



The Michael Marks Charitable Trust Supplement
Recent acquisitions (2007–17) by regional
university collections in Britain



I. *Portrait of Maria Marow Gideon (1767–1834) and her brother, William (1775–1805)*, by Sir Joshua Reynolds. 1786–87. Canvas, 240 by 148 cm. (Barber Institute of Fine Arts, Birmingham). Allocated in lieu of inheritance tax by HM Government to the Henry Barber Trust, January 2013.



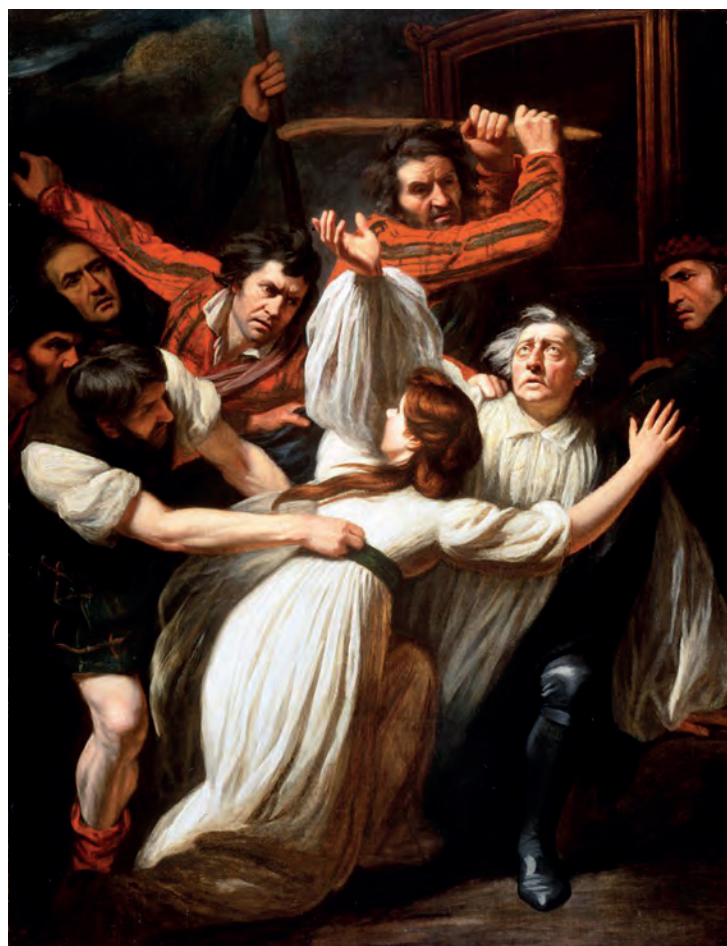
II. *Nude, Miss Bentham*, by George Bellows. 1906. Canvas, 181 by 89.5 cm. (Barber Institute of Fine Arts, Birmingham). Bought from Collisart, LLC, New York, December 2014.



III. *Sheet of caricature heads*, by Agostino Carracci. 1594. Pen and brown ink on paper, 20.4 by 28.3 cm. (Barber Institute of Fine Arts, Birmingham). Purchased by private treaty sale from the Oppé Collection, July 2016.



IV. *Portrait of Gustavus Hamilton, 2nd Viscount Boyne (1710–1746)*, by Rosalba Carriera. Probably 1731. Pastel heightened with white body colour on laid paper, 59.7 by 47.6 cm. (Barber Institute of Fine Arts, Birmingham). Purchased from Daniel Katz Ltd, London, with assistance from the Art Fund, the Estate of the late Elnora Ferguson, the Friends of the Barber Institute and the R. D. Turner Charitable Trust, December 2009.



V. *The death of Archbishop Sharpe*, by John Opie. 1797. Canvas, 224.8 by 174 cm. (University of St Andrews). Purchased with support from the National Fund for Acquisitions, the Art Fund, the Binks Trust and a private donor, 2008.



VI. *Le petit monde*, by Ethel Leontine Gabain. 1922. Lithograph, 34 by 26.8 cm. (Aberystwyth University School of Art Museum and Galleries). Purchased with support from the V. & A. Purchase Grant Fund and the Art Fund, 2008.



VII. *In the tube*, by John Copley. 1930s/1940s. Etching, 27 by 27.5 cm. (Aberystwyth University School of Art Museum and Galleries). Purchased with support from the V. & A. Purchase Grant Fund and the Art Fund, 2008.



VIII. *Still life*, by Giorgio Morandi. 1954. Canvas, 61 by 61 cm. (Sainsbury Centre for Visual Arts, Norwich). Bequest of Lady Sainsbury, 2014.



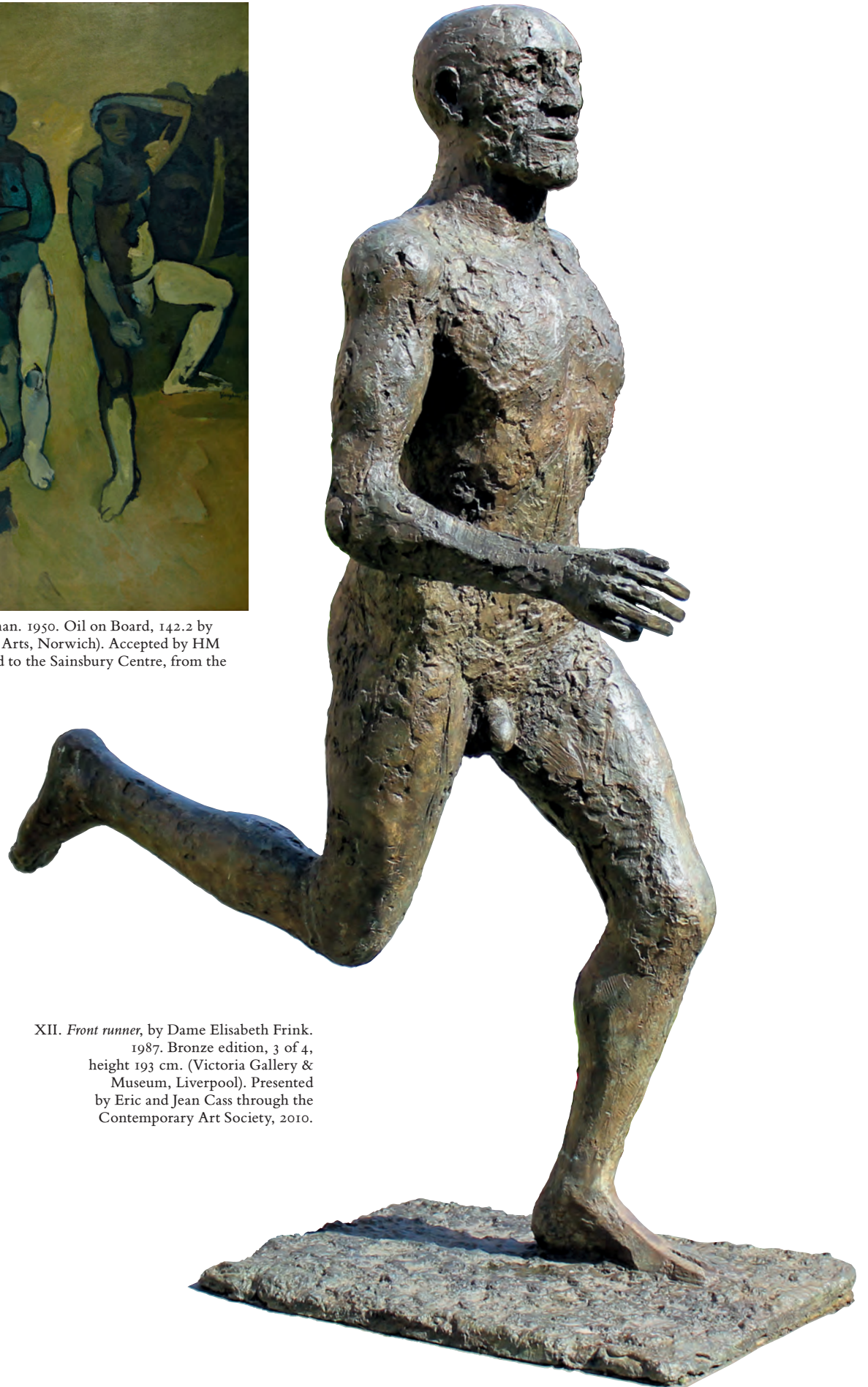
IX. *The Highgate Ponds album*, by Keith Vaughan. 1933. Silver print, gouache and collage on card, bound with metal rings, 38 by 30.2 by 1.5 cm. (Aberystwyth University School of Art Museum and Galleries). Purchased with the support of Arts Council England/V. & A. Purchase Grant Fund and the Art Fund, 2015.

X. *Primrose Hill – winter*, by Frank Auerbach. 1981/82. Oil on board, 121.9 by 152.4 cm. (Barber Institute of Fine Arts, Birmingham). Allocated in lieu of inheritance tax by HM Government to the Henry Barber Trust, January 2015.





XI. *Assembly of figures I*, by Keith Vaughan. 1950. Oil on Board, 142.2 by 166.8 cm. (Sainsbury Centre for Visual Arts, Norwich). Accepted by HM Government in lieu of tax and allocated to the Sainsbury Centre, from the Estate of Professor John Ball, 2011.



XII. *Front runner*, by Dame Elisabeth Frink. 1987. Bronze edition, 3 of 4, height 193 cm. (Victoria Gallery & Museum, Liverpool). Presented by Eric and Jean Cass through the Contemporary Art Society, 2010.



XIII. *Head of Gerda Boehm*, by Frank Auerbach. 1964. Oil on board, 61 by 61 cm. (Sainsbury Centre for Visual Arts, Norwich). Accepted by HM Government in lieu of tax and allocated to the Sainsbury Centre, from the Estate of Lucian Freud, 2011.



XIV. *First flight*, by Lynette Yiadom-Boakye. 2015. Etching, I of X, 23 by 20.3 cm. (University of Leeds Art Collection). Presented by the Contemporary Art Society, with support from the University of Leeds, 2015.



XV. *Great Goxhill, Lincolnshire*, by John Piper. 1947. Canvas, 40.6 by 50.8 cm. (University of Hull Art Collection). Purchased out of the Ferens Fine Art Fund with the aid of a contribution from the Friends of the University Art Collection, 2014.



XVI. *Dark fields, Essex*, by William Crozier. 1960. Oil on board, 60.5 by 52.5 cm. (Bishop Otter Gallery, Chichester). Purchased with the support of the Estate of William Crozier and Piano Nobile, London, 2015.



XVIII. *Toppesfield Farm*, by Keith Vaughan. 1972. Oil on board, 42.5 by 38.5 cm. (University of Hull Art Collection). Bequeathed by the late George Holt, 2011.

XVII. *Entrapped*, by Robin Philipson. Mid-20th century. Canvas, 119 by 120 cm. (University of St Andrews). Acquired through the Harry and Margery Boswell Art Collection Fund, 2015.





XIX. *Composition*, by Phillip King. 1995. Oil and ink wash on paper, 47 by 41 cm. (University of Hertfordshire Art Collection). Presented by the Contemporary Art Society, 2007.



XX. *Zebra*, by Caroline Achaintre. 2011. Hand-tufted wool, 240 by 165 cm. (University of Hertfordshire Art Collection). Presented by the Contemporary Art Society, 2013.



XXI. *Nocturne to the city*, by Maurice Cockrill. 1979–80. Canvas, 202.5 by 304.5 cm. (Victoria Gallery & Museum, Liverpool). Purchased with the assistance of the Museums, Libraries and Archives Council/V. & A. Museum Purchase Grant Fund and the Art Fund, 2008.

XXII. *Jerusalem*, by Cornelia Parker.
2015. Bronze, 9 by 142 by 666 cm.
(The Whitworth Art Gallery,
Manchester). Purchased with
assistance from Art Fund and
Arts Council England/V. & A.
Museum Purchase Grant Fund, 2015.



XXIII. *Ten thousand waves*,
by Isaac Julien. 2010.
Three-screen film instal-
lation, 35 mm. transferred
to HD (The Whitworth
Art Gallery, Manchester).
Acquired with the support
of the Moving Image Fund
for Museums, an Art Fund
project conceived in partner-
ship with and supported by
Thomas Dane Gallery
with the generous support
of a number of private
donors, 2016.





XXIV. *Sign for art (stelae 2014)*, by Keith Wilson. 2014. Black polyurethane elastomer, each 525 by 77 cm. (University of Leeds Art Collection). Commissioned 2014.



XXV. *A spire*, by Simon Fujiwara. 2015. Cast jesmonite, height around 900 by diameter 120 cm. at base (University of Leeds Art Collection). Commissioned for the Laidlaw Library, 2015.

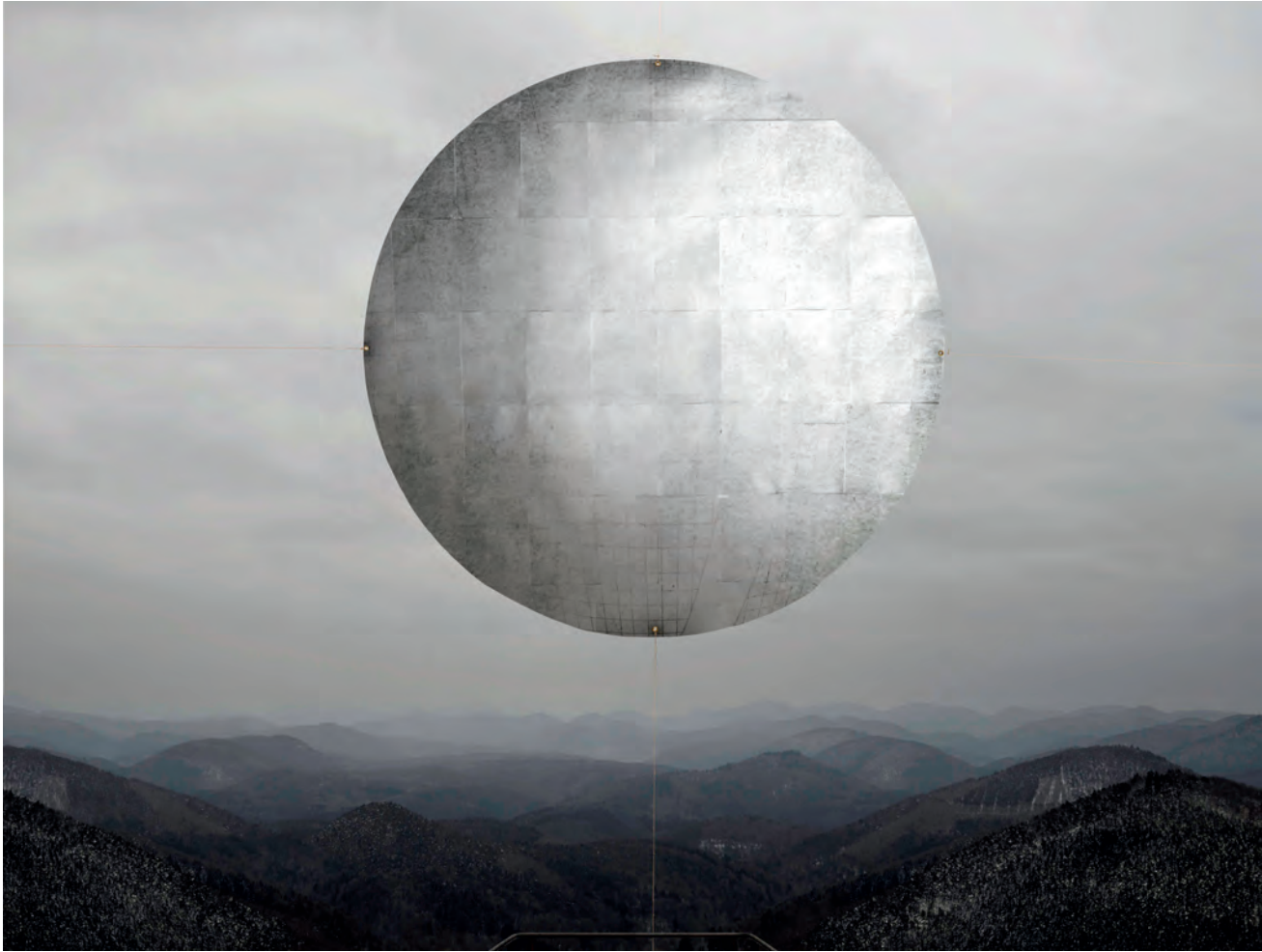
XXVI. *Mountain*, by Victoria Morton. 2016. Canvas, 239.5 by 22.1 cm. (University of Warwick Art Collection). Purchased from Sadie Coles HQ, 2016.



XXVII. *Model of Tatlin's tower*, by Jeremy Dixon. 2011. Steel, height 12.3 m. (Sainsbury Centre for Visual Arts, Norwich). Donated by the Royal Academy of Arts, London, 2012.



XXVIII. *Exfoliating curve lines (total cushioning)*, by Helen Marten. 2014. Glazed ceramic; cast rubber; yoghurt pot; cross stitch; fabric; swim caps; fimo; copper wire; sugar shaker; sawdust; saw blade; zip pull; welded steel; sponges; red balloon; black sand; tap measure ribbon. Ceramic: 161.9 by 55.6 by 46 cm.; stool: 65 by 40.5 by 40.5 cm. (Co-owned by Manchester City Galleries, The Grundy Art Gallery, Blackpool, The Whitworth Art Gallery, Manchester, the Walker Art Gallery and the Victoria Gallery & Museum, Liverpool). Purchased through the Contemporary Art Society's Sculpture Fund, which is supported by Cathy Wills, 2014.



XXX. *Southern light station II*, by Noemie Goudal. 2015. Lambda print, edition of V, 111 by 148 cm. (University of Hertfordshire Art Collection). Presented by the Contemporary Art Society, 2015.



XXIX. *Match head: Buddha in yellow*, by David Mach. 2007. Matchsticks, 25 by 22 by 15 cm. (University of St Andrews). Acquired through the Harry and Margery Boswell Art Collection Fund, 2008.



XXXI. *Gwari casserole*, by Michael Cardew. c.1790. Stoneware casserole dish with sgraffito decoration through the glaze, height 26 by diameter 36 cm. (Aberystwyth University School of Art Museum and Galleries, Aberystwyth). Gift of Julian Carr, from the Ann Carr collection donated in memory of his mother, 2014.