from the Collection in major Government buildings in the United Kingdom and around the world. The Collection plays a significant role in promoting Britain and its history, culture and art across diverse and international environments. We carry out this role by

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

There are about 11,500 British works of art in the primary Collection which range from the sixteenth century to the present day. Approximately 80% of the Collection is out on display at any one time, at several hundred buildings in the UK and abroad; the remainder are at our premises either for conservation or awaiting re-selection. The care and display of the Collection are the responsibility of a team of eleven based in central London. Additions to the Collection are made annually under the guidance of the Advisory Committee on the Government Art Collection.

A major project in which we have been involved since June 1997 was completed in March 2000: the selection of works of art for the new British Embassy in Moscow. A key element of the new Embassy building, designed by Richard Burton of the architectural practice Ahrends Burton and Koralek, was the integration of art and architecture. Working closely with Richard Burton and members of the Foreign and Commonwealth Office (FCO), the Government Art Collection selected and commissioned on behalf of the FCO a number of artists to provide works of art for this building. The artists Langlands and Bell, Michael Craig-Martin and Alex Hartley were selected to make works of art for specific spaces in the Embassy. For the very tall and narrow wall in the Entrance Hall Michael Craig-Martin made a painting, *Lighthouse*, of appropriate proportions. A giant torch, its shape and scale echoing the pillars in the space, is surrounded by smaller objects - a globe, chair, filing cabinet and open book - in vivid colours, providing a witty commentary on the life and work of an Embassy. Langlands and Bell were given the brief to make a piece linking the two countries; their diptych in relief juxtaposes architectural ground plans of the Pushkin Museum in Moscow with the British Museum in London, which occupy buildings of a similar style and prestige. Alex Hartley's etched glass is integrated into the fabric of the building in a window at the end of the central corridor. His work creates an illusion of a further corridor which appears to go beyond the building.

In addition to the commissions for the new Embassy, we purchased work by Juan Cruz, whose quotations from Chekhov's stage directions were executed in pencil by the artist on the walls of the central corridor (called the Gallery). A painting by Martin McGinn - *Monument to V. Tatlin after D. Flavin II, Version One* - was placed in the Conference Room. In the other public areas of the building there are prints by a range of established artists (from Eileen Cooper to Kate Whiteford), and by recent graduates from printmaking courses in British art colleges. It is the first time the Government Art Collection have placed prints in the visa section of an Embassy, a place where many visitors gain their first impression of Britain. We were also part of the editorial team putting together the publication about the new British Embassy in Moscow.

The artists installed their work in the new Embassy between January and March 2000. While they were in Moscow the artists gave talks about their work to Embassy staff in order to ensure that those who work in the Embassy are informed about the work on display - the first time the Government Art Collection has undertaken such educational work. The British Council in Moscow arranged for members of the Moscow visual arts community to meet the artists, thus making them amongst the first visitors to see the new Embassy.

The transfer of the capital of Germany from Bonn to Berlin involved us in removing all the works of art from the Embassy and the Residences of the Ambassador and Minister in Bonn and transferring a number of these to their respective Residences in Berlin. The remainder returned to the UK and some of them were re-mounted and re-framed before being displayed in Berlin. At the Residence of the Ambassador in Berlin, we were very pleased to be able to reunite the *Portrait of Mrs Mildmay* by John Shackleton (purchased in 1997) with her husband *Carew Hervey Mildmay* by Herman van der Mijl, whose portrait we had acquired in 1958 and which was previously on show in the Ambassador's Residence in Bonn. They now hang side by side in the Dining Room in Berlin. The installation of the works of art in the Ambassador's Residence took place in September 1999, almost sixty years to the day since the last British Ambassador had left Berlin.

A new British Embassy building, designed by the British architect Michael Wilford, has been built on the site of the former British Embassy in Wilhelmstrasse, which was destroyed by allied action during World War II. During this year we have been advising the FCO on possible commissions of works of art for the public spaces, in particular the Wintergarden of the new Embassy, which is planned to have a more open policy for the general public. The new Embassy was officially opened by Her Majesty the Queen in July 2000.

With approximately half of the Collection on display in Government buildings abroad, the Government Art Collection determines a three-year programme of visits based on requirements for general inspections, reviews of displays, installations of major works and the need to deal with specific issues. This year, in addition to Berlin and Moscow, Government Art Collection staff have visited British Embassies and Residences in Paris, Mexico, Lisbon, Madrid, New Delhi and Tokyo. New displays were selected for and installed in the Residences of the British Ambassador in Tokyo and the British High Commissioner in New Delhi. In both locations we deliberately sought to display works of art which have a Japanese or Indian connection. For example, Carol Robertson's paintings, now on display in Tokyo, were influenced by her travels in Japan, while in New Delhi we installed a series of prints of Indian views by Howard Hodgkin. New selections of works of art were also prepared and sent for

display in the British High Commission in Maseru and the British Embassies in Tallinn, Warsaw, Washington DC, Athens, Minsk, Tehran and Manila.

In June 1999 we moved into new premises and despite the disruptions of relocating, we were able to remove and install works of art in Ministers' offices following the reshuffles of July and October 1999 and review the displays in the Chief Whip's Office at 12 Downing Street following the appointment of the new Chief Whip, Ann Taylor. Continuing the Government's desire to give recognition to a range of talent and achievement in the visual arts, new displays were introduced in the reception areas of 10 Downing Street. These included a selection of contemporary portraits of figures in the arts lent by the National Portrait Gallery. Every six months we continue to provide a new display of contemporary art in the First Floor Ante Room to the reception rooms at 10 Downing Street. The two displays this year have embraced the themes of space and time (for the Millennium) and contemporary photography. These displays have included works by Hamish Fulton, Catherine Yass and Mariele Neudecker.

Mariele Neudecker's *Calais - Dover* was among the works of art we purchased this year, with slightly more of our annual budget being devoted to purchases than usual as we were unable to fulfil the regular transport and conservation demands owing to our move of premises. Following this report is a full list of acquisitions, which also includes those works we acquired on behalf of the FCO for the new Embassy in Moscow. The acquisition of the charming portrait in oil of the artist *Angelica Kauffmann*, painted by Daniel Gardner is about 1773, is of particular note. We were also pleased to acquire a full set of *Alphabet*, the delightful series of woodcuts by William Nicholson. The contemporary work includes *Dream Inventory January 1997* by Jane Gifford (now hanging in the Ambassador's Residence in Moscow), *I Love the World (Simple Cubic Array)* by Jonathan Parsons and *Peas are the new Beans* by Bob and Roberta Smith.

Much of our conservation programme went on hold during this year of change. However, a number of oil paintings were returned to London from abroad and underwent conservation treatment. Of these the most notable were Godfrey Kneller's *Portrait of James Vernon the Younger* (c.1690) from Bonn, the elaborate frame of which also received treatment, and Carel Weight's small but historically interesting wartime Viennese scene *Lobkowitz Platz looking towards the Albertina* from the British Embassy in Vienna. The most important oil painting to be conserved in the past year was J H W Tischbein's *Boar Hunt at Persano* (c.1792-3) - a large-scale group work which features portraits of Sir William and Lady Hamilton - from the British Embassy in Rome. The painstaking removal of later over-paint from this picture has revealed the much finer work by Tischbein underneath.

Simultaneously with the move into new premises, an updated version of our Collections Management database was installed after a period of conversion and testing lasting several weeks. One of the major advantages of the updated version is that we can now access images of works of art in the Collection using the database. In anticipation of this and the potential to offer increased access to the Collection through a website, we have begun a programme to digitise images of the Collection on the database. We envisage that all existing images will be digitised by 2001.

Access to the Collection continues to be developed through the loan of works of art to public exhibitions in the UK and around the world and the research and interpretation of works of art. We have provided information on works of art for locations including 10 Downing Street; the offices of the Secretary of State, the Minister for the Arts and the Permanent Secretary at the Department for Culture, Media and Sport; the Chief Whip's Office at 12 Downing Street; the Residences of the Ambassador and the

Minister at the British Embassy, Berlin; the Residence of the Ambassador in Washington DC and the British Embassy, Moscow.

Over the past year and in line with other institutions in the UK we have carried out an extensive audit in connection with the enquiry into art looted during the Holocaust and World War II period in British collections. The Government Art Collection, in conjunction with the FCO, carried out audits of works of art in possession of HM Government in 66 British diplomatic posts abroad. These posts were either in former Axis countries or in countries which had been under German occupation. The audit also included posts in those countries which had been neutral but through which looted art traffic is known to have passed. Neither the Government Art Collection nor the FCO has found evidence to link any of the works at posts with works looted during the Nazi/World War II period.

Our move into new premises provides us with more space and greater flexibility. Between May 1999 and February 2000 the Collection had to be put into commercial storage while we operated from temporary office accommodation in part of the building we were later to occupy following its refurbishment. During this time we could issue only a limited number of works of art although we were able to meet the commitments to major projects such as the selection of works of art for the new British Embassy in Moscow and the transfer of works from Bonn to Berlin as the British Embassy moved to the new capital of Germany.

Credit is due to the Government Art Collection team for their perseverance in maintaining as efficient and effective an operation as possible during the move. Not only did the staff have to contend with the move but we also underwent a review by an external consultant of our staffing structure and roles within the organisation. The review took place in summer 1999 with a report issued in the autumn. The main recommendations were to clarify staffing roles including the appointment of an additional member of staff to assist with the administration (in particular photographic documentation and services), and the creation of three distinct units within the organisation to care of the Collection; namely Registrar, Research and Conservation, and Administration. We also had some changes in staff. In October 1999 we welcomed Victoria Beaumont as Administrator and in February 2000, while delighted that David Willey was to be the new Curator at the Tank Museum in Bovington, Dorset, we were very sorry to say goodbye to a long-serving and well respected colleague. It is with pleasure and gratitude that I acknowledge the support, guidance and advice given by the members of the Advisory Committee on the Government Art Collection. It is their breadth of knowledge and expertise, and the commitment and dedication of the Government Art Collection team that has enabled us to meet the challenges during this year of relocation. We are now looking forward to future projects in a period of consolidation in our new premises.

Penny Johnson  
*Director*  
Government Art Collection

*As at 31 March 2000*

### **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>                     |
| Victoria Beaumont | <i>Administrator</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>Curator: Research and Information (from February 2000)</i> |
| Julia Toffolo     | <i>Registrar/Deputy Director (from September 1999)</i>        |
| vacant            | <i>Curator: Projects</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.

- Norman ACKROYD (b. 1938)
- 17423/1 *Cartmel Fell - Windermere* 1996  
etching, no. 45 in an edition of 100, 76 x 57  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- Naren BARFIELD
- 17399/1 *Cycladic Figure* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Raz BARFIELD
- 17399/2 *Eroica* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Peter BLAKE (b. 1932)
- 17423/2 *Party (Sing Song)* 1996  
lithograph and screenprint, no. 45 in an edition of 100, 76.5 x 57  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- BOYD & EVANS (b. 1944)
- 17407 *Amargosa Opera House* 1999  
cibachrome photograph, artist's proof, 56 x 112
- 17408 *Wapatki, Arizona* 1999  
cibachrome photograph, artist's proof, 83 x 96
- 17409 *Yellowstone, Wyoming* 1999  
cibachrome photograph, no. 1 in an edition of 10, 56 x 112
- Clare BRYAN (b. 1966)
- 17437/1 *Wall* 1998  
digital print, artist's proof, 76 x 55.6  
bought on behalf of the Foreign and Commonwealth Office
- 17437/2 *Wall part 2* 1999  
digital print, artist's proof, 76.5 x 56.5  
bought on behalf of the Foreign and Commonwealth Office
- 17438/1 *Door light* 1999  
digital print, artist's proof, 76.5 x 56.5  
bought on behalf of the Foreign and Commonwealth Office
- 17438/2 *Stair light* 1999  
digital print, artist's proof, 76.3 x 56.5  
bought on behalf of the Foreign and Commonwealth Office

- 17439/1 *Arial winter* 1999  
digital print, artist's proof, 76.5 x 56.5  
bought on behalf of the Foreign and Commonwealth Office
- 17439/2 *Arial night* 1999  
digital print, artist's proof, 76.5 x 56.5  
bought on behalf of the Foreign and Commonwealth Office
- Jeffery CAMP (b. 1923)
- 17454 *Knapweed and Mallow, Beachy Head* 1993  
oil on canvas, 71.5 x 72
- John Cosmo CLARK (1897-1967)
- 17443 *Circus Scene* 1936  
verre églomisé (oil on glass), 127 x 101.5
- Paul COLDWELL
- 17399/3 *With the Melting of the Snows* 1998  
digital print, no. 19 in an edition of 20, 33.3 x 47.2  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Eileen COOPER (b. 1953)
- 17423/3 *Laugh Out Loud* 1996  
etching, lithograph and woodcut with chine collé, no. 45 in an edition of 100, 76 x 56  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- Michael CRAIG-MARTIN (b. 1941)
- 17389/  
1-10 *Book (Portfolio edition)* 1997  
set of ten screenprints, no. 30 in an edition of 50, each 33 x 109.2  
bought on behalf of the Foreign and Commonwealth Office
- 17390 *Book (Portfolio edition)* 1997  
book of ten screenprints, no. 30 in an edition of 150, 33 x 54.2  
bought on behalf of the Foreign and Commonwealth Office
- 17440 *Lighthouse* 1999  
oil on canvas, 524.5 x 193.5  
commissioned on behalf of the Foreign and Commonwealth Office
- 17445 &  
17446 *Painting* 1999  
two screenprints, nos. III and IX in an edition of L, 37.8 x 48
- Juan CRUZ (b. 1970)
- 17449 *The Seagull 3* 1996  
coloured pencil on wall, 15 x 106  
bought on behalf of the Foreign and Commonwealth Office
- 17450 *Uncle Vanya 2* 1996  
coloured pencil on wall, 22 x 110  
bought on behalf of the Foreign and Commonwealth Office
- 17451 *The Anniversary* 1996  
coloured pencil on wall, 34 x 98  
bought on behalf of the Foreign and Commonwealth Office

- 17452 *The Wedding* 1996  
coloured pencil on wall, 15 x 99  
bought on behalf of the Foreign and Commonwealth Office
- 17453 *Three Sisters 3* 1997  
coloured pencil on wall, 28 x 98  
bought on behalf of the Foreign and Commonwealth Office
- Blaise DRUMMOND (b. 1967)
- 17415 *Untitled History Painting III* 1999  
oil on canvas, 152.8 x 152.8
- Jeffery EDWARDS (b. 1945)
- 17399/4 *Admiration* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Terry FROST (b. 1915)
- 17401 *Tied Up, Newlyn*  
screenprint, no. 32 in an edition of 75, 109.5 x 97.5
- 17424 *Red, Ochre, Black* 1992  
screenprint, no. 1 in an edition of 5, 75.9 x 55.5
- 17425 *Yellow* 1991  
screenprint, no. 33 in an edition of 50, 56.8 x 76.7
- 17456 *Suspended Forms* 1967-68  
oil on canvas with collaged canvas, 90 x 61
- Hamish FULTON (b. 1946)
- 17447 *Ten one day walks from and to Kyoto, July 1994* 1996  
screenprint, no. 8 in an edition of 40, 70.4 x 99.9
- Daniel GARDNER (1750-1805)
- 17411 *Portrait of Angelica Kauffmann, R. A. (1741-1807)* c1773  
oil on canvas, 63.7 x 55.7
- Jane GIFFORD
- 17459 *Dream Inventory January 1997* 1997  
oil on canvas, 111.5 x 111.5
- Andy GOLDSWORTHY (b. 1956)
- 17457 *Red Sand Throws in the Gotemba Quarry* 1993  
nine unique cibachrome photographs in three frames, each 78.2 x 185.4
- Frederick GORE (b. 1913)
- 17455 *Landscape near Deya, Majorca* 1958  
oil on canvas, 71.5 x 92
- Alistair GRANT (1925-1997)
- 17423/4 *Fête Champêtre* 1996  
lithograph and screenprint, no. 45 in an edition of 100, 56.8 x 76.5  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office

- 17397 Jane HARRIS (b. 1956)  
**Oh! Oh!** 1997  
oil on linen, 71.3 x 127.5
- 17484 Alex HARTLEY (b. 1963)  
**Untitled (Embassy)** 2000  
etched glass,  
commissioned on behalf of the Foreign and Commonwealth Office
- 17423/5 John HEWITT  
**Raft** 1996  
etching, no. 45 in an edition of 100, 57 x 76  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- 17399/5 Charlotte HODES  
**Seated Figure** 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- 17472 Howard HODGKIN (b. 1932)  
**Monsoon** 1987  
lithograph with hand-colouring, no. 80 in an edition of 85, 107.6 x 135.8
- 17475 **Indian View G** 1971  
screenprint, no. 62 in an edition of 75, 58 x 77.7
- 17426 Tessa HOLMES  
**Road Map** 1998  
etching and aquatint, no. 1 in an edition of 5, 98.5 x 66.5  
bought on behalf of the Foreign and Commonwealth Office
- 17427 **Component** 1998  
collagraph, no. 4 in an edition of 10, 76.5 x 87.5  
bought on behalf of the Foreign and Commonwealth Office
- 17428 **Component** 1998  
collagraph, no. 3 in an edition of 10, 76.5 x 87.5  
bought on behalf of the Foreign and Commonwealth Office
- 17423/6 John HOYLAND (b. 1934)  
**Dream** 1996  
screenprint, no. 45 in an edition of 100, 76.3 x 57.2  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- 17392 Patrick HUGHES (b. 1939)  
**Openings** 1999  
hand-coloured three-dimensional lithograph, no. 5 in an edition of 5, 39 x 73
- 17468 Callum INNES (b. 1962)  
**Exposed Painting: Cadmium Red Pale/Orange** 2000  
oil on canvas, 92.8 x 89.6

- Albert IRVIN (b. 1922)
- 17394 *Trinity I* 1995  
screenprint, no. 116 in an edition of 125, 117.3 x 148.8  
bought on behalf of the Foreign and Commonwealth Office
- 17395 *Trinity II* 1995  
screenprint, no. 116 in an edition of 125, 117.8 x 148.8
- Tess JARAY (b. 1937)
- 17448 *New British Embassy Moscow Forecourt* 1999  
screenprint, no. 3 in an edition of 25, 43.6 x 60
- William Goscombe JOHN (1860-1952)
- 17398 *David Lloyd George, 1st Earl Lloyd-George of Dwyfor (1863-1945) Prime Minister* 1921  
bronze, 40 x 27
- Allen JONES (b. 1937)
- 17423/7 *Shimmy* 1996  
lithograph, no. 45 in an edition of 100, 76.5 x 56.5  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- LANGLANDS and BELL (b. 1955 & 1959)
- 17396 *Air Routes of Japan (Night & Day)* 1998  
diptych of screenprints, no. 2 in an edition of 5, 77 x 64
- 17441 *Space/Object* 1999  
diptych of sculptural panels, 140 x 140  
commissioned on behalf of the Foreign and Commonwealth Office
- David LEAPMAN (b. 1959)
- 17458 *Receptacles* 1998  
dayglo and acrylic on canvas, 144 x 185
- Peter LEE
- 17399/6 *Untitled* 1998  
digital print, no. 19 in an edition of 20, 33.3 x 47.2  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Tim MARA (1948-1997)
- 17423/8 *Wire Glass and Carrier Bag* 1996  
screenprint and lithograph, no. 45 in an edition of 100, 56 x 76.3  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- Martin MCGINN (b. 1955)
- 17406 *Monument to V. Tatlin after D. Flavin II, Version One* 1999  
cellulose and acrylic on canvas, 142 x 107  
bought on behalf of the Foreign and Commonwealth Office

- Bruce MCLEAN (b. 1944)
- 17423/9 **Cactus Head'** 1996  
screenprint, no. 45 in an edition of 100, 77 x 55.5  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- John MCLEAN (b. 1939)
- 17461 **Licht** 1999-2000  
etching with aquatint and chine collé, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17462 **Benison** 1999-2000  
etching with chine collé, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17463 **Chime** 1999-2000  
etching with aquatint, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17464 **Discourse** 1999-2000  
etching with aquatint and chine collé, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17465 **Mamelon** 1999-2000  
etching with aquatint, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17466 **Nonesuch** 1999-2000  
etching with chine collé, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- 17467 **Mainstay** 1999-2000  
etching with chine collé, no. 21 in an edition of 27, 43 x 41.5  
bought on behalf of the Foreign and Commonwealth office
- Mick MOON (b. 1937)
- 17473 **Yellow Flowers** 1994  
monotype with collage mounted on canvas, 50.8 x 47
- 17474 **Indian Vase** 1994  
monotype with collage, 50.7 x 39.2
- Barry MORGAN
- 17417 **Help on Streatham Common** 1999  
screenprint, no. 2 in an edition of 8, 97 x 153.8  
bought on behalf of the Foreign and Commonwealth Office
- 17418 **Twisting My Melon Man** 1999  
screenprint, no. 4 in an edition of 6, 101.5 x 126.5  
bought on behalf of the Foreign and Commonwealth Office
- 17419 **Happening at Alexandra Palace** 1999  
screenprint, no. 1 in an edition of 10, 101 x 152  
bought on behalf of the Foreign and Commonwealth Office
- 17420 **She was Pregnant** 1999  
screenprint, artist's proof, 101.6 x 77  
bought on behalf of the Foreign and Commonwealth Office
- 17421 **There is a Figure** 1999  
screenprint, no. 2 in an edition of 10, 73.8 x 107  
bought on behalf of the Foreign and Commonwealth Office

- 17422 *The accomplice* 1999  
screenprint, no. 1 in an edition of 10, 76.5 x 101.5  
bought on behalf of the Foreign and Commonwealth Office
- William Evans Charles MORGAN
- 17444 *Salcombe Harbour*  
oil on canvas, 40.5 x 51
- Mariele NEUDECKER (b. 1965)
- 17405 *Calais - Dover* 1998  
montage of r-type photographs, no. 3 in an edition of 3, 29 x 295
- William NICHOLSON (1872-1949)
- An Alphabet* 1897
- 17460/1 *A was an Artist*
- 17460/2 *B for Beggar*
- 17460/3 *C is for Countess*
- 17460/4 *D is for Dandy*
- 17460/5 *E for Executioner*
- 17460/6 *F is for Flowergirl*
- 17460/7 *G for Gentleman*
- 17460/8 *H for Huntsman*
- 17460/9 *I for Idiot*
- 17460/10 *J for Jockey*
- 17460/11 *K is for Keeper*
- 17460/12 *L is for Lady*
- 17460/13 *M for Milkmaid*
- 17460/14 *N for Nobleman*
- 17460/15 *O for Ostler*
- 17460/16 *P for Publican*
- 17460/17 *Q for Quaker*
- 17460/18 *R is for Robber*
- 17460/19 *S for Sportsman*
- 17460/20 *T for Topers*
- 17460/21 *U for Urchin*
- 17460/22 *V is for Villain*
- 17460/23 *W is for Waitress*
- 17460/24 *X Xylographer*
- 17460/25 *Y is for Yokel*
- 17460/26 *And Z for Zoologist*  
a set of twenty-six hand-coloured woodcuts, each 24.9 x 19.7
- Tim O'RILEY
- 17399/7 *Portable Keyhole* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Chris ORR (b. 1943)
- 17416 *You Bring Out the Gypsy in Me* 1999  
relief print, unique, 57.5 x 75.6  
bought on behalf of the Foreign and Commonwealth Office

- 17423/10 **1796 and All That** 1996  
lithograph, no. 45 in an edition of 100, 56.5 x 76  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- Jonathan PARSONS
- 17469 **I Love the World (Simple Cubic Array)** 2000  
oil on canvas, 91.5 x 91.5
- 17470 **Formulation Picture (Space Lattice)** 2000  
oil on canvas, 122.2 x 122
- Freya PAYNE
- 17423/11 **Bruise** 1996  
screenprint, lithograph and etching, no. 45 in an edition of 100, 56 x 76.5  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office
- Mark POWER (b. 1959)
- 17412 **Millennium Dome 11/11/1998** 1998  
c-type colour photograph, 82 x 100.5
- 17413 **Millennium Dome 11/01/1999** 1999  
c-type colour photograph, 82 x 100.5
- Kathy PRENDERGAST (b. 1958)
- 17476 **Lost** 1999  
digital print, no. 14 in an edition of 25, 89 x 121.5
- Steve PYKE (b. 1957)
- 17429 **Rock, Box, Hammer**  
set of three photo etchings, artist's proofs, each 75.4 x 56
- Carol ROBERTSON (b. 1955)
- 17403 **Zero 1** 1999  
oil on canvas, 69 x 69
- 17404 **Zero 2** 1999  
oil on canvas, 69 x 69
- Lindsey ROUTH
- 17430 **Scratching the Surface I** 1999  
monoprint (colour aquatint), 56.4 x 76.5  
bought on behalf of the Foreign and Commonwealth Office
- 17431 **Scratching the Surface II** 1999  
monoprint (colour aquatint), 56 x 76.2  
bought on behalf of the Foreign and Commonwealth Office
- 17432 **Mauve** 1999  
monoprint (colour aquatint), 56 x 76.8  
bought on behalf of the Foreign and Commonwealth Office
- 17433 **Rhythm I** 1999  
monoprint (colour aquatint), 56.5 x 76  
bought on behalf of the Foreign and Commonwealth Office



- 17434 *Rhythm II* 1999  
monoprint (colour aquatint), 56.6 x 76  
bought on behalf of the Foreign and Commonwealth Office
- 17435 *Water on Stone* 1999  
monoprint (colour aquatint), 56.3 x 76.5  
bought on behalf of the Foreign and Commonwealth Office
- 17436 *Cloud I* 1999  
monoprint (colour aquatint), 56.2 x 76  
bought on behalf of the Foreign and Commonwealth Office
- Kevin Paul ROWLEY
- Box 1*
- 17400/1 *Red Shower*
- 17400/2 *Hand Brush*
- 17400/3 *Peppermint Cream Dream*
- 17400/4 *Blueberry Breakthrough*
- 17400/5 *Elastic Trickery*
- 17400/6 *Stocking Pink*
- 17400/7 *Sussy Sussy Bang Bang*
- 17400/8 *Nutcracker Hey, Nutcracker Hey, Nutcracker Hey*  
set of eight prints, 50.8 x 50.8  
bought on behalf of the Foreign and Commonwealth Office
- Peter SEDGLEY (b. 1930)
- 17471 *Flambeau* 1999  
light kinetic illuminator, size variable
- Bob and Roberta SMITH (b. 1963)
- 17402 *Peas are the New Beans* 1999  
vinyl paint on panel, 61 x 60.4
- Trevor SUTTON (b. 1948)
- 17442 *Wisbech* 1995  
oil on board, diameter 94.1
- George WHALE
- 17399/8 *Untitled* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Stella WHALLEY
- 17399/9 *Dryer Explaining the Art of Coiffure* 1998  
digital print, no. 19 in an edition of 20, 47.2 x 33.3  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office
- Kate WHITEFORD
- 17423/12 *In the Eye of the Beholder* 1996  
screenprint, no. 45 in an edition of 100, 76.2 x 56  
from the portfolio **Twelve Artists**, published by the Royal College of Art, 1996  
bought on behalf of the Foreign and Commonwealth Office

- 17410 Rachel WHITEREAD (b. 1963)  
*Untitled (Trafalgar Square Plinth)* 1999  
plaster and resin, no. 2 in an edition of 12, 90.2 x 51.5
- 17414 Richard WILSON (b. 1953)  
*Slice of Reality* 1999  
photograph, paint and pencil on paper, 45.5 x 62.5
- 17399/10 Tony WILSON  
*Room at Le Main Michaud* 1998  
digital print, no. 19 in an edition of 20, 33.3 x 47.2  
from the portfolio **Ten Artists - Ten Digital Prints**, published by Camberwell College of Art, 1998  
bought on behalf of the Foreign and Commonwealth Office

## Annex 1

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Works lent to public exhibitions between 1<sup>st</sup> April 1999 and 31<sup>st</sup> March 2000

*Nevinson: The Twentieth Century*

Imperial War Museum, London, 28 October 1999 - 30 March 2000;

Yale Center for British Art, New Haven, USA, 25 February - 7 May 2000

paintings by C. R. W. Nevinson

6829 *A Sinister Paris Night*

4880 *Le Vieux Port*

*Pastel Society Centenary Exhibition*

Mall Galleries, London, 2-19 March 2000

drawing by David Bomberg

11965 *London River* 1946

drawing by Laura Knight

2450 *The Mall, 2 June 1953*

drawing by John Piper

15134 *Welsh Landscape*

drawing by Victor Willing

15100 *4.6.80 (Study for Painting "Aha! So there you are!")*

## Annex 2

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### 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 I (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: Kensington Palace (Royal Dress Collection)**  
 painting by John Houston after William Llewellyn  
 0/791 *Mary, Princess of Teck (1867-1953) Queen of George V*
- 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  
 12674 *HM Elizabeth II*
- Historic Royal Palaces Agency: Tower of London (Queen's House)**  
 prints by Samuel & Nathaniel Buck  
 5690 *The Tower of London: The South View*  
 5691 *The Tower of London: The West View*  
 7129 *The Tower of London: The North View*  
 print by John Maurer  
 5692 *A North West View of the Tower of London*  
 print by G Haiward & J Gascoyne  
 5693 *Draught of the Tower of Liberties, Survey'd... 1597*  
 prints by Frederick Nash  
 7123 *View of the Bloody Tower*

- 7124 *Gateway of the Bloody Tower*  
drawing by P. R. Perry
- 7127 *Tower of London and Tower Bridge, 1891*  
drawings by Frederick Nash
- 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*  
print by Daniel Havell after John Glendall
- 7125 *View of the Tower of London*  
print by Thomas Sutherland after T Rowlandson & A C Pugin
- 7126 *View of the Tower*  
print by James Tibbitts Willmore after William Henry Bartlett
- 7128 *Tower of London*  
prints by Jacobus Houbraken
- 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 after Hans Holbein
- 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*  
print by Jacobus Houbraken after Isaac Oliver
- 9573 *Robert Devereux, 2nd Earl of Essex (1566-1601)*  
painting by Henry Pether
- 11978 *Tower of London and Customs House 1853*  
painting by Johann Spilberg II
- 1205 *Tower of London c1689*

- prints by Thomas Malton (Jnr)  
5688 *The Tower 1799*
- 5689 *The Great Court of the Tower*  
print by Wenzel Hollar
- 7130 *Castrum Royale Londinese Vulgo The Tower*  
print by Maclure & Macdonald
- 7131 *Tower of London*  
print by Lawrence Barnett Phillips
- 14789 *The Tower and Moat from the West*  
drawing by Emily Cathcart
- 16260 *Byward Tower with the Moat Flooded*  
drawing by Henry A Payne
- 14790 *Yeoman Warder and Schoolboy*  
reproduction by Renniard
- 14791 *Yeoman Warders*
- National Gallery, London**  
painting by Giuseppe Gabrielli
- 14990 *Room 32 in the National Gallery, London 1886*
- National Gallery of Iceland, Reykjavik**  
paintings by Jón Stefánsson
- 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 Dejatch 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)*