

PRESS RELEASE

04 December 2018

Voting opens to find Britain's favourite work of art in Art Fund's 2018 poll

- Search is on to find favourite work of art acquired by a museum with Art Fund support in 2018
- 10 works by artists including Artemisia Gentileschi, Lubaina Himid and Grayson Perry shortlisted
- Vote is open to the public until 15 December

www.artfund.org/workof2018

Art Fund, the national fundraising charity for art, has launched its annual poll to name the nation's favourite acquisition of the year. Voters are invited to choose from a shortlist of 10 works of art that Art Fund helped UK museums and galleries to buy in 2018:

- Kehinde Wiley, *Ship of Fools* (2017), Royal Museums Greenwich
- Unknown maker, Anglo-Saxon pendant (650-700), Norwich Castle Museum & Art Gallery
- Leonora Carrington, *Portrait of Max Ernst* (c1939), National Galleries of Scotland
- Lubaina Himid, *Toussaint L'Ouverture* (1987), Middlesbrough Institute of Modern Art (mima)
- Grayson Perry, *Posh Art* (1992), Victoria Art Gallery
- Eric Ravilious, *Beachy Head* (1939), Towner Art Gallery
- Unknown artist, *Am Not I a Man and a Brother* (c1800), International Slavery Museum
- Artemisia Gentileschi, *Self-Portrait as Saint Catherine of Alexandria* (c1616), National Gallery
- John Bellamy, *The Boatbuilders* (1962), Scottish Maritime Museum
- Yinka Shonibare MBE, *Earth* (2010), Wolverhampton Art Gallery

The poll opens Tuesday 4 December and runs until Saturday 15 December. The winner will be announced Tuesday 18 December. All those who vote will be entered into a free prize draw, with the chance of winning a lifetime National Art Pass worth £1,850. Anyone is eligible to vote in the poll which can be accessed here: www.artfund.org/workof2018

The shortlisted works encompass painting, sculpture and treasure. All of these works of art and objects joined public collections in the past year, and Art Fund contributed over £800,000 towards their acquisition, including the cost of conserving Artemisia Gentileschi's

Self-Portrait as Saint Catherine of Alexandria.

Previous winners of Art Fund's poll include: Sir Edwin Landseer, *The Monarch of the Glen* (c.1851), National Galleries Scotland in 2017 and Unknown artist, *The Armada Portrait of Elizabeth I* (1588), Royal Museums Greenwich in 2016.

ENDS

Media enquiries:

Emma Phillips, Press Relations Manager, Art Fund
ephillips@artfund.org / 0207 225 4804

Rachel Mapplebeck, Director of Communications, Art Fund
rmapplebeck@artfund.org / 0207 225 4820

Notes to Editors:

About the works

Kehinde Wiley, *Ship of Fools* (2017), Royal Museums Greenwich

The first work by American artist Kehinde Wiley to enter a public collection in the UK, *Ship of Fools* references the perilous journeys taken by thousands of migrants today.

Unknown maker, Anglo-Saxon pendant (650-700), Norwich Castle Museum & Art Gallery

The highlight of a trove of artefacts found at Winfarthing in 2014, this gold pendant set with hundreds of tiny garnets is an extremely rare discovery.

Leonora Carrington, *Portrait of Max Ernst* (c1939), National Galleries of Scotland

Given to Max Ernst by Leonora Carrington when the pair exchanged portraits of each other, this is the first work by Carrington to enter the Scottish national collection.

Lubaina Himid, *Toussaint L'Ouverture* (1987), Middlesbrough Institute of Modern Art (mima)

Himid's collage portrays Haitian revolutionary François-Dominique Toussaint L'Ouverture, who despite being a key figure in black history has been marginalised in mainstream history.

Grayson Perry, *Posh Art* (1992), Victoria Art Gallery

Decorated with images of 'posh' things, the classical-urn shaped *Posh Art* addresses ideas of taste, wealth and class in a clever and humorous satire.

Eric Ravilious, *Beachy Head* (1939), Towner Art Gallery

Depicting the white cliffs of Beachy Head shortly before the outbreak of the Second World War, this watercolour makes a poignant addition to Towner's collection of works by Ravilious.

Unknown artist, *Am Not I a Man and a Brother* (c1800), International Slavery Museum

Art Fund

A powerful anti-slavery statement, this is only the second known painting to feature the motif of a kneeling man in chains, an image which was an icon in abolitionist activism.

Artemisia Gentileschi, *Self-Portrait as Saint Catherine of Alexandria* (c1616), National Gallery

This recently discovered work is one of only three easel paintings in the country by Italian Baroque artist Artemisia Gentileschi, one of very few women painters to be acclaimed in her own era.

John Bellany, *The Boatbuilders* (1962), Scottish Maritime Museum

One of the most ambitious paintings of John Bellany's early career, *The Boatbuilders* is an important addition to the Scottish Maritime Museum's new national art collection.

Yinka Shonibare MBE, *Earth* (2010), Wolverhampton Art Gallery

Patterned with the type of heavy chains made in Wolverhampton from the 19th century, Shonibare's colourful figure refers ironically to the darker side of colonialism and industrialisation.

The acquisition of Artemisia Gentileschi's *Self-Portrait as Saint Catherine of Alexandria* was made possible by the legacy of Sir Denis Mahon.

Other funders that supported the acquisition of the shortlisted works include (alphabetically): American Friends of Royal Museums Greenwich, American Friends of the National Gallery, Arts Council England/V&A Purchase Fund, Contemporary Art Society, Friends of the Norwich Museums, Friends of Victoria Art Gallery, Friends of Wolverhampton Arts and Heritage, Heritage Lottery Fund, Heritage Lottery Fund Collecting Cultures programme, Monument Trust, National Fund for Acquisitions, National Gallery Trust, National Heritage Memorial Fund, The Henry and Sula Walton Fund, and donations from individual and anonymous donors, charitable trusts and public appeals.

Art Fund

Art Fund is the national fundraising charity for art. In the past five years alone Art Fund has given £34 million to help museums and galleries acquire works of art for their collections. It also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. Art Fund is independently funded, with the core of its income provided by 139,000 members who receive the National Art Pass and enjoy free entry to over 240 museums, galleries and historic places across the UK, as well as 50% off entry to major exhibitions and subscription to Art Quarterly magazine. In addition to grant-giving, Art Fund's support for museums includes Art Fund Museum of the Year (won by Tate St Ives in 2018) and a range of digital platforms.

Find out more about Art Fund and the National Art Pass at www.artfund.org