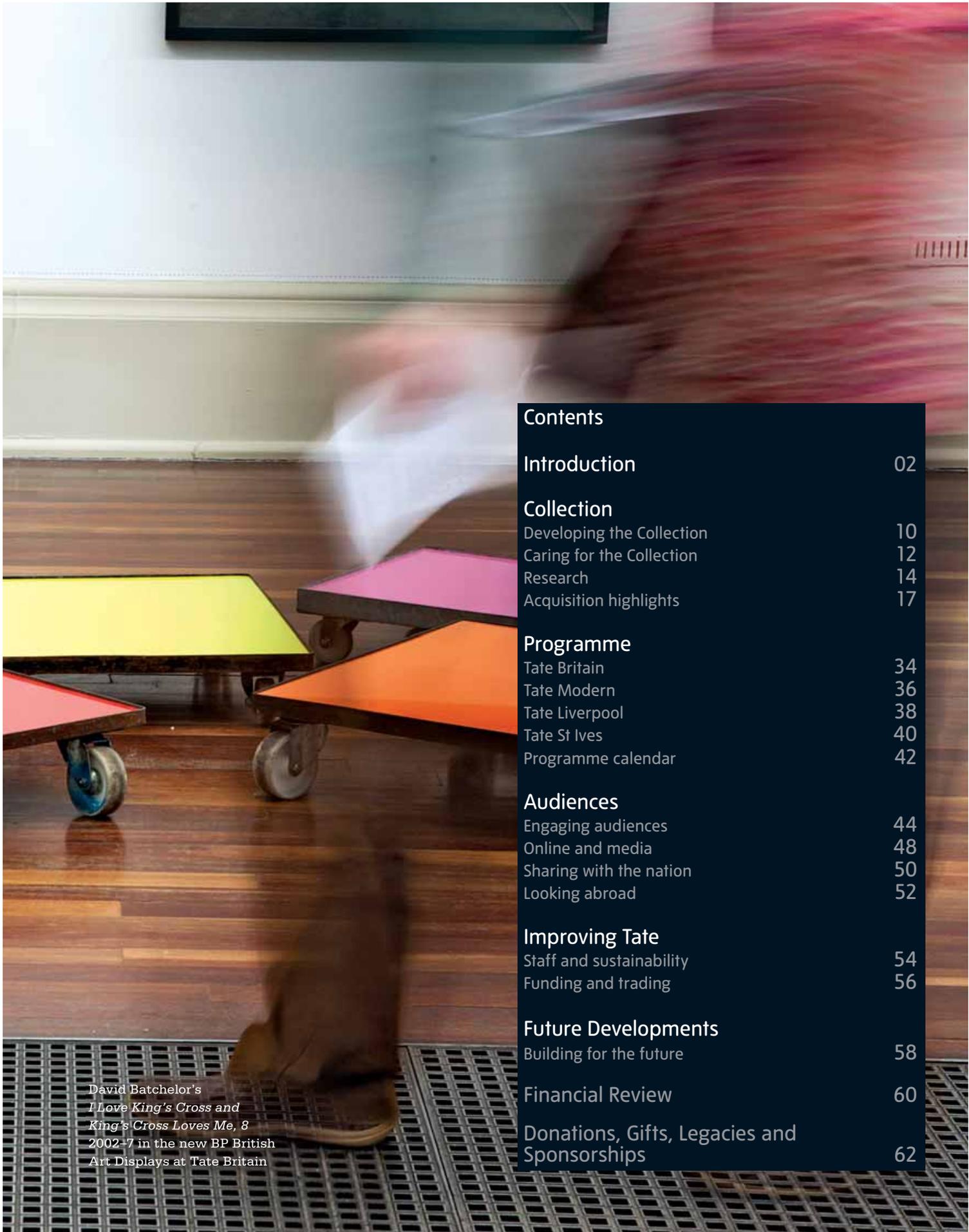


TATE

A view of Fiona Banner's  
work for the Duveens  
Commission 2010 at  
Tate Britain, *Harrier and  
Jaguar* 2010



David Batchelor's  
*I Love King's Cross and  
King's Cross Loves Me, 8*  
2002-7 in the new BP British  
Art Displays at Tate Britain

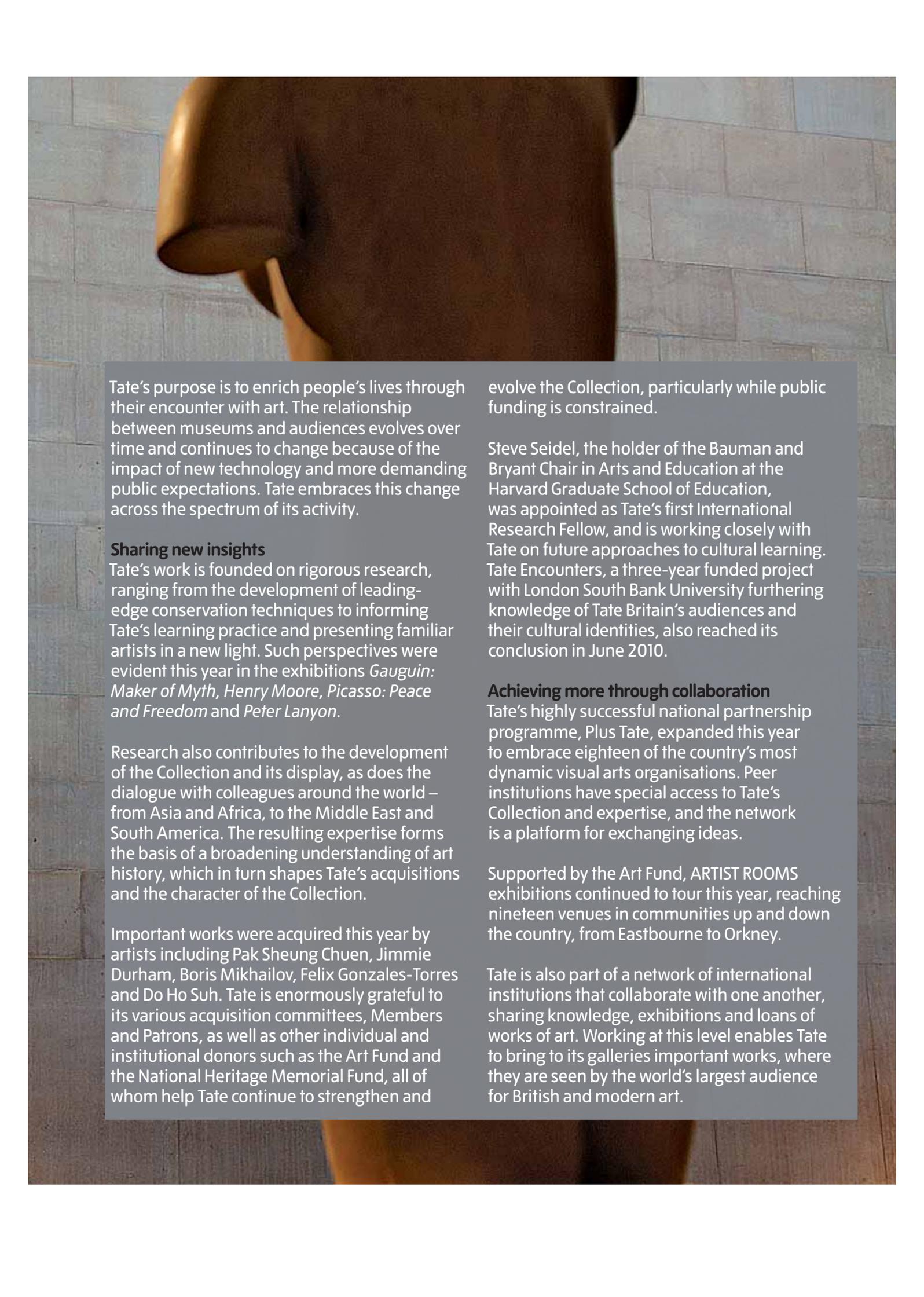
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# Introduction



*Single Form* display  
at Tate Britain



Tate's purpose is to enrich people's lives through their encounter with art. The relationship between museums and audiences evolves over time and continues to change because of the impact of new technology and more demanding public expectations. Tate embraces this change across the spectrum of its activity.

#### **Sharing new insights**

Tate's work is founded on rigorous research, ranging from the development of leading-edge conservation techniques to informing Tate's learning practice and presenting familiar artists in a new light. Such perspectives were evident this year in the exhibitions *Gauguin: Maker of Myth*, *Henry Moore*, *Picasso: Peace and Freedom* and *Peter Lanyon*.

Research also contributes to the development of the Collection and its display, as does the dialogue with colleagues around the world – from Asia and Africa, to the Middle East and South America. The resulting expertise forms the basis of a broadening understanding of art history, which in turn shapes Tate's acquisitions and the character of the Collection.

Important works were acquired this year by artists including Pak Sheung Chuen, Jimmie Durham, Boris Mikhailov, Felix Gonzales-Torres and Do Ho Suh. Tate is enormously grateful to its various acquisition committees, Members and Patrons, as well as other individual and institutional donors such as the Art Fund and the National Heritage Memorial Fund, all of whom help Tate continue to strengthen and

evolve the Collection, particularly while public funding is constrained.

Steve Seidel, the holder of the Bauman and Bryant Chair in Arts and Education at the Harvard Graduate School of Education, was appointed as Tate's first International Research Fellow, and is working closely with Tate on future approaches to cultural learning. Tate Encounters, a three-year funded project with London South Bank University furthering knowledge of Tate Britain's audiences and their cultural identities, also reached its conclusion in June 2010.

#### **Achieving more through collaboration**

Tate's highly successful national partnership programme, Plus Tate, expanded this year to embrace eighteen of the country's most dynamic visual arts organisations. Peer institutions have special access to Tate's Collection and expertise, and the network is a platform for exchanging ideas.

Supported by the Art Fund, ARTIST ROOMS exhibitions continued to tour this year, reaching nineteen venues in communities up and down the country, from Eastbourne to Orkney.

Tate is also part of a network of international institutions that collaborate with one another, sharing knowledge, exhibitions and loans of works of art. Working at this level enables Tate to bring to its galleries important works, where they are seen by the world's largest audience for British and modern art.





Working with and supporting living artists is integral to Tate. This year commissions included *Harrier and Jaguar*, two full-size fighter jet planes shown in the Duveen Galleries by Fiona Banner at Tate Britain, and *Sunflower Seeds*, Ai Weiwei's installation of over 100 million individually handmade and painted porcelain sunflower seeds in the Turbine Hall at Tate Modern.

New work was also created with Simon Starling, as part of his exhibition at Tate St Ives, and with Rineke Dijkstra at Tate Liverpool. Exhibitions of work by Francis Alÿs, Susan Hiller, Gabriel Orozco, Lily van der Stokker and Rachel Whiteread were also realised and programmes such as the Turner Prize at Tate Britain, the Liverpool Biennial and the Level 2 programme at Tate Modern were important showcases of work by living artists from across the world.

#### **Pausing to reflect**

In October Tate's archive celebrated its fortieth anniversary. This was marked by a display, *Forty Degrees of Separation*, featuring writings by artists ranging from an affectionate letter from Constable to his wife to Jake Chapman's essay on a school visit to Tate. Over forty archives were generously pledged as gifts, ensuring a wealth of future insights into the workings of British artists and institutions. Increasingly, the archive is not only a professional research tool, but a highly visible vehicle for enhancing public understanding of art. The Naum Gabo display at Tate Britain presented new research based on archival material given by the family, which lent new insight into the artist's work and practice.

May 2010 marked the ten-year anniversary of Tate Modern. From the day it opened, it has been the world's most visited gallery of modern art. This extraordinary public demand has placed strains on the building, which was designed for only 2 million visitors a year. Tate Modern has been a catalyst for the transformation of public attitudes to the visual arts in the UK and for the regeneration of north Southwark. In its first ten years over 45 million visitors passed through the doors, fifty-two large exhibitions were staged, 3.5 million people took part in learning activities and over £100 million in economic benefits were contributed annually.

#### **Looking forward**

The development of Tate Modern will provide sixty percent more space to display work. The Collection has also grown in international scope and now embraces a wider range of artistic practice. In the new building there will be spaces to accommodate these changes. There will also be state-of-the-art learning spaces integrated into the galleries, piloted through the opening of the renovated Clore Learning Centre in spring 2011, and much improved visitor and social spaces.

Tate's Trustees are pleased that the first phase of the development of Tate Modern will open in the summer of 2012. This has been made possible by a number of generous donations which together mean Tate has raised a significant amount of the total capital costs for the project. The launch will be part of the London 2012 Festival, a centrepiece of the

# BAWDY

## ROOM 4 THE BAWDY

British sexual freedom has had a highly visible role to play in British culture, from the raucous narratives of doggerels, through the great books of pornography and erotica, to *Private Eye*, *Are You Being Served?* and *Spree* (1988). Much more, sexual jokes and stories, writers have a strong role to play in much contemporary art, often informed by a critical and self-aware sexual politics.

Please be aware that this section of the exhibition contains some sexually explicit images and language.



Cultural Olympiad, and includes the opening of the spectacular Oil Tanks as new spaces for art. The second phase will complete the building and provide further floors of galleries.

Work on the Tate Britain Millbank Project began in spring 2011. Set to open in 2013, the development will transform spaces for art display, improve visitor facilities and circulation and open up the first floor of the gallery to public use for the first time since 1927. The work is part of a multi-stage development of the Tate Britain site that began in the 1990s. Work on the development of Tate St Ives continued this year with the site next to the gallery being redeveloped by the Penwith Housing Association. The work, due for completion in 2012, will free up the site purchased by Cornwall Council for the future construction of the Phase 2 extension.

#### **Supporters and staff**

Maintaining and developing new sources of income is crucial, even more so when public finances are tight, and Tate remains confident and focused on the future. Tate is exceedingly grateful to all its visitors, donors and supporters, whose continued support – from donations to purchases in Tate’s shops and cafés – makes all that Tate does possible. Over sixty-two percent of Tate’s general income is self-generated, the result of charitable donations, memberships, patrons groups, and commercial acumen. The remaining thirty-eight percent of Government Grant-

in-Aid remains the base that underpins Tate’s ability to support its fundraising and commercial activities, and present innovative programmes to the UK public.

Tate’s success is also the result of the expertise, commitment and passion of all those who work at Tate. The Board of Trustees would like to express their appreciation to all Tate’s staff, who continue to produce outstanding programmes, improve operations and efficiency, and serve the public. As a result of their creativity and dedication, Tate remains a world leader in its field.

We were sorry to see several long-serving members of staff move on this year. Derek Pullen led the way in the creation of sculpture conservation as a discrete discipline and championed conservation of new forms of practice such as time-based media. Jackie Heuman’s focus on techniques contributed hugely to international understanding of the practices of many modern sculptors. Both were leaders in their field, highly respected and influential.

John Nickson retired from his position as Director Emeritus, Tate Foundation, after six years. Tate benefited greatly from his thirty-five years’ experience of fundraising and is grateful for his contribution. After more than twenty-two years at Tate, Suzanne Freeman also retired. Suzanne served as Nicholas Serota’s assistant for many years, and more recently as Head of

## Introduction



External Relations. Her kind spirit touched many people over the years. While she can never be replaced, she established an ethos which we strive to maintain as her enduring legacy.

It was with deep sadness that we learned of the deaths of a number of artists and supporters this year. In the summer of 2010 the artists Louise Bourgeois and Sigmar Polke passed away. In the summer of 2011 the artists Cy Twombly and Lucian Freud also died. All four artists have been the subject of major exhibitions at Tate in recent years and each made a distinctive contribution to the evolving language of art.

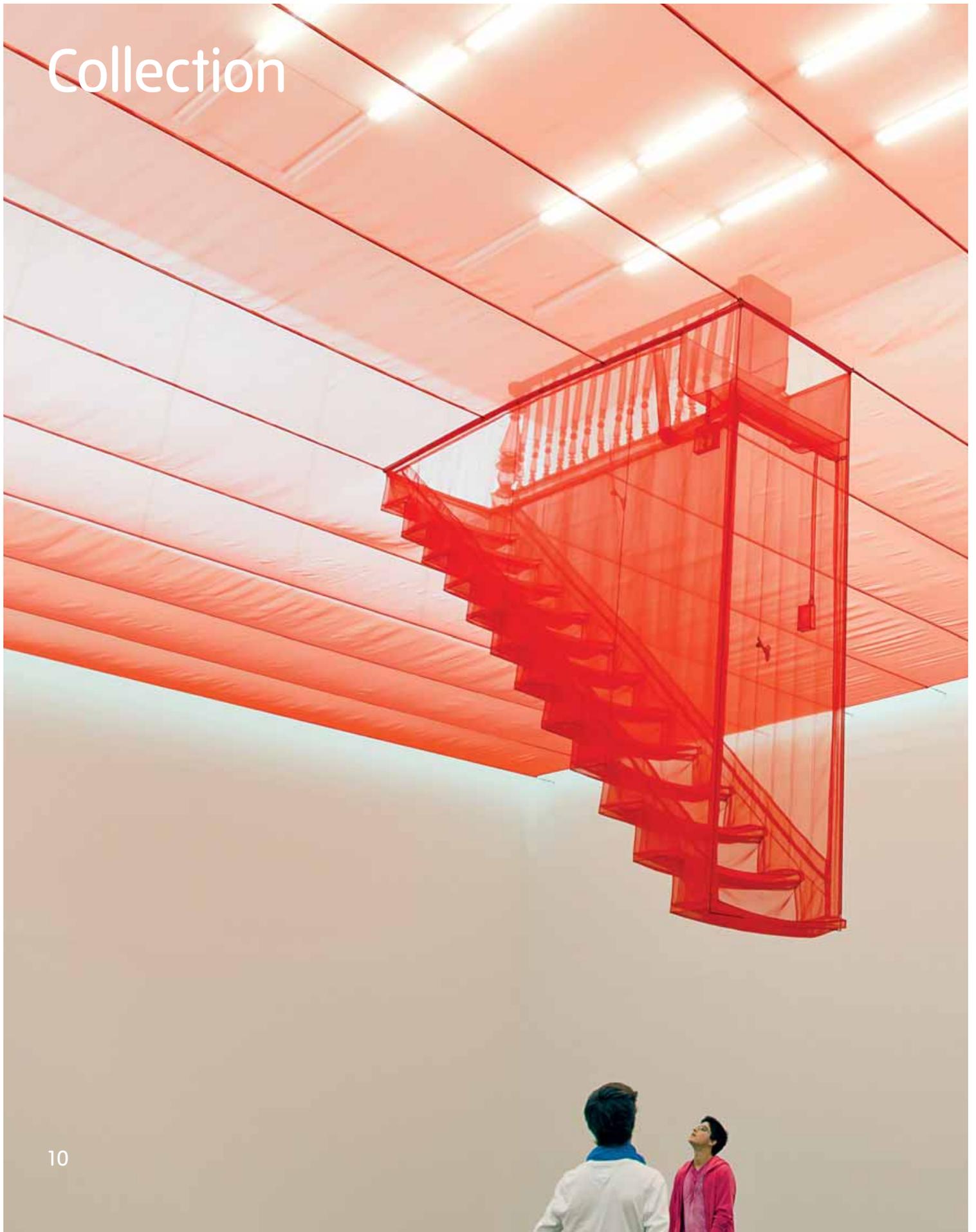
2011 also saw the passing of the passionate collector Nimai Chatterji, whose intellectual curiosity led him to create an extensive collection of material relating to post-1945 avant-garde art movements that was acquired by Tate in 2008. Mr Chatterji played an active role in the documentation of this collection, and his stimulating influence will be missed.

The Lord Browne of Madingley  
Chairman, Tate Trustees

**Tate Trustees as of 31 March 2011**

The Lord Browne of Madingley,  
FRS, FREng (Chairman)  
Tomma Abts  
Lionel Barber  
Tom Bloxham, MBE  
Professor David Ekserdjian  
Mala Gaonkar  
Maja Hoffmann  
Patricia Lankester  
Elisabeth Murdoch  
Franck Petitgas  
Monisha Shah  
Bob and Roberta Smith  
Gareth Thomas  
Wolfgang Tillmans

# Collection



Frances Morris, Head of Collections (International Art)

*'Tate aspires to collect the best art regardless of geography and to contribute towards a reshaping of art history reflecting local art histories across the world.'*

## Developing the Collection

In 2010–11 Tate extended the geographical reach of the Collection with major acquisitions of contemporary and modern art from beyond Europe and North America. Tate also substantially strengthened the Collection with historic works that explore global relationships.

This year, a total of 287 works were acquired for the Tate Collection. Among this year's acquisition highlights are: *Staircase-III* 2010 by Do Ho Suh, a room-sized installation consisting of a translucent red polyester staircase, a replica of one in the artist's apartment; Rachel Whiteread's *Untitled* 1992, one of a number of exquisite drawings Whiteread made on a residency placement in Berlin; and Boris Mikhailov's *Red* 1968–75, a series of eighty-four photographs documenting scenes from the everyday life of the artist in his home city of Kharkov in the Ukraine.

### The generosity of individuals and funders

Broadening the scope of the Collection is dependent upon the generosity of a wide range of funders, including the Art Fund, Tate International Council, Tate's acquisition committees, Members, Patrons and individual donors. All of the acquisitions mentioned above were brought into the Collection through this support, for which we are very grateful.

The influence of the ARTIST ROOMS collection, held jointly by Tate and the National Galleries of Scotland and made possible through the Anthony d'Offay donation in 2008, continues to be felt across the UK. The collection has been further enriched by generous donations of work by Robert Therrien, Vija Celmins, Jenny Holzer and Jannis Kounellis. Once again, Tate was tremendously appreciative of the contribution made by the Outset/Frieze Art Fair Fund. In October 2010, the Fund made it possible to purchase significant works by Lorna Simpson, Jimmie Durham and Július Koller.

Another important moment came when, in March 2011, Tate's Russian holdings were augmented with the notable gift of Olga Chernysheva's *On Duty* 2007, a poignant photographic series showing workers in the Moscow underground. This was made possible through an initiative developed with arts foundation Calvert 22 to highlight contemporary art from Russia, sponsored by VTB Capital.

### New areas for acquisitions

Tate is very grateful for the endeavours of its acquisitions committees, which work tirelessly to help build the Collection and develop curatorial expertise.

This year the Middle East North Africa Acquisitions Committee (MENAAC) continued its first full year of operation, enabling five contemporary works of art by artists from the Middle East to be acquired, while the Latin American Acquisitions Committee (LAAC), launched in 2002, secured seven works for the Collection, including Felix Gonzalez-Torres's *'Untitled' (Double Portrait)* 1991, purchased in collaboration with the Albright-Knox Art Gallery, Buffalo. The Asia-Pacific Acquisitions Committee (APAC) strengthened Tate's holdings from this region, supporting the acquisition of twenty-six works.

In recent years, Tate has increased its emphasis on photography. In May 2010 the Photography Acquisition Committee (PAC) was launched. In this, its first operational year, the committee has made remarkable progress in building expertise and increasing Tate's holdings of photography, and made several major acquisitions.

In 2010–11, Tate continued to enrich the Collection by acquiring works by artists previously unrepresented as well as augmenting existing groups of works with significant pieces. For example, Tate was fortunate to acquire several important post-minimal and conceptual works from the US, such as Lynda Benglis's *Quartered Meteor* 1969, cast 1975, as well as other significant acquisitions, including the bequest of two Morris Louis paintings: *Beth Kuf* 1958 and *Phi* 1960–1.

Do Ho Suh's *Staircase-III* 2010,  
installed at Tate Modern

### Caring for the Collection

Tate is recognised as a leader in collection care. The collection care division includes highly trained conservation specialist, registrar, photography and art handling teams which support Tate's programme of exhibitions, displays and acquisitions. It also includes a team of conservation scientists engaged in ongoing research projects that shape the future of collection care. Tate's Library and Archive supports this work and is the world's most important archive of British art.

#### Honing our skills

Over the past year, Tate undertook a number of complex installations which presented an opportunity to develop expertise and test new approaches. At Tate Britain, the installation of Mike Nelson's *The Coral Reef* 2000 presented an opportunity to work with the artist and record his intentions for the display of this complicated work, which is comprised of multiple rooms and objects. Jose Carlos Martinat Mendoza's *Brutalism: Stereo Reality Environment* 3 2007 is a sculpture with a software element that searches Google. Preparing this work for display was an opportunity for Tate to devise and test new procedures that can be used for future software-based works of art.

Tate undertook a wide range of conservation treatments this year, many of which were enabled through generous donations from supporters. Ron Mueck's *Ghost* 1998, a large sculpture made from silicon, polyurethane, acrylic and fibreglass, was conserved in collaboration with the artist and Tate's sculpture and paintings conservation teams. The artist worked on the figure to correct discolouration, restoring the original luminosity of the flesh. Tate's conservators worked closely with the artist and his team, documenting the treatment and also completing interviews with the artist to inform future work.

Other major treatments included Turner's *Venice – Noon* exh 1845, John Singer Sargent's *Mrs Carl Meyer and her Children* 1896, the frame for James Barry's *King Lear Weeping Over the Dead Body of Cordelia* 1786-8 and William Hogarth's *Ladies in a Grand Interior (The Broken*

*Fan)*, possibly Catherine Darnley, Duchess of Buckingham with *Two Ladies* c1736.

Tate's leading role in the research of modern and contemporary art materials was reinforced this year when Senior Conservation Scientist Dr Bronwyn Ormsby and her team won the 2010 ICON Anna Plowden Trust Award for Innovation and Research in Conservation for the Tate AXA Art Modern Paints Project.

#### Anniversaries and partnerships

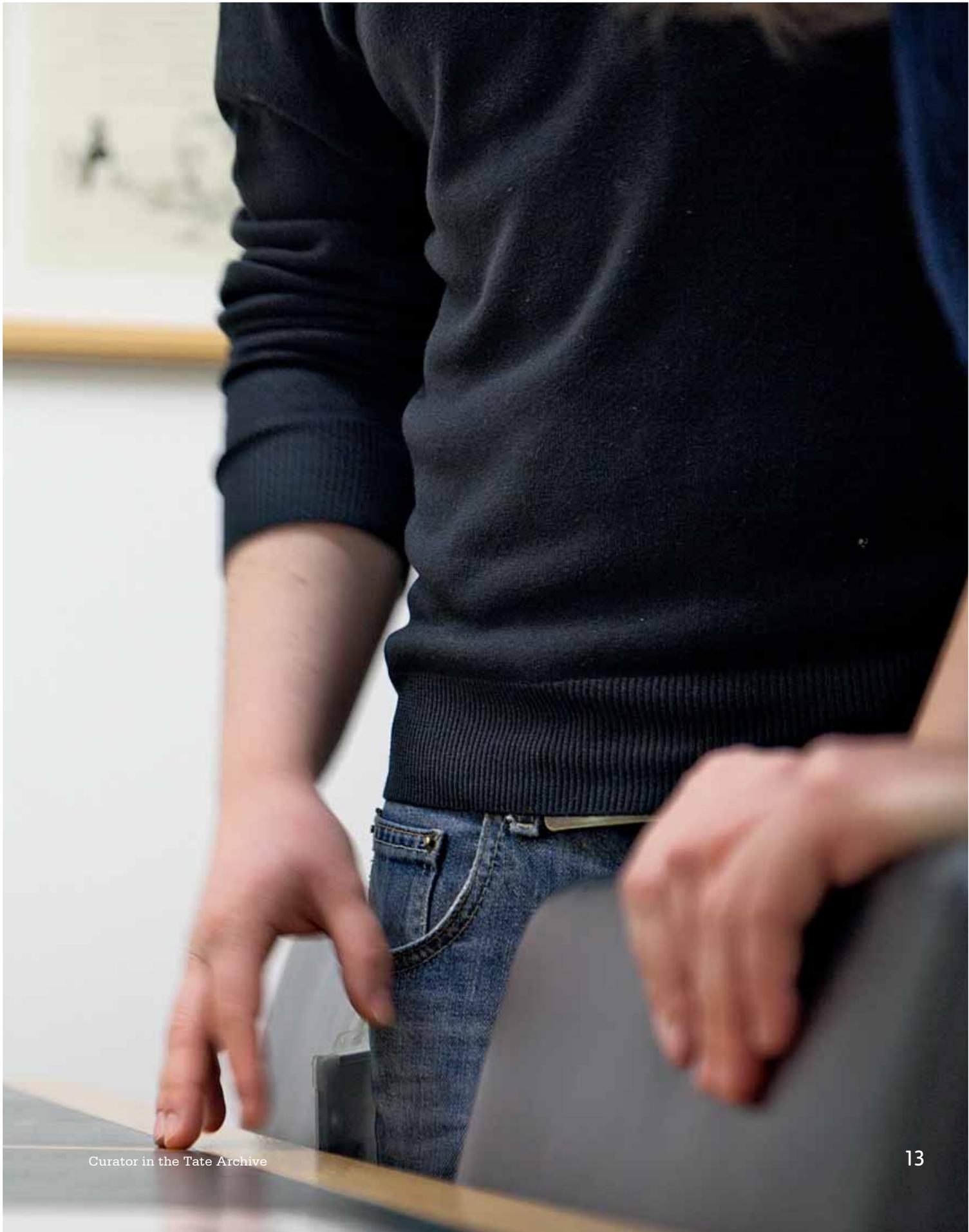
This year, the Tate Archive celebrated its fortieth anniversary. Since 1971, the collection has grown and it is now the largest archive of British art in the world. Over forty gifts of archive material were generously pledged by donors. We are extremely grateful for these important gifts which exceeded all expectations. Show and Tell afternoons, at which the public can view selected material with an archivist, were well received and group visits to the Library and Archive Reading Rooms leapt by 250%.

Tate embarked on a major collaboration with the National Portrait Gallery this year, resulting in works from their collection being housed at the Tate Store. The two museums have worked closely together over the past year to relocate the collections, combine resources, and share expertise and facilities.

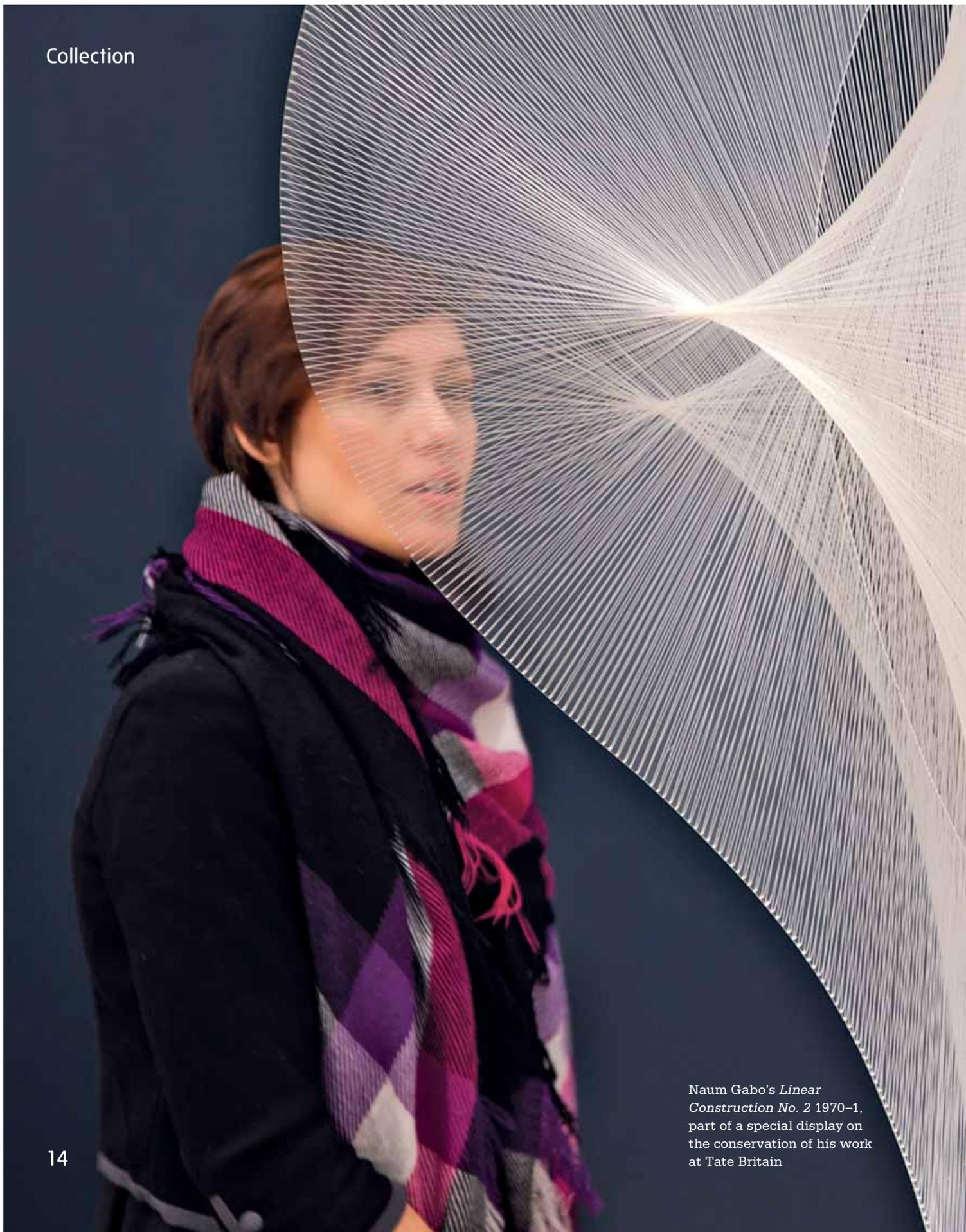
Tate collection care staff took part in a six-day teaching tour hosted by the National Galleries of Zimbabwe in Harare and Bulawayo, funded by the World Collections Programme. In October 2010 a week-long Collecting the Future event, in partnership with Chelsea College of Art, examined the future of art research, copyright and preservation.

The first stage of the Hepworth Studio Project was also completed by Jackie Heuman, funded by the Esmée Fairbairn Foundation, enabling the entire contents of Barbara Hepworth's studio in St Ives to be examined and documented for the first time.

Developing skills and expertise in the future is important. This year the Heritage Lottery Fund's Skills for the Future programme awarded a grant to Tate that will allow the collection care team to host twenty paid traineeships in a range of fields over the next three years.



Collection



Naum Gabo's *Linear Construction No. 2* 1970–1, part of a special display on the conservation of his work at Tate Britain



## Research

Research is no longer the exclusive preserve of the lone scholar or even a single institution. The modern research landscape is highly organised and depends on strong partnerships across Tate's departments and with external scholars.

### Understanding our Collection

Work on the Collection lies at the heart of any museum research programme, and this year the two most ambitious cataloguing projects in Tate's history neared their conclusion. With the help of the Getty Trust, a Tate research team has developed innovative online systems to process and manage catalogue entries on the Camden Town works, while another team has continued working on the vast holdings of the Turner Bequest: more than 30,000 drawings and watercolours. The Glass-House Trust also enabled cataloguing of the renowned Artists' Placement Group 1966–89, making the entire archive publicly accessible and searchable online.

Helping Tate to understand the riches of its Collection are increasing numbers of PhD students, funded by the Arts and Humanities Research Council and other grants and co-supervised by Tate curatorial staff. This year, Cora Gilroy-Ware of the University of Bristol began her study of 'The Classical Nude in Romantic Britain' with Dr Martin Myrone, while Hayley Morris of the University of Nottingham studied 'Landscapes in Blake: Visionary Topographies' with Dr David Blayney Brown.

### Provoking dialogue

Events play a central role in Tate's research strategy, fostering debate and enquiry, and the number of research-oriented events is rising year by year. This year's innovation was the Scholar's Morning, an initiative that brings groups of experts and curators into the gallery to engage directly with an exhibition or a research-rich gallery display. During the year there were Scholar's Mornings on Henry Moore – led by Professor Anne Wagner – Francis Aljys, and Blake and Physiognomy. At these sessions a central question is always asked: how has the exhibition transformed our understanding of the artist?

Project funding is increasingly significant, allowing Tate to tackle major subjects in partnership with academic researchers over a number of years. This year also saw the completion of Tate Encounters, a three-year research project funded by the Arts and Humanities Research Council which sought to further knowledge about the complex and changing cultural identities of Tate Britain's audiences. It will lead to the publication of a book entitled *Critical Audiences: Locating the Public in the Art Museum*. At Tate Liverpool, doctoral student Antoinette McKane studied the regenerative effects of museums in her dissertation about the gallery's interpretation and education policies and practices.

### Conservation and creativity

In addition to the traditional curatorial fields, research at Tate covers a wide spectrum of subjects including conservation, learning and aspects of public policy. Projects in conservation science research tackle practical issues and seek to give the public greater access to information.

Tate Britain's display on Naum Gabo's sculptures followed interdisciplinary research on the technical and ethical challenges presented by Gabo's innovative use of cellulose, which tends to degrade. Work centred on how to arrest the process and – where this proved impossible – to find acceptable ways of preserving and displaying the work.

A key element in Tate's research infrastructure is its network of Research Centres. A group at Tate St Ives works on the origins, activities and future of creative communities in Britain and elsewhere, including artist colonies and virtual communities. While the work of Peter Lanyon was being exhibited at the gallery, the Research Centre organised a conference at the historic St Ives Art Club which sought to present the Cornish artist in the wider context of international modernism.

In London, the Research Centre: The Art Museum and its Future held a series of seminars studying the ways in which museums communicate to their audiences, considering, for example, how this has been affected by developments in mobile phone technology, a topic also studied by doctoral student Victoria Young from London South Bank University.



New acquisition, Boris  
Mikhailov's *Red* 1968–75,  
on show at Tate Modern

# Acquisition highlights

The following acquisitions are highlights from the new works added to the Collection in 2010–11. For a full list of loans and works acquired, please visit [www.tate.org.uk/tatereport](http://www.tate.org.uk/tatereport)



## Mary Beale

1633–1699

*Sketch of the Artist's Son, Bartholomew Beale, in Profile* c1660

Oil paint on paper

Support: 325 x 245 mm

Purchased 2010

T13245

This intimate sketch, together with its pair, show the artist's young son, Bartholomew, aged about four years old. His appearance, both in age and costume, is very similar to that in Beale's self-portrait with her family (Geffrye Museum, London), painted c1659–60, before the birth of her youngest son, Charles. At the time the Beales were living in Hind Court, off Fleet Street in London, where Beale had a painting room but not yet a professional portrait practice. Instead, she painted family and friends. These two sketches are painted in oil on paper which seems to have been a feature of her working method in the early 1660s. In his notebooks, Beale's husband recorded that her studio contained 'quantities of primed paper to paint on', as well as pencils, brushes and other painting equipment. These sketches are rare survivals, being two of only four works in oil on paper so far known to be by the artist.



## Marcellus Laroon

1679–1772

*A Musical Assembly* c1720

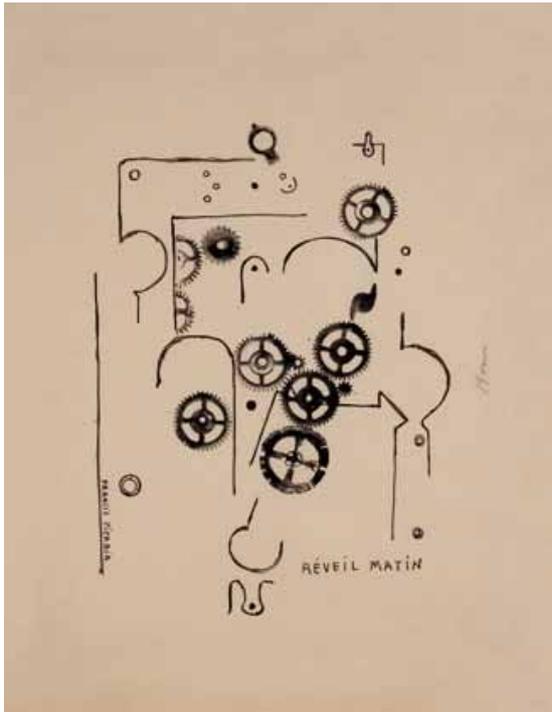
Oil paint on canvas

Support: 1016 x 1270 mm

Accepted by HM Government in lieu of inheritance tax and allocated to Tate 2011

T13316

This scene of Hanoverian high society, with guests gathered at a private music concert, shows aristocratic figures, servants and musicians interacting in a comedy of manners. The setting is the grandly appointed drawing room of a private mansion house. The centrally placed Knight of the Garter is possibly intended to represent the Earl of Peterborough, and the female singer the soprano Anastasia Robinson, with whom Peterborough had an affair and later married. But Laroon's work is not a straightforward depiction of an event. The groupings around the room have been deliberately designed for satirical effect: the parrot to the left is a symbol of lust, a gentleman inspects his reflection in a mirror, symbolic of vanity, while to the left the painting on the wall, *Samson and Delilah*, and the gathering below it, follow the theme of seduction.



## Francis Picabia

1879–1953

*Alarm Clock* 1919

Réveil matin

Ink on paper

Support: 318 x 230 mm

Purchased 2011

© The estate of Francis Picabia

T13345

Francis Picabia made *Alarm Clock* (*Réveil matin*) in Zürich in February 1919 by applying ink to the internal mechanisms of an alarm clock before printing it on to paper, resulting in a two-dimensional trace of its cogs and bolts. He had come to the city to meet the poet Tristan Tzara and others associated with Zürich Dada, with whom he shared a rebellious, nihilistic sensibility. In taking the mechanism apart, Picabia enacted a critique of the post-war status quo, disintegrating a symbol of human logic, the clock. Tzara immediately published the image on the cover of his periodical *Dada* 4–5 where it represented an assault on exhausted rational and cultural values.



## Werner Mantz

1901–1983

*Staircase Ursuliner Lyzeum, Cologne* 1928, printed 1977

Photograph, gelatin silver print on paper

Image: 219 x 155 mm

Purchased with funds provided by the Photography Acquisitions Committee 2011

© The estate of Werner Mantz

P79944

Werner Mantz worked as a commercial photographer in Germany in the 1920s and 1930s, and is best known for his architectural photographs of modernist housing projects in Cologne. He worked for some of the most important architects of his time and like his better-known contemporary, Albert Renger-Patzsch (1897–1966), was a key exponent of the 'New Objectivity', a style opposed to expressionist techniques. *Staircase Ursuliner Lyzeum, Cologne* is one in a portfolio of ten of Mantz's best works acquired by Tate this year that were printed under his supervision towards the end of his life. It depicts a geometric stairwell in a secondary school, shot from a 'worm's-eye' view. Whether photographing the slabs of a tiled floor, a lamppost at the entrance to a building, or a basket of eggs, Mantz was always sensitive to the play of light and shadow, producing striking formal effects from the most everyday subject matter.



## Iwao Yamawaki

1898–1987

*Bauhaus Student* 1930–2

Photograph, gelatin silver print on paper

Image: 112 x 78 mm

Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010

© The estate of Iwao Yamawaki

P79899

Iwao Yamawaki was a Tokyo-based architect and photographer who, between 1930 and 1932, studied at the Bauhaus in Dessau with his wife Michiko Yamawaki, and travelled around Europe and the Soviet Union. His photographic work from this period shows the influence of key modernist innovations in photography, such as the bold and unusual perspective seen in *Bauhaus Student*, which owes much to the pioneering work of László Moholy-Nagy (1895–1946) and Alexandr Rodchenko (1891–1956). This work forms part of a significant group of Yamawaki's work from the 1930s acquired this year, including books and photographs that he collected on his travels, and fits within the wider acquisition of rare examples of vintage Japanese modernist photographs from the 1930s and 1940s.



## Ronald Moody

1900–1984

*Midonz* 1937

Elm

Object: 690 x 380 x 395 mm

Purchased 2010

© The estate of Ronald Moody

T13324

*Midonz*, a larger-than-life representation of a female head, is carved from a single piece of elm. It is one of a series of three hieratic heads that the artist created during the latter half of the 1930s, the others being *Wohin* 1935 and *Tacet* 1938. *Midonz* represents a primordial woman, described by the artist as being in the process of transmuting from physical matter into spiritual form. The stylised features combine pre-Columbian art with Egyptian carving, which Moody discovered when he visited the British Museum in 1928. The three sculptures form a trinity of 'heroic' heads. All three were sent to the Harmon Foundation in the United States in 1938 for the exhibition *Contemporary Negro Art* at the Baltimore Museum of Art in 1939. *Midonz* was not returned and was believed by the artist to have been lost. He did not see the work again. It was rediscovered in 1993.



## Geraldo de Barros

1923–1998

*Granada, Spain* 1951

Photograph, gelatin silver print on paper

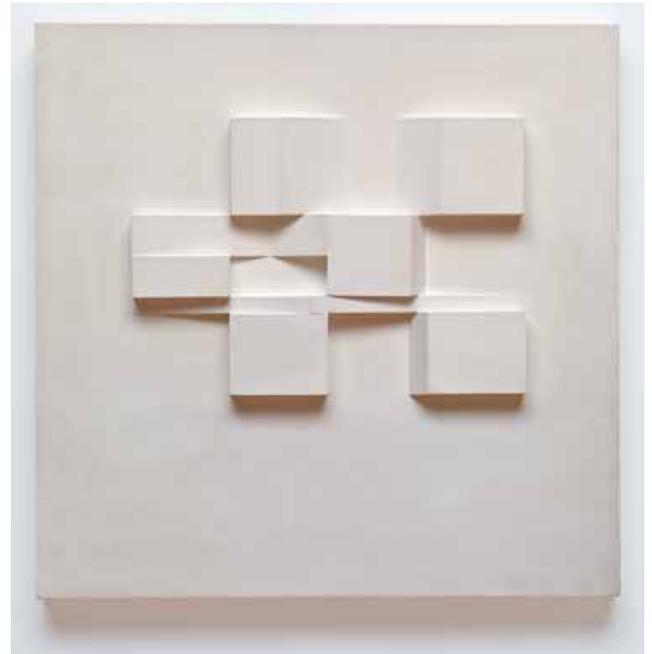
Image: 400 x 299 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2010

© The estate of Geraldo de Barros

L02980

Geraldo de Barros was one of the pioneers of abstract photography in Brazil, but his practice embraced other media as well, including painting. In 1949, de Barros was given control of the laboratory of photography of the Museum of Art of São Paulo. Under the aesthetic influence of the Concretism already in vogue in Brazil, he began his important series of *Fotoformas*, photographs notable for their use of both formal and technical experimentation. While many of de Barros's photographs were taken in Brazil, and for the most part in São Paulo, *Granada, Spain* 1951 depicts an aerial view of a complex of rooftops in the Spanish city of Granada. Nevertheless, like many of the Brazilian images, it combines a study of architecture with abstraction.



## Mary Martin

1907–1969

*Expanding Form* 1954

Wood and emulsion paint

Object: 911 x 913 x 118 mm

Purchased 2011

© The estate of Mary Martin

T13322

Mary Martin began making abstract reliefs in 1951, exploring three main themes: spiral movement, climbing forms and expanding forms. This monochromatic, wall-mounted relief is the first example of the latter, and marks an innovative phase in Martin's career and in the development of constructed abstract art in Britain. Typical of her use of mathematical principles and grid patterns, *Expanding Form* possesses an arresting, rhythmical quality. Martin described her geometric works as being free from artistic interference and foreknowledge, conceiving of the spaces between the relief sections as areas of play, opposition and even conflict.



## Morris Louis

1912–1962

*Phi* 1960–1

Acrylic paint on canvas

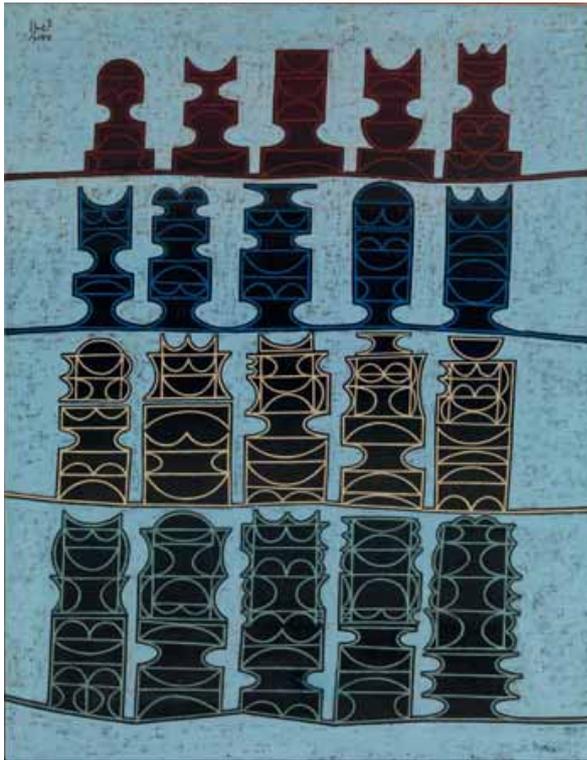
Support: 2650 x 3620 mm

Bequeathed by Dr Marcella Louis Brenner,  
the artist's widow 2007, accessioned 2011

© Tate

T13254

*Phi* is an important work from Morris Louis's *Unfurled* series, which capitalised on the rich colours and high dilution of oil-compatible Magna acrylic paint. Parallel streams of colour, running at an angle from both sides of the canvas towards the bottom, were created by channelling and coaxing the flow of paint, made from a mixture of pigment, resin and turpentine. Making work in this way allowed Louis to draw attention to the painting as a surface while removing any direct signs of his labour. Associated with 'colour field' painting, Louis received critical acclaim for the work he made between 1958 and 1962, the year of his sudden death. *Phi* was bequeathed to the Tate Collection, together with *Beth Kuf* 1958, following the death of Louis's widow Dr Marcella Louis Brenner in December 2007.



## Anwar Jalal Shemza

1928–1985

*Chessmen One* 1961

Oil paint on canvas

Support: 920 x 710 mm

Purchased 2010

© The estate of Anwar Jalal Shemza

T13333

Anwar Jamal Shemza, who was born in Simla in India, painted *Chessmen One* in 1961, the year before he decided to settle permanently in England. At the time he was investigating the relationship between visual and textual practice in his modernist compositions, making reference to Islamic visual motifs and calligraphic forms. 'My work', he wrote, 'is based on the simplification of the three-dimensional solid, architectural reality and the decorative element of calligraphy.' Throughout his work, Shemza explored a number of subjects, such as Mughal architecture, prayer carpets, female and plant forms, the letter *meem* (the prophet Muhammad's initial), and chessmen. He worked in series, often producing fifty or more works on one theme before moving to another, and he returned to the same theme repeatedly. He experimented with innovative techniques, and often included references to fabrics, textiles and surface textures, as evidenced in this work.



## Saloua Raouda Choucair

born 1916

*Infinite Structure* 1963–5

Tufa stone

Object: 2400 x 480 x 300 mm

Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2011

© Saloua Raouda Choucair

T13262

*Infinite Sculpture* consists of twelve rectangular stone blocks piled one on top of another in a tall column nearly two and a half metres high. Each block has rectangular and circular forms cut into it, many of which completely pierce it, creating window-like holes and receding spaces. The sculpture is in part an homage to Constantin Brancusi's (1876–1957) project *Endless Column*. Choucair's work departs from Brancusi's, however, by carving geometric shapes into the blocks of stone and the fact that the sculpture's individual components can be reassembled in different combinations and positions. Saloua Raouda Choucair is an innovative figure in the history of modernist Arab art, whose work has only recently started to receive in-depth attention. Choucair combined her study in Paris of Western abstraction with her knowledge of and interest in Islamic aesthetics, resulting in a specifically Middle-Eastern development of modernist thought.



## Barry Flanagan

1941–2009

*ringn '66* 1966

Sand

Overall display dimensions variable

Purchased 2010

© The estate of Barry Flanagan, courtesy Plubronze Ltd.

T13295

*ringn '66* is formed by pouring a hundredweight (approximately 50kg) of sand on to the floor. Once the designated quantity of sand has been poured, four handfuls of sand are taken, or 'carved', from the top of the cone before being allowed to run out of the hands (reflecting the process of modelling) down opposite sides of the cone. With *ringn '66*, like much of Barry Flanagan's work of this period, the sculpture's final shape and appearance is determined by its material characteristics and the processes that are followed. Its title suggests that the work describes a ring, usually understood in two dimensions but in this case extended into three-dimensional form, and that this 'ring' is a noun defining a thing as much as it describes an action or a process.



## Boris Mikhailov

born 1938

*Red* 1968–75, printed c1999–2000

84 photographs, colour, digital print on paper

Object, each: 455 x 305 mm

Purchased with assistance from the Art Fund and Konstantin Grigorishin 2011

© Boris Mikhailov

T13358

Since the late 1960s Boris Mikhailov has been taking photographs that picture life in his home city of Kharkov in the Ukraine. These images document scenes of everyday life, often focusing on the bleak and uncompromising hardships faced by the Ukrainian people, particularly the most vulnerable in society including the old, disabled and homeless. Mikhailov groups his photographs in series, hand-paints some of them and displays them in complex arrangements determined by the exhibition space. In his installation *Red*, each photograph contains the eponymous colour, symbolic of the Soviet regime, suggesting that every facet of life in the city between 1968 and 1975 was governed by the same, ever-present order.



## Lynda Benglis

born 1941

*Quartered Meteor* 1969, cast 1975

Lead and steel on steel base

Object: 1500 x 1680 x 1580 mm

Number 1 in an edition of 3

Presented by the American Fund for the Tate Gallery, partial purchase and partial gift of John Cheim and Howard Read 2010

© Lynda Benglis

T13353

*Quartered Meteor* is a lead sculpture to be displayed in the corner of a gallery space. The work is a cast of a form originally made from layers of polyurethane foam. Lynda Benglis first made foam sculptures as works in themselves. These were inevitably ephemeral and only later did she decide to create permanent casts of them. Casting the foam works in metal not only ensured their longevity but deliberately subverted their materiality. In this work the static, heavy nature of the lead is at odds with the foam's amorphous shape, recalling the appearance of cooled lava. Benglis is considered to be one of the key figures of American post-minimal art of the 1960s and 70s. Like many other artists of her generation, Benglis often worked from the principle that form should be derived from the inherent qualities of her chosen materials.



## Conrad Atkinson

born 1940

*Northern Ireland 1968 – May Day 1975* 1975–6

126 photographs, colour, on paper and typewritten paper mounted on to board

Overall display dimensions variable

Purchased 2010

© Conrad Atkinson

T13258

This work is part of an installation originally exhibited in 1975 in Belfast under the title *A Shade of Green, An Orange Edge*. It was a commission from the Arts Council and Irish Congress of Trade Unions to coincide with the May Day celebrations in Belfast. Atkinson spent several months in Northern Ireland, researching and gathering material for the commission. Although he had not been given a theme, the political unrest and division within the country and the island as a whole could not be avoided. He determined that the work should project the three voices – British, Republican and Loyalist – that define these divisions, and was even-handed in giving equal space to each voice. Despite the inflammatory and defiant nature of the material, he maintained a straightforward and documentary tone. Nevertheless, Atkinson's position as a socialist artist and activist determined that this work spoke from a perspective that favoured a unified Ireland, the withdrawal of British troops and a Bill of Rights.



## John Smith

born 1952

*The Girl Chewing Gum* 1976

Film, 16mm, black and white, and sound (optical)

Duration: 12min

Number 1 in an edition of 5 plus 2 artist's proofs

Presented by Tate Members 2010

© John Smith

T13237

*The Girl Chewing Gum* is a black and white film that objectively records the comings and goings of Dalston Junction in London – people crossing the street or queuing at a cinema – overlaid with a retrospective voiceover that seems to direct the actions of the individuals as though they were characters in a scripted movie. This conjunction of word and image turns what Smith has objectively documented into something that is created and artificial. The inspiration for this work is François Truffaut's 1973 film *Day for Night* (*La Nuit américaine*), which shows Truffaut directing the movements of every extra in a crowded street scene. The title of Smith's film captures one of his 'extras' – a girl chewing gum – and memorialises this barely glimpsed moving figure as the film's key. Smith takes the example of Truffaut's direction and turns it on its head to question the authority of image and word both as objective document and as recorded narrative.



## Marc Camille Chaimowicz

born 1947

*Vienna Triptych, Leaning ... and Surrounded by Chorus Girls and Sentinels* 1982

8 painted plywood panels and 70 photographs, gelatin silver prints on paper, between 6 glass panels

Overall display dimensions variable

Presented by Tate Members 2011

© Marc Camille Chaimowicz

T13255

*Vienna Triptych, Leaning ... and Surrounded by Chorus Girls and Sentinels* consists of eleven large panels, three glass and eight wood, which lean against the wall. The wood panels are painted with abstract patterns in gentle pastel hues, while the glass panels have hand-tinted black and white photographs attached. They were taken by the artist in Vienna, during a residency there, and juxtapose views of the city with detailed glimpses of figures, objects and shadows in an interior. This juxtaposition between the painted and the photographic image reinforces a sense of dialogue between materiality and immateriality, presence and absence, that is typical of Chaimowicz's practice. The work seeks to conjure up the suggestion of an abstract mental space that seduces the viewer into reflection and reverie.



## Isa Genzken

born 1948

*Two Loudspeakers* 1986

Zwei Lautsprecher

Concrete and steel

Overall display dimensions variable

Presented by Tate Members 2010

© Isa Genzken

T13220

*Two Loudspeakers* consists of two concrete sculptures, displayed on narrow plinths adjacent to each other. The sculptures are roughly rectangular in form and are pierced by round holes. As the title suggests, the shape of the sculptures recall loudspeakers, with the holes suggesting embedded woofers and tweeters. The sculpture belongs to an extended body of work that makes reference to high-fidelity sound systems. At the time that *Two Loudspeakers* was made, Genzken was interested in the idea of sculpture as a conductor and recipient of message and meaning. The artist's concrete works of the 1980s conflated the formal aspects of minimal sculpture with references to everyday objects or fragments of brutalist architecture.



## Rachel Whiteread

born 1963

*Untitled* 1992

Ink and correction fluid on paper

Support: 668 x 279 mm

Presented by the artist 2010

© Rachel Whiteread

T13276

*Untitled* is one of a number of drawings Whiteread made while on a residency placement in Berlin. Inspired by the parquet floors of her apartment, Whiteread drew stripes in correction fluid across the entire sheet of paper in a dense herringbone pattern, over which an ink outline, drawn freehand, was then applied. Rather than depicting a single object against a ground, *Untitled* is one of several drawings by the artist based on linear compositions from which repetitive, geometric patterns emerge. Many of her drawings, whether made in relation to or independently from her sculptures, share themes with Whiteread's three-dimensional work, such as notions of absence and loss, void and presence and the observation of human traces in everyday life.



## Felix Gonzalez-Torres

1957–1996

*'Untitled' (Double Portrait)* 1991

Stack of printed paper

Displayed: 260 x 1001 x 698 mm

Purchased jointly by Tate, with assistance from the American Patrons for Tate and the Latin American Acquisitions Committee; and Albright-Knox Art Gallery, Buffalo, with funds from Charles Clifton, James S Ely, Charles W Goodyear, Sarah Norton Goodyear, Dr and Mrs Clayton Piemer, George Bellows and Irene Pirson Macdonald Funds; by exchange: Gift of Seymour H Knox, Jr and the Stevenson Family, Fellows for Life Fund, Gift of Mrs George A Forman, Gift of Mrs Georgia MG Forman, Elisabeth H Gates Fund, Charles W Goodyear and Mrs Georgia MG Forman Fund, Edmund Hayes Fund, Sherman S Jewett Fund, George B and Jenny R Mathews Fund, Bequest of Arthur B Michael, Gift of Mrs Seymour H Knox, Sr, Gift of Baroness Alphonse de Rothschild, Philip J Wickser Fund and Gift of the Winfield Foundation, 2010

© The estate of Felix Gonzalez Torres

T13309

*'Untitled' (Double Portrait)* comprises a stack of printed sheets, of which there are potentially endless copies, placed directly on the gallery floor. Visitors are able to take sheets away from the stack, which is periodically replenished.

Although the artist has specified an ideal height for the stack, its form varies according to the numbers taken by visitors and the frequency with which the papers are replaced. This work carries an apparently abstract double ring design in gold ink, in which the rings touch very slightly. These could be seen as matching wedding bands and also embody the use of both the circle and the figure eight form as symbols for eternity or enduring love. This motif, or that of two identical circular objects (mirrors, clocks, metal rings, light bulbs etc), occurs frequently throughout Gonzalez-Torres's work as a sign of 'perfect lovers', standing in for two people, their bodies and consciousnesses, which are the same and united.



## Jimmie Durham

born 1940

*Dans plusieurs de ces forêts et de ces bois, il n'y avait pas seulement des villages souterrains groupés autour du terrier du chef mais il y avait encore de véritables hameaux de huttes basses cachés sous les arbres, et si nombreux que parfois la forêt en était remplie. Souvent les fumées les trahissaient. Deux de ...* 1993

Aluminium machinery part, wooden planks, tree branches, castor wheels, Coca-Cola bottle, bone, galvanised steel, glass and other materials

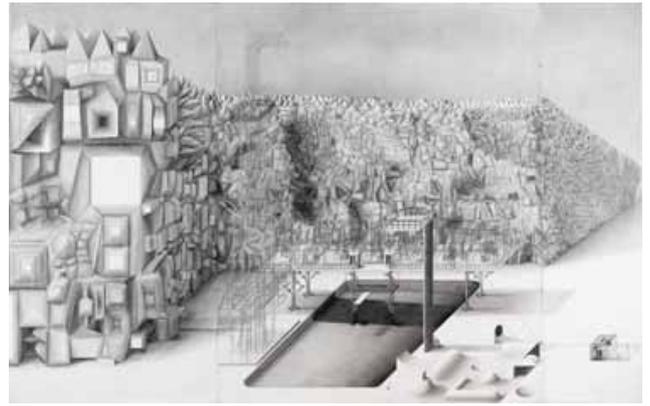
Object: 970 x 770 x 660 mm

Purchased with funds provided by the 2010 Outset/  
Frieze Art Fair Fund to benefit the Tate Collection 2010

© Jimmie Durham

T13290

This is a composite sculpture made from numerous found objects and materials. The work takes the form of a trolley-cum-machine, the function of which is deliberately ambiguous. Durham's sculptures also incorporate texts that point to the artist's exploration of cultural and political identities. The title bears no obvious relation to the object to which it is attached. Instead it is connected to Durham's personal identity as a Native American of Cherokee descent. In addition to being a visual artist, Durham is an author and performer. In the 1970s he was an activist and member of the American Indian Movement. Influenced by his political background, Durham's artistic work has consistently questioned the West's hegemonic systems of knowledge and artistic hierarchies of material and form using irony and wit.



## Paul Noble

born 1963

*Lidonob* 2000

Graphite on paper

Unconfirmed: 3000 x 4500 mm

Purchased with assistance from the Art Fund 2011

© Paul Noble

T13325

*Lidonob* is a large pencil drawing of the public swimming pool of the fictitious town of Nobson Newtown, and one of nearly thirty drawings that form the eponymous series that Paul Noble began in 1996. The drawings of buildings and locations project the geography, history and mythology of the imaginary city. In the centre of the image, the structure of a diving platform spells out the name of the location and the title of the work using a three-dimensional font invented by the artist. Noble's creation of Nobson Newtown offers a comment on the utopian ideas behind functional design and the New Towns that were built in post-war England, with their emphasis on social reform and aesthetic improvement. Mocking the structures of local level democracy, and municipal processes involving planners, politicians, bureaucrats and apathetic citizens, Noble's drawings reflect on how developers mould cities by, in his opinion, ignoring the needs of those who already live there.



## Luke Fowler

born 1978

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*What You See Is Where You're At* 2001

Video, projection, black and white and colour and sound (stereo)

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Duration: 24min, 40sec

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Number 2 in an edition of 5 plus 2 artist's proofs

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Purchased with funds provided by the Charities Advisory Trust 2011

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Still taken from *Asylum* © 1972 Surveillance Films, Inc

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T13298

*What You See Is Where You're At* is a moving-image portrait of the Glasgow-born psychoanalyst and psychiatrist RD Laing. The film is constructed using archive footage from the 1960s and 1970s, including interviews and amateur film recordings of Laing at work. By using a variety of different source material, Fowler has constructed a fragmented, impressionistic portrait of Laing that focuses on his therapeutic experiments at Kingsley Hall in London. Fowler's films push the boundaries of documentary practice by creating cinematic collages that enliven both the subjects of his portraits and the conventions of biography.



## Lamia Joreige

born 1972

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*Objects of War No.3* 2006

Video, colour and sound (stereo), candle, perfume flask with pouch, radio, cigarette sheets, photograph on paper and ink on paper

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Overall display dimensions variable

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Duration: 53min

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Number 1 in an edition of 5, plus 6 unique objects

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Purchased 2011

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© Lamia Joreige

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T13249

*Objects of War No.3* consists of video interviews conducted by the Lebanese artist Lamia Joreige about the civil war in Lebanon between 1975 and 1990. The work belongs to a larger project by the artist entitled *Objects of War* 1999–2006. Each interviewee was asked by the artist to talk about an object that had some significance for them during the war. The objects chosen include a cassette tape, a guitar, a teddy bear, a photograph, a passport and a radio. Although seemingly banal, each object holds very personal memories and associations for their owner. As a whole the project explores how memory and trauma can be embodied in personal objects. Joreige has said: 'These testimonies, while helping to create a collective memory, also show the impossibility of telling a single history of this war.' The objects are exhibited alongside the video testimonies in the gallery.



## Eva Rothschild

born 1971

*Legend* 2009

Powder-coated aluminium and Perspex

Object: 2880 x 2200 x 1800 mm

Number 3 in an edition of 3 plus 1 artist's proof

Presented by Tate Patrons 2010

© Eva Rothschild

T13221

*Legend* is a floor-based sculpture comprised of three flat, upright, triangular planes that are perforated with circles of various sizes and which are connected to each other by linear elements that zigzag around and between them. The shiny black surfaces of the planar elements reflect the linear components, creating the optical illusion of a more complex physical structure. Eva Rothschild is perhaps best known for her austere and fragile angular sculptures, and for her wall-based works, made out of interwoven paper strips of contrasting colours. Invested in both the spirit of hippie culture and the hard-edged rigour of minimalism, Rothschild's hybrid forms are evocative of landscapes or suggest associations with mystical or religious beliefs.



## Do Ho Suh

born 1962

*Staircase-III*, 2010

Polyester and stainless steel

Overall display dimensions variable

Purchased with funds provided by the Asia Pacific Acquisitions Committee 2011

© Do Ho Suh, courtesy Lehmann Maupin Gallery, NY

T13344

*Staircase-III* is a room-sized installation consisting of a translucent red polyester staircase suspended from a horizontal ceiling made from the same material. The staircase is a scale replica of the one in the artist's apartment, and hangs from the middle of the fabric ceiling but fails to reach the floor below. Suh uses flexible, porous and translucent fabric to create large-scale architectural environments, spaces usually constructed with more solid materials. Buildings and interiors related to the artist's personal history are the templates for his fabric installations. Suh specifically chooses spaces of transition, such as staircases, hallways and gates, to exaggerate the experience of spatial and psychological displacement in his work.



## Nigel Henderson

1917–1985

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Correspondence, writings, ephemera, Hammer Prints materials and his remaining photographic output 1940s–1985

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Presented by Stephen and Jo Henderson and the Henderson families

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© The estate of Nigel Henderson

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TGA 201011

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Nigel Henderson was a key member of the Independent Group, a collective of artists, architects and critics interested in the aesthetic possibilities offered by mass culture. In 1955 Henderson founded Hammer Prints Ltd. with the artist Eduardo Paolozzi, with whom he had been friends since the late 1940s when they were both students at the Slade School of Art in London. Henderson's first solo exhibition was held at the Institute of Contemporary Arts (ICA) in 1961. This archive collection consists of material relating to Hammer Prints Ltd. (including a record book, tiles, wallpaper and textiles), the seminal Independent Group exhibition *Parallel of Life and Art* held at the ICA in 1953, writings and notes by Nigel Henderson and others, correspondence, postcards, printed ephemera, photographic negatives and contact sheets, including Henderson's documentary photographs of London, especially of the East End, and of jazz musicians in the 1950s.



## Michael Kidner

1917–2009

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Personal papers of Michael Kidner, 1950s–2000s

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Presented by the family of Michael Kidner 2010

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© The estate of Michael Kidner

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TGA 201019

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The painter and sculptor Michael Kidner first came to prominence with the Op-Art movement which encouraged him to explore his interest in colour and optics. Older than many of his contemporaries, Kidner came to painting late, but established himself by the 1960s. Colour later gave way to experiments with structure, reflecting his interest in science and mathematics, as did the geometric constructions to which he increasingly turned from the 1970s. This substantial collection, generously donated by Kidner's family, covers much of the artist's career. It includes a range of material, from Kidner's own records of his exhibitions from the 1950s to the 1990s, to maquettes and printed material including exhibition catalogues and press cuttings. Central to the collection are the fifty sketchbooks and notebooks, which contain writings, notes, records of works and sketches.



The new BP British Art Displays at Tate Britain

# Programme

## Tate Britain

The Tate Britain building represents Tate's 114-year history, since it was founded on the site in 1897. This sense of continuity is embodied in the gallery's Millbank Project by architects Caruso St John and in the developing plans for the re-opening of Tate Britain in 2013.

### Re-presenting the Collection

In advance of the south-east quadrant being closed, the rest of Tate Britain's Collection displays were rehung by new director Penelope Curtis and her team in a pilot installation. Two approaches were adopted in the new hang: an open chronological presentation devoted to the twentieth century – bringing together paintings and sculpture made in the same period but often kept in separate categories – alongside more focused individual displays, devoted to single artists or artworks, as well as research projects and archival holdings. The display devoted to Naum Gabo brought together rich archival holdings – including over 100 tiny maquettes and newly translated letters – and an innovative conservation project, to examine an artist who made Britain his home for a crucial period in his career.

While the western enfilade of galleries is devoted to the twentieth century during this transitional period, important and much-loved historical works were displayed in a stately-home style hang, and some of Tate's most recent acquisitions, including Mike Nelson's labyrinthine installation *The Coral Reef* 2000, and new works by Cerith Wyn Evans and Gerard Byrne, were placed in galleries across the Sackler Octagon in deliberate juxtaposition.

Tate Britain invited exhibiting artists to see the re-hang of the Collection. Different generations of contemporary practitioners, from William Turnbull to Fiona Banner, found common interest in the gallery's renewal. Banner's

*Top Gun* 1994 was one of the recent acquisitions to go on show, while in June 2010 her work *Harrier and Jaguar* was realised as the Duveens Commission, supported by Sotheby's, with two real fighter jets framed by the neo-classical architecture of the Duveen Galleries.

The Duveens, first opened in 1937, were then reinstalled with a series of sculptures from Rodin to Moore, looking at the way in which the single figure or torso was progressively abstracted. Many of the sculptures were those which were present for the original opening of the galleries, including the European works which were so influential for British sculpture, and they re-emerged this year in a new light and context.

In 2010, these galleries were the setting for an equally monumental work: Peter Doig's *Ascension* 2009. The painting, which is eleven metres high, was conceived as part of a collaboration between Doig and the pianist Stephen Hough and first hung in Westminster Cathedral.

In August, the Clore Gallery reopened with *Romantics*, which presented Romanticism as a literary and cultural attitude which, while focused on the early nineteenth century, has had continuing repercussions. While Turner was dominant, many other artists, from Blake to the Neo-Romantics, were also included.

### Showing Britain's visual heritage

The *Henry Moore* exhibition aimed to reawaken interest in an artist who had already become familiar to many by the end of his life. Focusing particularly on his early and mid-career, and with a judicious selection of his very best works by curator Chris Stephens, the exhibition was a great public success, first in London, and then in Toronto and Leeds.

The photographer Eadweard Muybridge, who was born and died in Kingston-upon-Thames, spent most of his career in the United States. The major retrospective

Susan Hiller's *Witness* 2000,  
part of the exhibition of her  
work at Tate Britain



Penelope Curtis, Director, Tate Britain

*'The conversation between old and new, whether formal or informal, deliberate or accidental, is one of Tate Britain's most valuable commodities.'*

exhibition, which showed Muybridge to be as much an artistic photographer as a technical innovator, travelled to London from Washington. It was paired by an exhibition devoted to the drawings of Rachel Whiteread, with works produced in private and hitherto very rarely exhibited.

A retrospective devoted to the American artist Susan Hiller, based in the UK for the whole of her forty-year career, showcased the significance of Tate's holdings of Hiller's work and demonstrated her prescient interest in film, sound and found material.

The winner of the Turner Prize 2011 was Susan Philipsz, from a shortlist including Dexter Dalwood, Angela de la Cruz and The Otolith Group. Philipsz was nominated for her presentation of the old Scottish song *Lowlands*, first installed under the bridges of the Clyde at the Glasgow International Festival of Visual Art.

In June 2010 Tate Britain collaborated with several well-known cartoonists and comic writers, among them Steve Bell, Harry Hill and Gerald Scarfe, on a groundbreaking exhibition which examined the role of humour in British visual culture. *Rude Britannia: British Comic Art* went beyond the traditional realm of graphic satire to offer a fresh look at British comic traditions through art from the 1600s to the present day.

The Heritage Lottery-funded Great British Art Debate, a partnership between Tate Britain and regional galleries and focusing on shared strengths, resulted in several exhibitions, events and displays, including the major *Watercolour* show, which opened in February 2011. This brought together curators from across the 500 years covered by Tate Britain to address the changing role of watercolour, from a traveller's tool used for topographical and scientific documentation to an artist's medium which could either rival oil in very public show, or be used for private innovation. All the Great British Art Debate exhibitions touched upon the long visual heritage which is Tate Britain's strength.

### Tate Modern

The year in which Tate Modern celebrated its tenth birthday began with the laying of the foundations for the Tate Modern Project, with large piles being driven into the ground south of the Turbine Hall. It ended with the arrival of a new director, Chris Dercon, to take Tate Modern into a new era.

#### Tate Modern is ten

Tate Modern turned ten on 12 May 2010. It was a moment to reflect on the extraordinary changes in the cultural life of the UK in the last decade. With over 45 million visitors since it opened, Tate Modern has been a catalyst for the transformation of public attitudes to the visual arts in the UK. Its approach to the exhibition programme and display of the Collection has been hugely influential and has helped to redefine the museum as a dynamic and experimental space rather than a static showcase. The anniversary was marked by a free arts festival, overseen by artist Maurizio Cattelan, called *No Soul For Sale*. Seventy independent art collectives and spaces from Shanghai to Rio de Janeiro were given the run of the Turbine Hall.

A growing internationalism is evident throughout Tate Modern's programme, whether through the display of new acquisitions such as *Staircase-III* 2010 by Korean artist Do Ho Suh, or an exhibition like *Out of Place* which featured artists from Romania, Turkey, Syria and Palestine.

The new Collection displays in 2010–11 featured acquisitions shown for the first time, including works by artists from Latin America, Eastern Europe, North



Chris Dercon, Director, Tate Modern

*'Museums are never finished. They are in a constant process of transformation.'*

Africa and the Middle East. ARTIST ROOMS have been shared across the country. They also enhance Tate's own Collection displays as seen in the beautiful Agnes Martin display.

Generous loans also allowed Tate Modern to extend the Collection in new ways. Pablo Picasso's *Nude, Green Leaves and Bust* 1932, depicting his muse Marie-Thérèse Walter, went on public display in the UK for the first time and was shown alongside Tate's closely related *Nude Woman in a Red Armchair* 1932.

#### Landmark exhibitions

*Gauguin: Maker of Myth*, sponsored by Bank of America Merrill Lynch with additional support from The Gauguin Exhibition Supporters Group, drew the third-highest attendance for an exhibition in Tate's history. As the exhibition's subtitle suggested, Gauguin was presented in a way that re-examined his art and reputation, and the show was shaped by new scholarship from art historians Belinda Thomson and Tamar Garb. The exhibition brought nineteenth-century art history into the twenty-first century by addressing a well-known topic from a fresh point of view.

In the autumn the latest Unilever Series commission opened to much acclaim. Ai Weiwei covered the Turbine Hall floor with over 100 million ceramic sunflower seeds. The work, which explored questions such as what it means to be an individual in society, took on added poignancy when in April 2011 the artist was detained by the Chinese authorities. He was later released in June, following international interest in his case.

*Francis Alÿs: A Story of Deception* exemplified a new approach to producing shows in collaboration with other

international galleries. Along with MoMA in New York and WIELS in Brussels, Alÿs was presented as part of a tripartite exhibition which, in its entirety, presented a full retrospective across the three cities. Gabriel Orozco's way of transforming the materials of everyday life into something poignant and poetic was shown to great effect in the largest presentation of his work in Europe to date.

The Level 2 Gallery broadened its geographic scope by introducing a new initiative based on bilateral exchanges with partner organisations across the world. The first two exhibitions involved Darat al Funun, Amman, Jordan and the Aga Khan Trust for Culture, Kabul, Afghanistan. A measure of its success and impact was reflected in a related exhibition in Kabul, which attracted over 1,300 visitors a day.

#### Embracing all media

Artworks using time-based media – including film, video and performance – are an important part of Tate Modern's programme. In May, *Exposed: Voyeurism, Surveillance and the Camera* featured photographic work from Brassai, Man Ray and others. This is turn inspired a film programme called *To Be Is To Be Perceived*, featuring films by Yoko Ono and Andy Warhol which explored ways in which artists have drawn attention to a society mediated by permanent observation.

Also in the summer, outsider films from India were shown, while a programme of dance was initiated with choreographer Michael Clark and artist Charles Atlas, which resulted in live performances that involved public participation. The Trisha Brown Dance Company returned to Tate Modern in October to perform early works, in celebration of the company's fortieth anniversary.

Ai Weiwei presents his  
*Sunflower Seeds* 2010  
installation at Tate Modern

### Tate Liverpool

As the most visited modern art gallery in the UK outside London, with over 600,000 annual visitors, Tate Liverpool plays a vital role in the cultural and visitor economy of the Liverpool City Region.

In recognition of the contribution the gallery has made to Liverpool's cultural life and regeneration for more than twenty years, in July 2010 it received admission to the Freedom Roll of Associations and Institutions, the highest honour the City of Liverpool can bestow.

#### Picasso's political summer

In 2010, Tate Liverpool continued its tradition of ambitious summer exhibitions with *Picasso: Peace and Freedom*, which investigated the artist's often overlooked role as a political campaigner and activist. It attracted more than 95,000 visitors, making it Tate Liverpool's second-best-attended exhibition ever, and brought direct visitor spend of almost £5 million to the city.

As a continuing legacy of Liverpool's year as the European Capital of Culture in 2008, Tate Liverpool works closely with local cultural partners. As part of the Picasso exhibition, the Royal Liverpool Philharmonic Orchestra premiered a new commission by Catalan composer Benet Casablanca, inspired by Picasso's 1949 painting *Dove of Peace*.

In recognition of the scholarship generated by the exhibition, a major academic conference was held with the University of Liverpool, *Political Picasso: Peace and Freedom in the Cold War*, which addressed the impact of Picasso's art during the post-war era, inviting discussion about contemporary art and political engagement.

Tate Liverpool also commissioned artist Sophie Cullinan to create a Picasso-inspired Peace Garden, which was a centrepiece of the On the Waterfront weekend organised by Liverpool City Council. A Late at Tate evening inspired

by the exhibition was staged in partnership with Hope Street Limited, with fifty performers from around the world working with community groups to create exhilarating events across the city.

#### Local alliances, international context

In collaboration with local arts organisation FACT, Tate Liverpool presented the first major British retrospective of the Korean video art pioneer Nam June Paik. With generous sponsorship from Samsung, the exhibition included more than ninety works, many seen in the UK for the first time.

In 2010 Tate Liverpool was again an important venue for the Liverpool Biennial. For the first time, exhibition admission was free, which resulted in a significant increase in visitors. A popular element of the exhibition was a family event entitled Build a Boat, where visitors joined Filipino artists Isabel and Alfredo Aquilizan in transforming hundreds of cardboard boxes into boats – an experience that resonated with Liverpool's maritime past and contemporary issues of local importance, such as global trade and migration.

The Carnival of the Unexpected, a party organised by adults with learning difficulties, was Tate Liverpool's contribution to the tenth DaDaFest, the UK's largest Disability and Deaf Arts festival.

#### New displays and new people

Tate Liverpool continued exploring new ways to present Tate's Collection. The *DLA Piper Series: This is Sculpture* display was developed with external co-curators, who examined sculpture from a number of perspectives. The poet laureate, Carol Ann Duffy, worked with curators to select works for a new room, *The Sculpture of Language*. She composed a new sonnet, *POETRY*, casting light on the ways in which artists engage with language.



Christoph Grunenberg, Director, Tate Liverpool

*'Tate Liverpool's world-class exhibitions explore new aspects of some of the best-known artists of the twentieth century and beyond.'*

Gavin Delahunty joined Tate Liverpool from mima (Middlesbrough Institute of Modern Art) to take up the position of Head of Exhibitions and Displays at the end of 2010, taking over from Peter Gorschlüter who left to become deputy director at the Museum für Moderne Kunst in Frankfurt.

#### Nurturing new audiences

In October, Tate Liverpool participated in The Big Draw, working with artist Tony Hall to deliver Sonic Shaper Capers, which combined tiny drawing robots and soundscapes and won a national Trailblazer award. Ryan Roach, who undertook a Creative Apprenticeship at Tate Liverpool – part of the national scheme assisting young people to find work in the cultural industries – was shortlisted for a Liverpool Ambassador Award as Young Person of the Year.

Tate Liverpool presented a number of projects by, with and about young people. Dutch artist Rineke Dijkstra created two new video works with children from six Liverpool primary schools, which were exhibited during *Picasso: Peace and Freedom*. The works documented the response of local children to Picasso's *Weeping Woman* 1937, resulting in a humorous and moving exploration of the power and meanings of art. The works, also shown in New York and Paris, are part of the Liverpool Series and continue the artist's long-term relationship with the city.

In April 2011 Tate Liverpool presented *A Sense of Perspective*, a collaborative display drawn from the Tate Collection and curated by young people from Liverpool and across Europe. Reflecting their dreams, hopes and concerns through works of contemporary art, the project was part of a European partnership project, Youth Art Interchange, which involved young people in the UK, Finland and France.

## Programme

### Tate St Ives

As well as reflecting the extraordinary story of Cornwall as a centre of twentieth-century artistic innovation, Tate St Ives aims to illuminate the links between these developments and the wider context of international modernism, and provide opportunities for audiences to see work by important contemporary artists.

#### Local connections, international perspective

In October, Tate St Ives presented the UK's first retrospective of Peter Lanyon in almost forty years. Lanyon was born in St Ives, worked in Cornwall throughout his life and drew heavily on its landscape, atmosphere and history. He is widely considered one of the most innovative figures in twentieth-century British art, exhibiting alongside other abstract expressionist painters in Europe and the US. Through its proximity to the landscape which had inspired so much of the work, the exhibition was able to connect with this sense of place. It also attracted strong national interest.

The gallery's mission to show the St Ives school in a global context was also expounded in the exhibition *Object Gesture Grid: St Ives and the International Avant Garde*. Opening in May 2010, the exhibition explored the shared concerns of artists working in Europe and America from the 1930s to the 1970s, placing US artists such as Mark Rothko, Carl Andre and Jackson Pollock alongside St Ives-based artists including Sandra Blow, Patrick Heron and Barbara Hepworth. It was the largest Collection display at Tate St Ives in a decade, and used three themes to explore the visual languages shared by modern artists during the mid-twentieth century.

#### Contemporary perspectives

The well-attended Dexter Dalwood exhibition in 2010, for which the artist was nominated for the Turner Prize, demonstrated Tate St Ives's commitment to create international-quality exhibitions of work by contemporary artists. In February 2011, Tate St Ives presented another important show in this strand: *Simon Starling: Recent History*, his first major UK exhibition since he won the Turner Prize in 2005. It included a number of new works not seen in the UK before, and three new commissions

specially made for the exhibition. One of these was a full-size replica of a gallery space from the Pier Art Centre in Stromness, Orkney, where Starling had recently exhibited. The work connected two far-flung sites which share a strong cultural history and interest in post-war British art.

We also put on the first major UK show by Lily van der Stokker, *No Big Deal Thing*. A Dutch artist based in Amsterdam and New York, Van der Stokker presented a series of new wall drawings, furniture works and framed drawings which responded strongly to both the architecture of the galleries as well as the summer season and visitors.

#### Exploring ideas

Rigorous research underpins Tate St Ives's programme and, this year, two symposia were held in the region, with an emphasis on Cornwall as a centre of contemporary artistic practice. A conference on Peter Lanyon in the St Ives Arts Club in December addressed his significance as a Cornish artist motivated by landscape imagery, which he steered towards abstraction.

The Falmouth Convention, held in May, was a collaboration between University College Falmouth, Projectbase and Tate St Ives. It offered new perspectives on making, commissioning and showing art in rural areas, including papers from Hans Ulrich Obrist, Tacita Dean and a key note speech from the celebrated art critic and theorist Lucy Lippard. There were also a series of artist-led field trips. The convention concluded with a commitment to further develop artist residencies and off-site commissioning in Cornwall over the coming years.

#### A coastal beacon

Because of its attractive coastal location, a large proportion of Tate St Ives's visitors each year are holiday makers, many of whom have never visited a gallery before. The gallery plays a strong role in meeting the needs of its local and regional community. The Look Group, an adult learning initiative on the model of book groups, continued. We also offered a range of ways for people to engage with the exhibitions and events for free, including monthly Late at Tate evenings, Family Super Sundays, Tea and Tate for those over sixty and free entry for community groups and people under eighteen.



Martin Clark, Artistic Director, Tate St Ives

*'We work to reflect the spirit of  
the St Ives modernists – locally  
engaged, internationally connected.'*

Simon Starling's *The Long  
Ton* 2009, in his exhibition  
at Tate St Ives

## Programme

Tate Britain Exhibitions	Dates
Since 1960	18 Dec 09 – 9 May 10
Art Now: Andy Holden	8 Jan – 10 April 10
Chris Ofili	27 Jan – 16 May 10
Contemporary Art Society displays:	
Elizabeth Price	1 Feb – 18 Apr 10
Yane Calovski	15 May – 30 Aug 10
Richard Wright	13 Sept – 5 Dec 10
Douglas Gordon	16 Feb – 23 May 10
Henry Moore	24 Feb – 8 Aug 10
Lightbox: Laure Prouvost	6 Mar – 2 May 10
Art Now: Janice Kerbel	8 May – 15 Aug 10
Art Now: Pablo Bronstein	8 May – 17 Oct 10
Lightbox: Rewind and Play	8 May – 27 June 10
Rude Britannia: British Comic Art	9 June – 5 Sept 10
Tate Britain Duveens Commission:	
Fiona Banner	29 June 10 – 3 Jan 11
Romantics	9 Aug 10 – 3 June 12
Art Now:	
Clunie Reid and James Richards	4 Sept – 12 Dec 10
Eadweard Muybridge	8 Sept 10 – 16 Jan 11
Rachel Whiteread Drawings	8 Sept 10 – 16 Jan 11
Turner Prize 2010	5 Oct 10 – 3 Jan 11
Doug Fishbone	9 Oct 10 – 3 Jan 11
40 Degrees of Separation	25 Oct 10 – 1 Feb 11
Christmas Tree 2010: Giorgio Sadotti	9 Dec 10 – 5 Jan 11
Single Form	31 Jan – 4 Sept 11
Susan Hiller	1 Feb – 15 May 11
Watercolour	16 Feb – 21 Aug 11
BP British Art Displays	Ongoing

Tate Modern Exhibitions	Dates
The Unilever Series: Mirosław Balka	13 Oct 09 – 5 Apr 10
Level 2 Gallery: Michael Rakowitz	22 Jan – 12 May 10
Van Doesburg and the International Avant-Garde: Constructing a New World	4 Feb – 16 May 10
Arshile Gorky: A Retrospective	10 Feb – 3 May 10
Martin Karlsson: London – An Imagery	22 Feb 10 – Summer 2011
Level 2 Gallery: Haris Epaminonda	29 May – 30 Aug 10
Exposed: Voyeurism, Surveillance and the Camera	28 May – 3 Oct 10
Francis Alÿs: A Story of Deception	15 June – 5 Sept 10
Level 2 Gallery: Alejandro Cesarco	10 July – 31 Oct 10
Level 2 Gallery: Rosa Barba	15 Sept 10 – 9 Jan 11
Gauguin: Maker of Myth	30 Sept 10 – 16 Jan 11
The Unilever Series: Ai Weiwei	12 Oct 10 – 2 May 11
Gabriel Orozco	19 Jan – 25 Apr 11
Collection displays	Ongoing

Gabriel Orozco's exhibition  
at Tate Modern

A silver classic car, possibly a Jaguar, is displayed in a museum gallery. The car is shown from a front-quarter view, highlighting its headlights, grille, and front wheel. The background is a plain, light-colored wall.

<b>Tate Liverpool Exhibitions</b>	<b>Dates</b>
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Afro Modern: Journeys through the Black Atlantic	29 Jan – 25 Apr 10
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Rineke Dijkstra: I See A Woman Crying	27 Apr – 30 Aug 10
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Picasso: Peace and Freedom	21 May – 30 Aug 10
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Liverpool Biennial International Festival: Touched	18 Sept – 28 Nov 10
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Nam June Paik	17 Dec – 13 Mar 11
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A Sense of Perspective	1 Apr – 5 June 11
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DLA Piper Series: This is Sculpture	Ongoing
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<b>Tate St Ives Exhibitions</b>	<b>Dates</b>
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Dexter Dalwood	23 Jan – 3 May 10
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Object Gesture Grid: St Ives and the International Avant-Garde	15 May – 26 Sept 10
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Lily van der Stokker: No Big Deal Thing	15 May – 26 Sept 10
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Peter Lanyon	9 Oct 10 – 9 Jan 11
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Simon Starling: Recent History	5 Feb – 2 May 11
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Design Research Unit 1942-1972	5 Feb – 2 May 11
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# Audiences



## Engaging audiences

Exploring ways of engaging with art is what learning is all about. In a changing world Tate is looking forward and finding new ways of responding to art works, exhibitions and ideas. Learning at Tate has undergone a significant transition over the last year.

Following Anna Cutler's appointment as Tate's first Director of Learning in 2009, the learning team was transformed in its organisational structure and its approach to its practice. A significant development is a more extensive, artist-centred approach that is as wide and diverse in practice as artists are themselves.

The team is working more closely with artists and partners, collaborating to develop new ways of programming for audiences. This year there were successful collaborations with artists, including Emma Hart and Alex Schady. Tate also appointed its first International Research Fellow in Learning, Steve Seidel, the holder of the Bauman and Bryant Chair in Arts in Education at the Harvard Graduate School of Education, to assist in this process.

## New spaces for a changing practice

Ahead of physical developments to Tate's galleries, Tate Learning is innovating and experimenting to meet the needs of audiences who want to do more, know more and take part. The result is a programme that is more international, interactive and generative.

This revitalised spirit was reflected in the redesigned Clore Learning Centre at Tate Modern, which opened in spring 2011. Featuring a small cinema,



a welcome and resource area, a gallery and studio spaces, the rooms embody Tate's principles of engagement and participation. The space is a laboratory in which visitors can deepen and extend their experience with art, aiming to motivate visitors to look differently at the Collection and exhibitions, ask questions, and make their own work by way of exploration.

#### Engaging young people and families

Working with young people, children and families is very important to Tate. To encourage early discussion and engagement with art can lead to a lifetime of learning about art and visiting galleries. It also encourages audiences to engage and grow with the Collection.

In August, Tate Britain hosted the annual BP Saturdays: Loud Tate event run by Tate Forum, Tate Britain's youth advisory group. Tate Forum programmes creative workshops for young people including live music and performances inspired by Tate exhibitions. In March 2011, contemporary dance company The Cholmondeleys enabled young people from London schools and the local community to take part in a work which explored how people interact with art in galleries.

#### Connecting across borders

Developments in digital media and communications open up opportunities to connect internationally. The pioneering international schools project The Unilever Series: turbinegeneration was granted UNESCO's patronage in November. Sponsored by Unilever, turbinegeneration is a unique programme that brings together schools and galleries from forty countries to explore contemporary cultural issues and exchange work online. Patronage is UNESCO's highest form of endorsement and was granted as the project supports the fields of culture and education, fosters cultural diversity and initiates international dialogue.

Youth Art Interchange II – a partnership between Tate Britain, Tate Liverpool, the Kiasma Museum of

Contemporary Art, Helsinki, and Centre Pompidou, Paris, resulted in a collaborative display of Collection works at Tate Liverpool. Working with the artist Raimi Gbadamosi, the partnership resulted in four international events and displays, through which young people were inspired to explore the theme 'A Sense of Perspective', considering cross-national issues of citizenship, identity and cultural democracy.

#### Taking artists out of the gallery

This year saw the final phase of the three-year Visual Dialogues programme, supported by Strategic Commissioning funds from the Department for Culture, Media and Sport (DCMS). It provided opportunities for young people to work directly with professional artists to develop interpretative tools, displays and audience engagement initiatives in response to Tate's Collection and regional collections in galleries across the UK.

Visual Dialogues worked with 106 schools, 439 community organisations, more than ten further and higher education institutions and more than 300 artists. Tate Modern hosted an event to mark the end of the programme which included performances by young artists and a panel discussion. An acclaimed result of the programme was an audio guide for Museums Sheffield's Great British Art Debate exhibition, *Restless Times*.

#### Exploring visual culture

Tate Britain's focus on British art and nationality fed into British history, a series of events supported by the European Commission exploring themes that influenced the past three decades of British visual culture. The events focused on the work of Chris Ofili and investigated issues such as multiculturalism and globalisation.

At Tate Modern, two symposia, *Myths of the Other* and *Myths of the Artist*, explored issues raised by the *Gauguin: Maker of Myth* exhibition and included contributions by artists including Grayson Perry and a special performance by Singaporean artist Ming Wong.

The parade celebrating  
Tate Modern's tenth birthday

## Audiences

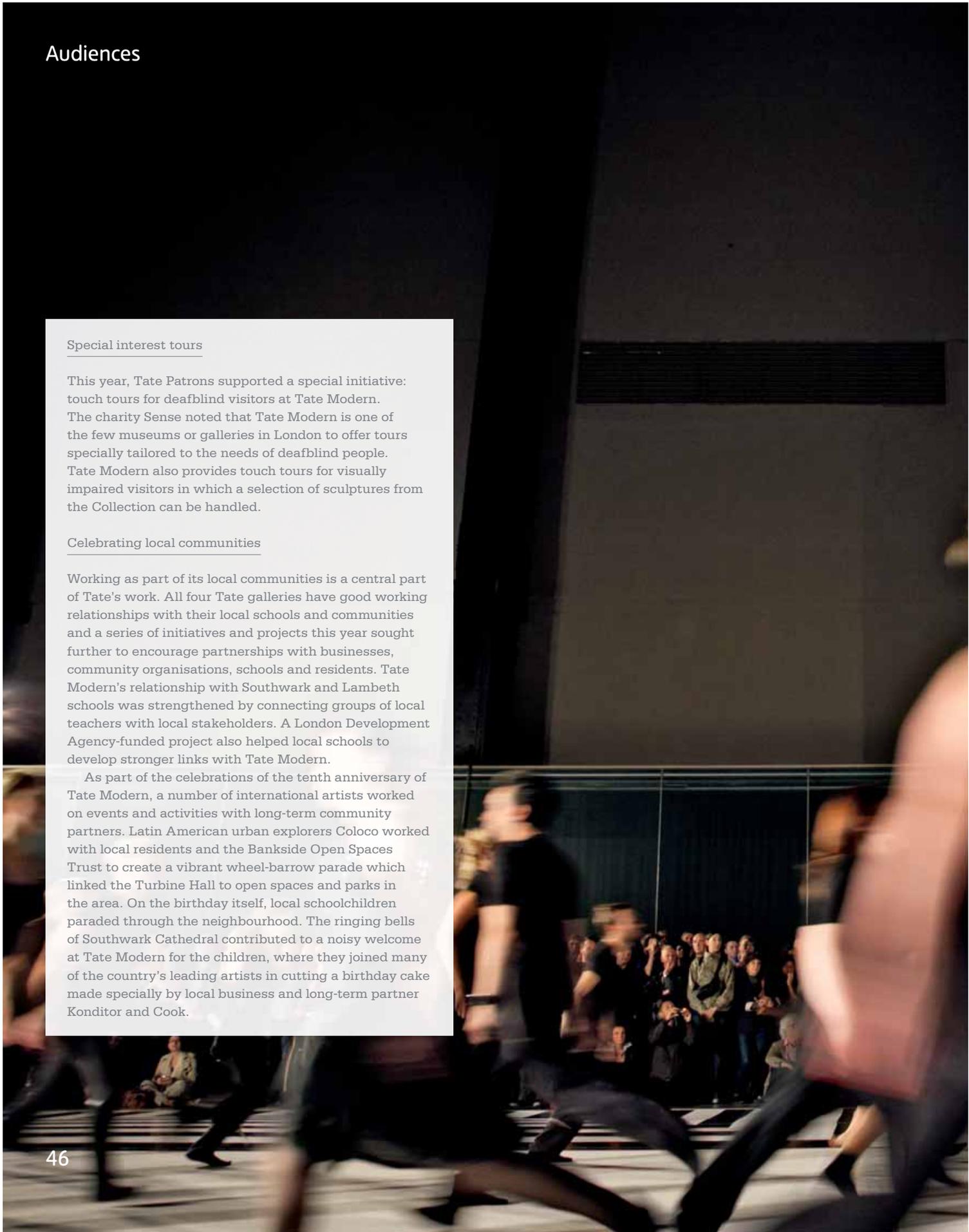
### Special interest tours

This year, Tate Patrons supported a special initiative: touch tours for deafblind visitors at Tate Modern. The charity Sense noted that Tate Modern is one of the few museums or galleries in London to offer tours specially tailored to the needs of deafblind people. Tate Modern also provides touch tours for visually impaired visitors in which a selection of sculptures from the Collection can be handled.

### Celebrating local communities

Working as part of its local communities is a central part of Tate's work. All four Tate galleries have good working relationships with their local schools and communities and a series of initiatives and projects this year sought further to encourage partnerships with businesses, community organisations, schools and residents. Tate Modern's relationship with Southwark and Lambeth schools was strengthened by connecting groups of local teachers with local stakeholders. A London Development Agency-funded project also helped local schools to develop stronger links with Tate Modern.

As part of the celebrations of the tenth anniversary of Tate Modern, a number of international artists worked on events and activities with long-term community partners. Latin American urban explorers Coloco worked with local residents and the Bankside Open Spaces Trust to create a vibrant wheel-barrow parade which linked the Turbine Hall to open spaces and parks in the area. On the birthday itself, local schoolchildren paraded through the neighbourhood. The ringing bells of Southwark Cathedral contributed to a noisy welcome at Tate Modern for the children, where they joined many of the country's leading artists in cutting a birthday cake made specially by local business and long-term partner Konditor and Cook.



Tate Director of Learning, Anna Cutler

*'We want to provoke dialogue,  
and get our visitors asking  
questions.'*

Visitor figures / April 2010 – March 2011

Visitors to the galleries

Tate Britain	1,611,000
Tate Modern	5,035,000
Tate Liverpool	606,000
Tate St Ives	199,000
<b>Total</b>	<b>7,450,000</b>

Onsite learners People participating in learning programmes and activities at Tate galleries

Tate Britain	115,000
Tate Modern	185,000
Tate Liverpool	32,000
Tate St Ives	32,000
Other	3,000
<b>Total</b>	<b>367,000</b>

Outreach participants People participating in off-site learning programmes and activities

Tate Britain	309,000
Tate Modern	106,000
Tate Liverpool	13,000
Tate St Ives	4,000
Other	9,000
<b>Total</b>	<b>440,000</b>

Children in organised education sessions

Tate Britain	84,000
Tate Modern	114,000
Tate Liverpool	12,000
Tate St Ives	5,000
<b>Total</b>	<b>215,000</b>

Unique visits to Tate Online	19,427,000
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Michael Clark Company  
at Tate Modern

### Online and media

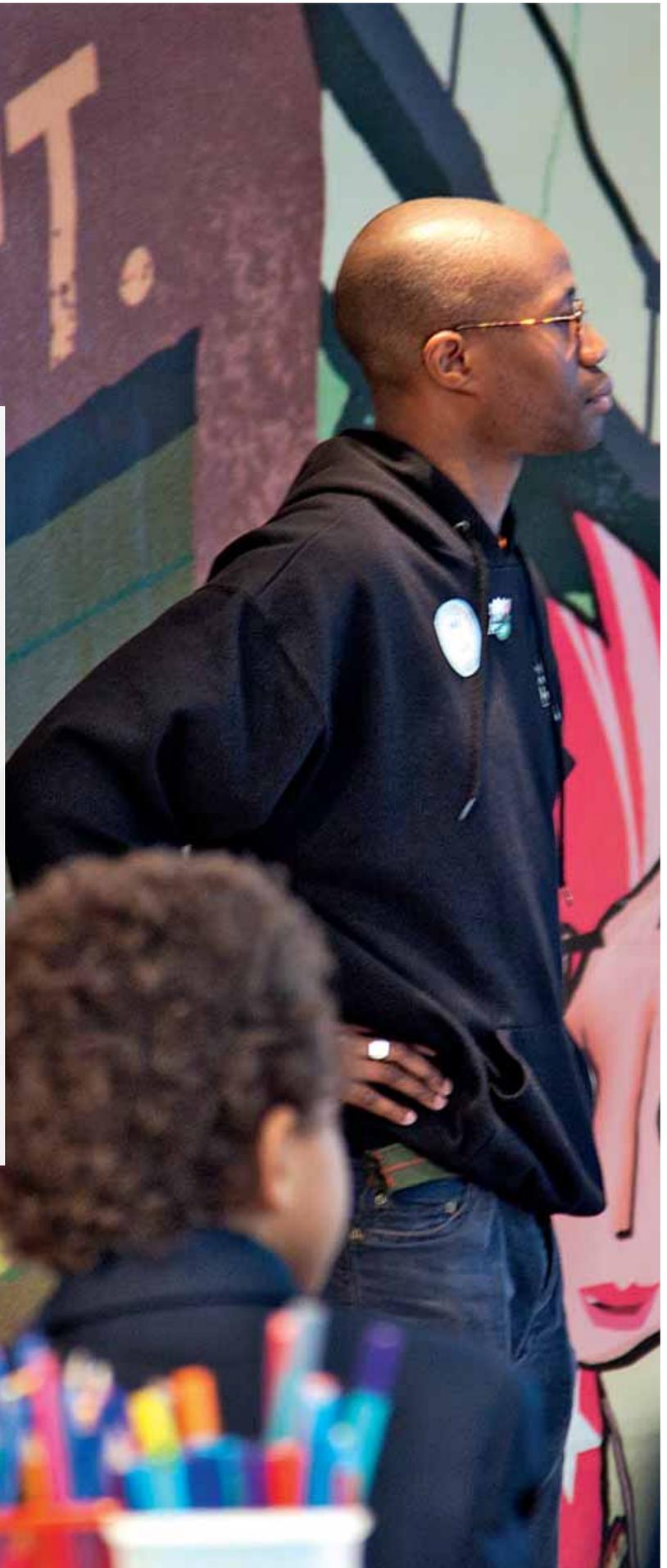
Marc Sands joined Tate at the beginning of the year as Director of Media and Audiences, with a brief to further enhance Tate's commitment to a culture of openness and interactivity, foregrounded in digital media.

#### The digital future

Significant effort this year went into developing Tate's new website, set to launch in the next financial year. A beta, or test site, of the Collection, renamed Art and Artists, was launched online. The project will offer comprehensive content on the Collection and Archive, and much stronger opportunities for audience involvement and engagement. Tate's current website is already the UK's most popular visual arts website and the new site is expected increase Tate's reach and become an integral part of Tate's public programme.

Curators contributed to blogs about exhibitions for the first time this year, with encouraging results. Christine Riding, co-curator of *Gauguin: Maker of Myth* blogged thirty-four times during the Tate Modern show, receiving well over a thousand comments from readers. Tate's director, Nicholas Serota, also blogged for the first time on *Gauguin*, and subsequently on the digital future for museums, saying that organisations like Tate will 'move from being "keepers" to "sharers" of art.'

Tate also made full use of social networking sites, with over 200,000 Facebook friends and 300,000 Twitter followers at the end of the year, showing



Director of Media and Audiences, Marc Sands

*'Tate's new website will lift the lid on Tate, giving audiences the opportunity to gain multiple points of access into the organisation and the Collection.'*

vigorous growth every day and enabling audiences to make themselves heard. Ai Weiwei at Tate Modern was one of the most widely tweeted topics in the UK.

#### Tate creates content

Tate Media and Audiences also acts a content provider, publishing the magazine *TATE ETC.*, and producing films that are viewed by millions of people through Tate's online video channel, YouTube and iTunes. Highlights of the film programme this year included documentaries on Paul Gauguin, Fiona Banner, Ai Weiwei, Gabriel Orozco and Rachel Whiteread.

In July, Tate launched the website and road show of the Tate Movie Project, a collaboration between Tate, Aardman Animation and Fallon. For the world's first film made by children for children, kids from across the UK were invited to take part in animation workshops or contribute online.

The Tate Movie Project truck toured the country, visiting primary schools, festivals and family events. Over 25,000 children joined the online Movie Crew and 9,000 took part in workshops, collectively creating *The Itch of the Golden Nit*. Voiced by a celebrity cast including David Walliams, Miranda Hart, Vic Reeves and Catherine Tate, the finished film, made possible with the support of the Legacy Trust UK and BP, is part of the London 2012 Cultural Olympiad. It premiered in Leicester Square, was broadcast on BBC TV and was shown in cinemas in the summer of 2011. The project won a number of awards, and received a Guinness World Record for most individual contributions to an animated film.

#### Growing the digital audience

The benefits of digital development empowers Tate's audience in the galleries and online. At Tate Britain, the Muybridgizer App enabled visitors to create photographs inspired by photographer Eadweard Muybridge, and Tate Trumps, an award-winning app game, was started in Tate Modern in June. Multimedia tours were made available online and through iTunes, notably for the *Picasso: Peace and Freedom* and *Gauguin: Maker of Myth* exhibitions.

A glimpse of the potential of new technology came during One-to-One with the Artist, in conjunction with Ai Weiwei's Unilever Series commission, *Sunflower Seeds*. Video booths were installed in the Turbine Hall at Tate Modern to allow visitors to record questions and comments for the artist, or to send video answers to the artist's questions. These videos were then published online, creating a global conversation about art. This groundbreaking project was shortlisted for a Design Week Award and won the Social Media award at the annual Museums and the Web conference.

#### The international art collection

Another innovative project unveiled this year was the Google Art Project, a collaboration between Google and some of the world's leading art museums, which enables people to view and zoom in on works online in extremely high resolution. A Tate highlight was *No Woman, No Cry* 1998 by Chris Ofili, which revealed a secret message painted by the artist when viewed in the dark.

A workshop for the  
Tate Movie Project



### Sharing with the nation

With four galleries in England, and far-reaching programmes involving exchange and collaboration across the whole of the UK, from the Highlands of Scotland to South Wales, from Northern Ireland to the south of England, Tate aims to be a truly national organisation and to collaborate with other organisations large and small to reach the widest public. This year, Tate lent works to 153 venues in the UK.

#### Plus Tate expands

Plus Tate is a network whereby Tate and some of the liveliest visual arts organisations in the UK share ideas and expertise, as well as programmes and collections. Inaugurated as Tate Connects two years ago with ten participating galleries, in October 2010 Plus Tate was expanded to include eighteen organisations and relaunched at Tate Modern by the Culture Secretary, Jeremy Hunt.

All the partners have a focus on modern and contemporary art and are committed to expanding participation in the visual arts and to collaboration and exchange with the network as a whole. The Plus Tate initiative allows Tate to contribute to public knowledge and enjoyment of art beyond its own galleries by collaborating closely with imaginative organisations that have national and international profiles and strong links with their local communities.

#### ARTIST ROOMS continues

Tate celebrated the third year of ARTIST ROOMS, the public art collection given to the nation by Anthony d'Offay, and acquired jointly with the National Galleries of Scotland. In October, the Art Fund, the national fundraising charity for works of art, announced that it would continue to support ARTIST ROOMS On Tour across the UK with funding of £250,000. During 2010–11, nineteen venues showed ARTIST ROOMS exhibitions

including Robert Mapplethorpe at Towner in Eastbourne, Diane Arbus at Aberdeen Art Gallery, and Alex Katz and Cy Twombly at The Pier Arts Centre in Stromness, Orkney. The collection was established with the intention of engaging young people. Through special learning programmes developed by partner organisations, the ARTIST ROOMS collection is being used to offer intensive experiences of contemporary art, and to promote and foster creativity.

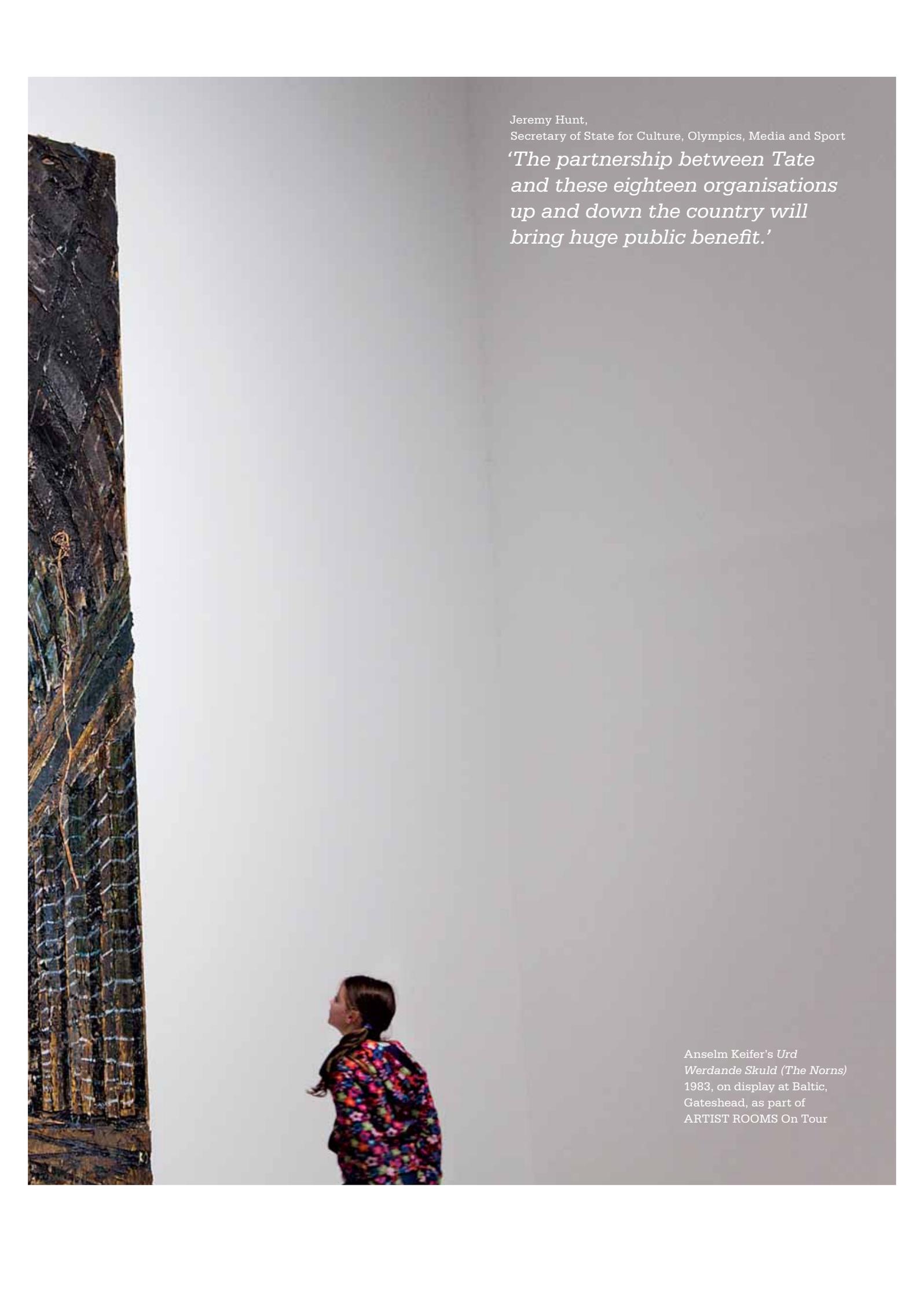
#### Art in Yorkshire

Another major project, Art in Yorkshire, began in February. A consortium of nineteen Yorkshire-based galleries were supported by Tate with loans of 104 works of art as part of a year-long celebration of the visual arts in the county. Works by several artists born in Yorkshire were shown, including Damien Hirst, Barbara Hepworth and Henry Moore. York Art Gallery opened the season with the first presentation outside London of David Hockney's painting *Bigger Trees Near Watter 2007*, donated to Tate by the artist in 2008. Tate assisted not only with loans, but also collaborated on other aspects of the public programme, including advising on the Art in Yorkshire smartphone application which accompanied the project.

#### Widening the debate

The Great British Art Debate, supported by the Heritage Lottery Fund, has seen four museums (Tate Britain, Tyne & Wear Archives & Museums, Norfolk Museums & Archaeology Service and Museums Sheffield), working together to provoke discussion about public collections, nationhood and the concept of British art, through exhibitions and a range of programmes. Three exhibitions toured this year: *John Martin* was launched in Newcastle in March 2010, *Restless Times* in Sheffield in October 2010, while *Watercolour* opened at Tate Britain in February 2011. The programme as a whole offered a provocative mixture of artists, eras and techniques that shone light on Britain's artistic heritage.





Jeremy Hunt,  
Secretary of State for Culture, Olympics, Media and Sport

*'The partnership between Tate  
and these eighteen organisations  
up and down the country will  
bring huge public benefit.'*

Anselm Kiefer's *Urd*  
*Werdande Skuld (The Norns)*  
1983, on display at Baltic,  
Gateshead, as part of  
ARTIST ROOMS On Tour

### Looking abroad

In recent years, prompted by a renewed faith in culture as an asset capable of regenerating cities, asserting national identities and inspiring citizens, we have seen a boom in artistic production and the development of new cultural centres internationally.

Within this fast-changing context, Tate is deepening and expanding its reach and knowledge, taking part in evolving networks and responding to the practices of artists. Sustainable benefits are generated for Tate and partners by working collaboratively through a process founded on art and ideas, and based on the principle of reciprocity.

### Creating dialogues

Tate established relationships with artists and organisations in many regions thanks to The World Collections Programme, an association of six leading museums in the UK funded for a three year period in April 2008 by the Department for Culture, Media and Sport. Broader exposure to the perspectives of international curators, critics and art theorists through such programmes inform the development of Tate's Collection and public programme.

The Curating in Africa symposium at Tate Modern in October 2010 brought together leading curators involved in the most active areas of artistic production





on the continent. Addressing the achievements and challenges facing curators working in the region, the participants presented their projects to around a hundred UK peers and gained exposure and access to networks in London. The symposium was followed by the Tate Exchanges programme which involved reciprocal study visits for Tate curators and conservators and colleagues from CCA Lagos in Nigeria and the National Gallery of Zimbabwe.

#### Level 2 goes further

Curators this year worked on a new international initiative, as part of the Level 2 Gallery programme, based on bilateral curatorial exchanges between Tate Modern and partner organisations. *Out of Place*, an exhibition organised by Tate Modern and Darat al Funun, The Khalid Shoman Foundation, Amman, was presented at both venues and featured the artists Cevdet Erek (Turkey), Ion Grigorescu (Romania), Hrair Sarkissian (Syria) and Ahlam Shibli (Palestine), whose work focuses on how political changes affect the lives of individuals.

In autumn 2010 Simon Norfolk organised a series of photojournalism workshops in Kabul, Afghanistan for a small number of artists working in the city and surrounding region. Resulting in *Views of Kabul* at the Queen's Palace in March 2011, organised in collaboration with the Aga Khan Trust for Culture with the support of the World Collections Programme, the exhibition included Simon Norfolk's own studies of Afghanistan and those of the nineteenth-century photographer John Burke, later seen as part of the Level 2 programme at Tate Modern.

*Burke + Norfolk:  
Photographs from the War  
in Afghanistan at Tate  
Modern's Level 2 Gallery*

#### Lending works across the world

Tate lent Collection works to 118 international venues this year. Works included Anish Kapoor's *As if to Celebrate, I Discovered a Mountain Blooming with Red Flowers* 1981 lent in conjunction with the British Council to the National Gallery of Modern Art in New Delhi, India; Paula Rego's *War* 2003 to MARCO, Monterey, Mexico then onward to Pinacoteca do Estado, São Paulo, Brazil; and two works by Marc Chagall to the Seoul Museum of Art, Korea.

Touring exhibitions included *Turner and the Masters*, which visited the Grand Palais in Paris, and *Henry Moore*, which went to the Art Gallery of Ontario, Toronto.

#### British masterpieces shown in Oman

A pioneering collaboration between Tate and the Ministry of Heritage and Culture, Oman, saw an exhibition of works selected from the Collection, *The Art of Seeing Nature: Masterpieces from Tate Britain*, presented at Sayyid Faisal bin Ali Museum, Muscat from November 2010 to January 2011.

Opened by Her Majesty the Queen and the Sultan of Oman, the exhibition featured works by Gainsborough, Stubbs, Constable, Turner, Millais and Sargent, and was conceived as a British contribution to the fortieth National Day of the Sultanate of Oman. The works, shown for the first time in the Middle East, represented highlights of historic British art from the Tate Collection, which illustrated the development of painting in Britain through landscape and the natural world.

# Improving Tate

## Staff and sustainability

A large number of people from across the organisation helped to define the behaviours that are most important to the future success of Tate. The outcome of this work is called Tate Success Factors – which now forms the basis of staff performance reviews and personal development planning at all levels of the organisation.

### Opening up Tate

Being open to new perspectives and ideas is hugely important to all aspects of Tate's activities. This year we commissioned ORC International to undertake an independent survey of staff opinions and attitudes. The survey demonstrated very high levels of staff engagement and commitment, and highlighted a number of areas for improvement. As a result, we are undertaking five strands of work covering collaboration and respect, managing change, the work environment, pay and benefits and professional and skills development. Following the launch last year of a new Dignity and Respect at Work policy, a training programme is also being developed for all staff to emphasise these values, helping embed them into everyday practice.

Tate seeks to have a diverse workforce, drawn from the widest talent pool, including people from all backgrounds and sections of society. In December Tate was awarded a Heritage Lottery Fund grant to take part in Skills for the Future, a programme offering paid work-based training, in partnership with Lewisham and Lambeth Colleges. Twenty trainees will receive placements in conservation science, art handling, the frames workshop, and registration over three years. The placements focus on

modern and contemporary artistic materials, an area of Tate expertise and research, meet identified skill gaps in the sector and create the capacity for sustainable training.

Work continued on the Tate for All strategy. A project manager is leading Tate in developing a Diversity Action Plan, as well as an internship policy and monitoring framework, and ensuring that these initiatives will be sustained as Tate develops.

### Improving effectiveness

It is important that Tate fulfils its mission as effectively and efficiently as possible, particularly in an environment where public funding is under pressure. This year Tate completed a review of the learning division, resulting in a new team structure with a shared approach and ethos across the London galleries. We also continued to implement the results of previous reviews of collection care and visitor experience, and took steps to improve internal communication and cross-departmental working.

Tate's information systems infrastructure was also made more efficient. Tate upgraded its central server and network infrastructure, implemented a sustainable office print solution, and made possible projects such as the artist Ai Weiwei's remote engagement with audiences visiting the *Sunflower Seeds* installation, resulting in increased audience reach and engagement; better flexibility, performance and reliability; and reduced costs and carbon emissions.

### Leading on sustainability

Since 2008 Tate has aimed to become a leader in museum sustainability and influence the museums and galleries



sector to adopt more sustainable environmental practices. Energy efficiency improvements, together with the continued commitment of staff, have enabled energy use and carbon emissions to continue to fall. As a result, Tate achieved its target of a ten percent reduction in carbon emissions from 2008–09 to 2010–11.

This year Tate finalised and adopted its first carbon plan, led by Gemma Driscoll, Tate's new Carbon Manager. The plan builds on past successes and shows how Tate will become even greener, aiming to reduce emissions by a further ten percent by 2013.

A carbon footprinting exercise around the *Gauguin: Maker of Myth* exhibition at Tate Modern was undertaken which highlighted best practice, such as reusable wall systems, which divert waste from landfill. Tate is now building on and sharing learning from this work with colleagues. Tate was also active in re-evaluating appropriate and sustainable environmental conditions for protecting artworks within the galleries. Tate hosted the first meeting of museum conservators and estate managers from across the UK to review current practice and practical research, and enable collaboration and sharing of expertise.

In the summer of 2010, beehives were placed on the roofs at Tate Britain and Tate Modern, thanks to a suggestion from artist Susanna Heron. The bees contribute to urban biodiversity, and the honey is sold in Tate's shops.

As a result of its efforts, Tate received the Carbon Trust Standard award for a second time and a platinum Green500 award from the Mayor of London for sustained reduction in carbon emissions.

Tate staff installing Peter Doig's *Ascension* 2009 at Tate Britain

### Funding and trading

The vast majority of Tate's funding – this year some sixty-two percent – comes from private, not public, sources. Tate is only successful because of this support and every contribution, of every size and kind, is important. Members, Patrons, corporate supporters, institutional and individual donors, and visitors' purchases in the shops and restaurants all contribute to Tate's work. Tate's reach and audiences continue to grow and increasing philanthropic income is therefore essential for Tate's continued success.

#### Public funding and foundation support

The generosity of a number of UK and international funding bodies had a transformative impact on Tate's exhibition programme. Tate received major exhibition support from the Terra Foundation for American Art toward *Eadweard Muybridge*, the Henry Moore Foundation toward *Rachel Whiteread*, and the Andy Warhol Foundation toward *Susan Hiller*.

Programmes targeted at developing childrens' and young peoples' creativity and interest in art also benefited. The John Lyon's Charity continued to support *Seeing Through*, a programme working with marginalised young people. *A Sense of Perspective*, a unique opportunity for young people from three countries to explore themes of cultural democracy and citizenship through art was supported by the EU Youth Art Interchange programme, resulting in an innovative exhibition at Tate Liverpool. Support also continued from the Big Lottery Fund for *Big and Small*, to provide informal learning opportunities in communities local to Tate.

The World Collections Programme funded by DCMS allowed Tate to develop international cultural links,

establishing bilateral relationships in the Middle East and Africa, which will lead to exchanges and exhibitions.

#### Members, Patrons and donors

The overwhelming generosity of individual donors to Tate's public programme and acquisitions is greatly appreciated by the Trustees.

Exhibition supporter groups were formed for exhibitions including *Gauguin: Maker of Myth* and *Gabriel Orozco* at Tate Modern and *Rachel Whiteread*, *James Stirling* and *Watercolour* at Tate Britain. The Level 2 Gallery – a space dedicated to experimental ideas and trends in contemporary art – was made possible through the continued support of Catherine Petitgas. The support provided by Gilberto Pozzi enabled us to engage thousands of children with art at Tate Modern through the Schools Workshop. And Tate St Ives received a bequest from Joan Godfrey, supporting the Tea and Tate programme.

Tate's Members and Patrons – who make important contributions to Tate's Collection, exhibitions, conservation work and learning programmes – continued to grow to the highest numbers yet, with Patrons funding acquisitions of works by Miroslaw Balka and Richard Deacon. In December, *The Big Arts Give*, set up by the Reed Foundation and Arts & Business, and supported by Tate and the Tate Foundation Trustees, created a £20,000 challenge fund. Nearly 300 Members and Patrons supported the campaign, contributing £40,000 in support of all areas of Tate's work.

#### Corporate partners

Companies support Tate in many ways through sponsorships, corporate memberships, and support for

Mrs Virginia Powell, Tate Fund donor, 2010

*'I am so pleased to think that in a small way I'm contributing towards children's love and understanding of the arts.'*

specific initiatives. Tate Modern's celebrated Turbine Hall commission, The Unilever Series, continued and Unilever also announced its support for Tate's international online education project, turbinegeneration, for a further four years. Bloomberg continued to support Tate Modern's Collection Multimedia Guides, the Tate Modern Learning Zone and TateShots series of films. The Duveens Commission, a contemporary British commission at Tate Britain, was supported by Sotheby's, who renewed their support for a further three years for the Tate Britain Commission from 2011.

Long-term support from corporate partners creates a foundation, allowing Tate to plan with confidence for the future. This year was BP's twentieth year of generous support of Tate Britain. BP also supported BP Saturdays, BP British Art Lectures and, in collaboration with the Legacy Trust, the Tate Movie Project.

#### Hospitality at Tate

Tate Catering runs Tate's cafés, restaurants and events, enhancing audiences' visits and generating revenue. Over 1.2 million cups of tea and coffee were served at Tate throughout the year. Tate's extensive wine list has won many awards, including Best Wine List at the Moët and Chandon Carlton Restaurant Awards and most recently Best London List in Neville Blech's Top 100 UK Wine Lists. Since the 1970s Tate has laid down cases so it can offer wines at very reasonable prices. In January, Tate launched its first wine club, led by head sommelier Hamish Anderson. The wine club makes available a selection of classics, and runs tasting events where Members can sample anything from a casual glass to a Riesling extravaganza inspired by JMW Turner's journey on the Rhine.

#### Taking Tate home

Tate Enterprises runs Tate's retail, publishing and licensing activities, generating profits that support Tate's public programme. Tate Enterprises works closely with artists and curators to provide a range of publications and products that contribute to public understanding and enjoyment of art.

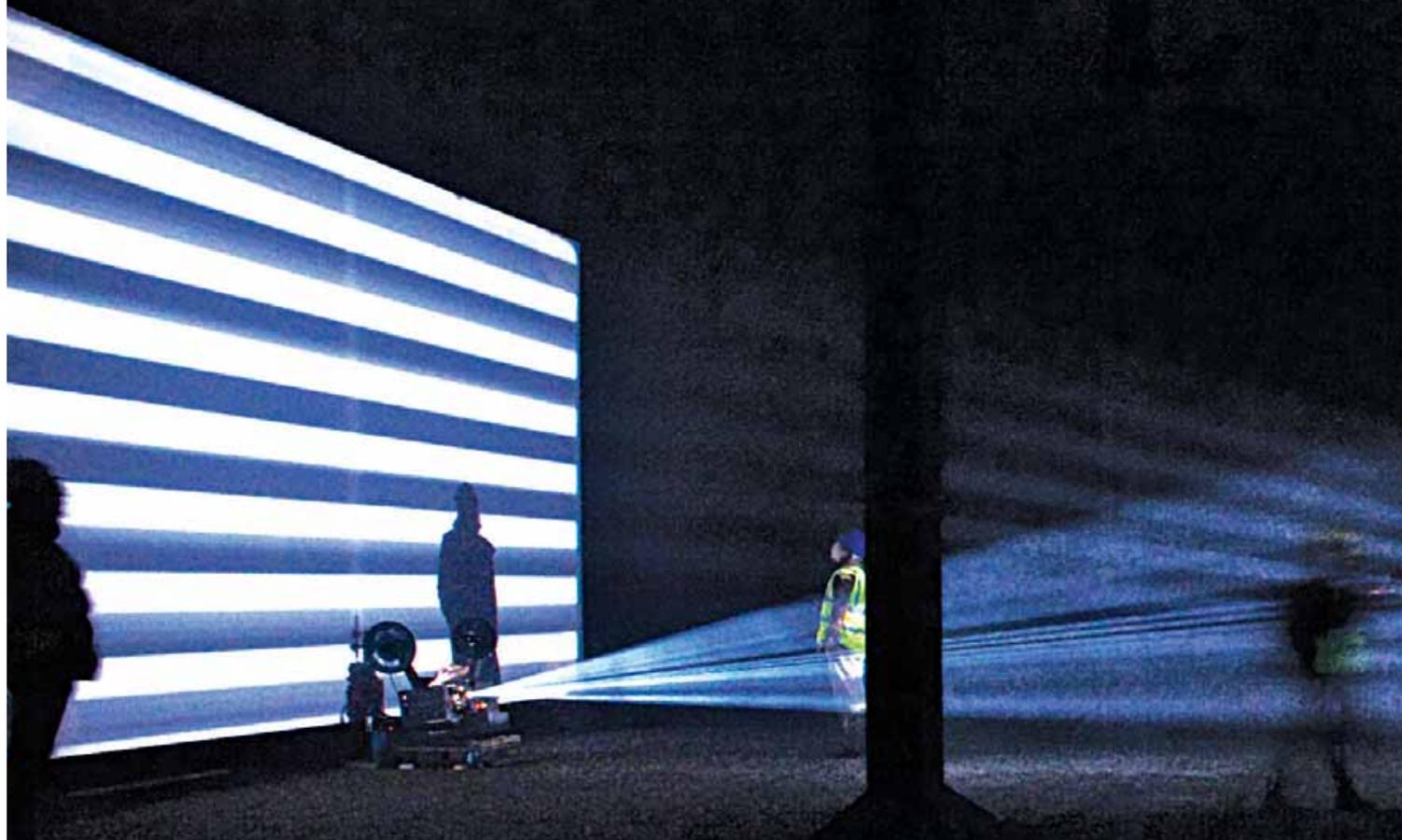
Over 33,000 catalogues and 4,000 related books were sold during the *Gauguin: Maker of Myth* exhibition at Tate Modern and sales were also strong around *Picasso: Peace and Freedom* at Tate Liverpool. Major changes were made to the two main shops at Tate Britain, in order better to serve Tate's audiences and their different needs.

Artists are increasingly interested in using mass production processes and accordingly Tate's products and gifts became more ambitious. Chris Ofilii, Susan Hiller, Gabriel Orozco, Peter Blake, Richard Wentworth and Mark Heard worked with Tate to create products including clothing, prints and ceramics. To mark the fortieth anniversary of the Tate Archive, a series of Christmas cards were created, many based on those received by Tate from artists over the years.

#### Books and publishing

Tate's first practical art book, *How to Paint Like Turner*, was a success, both in the UK and North America. Publications in Tate's award-winning children's book list included versions of *Alice in Wonderland* and *The Hunting of the Snark*, illustrated by Finnish artist Tove Jansson, the creator of the Moomintrolls. New titles in the Modern Artists series included *Antony Gormley*, *Louise Bourgeois* and *Gabriel Orozco*.

# Future developments



Lis Rhodes's *Light Music*  
1975 shown in the Oil Tanks  
at Tate Modern

Nicholas Serota, Director, Tate

*'Tate is an institution that works on a horizon of hundreds of years or decades rather than year to year.'*

## Building for the future

One mark of a great museum is its capacity to re-invent itself and evolve. Today's artists are more globally connected and the nature of artistic practice and materials is shifting, making new demands on visitors and on the spaces in which Tate shows art. Audiences want to be more involved, at times in the work itself, through discussions on art and artists, and online and through social media. At the heart of these changes is the renegotiation of the relationship between the museum and its visitors. Tate is therefore laying foundations for the future.

### The Tate Modern Project

Thanks to generous donations from private individuals, the summer of 2012 will mark the completion of the first phase of the Tate Modern Project. The former power station's spectacular Oil Tanks will open with a summer 2012 programme forming part of the London 2012 Festival, the culmination of the Cultural Olympiad, celebrating live visual art in all its forms. The redevelopment will result in the reorientation of Tate Modern toward its dynamic local community in Southwark.

Transformation has already begun in the existing building. In April 2011 the opening of the Clore Learning Centre marked the start of a more integrated approach to learning and programming at Tate. The impact of the spaces will be felt across the current gallery and in the new building, where learning will play a central role.

The new building will add around 21,000 square metres of space. Tate Modern will show more of the Collection, presenting art from old and new eras, and from near and faraway places, connecting different elements of the UK and London's multi-layered cultural scene. The expansion will also allow better service for Tate Modern's 5 million annual visitors through enhanced social and civic spaces.

### Tate Britain's pivotal year

Work on Tate Britain's Millbank Project is part of a multi-stage development that began in the 1990s. Opening in 2013, it will transform the oldest part of the Grade II\* building by creating new spaces for art display, learning and social activities; and improve visitor facilities and circulation. It will also open up the first floor of the gallery

to public use for the first time since 1927. Tate Britain presents over 500 years of art in the UK – a living tradition where the past speaks to works from the present. The architects, Caruso St John, have drawn on the original building's qualities and history, while Tate's curators will present the Collection in light of its history, combining the familiar with the less known.

With over 1.5 million visitors annually, there is strong demand for improved galleries, space, access and facilities at Tate Britain. Galleries will be made watertight and environmental controls improved so a wider range of art can be shown. In the past ten years Tate's membership has grown from 24,000 to over 98,000. The project will improve and enlarge spaces for members and the wider public. Learning spaces that have been overcrowded and isolated will be enlarged and brought to a more central position.

### Tate St Ives Phase 2

Work on the development of Tate St Ives continues. The site adjacent to the gallery is now being redeveloped by Penwith Housing Association to provide improved housing for their residents. The work, due for completion in 2012, will free up the site purchased by Cornwall Council for the construction of the Phase 2 extension. The plans include enhanced gallery spaces that will allow Tate to show works by the St Ives modernists alongside works from the Collection and exhibitions of international contemporary art. Improved learning and visitor facilities will also enable Tate St Ives to offer a dynamic programme through which local and visiting audiences can explore both the modernist heritage of the area and the world of international contemporary art.

### The digital future

There are more opportunities to reach new audiences, and for those audiences to discuss art and artists, than ever before. Significant investment will result in a new website next year. With more interaction, discussion, debate and 'behind-the-scenes' insights into Tate, the site will offer exhaustive resources around the Collection and Archive. This is the first of many steps Tate is taking to stretch the evolving relationship between the museum and its audiences – in and beyond the walls of the galleries.

## Financial review

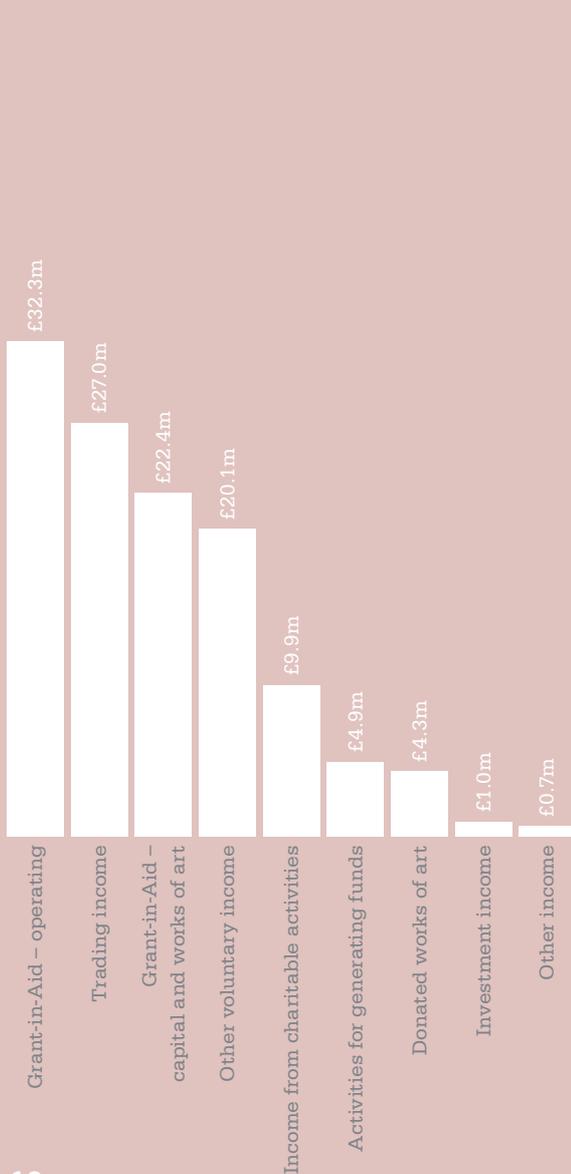
Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Government funding remains the crucial foundation from which Tate is able to generate further funds. Tate supplements this grant through other sources, including trading, admissions, donations and sponsorship. Tate generated 62% of general

income in 2010–11 from sources other than Grant-in-Aid. The information in these graphs has been drawn from the full audited accounts which can be accessed at [www.tate.org.uk/tatereport](http://www.tate.org.uk/tatereport)

Tate followed the *Statement of Recommended Practice (SORP), Accounting and Reporting for Charities*.

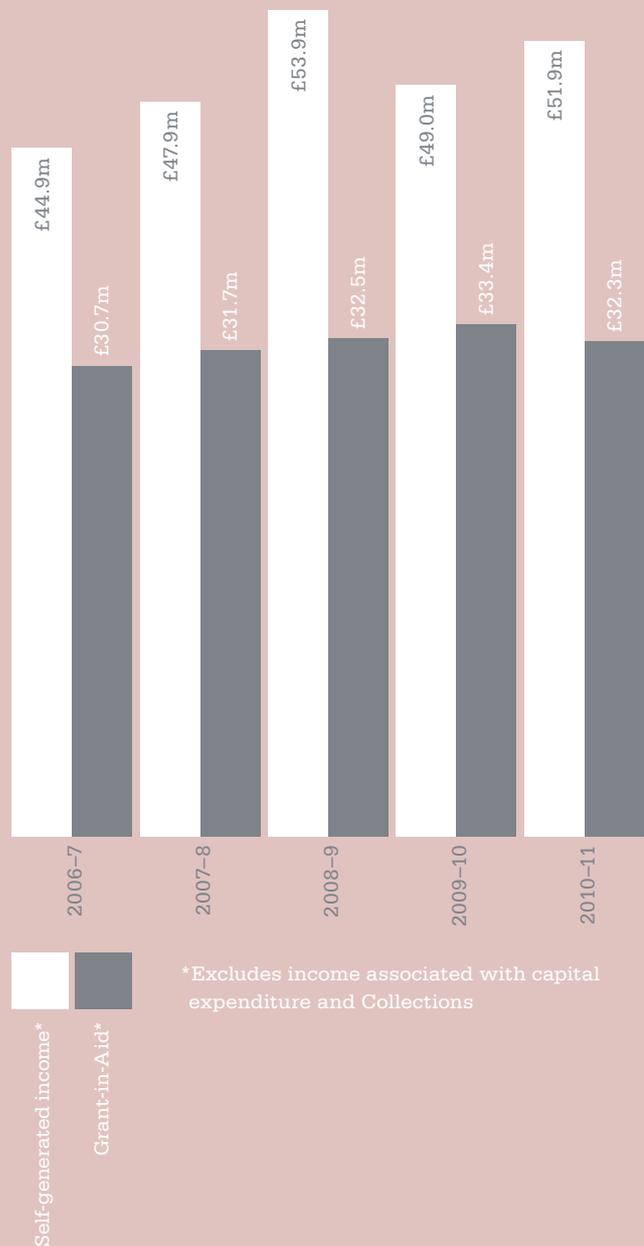
## Income / £122.6m

The exhibition programme at Tate has a direct impact on income each year. In 2010–11 exhibitions included *Watercolour* at Tate Britain, *Gauguin: Maker of Myth* at Tate Modern and *Picasso: Peace and Freedom* at Tate Liverpool, resulting in high levels of trading and admissions income. As shown here, income is allocated to both annual operating expenditure and capital expenditure.



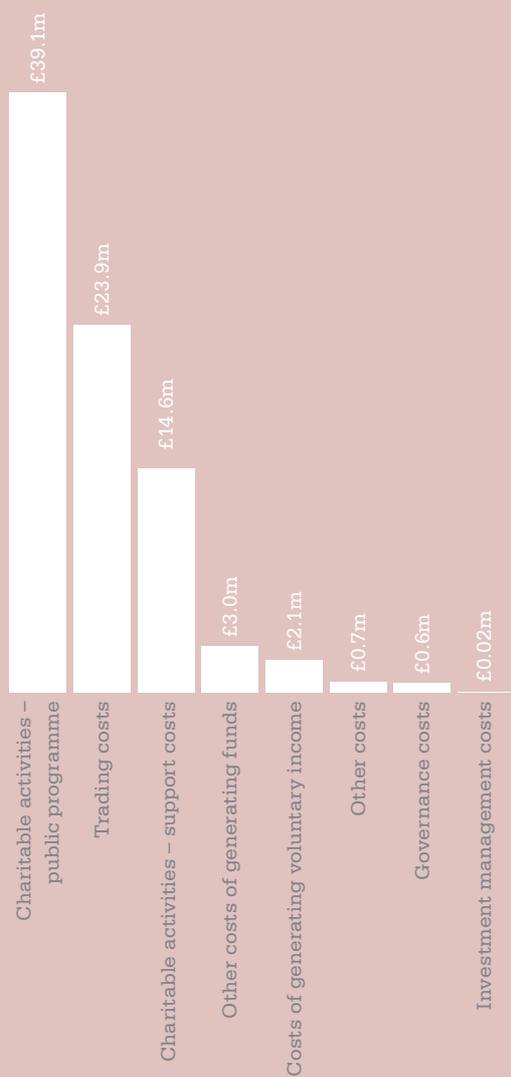
## Self-generated income

To fund its operational activities, in 2010–11 Tate generated 62% of its income from sources other than Grant-in-Aid. Over the past five years Tate has increased self-generated income by 15% compared to a 5% increase in Grant-in-Aid in the same period. The graph below demonstrates how self-generated income and Grant-in-Aid have moved over the last five years.



## Operating expenditure / £84m

The two graphs on this page show how income is allocated to annual expenditure at Tate. Expenditure includes the research and care of the Collection; the public programme of exhibitions; learning and outreach; fundraising and publicity; and trading, governance and support costs.



## Capital expenditure / £35.3m

Work on Tate's two capital projects in London continues. The Tate Modern Project progressed throughout the year, with the design stage now complete, the foundations laid and construction well underway. Work on the Tate Britain Millbank Project began on site in February 2011.

Over the past year, Tate has added works of art valued at £8,304,000 to the Collection. Of this figure, £4,332,000 has been donated by individuals either directly or in lieu of tax.



## Donations, Gifts, Legacies and Sponsorships

Tate would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us this financial year. We would particularly like to thank the following individuals and organisations who have supported our programmes and exhibitions, the Collection and capital projects by providing financial support, giving their time and expertise or acting as ambassadors and advocates for our work.

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#### ERRATUM

Page 62 of this PDF document  
was corrected on 14 October  
2011, to add Mr Ronald and  
the Hon Mrs McAulay as Tate  
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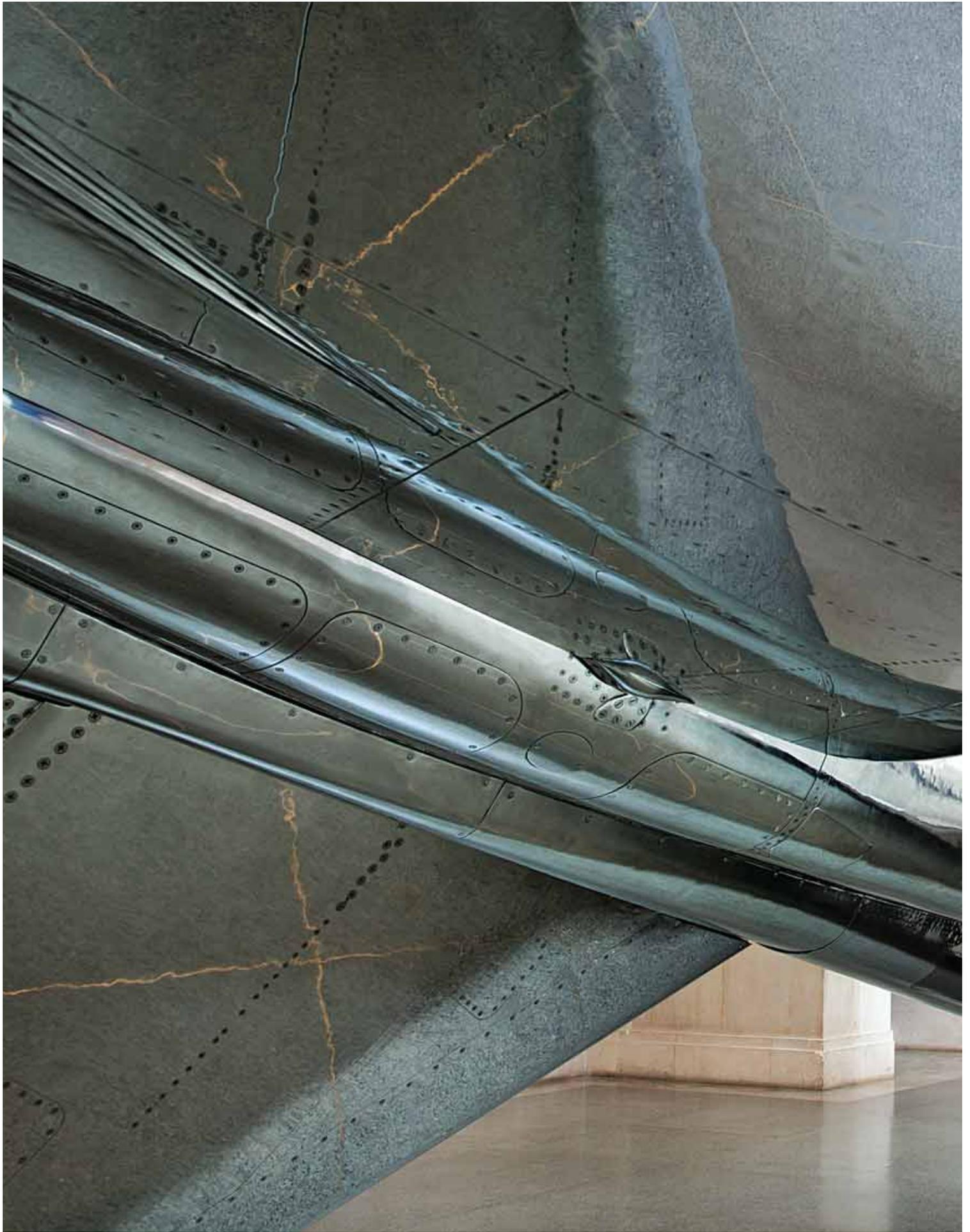
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# **Tate Collection Acquisitions 2010–11**

**Jess 1923-2004**



**Jess's Didactic Nickelodeon, Series Two, "The Guardian Angel's Guidebook" (1955)**  
37 collages  
Overall display dimensions variable  
Purchased from Odyssea Gallery, New York with assistance from Tate Patrons 2011  
T13311

**Marwan (Marwan Kassab Bachi) born 1934**



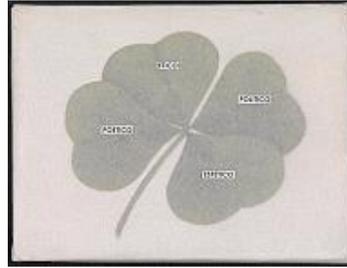
**Sisyphus, The Wall (2008-9)**  
Oil paint on canvas  
1950 x 1950 mm  
Presented by Marwan Assaf 2010  
T13272

**Erdag Aksel born 1953**



**Reflection of Craft (1999-2000)**  
Mirror, copperplated and oxidised brass and iron  
1900 x 550 x 270 mm  
Number 1 in an edition of 1 plus 1 artist's proof  
Presented anonymously 2010  
T13244

**Francis Alÿs born 1959**



**Untitled (2000-10)**  
*Tornado, T13277; X35768; X36791 complete*  
Oil paint on canvas  
159 x 208 x 20 mm  
Presented by the artist 2010  
T13277

**Juan Araujo born 1971**



**Sculpture (2009)**  
Oil paint on paper  
240 x 250 x 250 mm  
Purchased from Galeria Luisa Strina, Sao Paulo with funds provided by the American Patrons of Tate, courtesy of Tiqui Atencio Demirdjian and Ago Demirdjian 2010  
T13347

**Keith Arnatt 1930-2008**



**Invisible Hole Revealed by the Shadow of the Artist (1968)**  
Photograph, black and white on paper  
608 x 756 mm  
Transferred from Tate Archive 2010  
P13145

## Tate Collection Acquisitions 2010-11



### **I have decided to go to the Tate Gallery next Friday (1971)**

Photograph on paper  
508 x 407 mm  
Transferred from Tate Archive 2010  
P13142



### **Art as an Act of Retraction (1971)**

3 photographs, black and white on paper  
509 x 354 mm  
Transferred from Tate Archive 2010  
P13140



### **Rejected Proposal for the Peter Stuyvesant 'City Sculpture Project' (For Cardiff City) (1972)**

Photograph, black and white on paper  
610 x 530 mm  
Transferred from Tate Archive 2010  
P13141



### **Portrait of the artist as a shadow of his former self (1969-72)**

Photograph, black and white on paper  
605 x 665 mm  
Transferred from Tate Archive 2010  
P13143



### **Art as an Act of Omission (1971)**

Photograph on paper  
599 x 504 mm  
Transferred from Tate Archive 2010  
P13144

## **Kutlug Ataman born 1961**

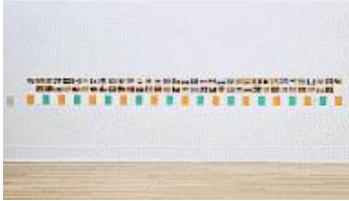


### **Women Who Wear Wigs (1999)**

Video, 4 screen projection, colour and sound  
Overall display dimensions variable  
Number 3 in an edition of 5 plus 1 artist's proof  
Purchased from Thomas Dane Gallery, London with funds provided by the Middle East North Africa Acquisitions Committee 2011  
T13256

## Tate Collection Acquisitions 2010-11

### Conrad Atkinson born 1940



**Northern Ireland 1968 - May Day 1975 (1975-6)**  
126 photographs, colour on paper and typewritten paper mounted onto board  
Overall display dimensions variable  
Purchased from the artist 2010  
T13258



**After-Easter Show (1986)**  
Paper, glue, 43 painted steel jaws  
Overall display dimensions variable  
Presented by the artist 2010  
T13263

### Kader Attia born 1970



**"Untitled" (Concrete Blocks) (2008)**  
Concrete  
Overall display dimensions variable  
Number 1 in a series of 3 unique pieces, plus 1 Artist's proof  
Purchased from Galerie Christian Nagel, Berlin with funds provided by the Middle East North Africa Acquisitions Committee 2010  
T13257

### Yto Barrada born 1971



**Palm Sign (2010)**  
Aluminium, steel, paint and coloured light bulbs  
2540 x 1550 x 510 mm  
Number 1 in an edition of 3, plus 1 artist's proof  
Purchased from Galerie Sfeir Semler, Beirut 2011  
T13281

### Miroslaw Balka born 1958



**Carrousel (2004)**  
Video, steel, foam rubber and plywood  
39sec  
Overall display dimensions variable  
Purchased from White Cube, London 2010 with funds provided by Tate  
T13240

### Mary Beale 1633-1699



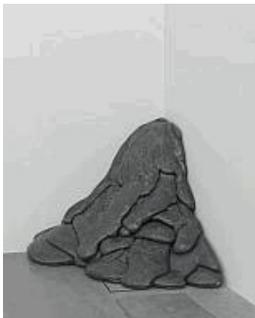
**Sketch of the Artist's Son, Bartholomew Beale, Facing Left (c. 1660)**  
Oil paint on paper  
325 x 245 mm  
Purchased 2010  
T13246



**Sketch of the Artist's Son, Bartholomew Beale, in Profile (c. 1660)**

Oil paint on paper  
325 x 245 mm  
Purchased 2010  
T13245

**Lynda Benglis born 1941**



**Quartered Meteor (1969, cast 1975)**

Lead and steel on steel base  
1500 x 1680 x 1580 mm  
Number 1 in an edition of 3  
Presented by the American Fund for the Tate Gallery, partial purchase and partial gift of John Cheim and Howard Read 2010  
T13353

**Karla Black born 1972**



**Vanity Matters (2009)**

Paper, acrylic paint, eyeshadow, eyebrow pencil and ribbon  
3000 x 2100 x 400 mm  
Purchased from Mary Mary, Glasgow with funds provided by Tate  
T13282

**Martin Boyce born 1967**



**Suspended Fall (2005)**

Powder coated steel, chain, wire and chair parts  
Overall display dimensions variable  
Purchased from The Modern Institute, Glasgow 2010  
T13283



**Untitled (2009)**

Altered Eames plywood leg splints, brass, cardboard, mdf and acrylic paint  
1663 x 220 x 240 mm  
Purchased from The Modern Institute, Glasgow with funds provided by Tate Patrons 2011  
T13284

**Bill Brandt 1904-1983**



**Porter at Billingsgate Market (c. 1934, printed later)**

Photograph, gelatin silver print on paper  
343 x 288 mm  
Presented by Thomas Dane 2010  
P13139

**Stuart Brisley born 1933**



**Sweating the Hole (2006-10)**

Video, colour and sound

24min, 48sec

Number 1 in an edition of 7 plus 1 artist's proof

Presented by the artist 2010

T13285



**Arbeit Macht Frei (1972-3)**

Film, 16 mm, black and white and colour and sound (optical)

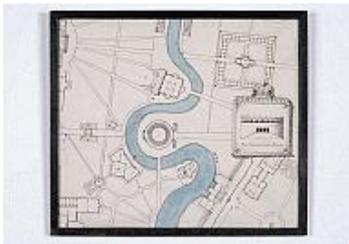
18min, 30sec

Number 1 in an edition of 7 plus 1 artist's proof

Purchased from England & Co, London 2010

T13232

**Pablo Bronstein born 1977**



**New Embankment Plan with Dome (2006)**

Graphite and gouache on paper

368 x 419 x 17 mm

Presented by Sadie Coles in honour of Vicente Todolí 2010

T13261

**Paulo Bruscky born 1949**



**Untitled (from the series Visual Poems) (1973)**

Print, ink, tippex and graphite on paper

450 x 341 x 35 mm

Presented 2011

T13264



**Untitled (from the series Visual Poems) (1996)**

Print and ink on paper

450 x 341 x 35 mm

Presented 2011

T13266



**Untitled (from the series Visual Poems) (1993)**

Print and ink on paper

450 x 341 x 35 mm

Presented 2011

T13267

**Tate Collection Acquisitions 2010-11**



**Untitled (from the series Visual Poems) (1993)**

Print and ink on paper

450 x 341 x 35 mm

Presented 2011

T13265



**The Body of the Message (2006)**

Print and ink on paper

839 x 588 mm

831 x 588 mm

Purchased from Max Wigram Gallery, London 2010

T13259



**Untitled (from the series Visual Poems) (1993)**

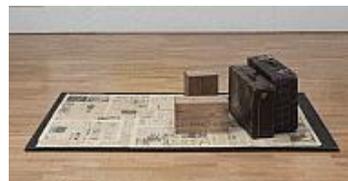
Print and ink on paper

450 x 341 x 35 mm

Presented 2011

T13268

**Vlassis Caniaris 1928-2011**



**Image (1971)**

Wood, particle board, newspaper, 2 suitcases, metal and textile

540 x 2230 x 1332 mm

Presented by ITYS (Institute for Contemporary Art and Thought), Athens 2010

T13269

**Pavel Buchler born 1952**



**Les Ombres (Idea for a Project), 1958 (2007)**

Slide, projection, gobo, stand, lithograph on paper back onto linen, wood

Overall display dimensions variable

Purchased from Max Wigram Gallery, London 2010

T13260

**Marc Camille Chaimowicz born 1947**



**Vienna Triptych, Leaning...and Surrounded by Chorus Girls and Sentinels (1982)**

8 painted plywood panels and 70 photographs, gelatin silver print on paper, between six glass panels

Overall display dimensions variable

Purchased from Cabinet Gallery, London with funds provided by Tate

T13255

**Lygia Clark 1920-1988**



**Eduardo (1951)**  
Pencil on paper  
415 x 270 mm  
Presented by Alvaro Clark and Sandra Brito 2010  
T13270

**Steven Claydon born 1969**

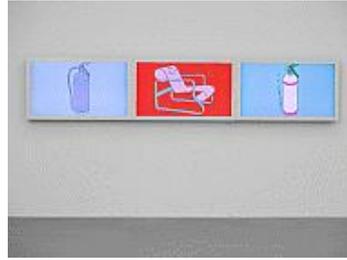


**Like a Potted Vessel (2009)**  
Hessian, wood, powder-coated steel, aluminium, plastic, copper, Roman vessel and rubber  
2040 x 1050 x 1050 mm  
Purchased from HOTEL, London 2010  
T13286



**Fugitive from Substance (2009)**  
Aluminium, rope, plastic bag, brass, buckram and wood  
1580 x 300 x 325 mm  
Purchased from HOTEL, London 2010  
T13287

**Michael Craig-Martin born 1941**



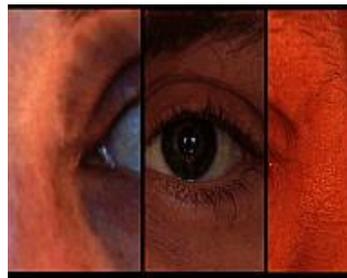
**Things Change (2007)**  
3 wall-mounted LCD monitors and software  
750 x 3780 x 120 mm  
Number 1 in an edition of 3 plus 2 artist's proofs  
Presented by the artist 2008, accessioned 2011  
T13348

**William Crotch 1775-1847**



**Hampstead, from behind Wetherall Place (1807)**  
Graphite, watercolour and gum arabic on paper  
114 x 178 mm  
Presented by Anne Lyles in memory of Henry Wemyss (1956-2010) 2010  
T13239

**Keren Cytter born 1977**



**The Coat (2010)**  
Video, high definition, projection, colour and sound and 35 mm film  
5min, 53sec  
Number 4 in an edition of 5 plus 2 artist's proofs  
Presented by Outset Contemporary Art Fund 2010  
T13291

**Dadamaino 1935-2004**



**Volume of Displaced Modules (1960)**  
Plastic, paint and wood  
1495 x 1897 mm  
Purchased 2011  
T13288

**Jean Dubuffet 1901-1985**



**Hairnet 7 (1959)**  
Ink on paper  
265 x 182 mm  
Transferred from Tate Archive 2010  
T13289

**Richard Deacon born 1949**



**Art for Other People No 12 (1984)**  
Marble and leather  
190 x 300 x 400 mm  
Purchased from Nicholas Logsdail 2010  
T13211

**Jimmie Durham born 1940**



**Dans plusieurs de ces forêts et de ces bois, il n'y avait pas seulement des villages souterrains groupés autour du terrier du chef mais il y avait encore de véritables hameaux de huttes basses cachés sous les arbres, et si nombreux que parfois la forêt en était remplie. Souvent les fumées les trahissaient. Deux de... (1993)**  
Aluminium machinery part, wooden planks, tree branches, castor wheels, Coca-Cola bottle, bone, galvanised steel, glass and other materials  
970 x 770 x 660 mm  
Purchased from kurimanzutto, Mexico City with funds provided by the 2010 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13290



**Art for Other People No 6 (1983)**  
Suede and brass  
325 x 680 x 370 mm  
Purchased from Nicholas Logsdail with funds provided by Tate Patrons 2010  
T13212

**Tracey Emin born 1963**

**Dad (1993)**  
Photographs, hand-written text and a resin encased crow  
Overall display dimensions variable  
Presented by Tate Members 2004, accessioned 2010  
T13229

Joakim Eneroth born 1969



**Swedish Red - Comfortably Secure 14 (2007)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20365



**Swedish Red - Comfortably Secure 09 (2007)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20361



**Swedish Red - Comfortably Secure 34 (2007)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20366



**Swedish Red - Comfortably Secure 04 (2006)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20360



**Swedish Red - Comfortably Secure 07 (2007)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20364



**Swedish Red - Comfortably Secure 20 (2007)**  
*Swedish Red - Comfortably Secure, P20360-P20367*  
*incomplete*  
Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20362



**Tate Collection Acquisitions 2010-11**

**Swedish Red - Comfortably Secure 39 (2007)**

*Swedish Red - Comfortably Secure, P20360-P20367 incomplete*

Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20367



**Jack Wendler (1973)**

Ink on paper  
369 x 308 x 22 mm  
Purchased from Austin Desmond Fine Art, London,  
with funds provided by Tate Fund 2010  
T13297

**Swedish Red - Comfortably Secure 17 (2007)**

*Swedish Red - Comfortably Secure, P20360-P20367 incomplete*

Photograph, colour on paper  
597 x 800 mm  
Presented by the artist 2010  
P20363



**Mitch Epstein born 1952**



**Cornish Bub (1979)**

Oil paint on granite  
558 x 320 x 365 mm  
Purchased from Waddington Galleries, London, with  
funds provided by the Trustees of the Chantrey  
Bequest 2010  
T13346

**Biloxi, Mississippi 2005 (2005)**

Photograph, colour on paper  
1143 x 1419 mm  
Presented by the artist 2010  
P20368



**Barry Flanagan 1941-2009**



**ringn '66 (1966)**

Sand  
Overall display dimensions variable  
Purchased from Waddington Galleries, London 2010  
T13295

**Leaping hare, embellished, 2/3 jan '80 (1980)**

Gilded gesso and paint on wood  
750 x 1000 x 240 mm  
Purchased from Waddington Galleries London 2010  
T13296

**Ceal Floyer born 1968**



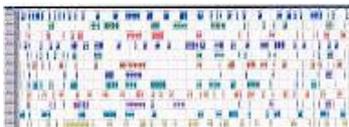
**Untitled Installation (Dotted Line) (1993-2008)**  
Slide, 35 mm, viewfinder, vinyl and plinth  
Overall display dimensions variable  
Number 1 in an edition of 3  
Purchased from Lisson Gallery, London, with funds provided by Tate Members 2010  
T13235

**Luke Fowler born 1978**



**What You See Is Where You're At (2001)**  
Video, projection, black and white and colour and sound (stereo)  
24min, 40sec  
Number 2 in an edition of 5 plus 2 artist's proofs  
Purchased from The Modern Institute, Glasgow with funds provided by the Charities Advisory Trust 2011  
T13298

**William Furlong born 1944**



**POSSIBILITY & IMPOSSIBILITY OF FIXING MEANING Print 1: 'I Remember Having a Conversation with Liam Gillick' (2009)**  
Digital print on canvas paper  
310 x 750 mm  
Number 1 in an edition of 12  
Presented by the artist and Laure Genillard 2010  
P20382



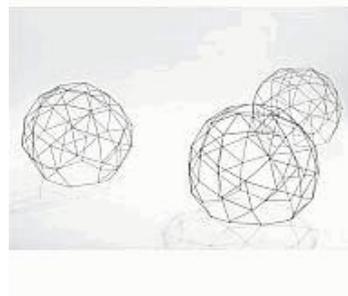
**POSSIBILITY & IMPOSSIBILITY OF FIXING MEANING Frame 1: 'I Remember Having a Conversation with Liam Gillick' (2009)**  
Metal, wire, speakers and recorded voice  
1270 x 1900 x 70 mm  
6min, 52sec  
Purchased from Laure Genillard, London 2010  
T13231

**Carlos Garaicoa born 1967**



**The point, the line and the plan (2009)**  
Hand cut book, wood and glass  
Overall display dimensions variable  
Purchased with funds provided by the American Patrons of Tate, courtesy of the Latin American Acquisitions Committee 2010  
T13236

**Gego (Gertrud Goldschmidt) 1912-1994**



**Untitled (c. 1977)**  
Bronze  
555 x 630 x 670 mm  
Purchased with assistance from Tate International Council 2010  
T13299

**Isa Genzken born 1948**



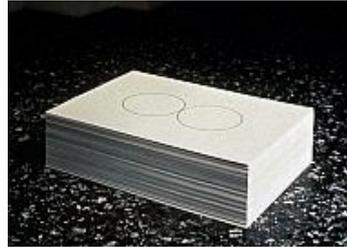
**Two Loudspeakers (1986)**  
Concrete and steel  
Overall display dimensions variable  
Purchased from the artist through Galerie Daniel Buchholz, Cologne, with funds provided by Tate Members 2010  
T13220

**Dominique Gonzalez-Foerster born 1965**



**Noreturn (2009)**  
Video, high definition, colour and sound  
16min  
Number 2 of an edition of 3  
Purchased from Corvi-Mora Gallery, London 2010  
T13300

**Felix Gonzalez-Torres 1957-1996**



**"Untitled" (Double Portrait) (1991)**  
Ink on paper  
260 x 1001 x 698 mm  
Purchased jointly by Tate, with assistance from the American Patrons for Tate and the Latin American Acquisitions Committee; and Albright-Knox Art Gallery, Buffalo, with funds from Charles Clifton, James S. Ely, Charles W. Goodyear, Sarah Norton Goodyear, Dr. and Mrs. Clayton Piemer, George Bellows and Irene Pirson Macdonald Funds; by exchange: Gift of Seymour H. Knox, Jr. and the Stevenson Family, Fellows for Life Fund, Gift of Mrs. George A. Forman, Gift of Mrs. Georgia M.G. Forman, Elisabeth H. Gates Fund, Charles W. Goodyear and Mrs. Georgia M.G. Forman Fund, Edmund Hayes Fund, Sherman S. Jewett Fund, George B. and Jenny R. Mathews Fund, Bequest of Arthur B. Michael, Gift of Mrs. Seymour H. Knox, Sr., Gift of Baroness Alphonse de Rothschild, Philip J. Wickser Fund and Gift of the Winfield Foundation, 2010  
T13309

**Douglas Gordon born 1966**



**Instruction (Number 1) (1992)**  
Vinyl text and certificate  
515 x 635 mm  
Purchased from Nicholas Logsdail 2010  
T13213

**Graham Gussin born 1960**



**Spill (1999)**  
Film, 16 mm, black and white  
12min  
Artist's proof aside from the edition of 3  
Purchased from the artist 2010  
T13234



**Surrendering (1994-5)**  
3 photographs, black and white on paper  
425 x 280 mm  
Number 1 in an edition of 5 plus 1 artist's proof  
Purchased from the artist with funds provided by Tate  
Members 2010  
P79888

**Hans Haacke born 1936**



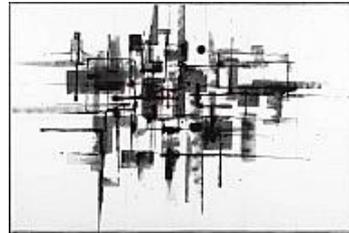
**Condensation Cube (1963-5)**  
Plexiglass, steel and water  
305 x 305 x 305 mm  
In an edition of 10  
Purchased from Nicholas Logsdail 2010  
T13214

**Richard Hamilton born 1922**



**Readymade Shadows (2005-6)**  
Digital print on paper  
760 x 1015 mm  
Number 31 in an edition of 40  
Purchased from Alan Cristea Gallery, London 2010  
P79939

**Thilo Heinzmann born 1969**



**Untitled (2000)**  
Pigment, epoxy on styrofoam and plexiglass  
2000 x 3000 mm  
Purchased from Galerie Guido W. Baudach, Berlin  
2010  
T13301



**Love Story (2004)**  
Plywood, MDF, cotton wool, Perspex, paint, adhesive  
tape, graphite and resin  
1495 x 1897 mm  
Presented by Charles Asprey 2010  
T13302

**Nigel Henderson 1917-1985**



**Collage for 'Patio and Pavilion' (the growth of plant forms) (1956)**

Printed and painted paper on wood  
1230 x 1220 mm

Presented by the Estate of Nigel Henderson 2010  
T13304

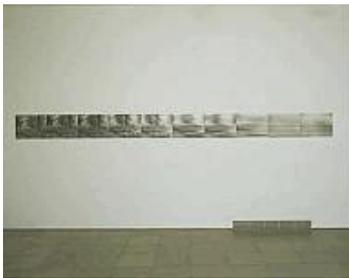


**Collage for 'Patio and Pavilion' (cycle of life and death in a pond) (1956)**

Printed paper and paint on wood  
2438 x 1221 mm

Presented by the Estate of Nigel Henderson 2010  
T13303

**John Hilliard born 1945**

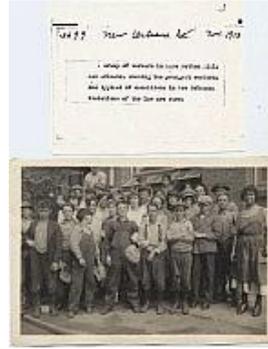


**10 Runs Past a Fixed Point (1) (1971)**

10 photographs, black and white on paper  
400 x 510 mm

Purchased from Nicholas Logsdail with funds provided by Tate Patrons 2010  
T13215

**Lewis Hine 1874-1940**



**Group of workers in Lane Cotton Mill, New Orleans, showing the youngest workers and typical of conditions in New Orleans. Violations of the law are rare (1913)**

*Photographs for National Child Labour Committee, P79917-P79938 incomplete*

2 photographs, gelatin silver print on paper  
113 x 163 mm

Purchased with assistance from Donald Moore 2010  
P79920



**Robert Paul, 216 Johnson Street, 10 year old newsy. Found at 11 P. N. with 12 papers near ? Hotel. Been at it 4 years. Often sells until midnight. He and brother make about \$1.50 a day. Goes to school little. Sells around the college inn**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*

Photograph, gelatin silver print on paper  
114 x 92 mm

Purchased with assistance from Donald Moore 2010  
P79937

Tate Collection Acquisitions 2010-11



**Near Bowling Green, Kentucky. Mrs J L Hazel and children stripping tobacco (1915)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 118 x 163 mm  
 Purchased with assistance from Donald Moore 2010 P79922



**John Madison, 11 years old, 53 inches high. Beginning to sweep. Floyd Root, 10 years old, 50 inches high. Helps cousin spin every day after school (1908)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 126 x 168 mm  
 Purchased with assistance from Donald Moore 2010 P79934



**Exhibition panel (The National Child Labor Committee, Why?)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 152 x 94 mm  
 Purchased with assistance from Donald Moore 2010 P79927



**School, y9, District 3. This was the attendance on December 3, and several children were absent on account of sickness (1915)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 100 x 127 mm  
 Purchased with assistance from Donald Moore 2010 P79938



**Exhibition panel (Wise and foolish employers)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 168 x 117 mm  
 Purchased with assistance from Donald Moore 2010 P79929

Tate Collection Acquisitions 2010-11



**Juvenile Court. An 8 year old boy, charged with stealing a bicycle, Thurs 5th May 1910 (1910)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 2 photographs, gelatin silver print on paper  
 118 x 171 mm  
 Purchased with assistance from Donald Moore 2010 P79917



**Exhibition panel (Everybody Pays but Few Profit from Child Labor)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 150 x 89 mm  
 Purchased with assistance from Donald Moore 2010 P79924



**Boy who carried barrels. Robert Saunders, 10 years old. Lives Waquoit - is the son of the boss. Mother picks too (1911)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 115 x 169 mm  
 Purchased with assistance from Donald Moore 2010 P79919



**Exhibition panel (They Decrease Illiteracy and Crime, Increase Earning Power, Health and Happiness)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 168 x 120 mm  
 Purchased with assistance from Donald Moore 2010 P79925



**Exhibition panel (Industry Saves at Society's Expense)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 148 x 88 mm  
 Purchased with assistance from Donald Moore 2010 P79923



**Exhibition panel (Continuation Schools)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
 Photograph, gelatin silver print on paper  
 176 x 126 mm  
 Purchased with assistance from Donald Moore 2010 P79926

**Tate Collection Acquisitions 2010-11**



**Exhibition panel (Juvenile Crime)**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 Photograph, gelatin silver print on paper  
 148 x 88 mm  
 Purchased with assistance from Donald Moore 2010  
 P79933



**Knitters in London (Tennessee) Hosiery Mills (1910)**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 Photograph, gelatin silver print on paper  
 105 x 167 mm  
 Purchased with assistance from Donald Moore 2010  
 P79936



**Cartoon**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 2 photographs, gelatin silver print on paper  
 148 x 90 mm  
 Purchased with assistance from Donald Moore 2010  
 P79921



**A Night Scene. Flower making. Family of Mary Bezzola, 212 Sullivan St., New York. George (10 years old) and Levia (9 years old) work until 9pm when work is rushing (1912)**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 Photograph, gelatin silver print on paper  
 127 x 170 mm  
 Purchased with assistance from Donald Moore 2010  
 P79918



**Exhibition panel (made in Alabama)**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 Photograph, gelatin silver print on paper  
 154 x 92 mm  
 Purchased with assistance from Donald Moore 2010  
 P79932



**Exhibition panel (Nearly two million child workers)**  
 Photographs for National Child Labour Committee,  
 P79917-P79938 incomplete  
 Photograph, gelatin silver print on paper  
 147 x 74 mm  
 Purchased with assistance from Donald Moore 2010  
 P79930



**Exhibition panel (A child's creed)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
Photograph, gelatin silver print on paper  
178 x 127 mm  
Purchased with assistance from Donald Moore 2010 P79928



**Exhibition panel (Alabama faces her opportunity)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
Photograph, gelatin silver print on paper  
155 x 92 mm  
Purchased with assistance from Donald Moore 2010 P79931



**Glass works. Indianapolis, Indiana (1908)**  
*Photographs for National Child Labour Committee, P79917-P79938 incomplete*  
Photograph, gelatin silver print on paper  
106 x 163 mm  
Purchased with assistance from Donald Moore 2010 P79935

**Nicholas Hlobo born 1975**



**Macaleni lintozolambo (2010)**  
Ribbon and tea on paper  
770 x 1050 mm  
Purchased from Michael Stevenson Gallery, Cape Town, with funds provided by Tate Patrons 2010 T13242



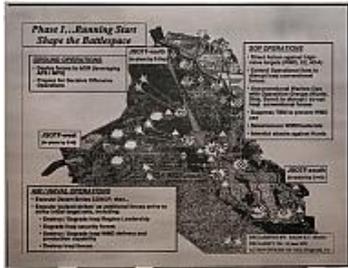
**Ikhonkco (2010)**  
Ribbon and rubber on paper  
770 x 1050 mm  
Purchased from Michael Stevenson Gallery, Cape Town, with funds provided by Tate Patrons 2010 T13243

**David Hockney born 1937**



**Vase and Flowers (1969)**  
Etching with aquatint on paper  
750 x 570 mm  
Number 60 in an edition of 75  
Presented by Klaus Ansel in memory of his wife Gerty 2010 P13156

Jenny Holzer born 1950



**Phase I... Running Start Shape the Battlespace pewter (2007)**  
 Oil paint on canvas  
 2011 x 2600 x 40 mm  
 ARTIST ROOMS  
 Tate and National Galleries of Scotland. Presented by the artist 2010  
 AR01132



**Phase II... Running Start Decisive Operations violet (2007)**  
 Oil paint on canvas  
 2011 x 2600 x 40 mm  
 ARTIST ROOMS  
 Tate and National Galleries of Scotland. Presented by the artist 2010  
 AR01133



**Phase III - Decisive Operations violet (2007)**  
 Oil paint on canvas  
 2011 x 2600 x 40 mm  
 ARTIST ROOMS  
 Tate and National Galleries of Scotland. Presented by the artist 2010  
 AR01135



**Untitled (Pipes) (1930-9)**  
 Photograph, gelatin silver print on paper  
 244 x 302 mm  
 Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
 P79911



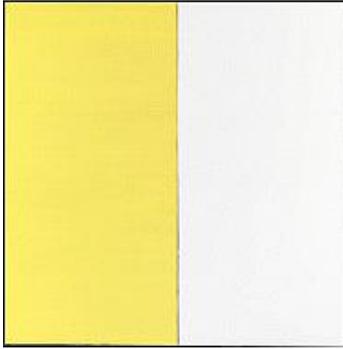
**Force at End of Phase III (If Required) violet (2007)**  
 Oil paint on canvas  
 2011 x 2600 x 40 mm  
 ARTIST ROOMS  
 Tate and National Galleries of Scotland. Presented by the artist 2010  
 AR01134

Emre Huner born 1977



**Boumont (2006)**  
 Video, projection, DV video shown as dvd, colour and sound  
 14min  
 Number 3 in an edition of 5  
 Purchased from RODEO, Istanbul with funds provided by Maya and Ramzy Rasamny 2010  
 T13233

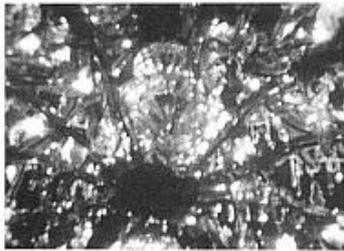
**Callum Innes born 1962**



**Untitled No 39 (2010)**

Oil paint on canvas  
2220 x 2200 mm  
Purchased from Frith Street Gallery, London, with funds provided by the Nicholas Themans Trust 2011 T13305

**Jaki Irvine born 1966**



**Star (1994)**

Film, 16 mm, black and white and sound  
3min, 20sec  
Number 1 in an edition of 4  
Purchased with assistance from Eric Franck 2008, accessioned 2011 T13306



**Sweet Tooth (1994)**

Film, 16 mm, black and white and sound  
3min  
Number 1 in an edition of 3  
Purchased with assistance from Eric Franck 2008, accessioned 2011 T13307

**Piotr Janas born 1970**



**Slash (2010)**

Oil paint on canvas  
1100 x 2303 x 25 mm  
Purchased from Foksal Gallery Foundation, Warsaw with funds provided by the American Patrons of Tate, courtesy of Panos Karpidas 2011 T13310

**Sergej Jensen born 1973**



**Space I (2010)**

Acrylic paint on linen  
2340 x 1930 mm  
Purchased from White Cube Gallery, London with funds provided by the American Patrons of Tate, courtesy of Panos Karpidas, 2010 T13349

**Lamia Joreige born 1972**



**Objects of War No.2 (2003)**

*Objects of War, T13247-T13250 incomplete*  
Video, colour, sound (stereo), identity card, Walkman, Worry beads, photograph, VHS tape, min DV cam tape, Heart to Heart Teddy bear and book  
85min  
Overall display dimensions variable  
Number 2 in an edition of 7, plus 7 unique objects  
Purchased from Galerie Tanit, Munich 2011 T13248

Tate Collection Acquisitions 2010-11



**Objects of War No.4 (2006)**  
*Objects of War, T13247-T13250 incomplete*  
Video, colour, sound (stereo), key, plastic watch with photograph, photograph, plastic watering can (spray bottle), ballpoint pen and paper from a notebook, Passport, Mini DV tape case  
72min  
Overall display dimensions variable  
Number 1 in an edition of 5, plus 9 unique objects  
Purchased from Galerie Tanit, Munich 2011  
T13250

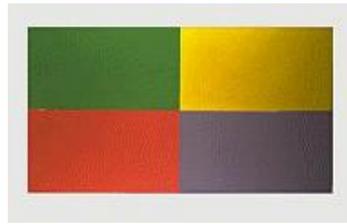


**Objects of War No.3 (2006)**  
*Objects of War, T13247-T13250 incomplete*  
Video, colour and sound (stereo), candle, perfume flask with pouch, radio, cigarette sheets, photograph on paper and ink on paper  
53min  
Overall display dimensions variable  
Number 1 in an edition of 5, plus 6 unique objects  
Purchased from Galerie Tanit, Munich 2011  
T13249



**Objects of War No. 1 (2000)**  
*Objects of War, T13247-T13250 incomplete*  
Video, colour, sound (stereo), UHF Radio, suitcase, Miss Piggy Bag (and contents), beer can, tissue, torchlight, batteries, pouch, playing cards, curtain, jerrycan, photograph, guitar, audiotape and VHS cassette case  
68min  
Overall display dimensions variable  
Number 3 in an edition of 5, plus 13 unique objects  
Purchased from Galerie Tanit, Munich 2011  
T13247

**Peter Joseph born 1929**



**4 Colour Square, Yellow Purple Red Green (1967)**  
Acrylic paint on cotton duck  
1180 x 2140 mm  
Purchased from Nicholas Logsdail with funds provided by Tate Members 2010  
T13216

**On Kawara 1933**



**Jan.1.1984 (1984)**  
Acrylic paint on canvas  
260 x 334 mm  
Purchased from Nicholas Logsdail with funds provided by the Nicholas Themans Trust 2010  
T13217

**Bharti Kher born 1969**



**confess (2009-10)**  
Wood, bindis and light bulb  
2060 x 3020 x 3020 mm  
Presented by the artist and Hauser & Wirth 2010  
T13271

**Július Koller 1939-2007**



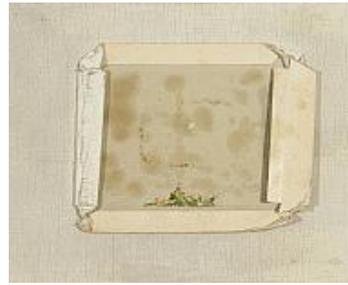
**Question Mark b. (Anti-Painting, Anti-Text) (1969)**  
Latex paint on wood  
50 x 500 x 330 mm  
Purchased from Galerie Martin Janda, Vienna, with funds provided by the 2010 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13312



**Con(end)ception (1972)**  
Ink on paper  
170 x 170 mm  
Purchased from Galerie Martin Janda, Vienna, with funds provided by the 2010 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13314



**Universal Futurological Opening (For a Red Chickadee) (1978)**  
Toilet paper roll and ink  
100 x 100 x 110 mm  
Purchased from Galerie Martin Janda, Vienna, with funds provided by the 2010 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13313



**Country-City (Trencín) (1966)**  
Oil paint on cardboard mounted on board  
170 x 215 mm  
Purchased from Galerie Martin Janda, Vienna, with funds provided by the 2010 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13315

**Kiyohiko Komura 1899-1969**



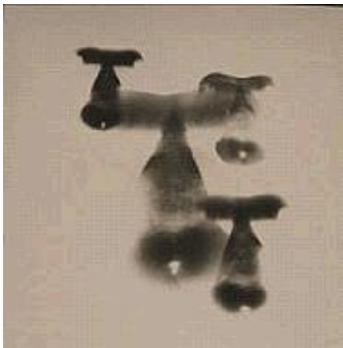
**Two Abstract Forms (c. 1950)**  
Photograph, gelatin silver print on paper  
238 x 238 mm  
Presented by Jacqui Brantjes and Daniel Pittack 2010  
P13154



**Untitled (1940-9)**  
Photograph, gelatin silver print on paper  
255 x 302 mm  
Presented by Jacqui Brantjes and Daniel Pittack 2010  
P13155



**Untitled (c. 1950)**  
Photograph, gelatin silver print on paper  
240 x 240 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
P79913



**Work II, Female Body Composition (c. 1950)**  
Photograph, gelatin silver print on paper  
242 x 242 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
P79912

**Jannis Kounellis born 1936**



**Untitled (1969)**  
Stone  
Overall display dimensions variable  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Presented by the artist 2010  
AR01136

**KwieKulik born 1945, born 1947**



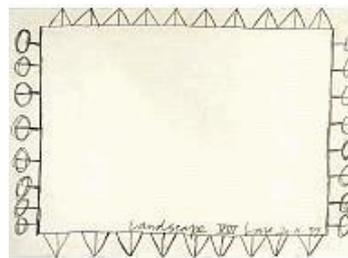
**Variants of Red/The Path of Edward Gierek (1971)**  
Slide, 160 slides, 2 projections, colour, digital slides transferred from 35 mm slides  
11min, 33sec  
Presented by the artist 2010  
T13252

**Marcellus Laroon 1679-1772**



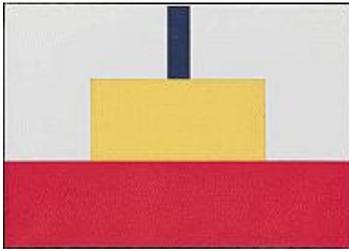
**A Musical Assembly (c. 1720)**  
Oil paint on canvas  
1016 x 1270 mm  
Accepted by HM Government in lieu of inheritance tax and allocated to Tate 2011  
T13316

**Bob Law 1934-2004**



**Landscape VIII (1959)**  
Crayon on paper  
395 x 485 x 22 mm  
Purchased from Nicholas Logsdail 2010  
T13318

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**CASTLE CCCXXXIII 15.7.01 (2001)**

Oil paint on canvas  
722 x 1026 mm  
Purchased from Richard Saltoun, London 2010  
T13317

**Li Yuan-chia 1929-1994**



**B+N=0 (1965)**

Wood, acrylic paint and steel  
780 x 312 x 15 mm  
Purchased from Nicholas Logsdail with funds provided by Tate Members 2010  
T13219



**0+1=2 (1965)**

Wood, acrylic paint and steel  
310 x 780 x 15 mm  
Purchased from Nicholas Logsdail with funds provided by Tate Members 2010  
T13218

**Zbigniew Libera born 1959**



**How to Train Little Girls (1987)**

Video, monitor, colour and sound  
16min, 52sec  
Overall display dimensions variable  
Number 3 in an edition of 5 plus 1 artist's proof  
Purchased from the artist through Raster, Warsaw, with funds provided by the 2009 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010  
T13228

**Morris Louis 1912-1962**



**Phi (1960-1)**

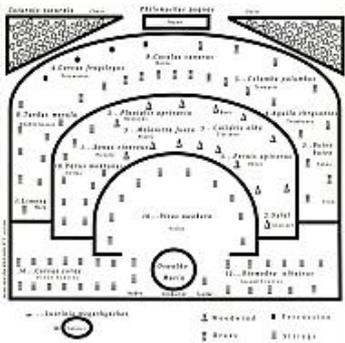
Acrylic paint on canvas  
2650 x 3620 mm  
Bequeathed by Dr Marcella Louis Brenner, the artist's widow 2007, accessioned 2011  
T13254



**Beth Kuf (1958)**

Acrylic paint on canvas  
2324 x 3391 mm  
Bequeathed by Dr Marcella Louis Brenner, the artist's widow 2007, accessioned 2011  
T13253

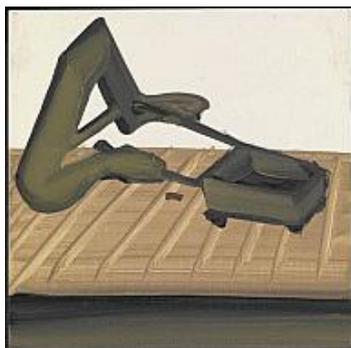
**Oswaldo Maciá born 1960**



**Something Going On Above My Head (1999)**

Audio, 16 channels  
30min  
Overall display dimensions variable  
Number 2 in an edition of 3  
Purchased from the artist 2010  
T13319

**Tala Madani born 1981**



**A with Wagon (2010)**

Oil paint on wood  
300 x 300 x 30 mm  
Purchased from Lombard-Freid Projects, New York  
with funds provided by the Middle East North Africa  
Acquisitions Committee 2011  
T13320

**David Maljkovic born 1973**



**Images With Their Own Shadow (2008)**

Film, 16 mm, projection, colour and sound and  
plasterboard  
Overall display dimensions variable  
Number 1 in an edition of 5 plus 2 artist's proofs  
Purchased from Annet Gelink Gallery, Amsterdam,  
with funds provided by the 2009 Outset / Frieze Art  
Fair Fund to benefit the Tate Collection 2010  
T13225

**Werner Mantz 1901-1983**



**Interior, Cologne 1928 (printed 1977)**

*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
167 x 214 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79946



**Sinn-Department store, Gelsenkirchen 1928 (printed 1977)**

*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
213 x 168 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79947

Tate Collection Acquisitions 2010-11



**Bridge, Cologne 1927 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
165 x 224 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79940



**Kölnische Zeitung, Pressa, Cologne 1928 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
165 x 213 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79948



**Detail of Kalkerfeld settlement, Cologne 1928 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
227 x 167 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79943



**Title of WDR-radio programme, Cologne 1928 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
223 x 165 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79941



**Advertisement for pavement stones, Cologne 1928 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
217 x 166 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79942



**Staircase Ursuliner Lyzeum, Cologne 1928 (printed 1977)**  
*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
219 x 155 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79944



**Communion bench, Kreneheide 1935 (printed 1977)**

*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
224 x 167 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79949



**Detail Kalkerfeld settlement, Cologne 1928 (printed 1977)**

*Portfolio, P79940-P79949 incomplete*  
Photograph, gelatin silver print on paper  
220 x 128 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79945

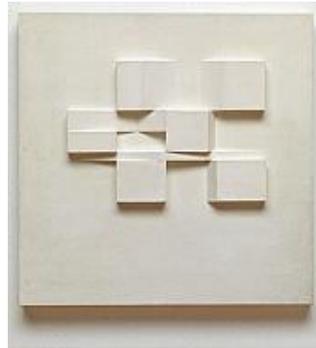
**Anne Martin born 1936**



**From One World to Another (1962)**

Oil paint on canvas  
1843 x 1831 mm  
Purchased from the artist 2011  
T13321

**Mary Martin 1907-1969**



**Expanding Form (1954)**

Wood and emulsion paint  
911 x 913 x 118 mm  
Purchased from Annely Juda Fine Art, London 2011  
T13322

**Jose Carlos Martinat Mendoza born 1974**



**Brutalism: Stereo Reality Environment 3 (2007)**

MDF, 3 printers, paper, tracking system, central processing unit, cables, web search program  
1830 x 2140 x 2550 mm  
Presented by Eduardo Leme 2007, accessioned 2011  
T13251

**Ana Mendieta 1948-1985**



**Untitled (Rape Scene) (1973)**  
Photograph, colour on paper  
398 x 310 x 32 mm  
Unlimited edition  
Presented by the American Fund for the Tate  
Gallery, courtesy of the Latin American Acquisitions  
Committee 2010  
T13355



**Untitled (Silueta Series, Mexico) (1976)**  
Photograph, colour on paper  
398 x 310 x 32 mm  
Unlimited edition  
Presented by the American Fund for the Tate  
Gallery, courtesy of the Latin American Acquisitions  
Committee 2010  
T13356



**Untitled (Self-Portrait with Blood) (1973)**  
Photograph, colour on paper  
398 x 310 x 32 mm  
Unlimited edition  
Presented by the American Fund for the Tate  
Gallery, courtesy of the Latin American Acquisitions  
Committee 2010  
T13354



**Untitled (Silueta Series, Mexico) (1974)**  
Photograph, colour on paper  
398 x 310 x 32 mm  
Unlimited edition  
Presented by the American Fund for the Tate  
Gallery, courtesy of the Latin American Acquisitions  
Committee 2010  
T13357

**Gustav Metzger born 1926**



**To Crawl into - Anschluss, Vienna, March 1938 (1996)**  
Photograph, colour, scanachrome print on pvc, and  
cotton  
Overall display dimensions variable  
Purchased from the artist 2007, accessioned 2011  
T13323

**Boris Mikhailov born 1938**



**Red (1968-75, printed c. 1999-2000)**

84 photographs, colour, digital print on paper  
455 x 305 mm  
Purchased from the artist through Gallery Guido  
Costa, Turin with assistance from the Art Fund and  
Konstantin Grigorishin 2011  
T13358



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
116 x 274 mm  
Presented by Boris and Vita Mikhailov 2011  
P20375



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
120 x 281 mm  
Presented by Boris and Vita Mikhailov 2011  
P20378



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
117 x 269 mm  
Presented by Boris and Vita Mikhailov 2011  
P20377



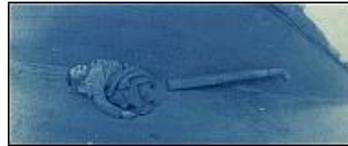
**At Dusk (1993)**

Photograph, gelatin silver print on paper  
120 x 278 mm  
Presented by Boris and Vita Mikhailov 2011  
P20372



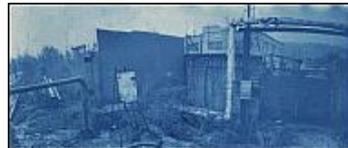
**At Dusk (1993)**

Photograph, gelatin silver print on paper  
122 x 273 mm  
Presented by Boris and Vita Mikhailov 2011  
P20370



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
117 x 283 mm  
Presented by Boris and Vita Mikhailov 2011  
P20374



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
116 x 274 mm  
Presented by Boris and Vita Mikhailov 2011  
P20376



**At Dusk (1993)**

Photograph, gelatin silver print on paper  
120 x 277 mm  
Presented by Boris and Vita Mikhailov 2011  
P20373



**At Dusk (1993)**  
Photograph, gelatin silver print on paper  
120 x 277 mm  
Presented by Boris and Vita Mikhailov 2011  
P20369



**At Dusk (1993)**  
Photograph, gelatin silver print on paper  
120 x 280 mm  
Presented by Boris and Vita Mikhailov 2011  
P20381



**At Dusk (1993)**  
Photograph, gelatin silver print on paper  
118 x 281 mm  
Presented by Boris and Vita Mikhailov 2011  
P20371



**At Dusk (1993)**  
Photograph, gelatin silver print on paper  
120 x 282 mm  
Presented by Boris and Vita Mikhailov 2011  
P20380



**At Dusk (1993)**  
Photograph, gelatin silver print on paper  
118 x 270 mm  
Presented by Boris and Vita Mikhailov 2011  
P20379

**Lisette Model 1906-1983**



**Window reflections, Fifth Avenue, New York City (1945, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79976



**Woman with veil, San Francisco (1949, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79965



**Singer at the Cafe Metropole, New York City (1946, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79974



**Famous gambler, Monte Carlo (1934, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79969



**Woman in flowered dress, Promenade des Anglais, Riviera (1934-7, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79967



**French gambler, Promenade des Anglais, Riviera (1934, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79968



**Newspaper salesman, Paris (1933-8, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79971



**Little man, Lower East Side, New York City (1939-42, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79975



**Fashion show, Hotel Pierre, New York City (1940-6, printed 1976)**

Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography Acquisitions Committee 2010  
P79970



**Blind Man, Paris (1933-8, printed 1976)**  
Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79973



**Woman at Coney Island (1939-41, printed 1976)**  
Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79972



**Woman with shawl, New York City (1942, printed 1976)**  
Photograph, gelatin silver print on paper  
495 x 400 mm  
Edition of 25  
Purchased with funds provided by the Photography  
Acquisitions Committee 2010  
P79966

**Lucia Moholy 1894 -1989**



**Bauhaus Building, Dessau, view from the vestibule window looking toward the workshop wing (1926)**  
Photograph, gelatin silver print on paper  
160 x 113 mm  
Purchased 2011  
P79915



**Bauhaus Building, Dessau (1925-6)**  
Photograph, gelatin silver print on paper  
99 x 141 mm  
Purchased 2011  
P79916

**Ronald Moody 1900-1984**



**Unknown Political Prisoner (1953)**  
Plaster  
530 x 223 x 205 mm  
Presented by Cynthia Moody 2010  
T13273



**Midonz (1937)**  
Elm  
690 x 380 x 395 mm  
Purchased 2010  
T13324

**Robert Morris born 1931**



**Untitled (1964)**  
Painted wood, piano hinge and metal rod supported on hooks  
174 x 1855 x 70 mm open  
105 x 1855 x 70 mm closed  
Presented by the American Fund for the Tate Gallery 2010  
T13350



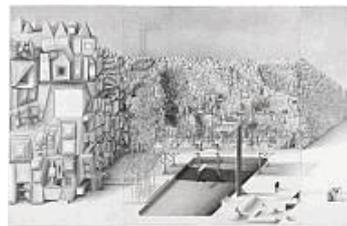
**Location (1962-3)**  
Oil paint on panel with mechanical counters  
512 x 512 mm  
Presented by the American Fund for the Tate Gallery, courtesy of the Richard B. Fisher Endowment 2010  
T13351

**David Musgrave born 1973**



**Folded plane no.2 (2009)**  
Graphite on paper  
545 x 445 mm  
Purchased from greengrassi, London with funds provided by Tate Members 2010  
T13223

**Paul Noble born 1963**



**Lidonob (2000)**  
Graphite on paper  
3000 x 4500 mm  
Purchased from John P. Lee / BravinLee Programs, New York, with assistance from the Art Fund 2011  
T13325

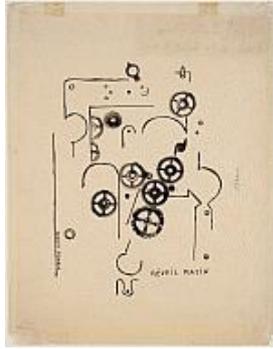
**Irving Petlin born 1934**



**Lake as a Furnace...The Black Archers (1976)**  
Pastel on paper  
560 x 762 mm  
Presented by Odyssea Skouras, New York 2010  
T13274

Tate Collection Acquisitions 2010-11

**Francis Picabia 1879-1953**



**Alarm Clock (1919)**  
Ink on paper  
318 x 230 mm  
Purchased 2011  
T13345

**Sigmar Polke 1941-2010**



**Potato Machine - Apparatus Whereby One Potato Can Orbit Another (1969)**  
Wooden stand, battery operated motor, elastic fan belt, wire, two (exchangeable) potatoes  
790 x 395 x 410 mm  
One of less than 10 works made c.1969 as part of a proposed edition of 20  
Purchased from Michael Werner Gallery, New York 2010  
T13326

**Kathy Prendergast born 1958**



**BLACK MAP SERIES (America North Central) (2009)**

Ink on printed map  
1027 x 1172 mm  
Purchased from Kerlin Gallery, Dublin, with funds provided by Tate Members 2010  
T13226

**Saloua Raouda Choucair born 1916**



**Poem Wall (1963-5)**  
Wood  
700 x 1600 x 200 mm  
Presented anonymously 2011  
T13279



**The Screw (1975-7)**  
Wood  
310 x 310 x 270 mm  
Presented by the Saloua Raouda Choucair Foundation, Beirut, Lebanon 2011  
T13280



**Composition in Blue Module (1947-51)**  
Oil paint on canvas  
595 x 800 mm  
Purchased from the artist with funds provided by the Middle East North Africa Acquisitions Committee 2011  
T13308



**Infinite Structure (1963-5)**

Tufa stone

2400 x 480 x 300 mm

Purchased from the artist with funds provided by the Middle East North Africa Acquisitions Committee 2011

T13262



**Poem (1963-5)**

Wood

330 x 170 x 75 mm

Presented anonymously 2011

T13278

**Albert Renger-Patzsch 1897-1966**



**Greifswald, Nikolaikirche, Serie: Norddeutsche Backsteindome (c. 1928-9)**

*Group of vintage prints, P79952-P79964 incomplete*

Photograph, gelatin silver print on paper

225 x 170 mm

Purchased with funds provided by the Photography Acquisitions Committee 2011

P79959



**Aus dem Werk: Norddeutsche Backsteindome, Stralsund - Marienkirche-Mittelschiff vom Choraus (c. 1928)**

*Group of vintage prints, P79952-P79964 incomplete*

Photograph, gelatin silver print on paper

228 x 169 mm

Purchased with funds provided by the Photography Acquisitions Committee 2011

P79957



**Buchbinder beim Vergolden**

*Group of vintage prints, P79952-P79964 incomplete*

Photograph, gelatin silver print on paper

169 x 228 mm

Purchased with funds provided by the Photography Acquisitions Committee 2011

P79955



**Paderborn Westf. Jesuitenkirche (c. 1945-8)**

*Group of vintage prints, P79952-P79964 incomplete*

Photograph, gelatin silver print on paper

228 x 168 mm

Purchased with funds provided by the Photography Acquisitions Committee 2011

P79958



**Münster in Westfalen, Die Clemenskirche, erbaut von Schlaun (c. 1929-39)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
228 x 168 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79962



**Wehkirche in Grottrückerwalde Erzgebirge (c. 1935-7)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
228 x 168 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79963



**Hamburg, Hafen (c. 1929)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
165 x 228 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79960



**Hörder Verein - Kohlenmischanlage (Dortmund) (before 1929, printed c. 1929)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
223 x 165 mm  
purchased with funds provided by the Photography Acquisitions Committee 2011  
P79952



**Alter sächsischer Strumpfwirker an einem Handwebstuhl (1928-48)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
229 x 170 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79954



**Gemäldegalerie Dresden (c. 1928-9)**

*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
168 x 228 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79956



**Hamburg, Hafenbild (c. 1929)**  
*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
225 x 165 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79961



**Hamburg, Nikolaikirche (c. 1929)**  
*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
228 x 168 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79964

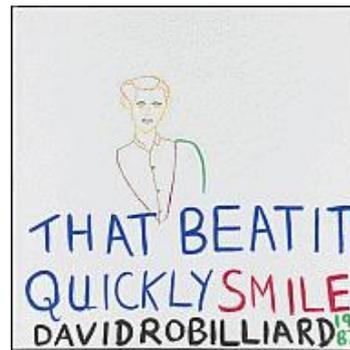


**Erzgebirge Holzschneider (c. 1933-4)**  
*Group of vintage prints, P79952-P79964 incomplete*  
Photograph, gelatin silver print on paper  
228 x 170 mm  
Purchased with funds provided by the Photography Acquisitions Committee 2011  
P79953

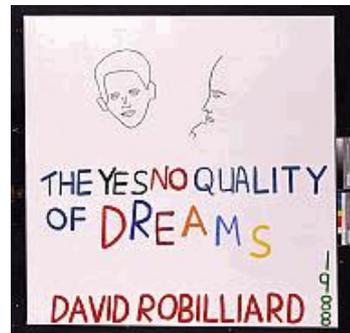
**Jonathan Richardson 1667-1745**

**Portrait of the Artist's Son, Jonathan Richardson the Younger, in his Study (c. 1734)**  
Oil paint on canvas on board  
904 x 715 mm  
Presented by Tate Patrons 2010  
T13207

**David Robilliard 1952-1988**



**That Beat It Quickly Smile (1987)**  
Acrylic paint on canvas  
1218 x 1218 mm  
Purchased from Judy Adam with funds provided by Evelyn, Lady Downshire's Trust Fund 2011  
T13327



**The Yes No Quality Of Dreams (1988)**  
Acrylic paint on canvas  
1219 x 1225 mm  
Purchased from Judy Adam with assistance from Evelyn, Lady Downshire's Trust Fund 2011  
T13328

**Eva Rothschild born 1971**



**HomeWork (2009)**  
Ceramic  
305 x 3005 x 10 mm  
Presented by the artist and Stuart Shave 2010  
T13222



**Legend (2009)**  
Powder coated aluminium and perspex  
2880 x 2200 x 2100 mm  
Number 3 in an edition of 3 plus 1 artist's proof  
Purchased from Stuart Shave/Modern Art, London,  
with funds provided by Tate Patrons 2010  
T13221

**Sterling Ruby born 1972**



**SP96 (2010)**  
Spray paint on canvas  
2446 x 2135 mm  
Presented anonymously 2010  
T13330



**SP98 (2010)**  
Spray paint on canvas  
2438 x 2134 mm  
Presented anonymously 2010  
T13329

**Zineb Sedira born 1963**



**Floating Coffins (2009)**  
Video, colour and sound  
8min  
Overall display dimensions variable  
Number 1 in an edition of 3 plus 2 artist's proofs  
Purchased from Kamel Mennour, Paris 2010  
T13331

**Wael Shawky born 1971**

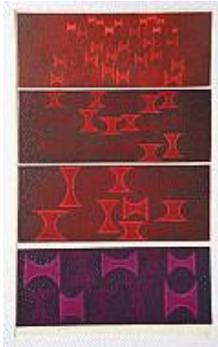


**Telematch Sadat (2007)**  
Video, colour and sound (stereo)  
10min, 34sec  
Number 5 in an edition of 6, plus 2 artist's proofs  
Purchased from the artist 2011  
T13332

**Anwar Jalal Shemza 1928-1985**



**Chessmen One (1961)**  
Oil paint on canvas  
920 x 710 mm  
Purchased from Green Cardamom, London 2010  
T13333



**Forms Emerging (1967)**  
Etching on paper  
774 x 554 mm  
Number 1 in an edition of 5  
Purchased from Green Cardamom, London 2010  
P79950

**Ryukichi Shibuya 1904-1995**



**Untitled (Advertising photograph, mannequin hand and flower) (c. 1936)**  
Photograph, gelatin silver print on paper  
282 x 296 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79910



**Untitled (Advertisement for Laito Cream) (c. 1936)**  
Photograph, gelatin silver print on paper  
297 x 248 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79909



**Untitled (Cigarettes, camera & coffee) (c. 1936)**  
Photograph, gelatin silver print on paper  
156 x 250 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13153



**Untitled (Advertising photograph, two women on street) (c. 1936)**  
Photograph, gelatin silver print on paper  
300 x 248 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13152

Tate Collection Acquisitions 2010-11



**Untitled (Advertising photograph, woman in kimono) (c. 1936)**  
 Photograph, gelatin silver print on paper  
 298 x 188 mm  
 Presented by Jacqui Brantjes and Daniel Pittack  
 2010  
 P13151



**Untitled (Advertisement for Laito Cream) (c. 1936)**  
 Photograph, gelatin silver print on paper  
 297 x 247 mm  
 Purchased with funds provided by the Asia Pacific  
 Acquisitions Committee 2010  
 P79908

**Laurie Simmons born 1949**



**Woman Watching TV (1978)**  
*Early Color Interior, P79889-P79891 complete*  
 Photograph, colour on paper  
 119 x 181 mm  
 Number 1 in an edition of 7 plus 2 artist's proofs  
 Purchased with assistance from the American  
 Patrons of Tate, courtesy of the North American  
 Acquisitions Committee 2010  
 P79889

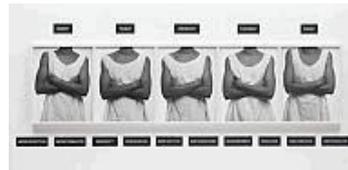


**New Bathroom/ Woman Standing/ Sunlight (1979)**  
*Early Color Interior, P79889-P79891 complete*  
 Photograph, colour on paper  
 77 x 119 mm  
 1 of 2 artist's proofs aside from the edition of 7  
 Purchased with assistance from the American  
 Patrons of Tate, courtesy of the North American  
 Acquisitions Committee 2010  
 P79891



**Blonde/ Red Dress/ Kitchen/ Milk (1978)**  
*Early Color Interior, P79889-P79891 complete*  
 Photograph, colour on paper  
 124 x 186 mm  
 Number 6 in an edition of 7 plus 2 artist's proofs  
 Purchased with assistance from the American  
 Patrons of Tate, courtesy of the North American  
 Acquisitions Committee 2010  
 P79890

**Lorna Simpson born 1960**



**Five Day Forecast (1991)**  
 5 photographs, gelatin silver print on paper, 15  
 engraved plaques  
 622 x 2464 mm  
 Number 2 in an edition of 3 plus 1 artist's proof  
 Purchased from the artist through Salon 94, New  
 York, with funds provided by the 2010 Outset / Frieze  
 Art Fair Fund to benefit the Tate Collection 2010  
 T13335

**John Smith born 1952**



**Hotel Diaries (2001-7)**

Video, colour and sound

82min

Number 1 in an edition of 5 plus 2 artist's proofs

Presented anonymously 2010

T13238



**The Girl Chewing Gum (1976)**

Film, 16mm, black and white, and sound (optical)

12min

Number 1 in an edition of 5 plus 2 artist's proofs

Purchased from Tanya Leighton, Berlin, with funds provided by Tate Members 2010

T13237

**Keith Sonnier born 1941**



**Red Flocked Wall (1969)**

Latex, pigment and sawdust

2850 x 1950 x 5 mm

Presented by the American Fund for the Tate Gallery 2010

T13352

**Simon Starling born 1967**



**D1-Z1 (22,686,575:1) (2009)**

Dresden D1 projector, film, 35 mm, colour and sound 30sec

Edition 1 of 5

Purchased from The Modern Institute, Glasgow 2010

T13241

**Kishio Suga born 1944**



**Ren-Shiki-Tai (1973, partly remade 1987)**

Stone, brick, cement and wire

650 x 3370 x 3440 mm

Purchased from the artist through Kamakura Gallery, Kanagawa with funds provided by the Asia Pacific Acquisitions Committee 2010

T13336

**Do Ho Suh born 1962**



**Staircase-III (2010)**

Polyester and stainless steel

Overall display dimensions variable

Purchased from the artist through Lehmann Maupin Gallery, New York with funds provided by the Asia Pacific Acquisitions Committee 2011

T13344

**Robert Therrien born 1947**



**No Title (Stacked Plates) (2010)**

Plastic  
2390 x 1370 x 1370 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Presented  
by the artist 2010  
AR01127



**No Title (Beard Cart) (2004)**

Steel plate, stainless steel, plastic, paint, wood,  
rubber, human hair, plaster  
2235 x 1162 x 1221 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Presented  
by the artist 2010  
AR01128

**Jake Tilson born 1958**



**Market Forces (2009)**

Video, flat screen, colour  
7min, 50sec  
Number 1 in an edition of 1 plus 1 artist's proof  
Purchased from the artist 2010  
T13230

**Gavin Turk born 1967**



**Cavey (1991-7)**

Ceramic  
485 mm  
Number 3 in an edition of 3  
Purchased from Gavin Turk/Live Stock Market,  
London, with assistance from the Knapping Fund and  
Tate Fund 2010  
T13208



**Study for Window (1991-3)**

Paper, felt, leather, cotton, glass, wood, metal and  
paint  
1110 x 1113 x 560 mm  
Purchased from Gavin Turk/Live Stock Market,  
London 2009  
T13209



**Font (2006)**

Porcelain, wood and bronze  
1207 x 392 x 397 mm  
Purchased from Gavin Turk/Live Stock Market and  
Fine Art Society, London 2009  
T13210

**Phoebe Unwin born 1979**



**Man with Heavy Limbs (2009)**  
Acrylic paint, ink, charcoal and pastel on card and printed paper  
1465 x 1000 mm  
Purchased from Wilkinson Gallery, London with funds provided by Tate Members 2010  
T13224

**Rachel Whiteread born 1963**



**Untitled (1992)**  
Ink and correction fluid on paper  
668 x 279 mm  
Presented by the artist 2010  
T13276

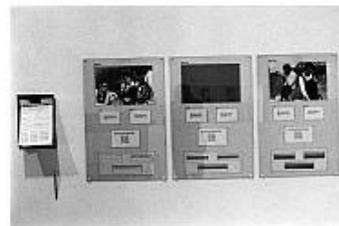
**Emily Wardill born 1977**



**Sick Serena and Dregs and Wreck and Wreck (2007)**  
Film, 16 mm and sound  
12min  
Purchased from Jonathan Viner/Fortescue Avenue, London, with assistance from the Gytha Trust 2010  
T13337

**Stair Space III (1995)**  
Resin, ink and correction fluid on paper  
594 x 420 mm  
Presented by the artist 2010  
T13275

**Stephen Willats born 1943**

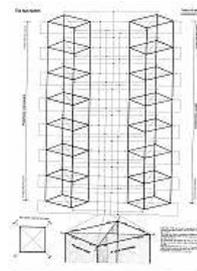


**'The Lunch Triangle': Pilot work B. Codes and Parameters (1974)**  
Photographs, gouache, typed text, and ink on card  
762 x 508 mm  
Purchased from Victoria Miro Gallery, London 2010  
T13339

**Nicole Wermers born 1971**



**French Junkies # 9 (2002)**  
Perspex, copper, styrene, zinc, foil and sand  
775 x 245 x 210 mm  
Purchased from Herald Street Gallery, London 2010  
T13338



**The Twin Towers (1977)**  
Ink and Letraset on paper  
1014 x 710 mm  
Purchased from Victoria Miro Gallery, London 2010  
T13340

**Aubrey Williams 1926-1990**



**Tribal Mark (1961)**  
Oil paint on canvas  
760 x 1020 mm  
Purchased from the Artist's Estate 2010  
T13342



**Death and the Conquistador (1959)**  
Oil paint on canvas  
830 x 1340 mm  
Purchased from the Artist's Estate 2010  
T13341

**Christopher Williams born 1956**



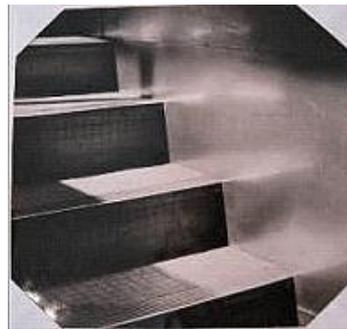
**Clockwise from Manufacturer Name (Outer Ring) Michelin zX Treadwear 200 Traction A Temperature B Clockwise from Tire Size (Inner Ring) 135 SR 15 723 E2 0177523 Tubeless Radial X Made In France TN 2148 20-2044 Tread: 1 Polyester Ply + 2 Steel Plies S (2008)**  
Photograph, gelatin silver print on paper  
947 x 832 x 29 mm  
Number 1 in an edition of 10  
Purchased from Galerie Gisela Capitain, Cologne  
2011  
P79951

**Richard Wilson born 1953**



**20:50**  
Digital prints, graphite, card, paint, colour photograph on paper  
1839 x 977 x 30 mm  
Purchased 2011  
T13343

**Shikanosuke Yagaki 1897-1966**



**Stairs (1930-9)**  
Photograph, gelatin silver print on paper  
224 x 285 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2011  
P79902



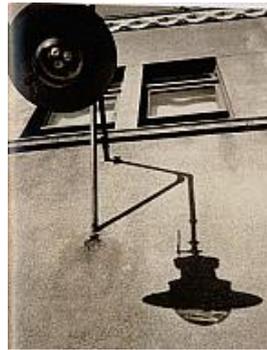
**Untitled (Interior with shutters) (1930-9)**  
Photograph, gelatin silver print on paper  
279 x 198 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
P79907

Tate Collection Acquisitions 2010-11



**Sudden Wind (1930-9)**

Photograph, gelatin silver print on paper  
283 x 216 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79906



**Untitled (Street lamp and shadow) (1930-9)**

Photograph, gelatin silver print on paper  
273 x 216 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13148



**Jazz (1930-9)**

Photograph, gelatin silver print on paper  
138 x 205 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13150



**Untitled (Street) (1930-9)**

Photograph, gelatin silver print on paper  
238 x 222 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13147



**Untitled (Clock) (1930-9)**

Photograph, gelatin silver print on paper  
293 x 220 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13149



**Untitled (Interior) (1930-9)**

Photograph, gelatin silver print on paper  
264 x 354 mm  
Presented by Jacqui Brantjes and Daniel Pittack  
2010  
P13146

**Tate Collection Acquisitions 2010-11**



**Still Life (1930-9)**

Photograph, gelatin silver print on paper  
192 x 203 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79904



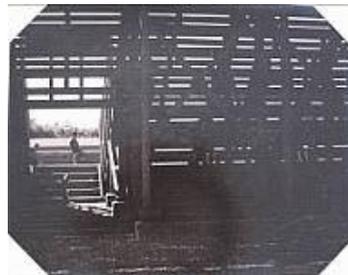
**Untitled (Plant and wall) (1930-9)**

Photograph, gelatin silver print on paper  
237 x 396 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79903



**Untitled (Street) (1930-9)**

Photograph, gelatin silver print on paper  
297 x 233 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79900



**Untitled (Interior of wooden building) (1930-9)**

Photograph, gelatin silver print on paper  
224 x 285 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79901



**Untitled (Composition with light) (1930-9)**

Photograph, gelatin silver print on paper  
119 x 170 mm  
Purchased using funds provided by the Asia-Pacific  
Acquisitions Committee 2010  
P79905



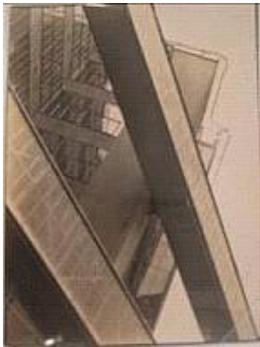
**Untitled (Building in Moscow) (1931)**

Photograph, gelatin silver print on paper  
228 x 166 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79892

Tate Collection Acquisitions 2010-11



**In Dessau (Modernist architecture) (1930-2)**  
Photograph, gelatin silver print on paper  
268 x 200 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79896



**Untitled (Modernist architecture) (1930-2)**  
Photograph, gelatin silver print on paper  
115 x 84 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79893



**Bauhaus Student (1930-2)**  
Photograph, gelatin silver print on paper  
112 x 78 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79899



**Cafeteria after lunch, Bauhaus, Dessau (1930-2,  
printed later)**  
Photograph, gelatin silver print on paper  
80 x 111 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79894



**Untitled (Composition with eggs and string,  
Bauhaus) (1930-2)**  
Photograph, gelatin silver print on paper  
113 x 80 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79897



**Untitled (Interior, Bauhaus, Dessau) (1930-2)**  
Photograph, gelatin silver print on paper  
233 x 150 mm  
Purchased with funds provided by the Asia Pacific  
Acquisitions Committee 2010  
P79895



**Untitled (Composition with bricks, Bauhaus) (1930-2)**  
Photograph, gelatin silver print on paper  
229 x 168 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
P79898



**Bucket 5 (2007)**  
Oil paint on canvas  
994 x 994 mm  
Purchased from the artist through Hauser & Wirth, London, with funds provided by the Asia Pacific Acquisitions Committee 2010  
T13293



**Untitled (Portrait of Yamawaki with Paul Oud) (1930-2)**  
Photograph, gelatin silver print on paper  
80 x 107 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2010  
P79914



**Bucket 8 (2007)**  
Oil paint on canvas  
995 x 994 mm  
Purchased from the artist through Hauser & Wirth, London, with funds provided by the Asia Pacific Acquisitions Committee 2010  
T13294

**Zhang Enli born 1965**



**Bucket 3 (2007)**  
Oil paint on canvas  
1003 x 1000 mm  
Purchased from the artist through Hauser & Wirth, London, with funds provided by the Asia Pacific Acquisitions Committee 2010  
T13292

**Loans to the  
Tate Collection  
2010-11**

**Diane Arbus 1923–1971**



**Jack Dracula in a bar, N.Y.C. (1961, printed later)**

Photograph, gelatin silver print on paper  
228 x 151 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00191



**Christ in a lobby, N.Y.C. (1964, printed after 1971)**

Photograph, gelatin silver print on paper  
228 x 151 mm  
Number 7 in an edition of 75  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00190

**Writer Susan Sontag with her son, David, N.Y.C. (1965)**

Photograph, gelatin silver print on paper  
619 x 619 x 20 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00192

**Georg Baselitz born 1938**



**Hammergrun (1991)**

Oil paint on canvas  
2900 x 2900 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00219

**Joseph Beuys 1921-1986**

**Negentropy: Felt Sculpture (1977)**

Oil paint and watercolour on paper  
456 x 616 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00198

**To Mikis Theodorakis (1982)**

Graphite on paper, 16 parts  
124 x 80 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00197



**Walk Only When You Feel: Your Walk Starts Revolution (1969)**

Oil paint, iron chloride, watercolour and graphite on paper  
279 x 207 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00202

**Loans to the Tate Collection 2010-11**

**The Centrifugal Forces of the Mountains (1953)**

Graphite on paper, 3 parts  
286 x 210 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00196

**We Are Free (1972/1982)**

Wood and glass vitrine with painted violin and film  
reels  
1830 x 1550 x 640 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00187

**The Difficulty of Producing an Egg (1968)**

Graphite on paper  
254 x 260 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00199

**For Brown Environment (1964)**

Oil paint on paper  
792 x 866 mm (left)  
792 x 689 mm (right)  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00200

**Energy Field (1962)**

Oil paint and fat on board  
622 x 470 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00201

**Vija Celmins born 1938**



**Night Sky #18 (1998)**

Charcoal on paper  
507 x 584 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00178

**John Constable 1776-1837**



**The Glebe Farm, Langham (1815)**

Graphite on paper  
158 x 193 mm  
Lent from a private collection 2010  
L02965



**Study of a Seated Female Nude (c. 1808)**

Graphite and chalk on paper  
383 x 281 mm  
Lent from a private collection 2010  
L02967



**Study of a Male Nude seated on the floor (c. 1808)**

Graphite on paper  
343 x 525 mm  
Lent from a private collection 2010  
L02969

Loans to the Tate Collection 2010-11



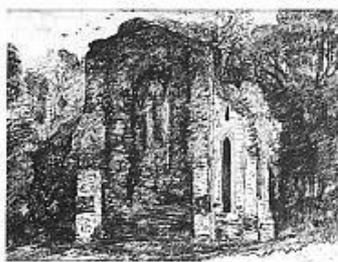
**Study of a Male Nude supporting his head on his left arm (c. 1808)**

Graphite and chalk on paper  
530 x 328 mm  
Lent from a private collection 2010  
L02968



**A Male Nude Standing with Right Arm Raised (c. 1808)**

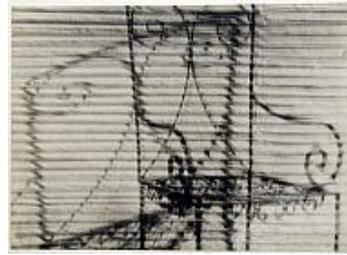
Graphite and chalk on paper  
502 x 297 mm  
Lent from a private collection 2010  
L02964



**Netley Abbey (1816)**

Graphite on paper  
84 x 109 mm  
Lent from a private collection 2010  
L02966

**Geraldo de Barros born 1923**



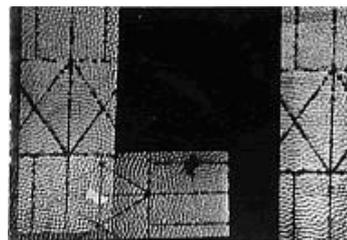
**Untitled (São Paulo) Composition II (1949)**

Photograph, gelatin silver print on paper  
276 x 382 mm  
Lent by the American fund for the Tate Gallery,  
courtesy of the Latin American Acquisitions  
Committee 2011  
L02983



**Granada, Spain (1951)**

Photograph, gelatin silver print on paper  
400 x 299 mm  
Lent by the American Fund for the Tate Gallery,  
courtesy of the Latin American Acquisitions  
Committee 2010  
L02980



**"Abstraction" (São Paulo) from the series "Fotoformas" (1949)**

Photograph, gelatin silver print on paper  
276 x 374 mm  
Lent by the American fund for the Tate Gallery,  
courtesy of the Latin American Acquisitions  
Committee 2011  
L02982

**Loans to the Tate Collection 2010-11**



**Untitled [Telegraph Wires]**

Photograph, gelatin silver print on paper  
300 x 399 mm  
Lent by the American Fund for the Tate Gallery,  
courtesy of the Latin American Acquisitions  
Committee 2010  
L02981



**Gavin Coal Power Plant, Cheshire, Ohio (2003)**

Photograph, colour on paper  
1143 x 1419 mm  
Number 5 in an edition of 6 plus 2 artist's proofs  
Lent by the American Fund for the Tate Gallery,  
courtesy of the North American Acquisitions  
Committee 2010  
L02963

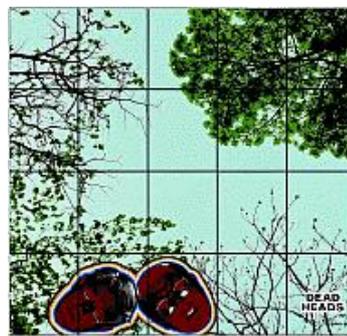
**Mitch Epstein born 1952**



**Amos Coal Power Plant, Raymond West Virginia (2004)**

Photograph, colour on paper  
1143 x 1473 mm  
One of 2 artist's proofs aside from the edition of 6  
Lent by the American Fund for the Tate Gallery,  
courtesy of the North American Acquisitions  
Committee 2010  
L02961

**Gilbert & George born 1943, born 1942**



**Dead Heads (1989)**

Photographs, colour, 20 parts  
3380 x 3550 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00195



**BP Carson Refinery, California (2007)**

Photograph, colour on paper  
1142 x 1473 mm  
Number 2 in an edition of 6 plus 2 artist's proofs  
Lent by the American Fund for the Tate Gallery,  
courtesy of the North American Acquisitions  
Committee 2010  
L02962

**Barkley Hendricks born 1945**



**Family Jules: NNN (No Naked Niggahs) (1974)**

Oil paint on linen  
1832 x 1681 x 35 mm  
Lent by the American Fund for the Tate Gallery,  
courtesy of the North American Acquisitions  
Committee 2011  
L02979

**Damien Hirst born 1965**

**Grey Periodic Table (1997-2004)**

Acrylic paint on canvas  
2925 x 4185 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00222



**Pain Killers (2004)**

Four lightboxes  
1137 x 1563 x 152 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00220

**The Pharmacist's Creed (1997-8)**

Lightbox with two sheets of laminated glass in  
painted metal frame  
2700 x 1613 x 100 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00221

**Alex Katz born 1927**



**Green Table (1996)**

Wooden table with paint and wax; 17 painted  
heads, each oil paint on aluminium with bronze  
base  
1400 x 2740 x 1220 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00188

**Jannis Kounellis born 1936**



**Untitled (2006)**

4 wooden tables and 7 bronze bells  
1440 x 2010 x 3520 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00186

**Richard Long born 1945**



**Waterlines (1989)**

Offset lithograph on paper  
1500 x 1124 mm

From an edition of 250

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00205



**Being in the Moment (1999)**

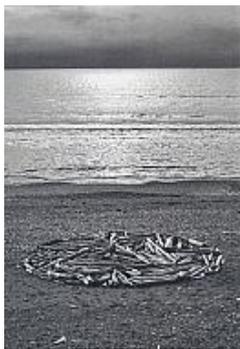
Lithograph on paper

600 x 800 mm

Number 19 in an edition of 60

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00209



**A Circle in Alaska (1977)**

Photograph, gelatin silver print on paper

855 x 1200 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00212

**Connemara Sculpture (1971)**

Photograph, gelatin silver print on paper, drawing  
and hand-written text

535 x 377 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00215



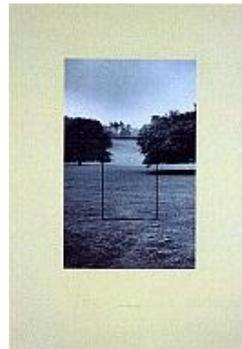
**England, 1968 (1968)**

Photograph, gelatin silver print on paper

835 x 114 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00210



**England, 1967 (1967)**

Photograph, gelatin silver print on paper

1240 x 879 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00183



**A Line in Japan (1979)**

Photograph, colour on paper

860 x 1210 mm

## Loans to the Tate Collection 2010-11

### ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00204

### **A Line of Sticks in Somerset (1974)**

Photograph, gelatin silver print on paper with  
printed text  
810 x 1105 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00189



### **Silbury Hill (1970-1)**

Photograph, gelatin silver print on paper , typed  
text and postcard  
308 x 198 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00214



### **A Circle in Ireland (1975)**

Photograph, colour on paper  
810 x 1125 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00203



### **Sound Line (1991)**

Printed text on paper  
1600 x 794 mm  
Number 10 in an edition of 45  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00206

### **Stepping Stones (1976)**

Map with hand-written text  
785 x 610 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00217



### **Black Dust Hand Line (1990)**

Lithograph and screenprint on paper  
1899 x 921 mm  
Number 51 in an edition of 60  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00208

## Loans to the Tate Collection 2010-11



### **Concentric Days (1996)**

Map with hand written text  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00213

### **Three Places (1972)**

3 photographs, framed  
535 x 377 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00185

### **Circle in Africa (1978)**

Photograph, gelatin silver print on paper with  
hand-written text  
810 x 1120 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00218



### **A Sculpture Left by the Tide (1970)**

Photograph, gelatin silver print on paper  
860 x 1220 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00184



### **60 Minute Walk (1990)**

Lithograph and screenprint on paper  
1886 x 921 mm  
Number 51 in an edition of 60  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00207

### **Cairngorm Stones (2001)**

Photograph on paper with hand-written text  
810 x 112 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00211

### **A 25 Day Walk in Nepal (1975)**

3 photographs, gelatin silver print on paper with  
hand-written text  
610 x 860 mm (two parts)  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00216

## **Robert Mapplethorpe 1946-1989**



### **Lisa Lyon (1982)**

Photograph, gelatin silver print on paper  
508 x 406 mm  
Number 1 in an edition of 10  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00179

**Loans to the Tate Collection 2010-11**



**Lisa Lyon (1982)**  
Photograph, gelatin silver print on paper  
508 x 406 mm  
Number 7 in an edition of 10  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00180



**Lisa Lyon (1984)**  
Photograph, gelatin silver print on paper  
508 x 406 mm  
Number 2 in an edition of 10  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00182



**Lisa Lyon (1982)**  
Photograph, gelatin silver print on paper  
508 x 406 mm  
Number 3 in an edition of 10

ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00181

**Agnes Martin 1912-2004**



**I Love the Whole World (1999)**  
Acrylic paint and graphite on canvas  
1524 x 1524 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00193



**Untitled #10 (1995)**  
Acrylic paint and graphite on canvas  
1524 x 1524 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland.  
Lent by Anthony d'Offay 2010  
AL00194

**Bruce Nauman born 1941**



**VIOLINS VIOLENCE SILENCE (1981-2)**

Neon tubing with clear glass tubing suspension frame  
1578 x 1661 x 152 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00223

**August Sander 1876-1964**



**Death Mask of Erich Sander (1944)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00119

**Pablo Picasso 1881-1973**



**Nude, Green leaves and Bust (also known as Bust Nude with Sculptor's Turntable) (1932)**

Oil paint on canvas  
1640 x 1320 mm  
Lent from a private collection 2011  
L02971



**The Woman of the Soil (1912)**

Photograph, gelatin silver print on paper  
258 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00006

**Brothers (1920, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00167

Loans to the Tate Collection 2010-11



**Bohemians [Willi Bongard, Gottfried Brockmann] (1922-5)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00106



**Young Teacher (c. 1928)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00075



**Composer [Paul Hindemith] (c. 1925)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00126



**Architect [Wilhelm Riphahn] (1932)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00085



**Foster-mother (c. 1930)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00134



**"Red Front" Demonstration (1927)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00097

**Loans to the Tate Collection 2010-11**



**Corpus Christi Procession (1925)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00101



**Victim of Persecution (c. 1938)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00110

**The Notary (1924, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00147

**Street Musicians (1922-8, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00152

**Gypsies (1930, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

Number 1 in an edition of 12

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00155

**Studien - Der Mensch [Hands of a Tenor] (c. 1928, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00174



**Master Mason (1926)**

Photograph, gelatin silver print on paper

259 x 189 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00032



**Industrialist (c. 1924)**

Photograph, gelatin silver print on paper

260 x 191 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010

AL00034

Loans to the Tate Collection 2010-11

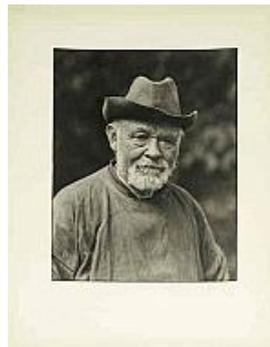


**Police Officer (1925)**

Photograph, gelatin silver print on paper  
261 x 178 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00061



**The Sage (1913)**

Photograph, gelatin silver print on paper  
259 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00005



**Catholic Priest (1927)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00072



**Widow with her Sons (c. 1921)**

Photograph, gelatin silver print on paper  
258 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00018



**Painter [Gottfried Brockmann] (1924)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00088



**Widower (1914)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00122

Loans to the Tate Collection 2010-11



**Herbalist (1929)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00124



**Grammar School Boy (1926)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00128



**Cretin (c. 1924)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00136



**Gewandhaus Quartet (1921)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00095



**Street Musicians (1928)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00096



**Circus Workers (1926-32)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00099

**Member of the Hitler Youth (c. 1941, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm

ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by

**Loans to the Tate Collection 2010-11**

Anthony d'Offay 2010  
AL00148

**Young National Socialist (1941, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00149



**Small-town Girl (1927)**

Photograph, gelatin silver print on paper  
258 x 187 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00027

**Victim of Persecution (1938, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00158

**Blind People (1930, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00161



**Girl with her Doll in a Chair (c. 1927-30, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00170

**Working-class Mother (1927)**

Photograph, gelatin silver print on paper  
258 x 188 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00036



**Farming Family (1912)**

Photograph, gelatin silver print on paper  
191 x 260 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00020



**Farmhands (1929)**

Photograph, gelatin silver print on paper  
259 x 191 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00037

Loans to the Tate Collection 2010-11



**Varnisher (c. 1930)**

Photograph, gelatin silver print on paper  
260 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00041



**Soldier (c. 1940)**

Photograph, gelatin silver print on paper  
259 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00067



**My Wife in Joy and Sorrow (1911)**

Photograph, gelatin silver print on paper  
258 x 199 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00048



**Composer [Hermann Hans Wetzler] (1920-5)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00093



**Painter's Wife [Helene Abelen] (c. 1926)**

Photograph, gelatin silver print on paper  
257 x 187 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00052



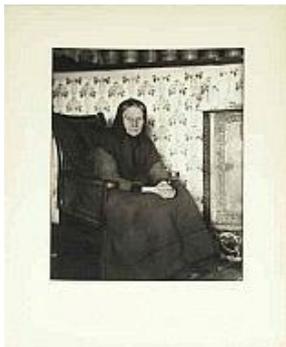
**Peddler (1930)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00109

Loans to the Tate Collection 2010-11



**The Philosopher (1913)**  
Photograph, gelatin silver print on paper  
259 x 184 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00007



**Farming Couple - Propriety and Harmony (1912)**  
Photograph, gelatin silver print on paper  
259 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00012



**Philosopher [Max Scheler] (c. 1925)**  
Photograph, gelatin silver print on paper  
258 x 188 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010  
AL00060

**Studien - Der Mensch [Hands of a touring Actor] (c. 1929, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00172

**Youth Movements (1923, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00156



**Blacksmith (c. 1930)**

Photograph, gelatin silver print on paper  
258 x 199 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00031



**Engineer and Advertising Manager (c. 1935)**

Photograph, gelatin silver print on paper  
259 x 208 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00043

Loans to the Tate Collection 2010-11



**Paper Manufacturer and Wife (1932)**  
Photograph, gelatin silver print on paper  
254 x 198 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00044



**Architect's Wife [Dora Lüttgen] (1926)**  
Photograph, gelatin silver print on paper  
258 x 194 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00053



**Mother and Son (1925-30)**  
Photograph, gelatin silver print on paper  
258 x 195 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00046



**Art Scholar [Karl With] (1932)**  
Photograph, gelatin silver print on paper  
259 x 193 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00059



**Mother and Son [Lou Straus-Ernst with Son Jimmy] (1928)**  
Photograph, gelatin silver print on paper  
257 x 201 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00047



**Gentleman Farmer and Wife (1924)**  
Photograph, gelatin silver print on paper  
260 x 183 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00025

Loans to the Tate Collection 2010-11



**Industrialist (c. 1936)**

Photograph, gelatin silver print on paper  
260 x 192 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00035



**The Woman of Progressive Intellect (1914)**

Photograph, gelatin silver print on paper  
258 x 189 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00010



**Farming Couple - Propriety and Harmony (1912)**

Photograph, gelatin silver print on paper  
258 x 187 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00011

**Midget Woman (1920-4, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00162



**Nun (1921)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00123



**Girl in a Fairground Caravan (1926-32)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00127

Loans to the Tate Collection 2010-11



**Political Prisoner [Erich Sander] (1943)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00133



**Art Dealer [Sam Salz] (1927)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00078



**Attorney and Art Collector [Josef Haubrich] (c. 1931)**

Photograph, gelatin silver print on paper

255 x 185 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00065



**Leader of a Splinter Party [Dr. Braun, "German Federation of Intellectual Innovators"] (1931)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00079



**Non-commissioned Officer (c. 1944)**

Photograph, gelatin silver print on paper

258 x 191 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00068



**Vagrants (1929)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00100

**Loans to the Tate Collection 2010-11**



Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00159

**Matter (1925, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00163

**Bailiff (c. 1930)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00108



**Explosion Victim (c. 1930)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00118

**The Painter Otto Dix and his Wife Martha (1925/26, printed 1991)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00143

**National Socialist, Head of Department of Culture (1938, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00151

**Victim of Persecution (1928, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

**Farm Girl (c. 1910, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00166

**Three Brothers (c. 1919, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00168



**Bricklayer (1928)**

Photograph, gelatin silver print on paper  
260 x 183 mm  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010  
AL00038

Loans to the Tate Collection 2010-11



**Inventor and Dadaist [Raoul Hausmann] (1929)**  
Photograph, gelatin silver print on paper  
258 x 193 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00042



**Farming Couple Spinning (1925-30)**  
Photograph, gelatin silver print on paper  
260 x 186 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00023



**Painter [Marta Hegemann] (c. 1925)**  
Photograph, gelatin silver print on paper  
258 x 198 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00055



**Writer and Theatre Critic [Franz Paul Brückner] (c. 1926)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00082



**Fraternity Students (1921)**  
Photograph, gelatin silver print on paper  
195 x 260 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00057



**Circus People (1926-32)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00098

Loans to the Tate Collection 2010-11



**The Fighter or Revolutionary (1912)**  
Photograph, gelatin silver print on paper  
258 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00008



**Washerwoman (c. 1930)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00131



**Painter [Anton Raderscheidt] (1926)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00125



**Public Prosecutor (c. 1931)**  
Photograph, gelatin silver print on paper  
252 x 207 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00062



**Raoul Hausman as Dancer (1929)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00129



**National Socialist (1937/38)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00069

Loans to the Tate Collection 2010-11



**Writer and Theatre Critic [Theodor Haerten] (1928)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00081



**Victim of Persecution (c. 1938)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00111



**The Architect [Hans Poelzig] (1929)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00086



**Children Born Blind (c. 1930)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00116



**Havemann String Quartet (c. 1923)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00094



**August Sander (1925)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00121

## Loans to the Tate Collection 2010-11

### **Student Corps Member (Fraternity Student) (1925, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00138

### **Farm Children (c. 1913, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00140

### **Grandmother and Granddaughter (1911-14, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00141

### **The Architect Hans Heinz Luttgen and his Wife Dora (1926, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00142

### **Middle-class Child (c. 1925, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00144

### **Mother and Daughter (Helene Abelen with Daughter Josepha) (c. 1926, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00145

### **SS Captain (1937, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00150

### **Blind Girls (1930, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00160



### **Farming Family (1913)**

Photograph, gelatin silver print on paper  
187 x 239 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00019



### **Pastrycook (1928)**

Photograph, gelatin silver print on paper  
260 x 173 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00033

Loans to the Tate Collection 2010-11



**Village Pastor and Family (1920-5)**

Photograph, gelatin silver print on paper  
251 x 224 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00050



**Young Woman (1929)**

Photograph, gelatin silver print on paper  
258 x 179 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00051



**Working Students (1926)**

Photograph, gelatin silver print on paper  
190 x 250 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00058



**Red Cross Nurse (1924)**

Photograph, gelatin silver print on paper  
259 x 198 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00056



**Farmer Sowing (1952)**

Photograph, gelatin silver print on paper  
260 x 204 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00022



**Political Prisoner (1943)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00114

Loans to the Tate Collection 2010-11



**Pastor's Wife (c. 1920)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00073



**Film Actors [second from left Willy Birgel] (1934)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00084



**Village Schoolteacher (1921)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00074



**Painter and Sculptor [Otto Freundlich] (c. 1925)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00087



**Banker (1929)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00076



**Foreign Workers (1941-5)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00115

**Loans to the Tate Collection 2010-11**

**Engaged Farming Couple (1911, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00139

**Showman with Performing Bear in Cologne (1923, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00153

**Three Siblings (c. 1928-30, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00165

**Young Boy on a Toy Horse (c. 1922-5, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00171

**Studien - Der Mensch [Hands of a Photographer (Gunther Sander)] (1944, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00176



**Commercial Traveler (1930)**

Photograph, gelatin silver print on paper

259 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00026



**Blacksmiths (1926)**

Photograph, gelatin silver print on paper

259 x 199 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00039



**Secretary at West German Radio in Cologne (1931)**

Photograph, gelatin silver print on paper

260 x 149 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00054



**Farming Couple (c. 1932)**

Photograph, gelatin silver print on paper

262 x 187 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00024

Loans to the Tate Collection 2010-11



**Aviator (1920)**  
Photograph, gelatin silver print on paper  
260 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00030



**The Sage (1913)**  
Photograph, gelatin silver print on paper  
259 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00009



**Proletarian Intellectuals [Else Schuler, Tristan Rémy, Franz Wilhelm Seiwert, Gerd Arntz] (c. 1925)**  
Photograph, gelatin silver print on paper  
258 x 207 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00040



**Young Farmer (1912-3)**  
Photograph, gelatin silver print on paper  
257 x 201 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00016

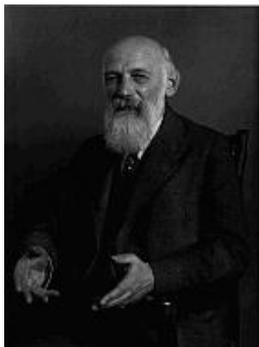


**Children in Schemmergasse in Cologne (1930)**  
Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00103



**The Philosopher (1913)**  
Photograph, gelatin silver print on paper  
258 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00003

Loans to the Tate Collection 2010-11



**Magnetopath (1924)**

Photograph, gelatin silver print on paper  
258 x 190 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00064



**Member of Parliament (Democrat) (1927)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00080



**Painter [Heinrich Hoerle] (1928)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00091



**Political Prisoner (1943)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00113



**Old Farmer (1931/32)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00117

**August Sander (1906)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00120

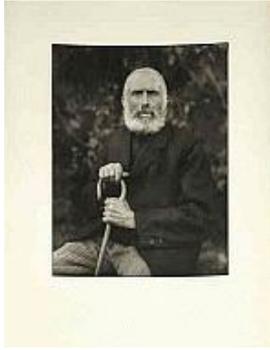
**Disabled Waggoner (1930, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00157

**Studien - Der Mensch [Hands of the Writer L. Mather] (c. 1928, printed 1990)**

Photograph, gelatin silver print on paper  
490 x 390 x 30 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00173

Loans to the Tate Collection 2010-11



**The Man of the Soil (1910)**

Photograph, gelatin silver print on paper  
258 x 189 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00002



**Farmer working the Fields (c. 1930)**

Photograph, gelatin silver print on paper  
259 x 198 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00021



**Boxers (1929)**

Photograph, gelatin silver print on paper  
259 x 167 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00028



**Grocer and Hardware Dealer (c. 1929)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00077



**Sisters and Brother (1924)**

Photograph, gelatin silver print on paper  
163 x 251 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00049



**Young Farmers (1914)**

Photograph, gelatin silver print on paper  
257 x 180 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00014

Loans to the Tate Collection 2010-11



**Three Generations of the Family (1912)**

Photograph, gelatin silver print on paper  
182 x 258 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00013



**The Arbitrator (1919)**

Photograph, gelatin silver print on paper  
258 x 188 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00066



**Disabled ex-serviceman (c. 1928)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00130



**Painter [Jankel Adler] (1924)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00090



**The Doctor [Carl Robert Schlayer] (1929)**

Photograph, gelatin silver print on paper  
257 x 178 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00063



**Composer [Richard Strauss] (1925)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00092

Loans to the Tate Collection 2010-11



**Artists' Party (c. 1930)**

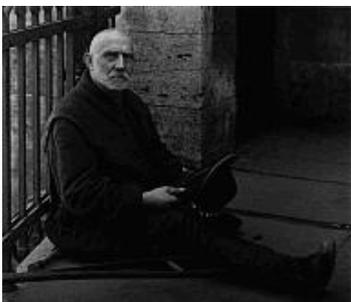
Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00102



**Beggar (1926)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00107



**Victim of Persecution (c. 1938)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00112

**Turkish Mousetrap Salesman (1924-30, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00154

**Brother and Sister (c. 1922, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00164

**Girl with Carriage (1927-30, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00169



**Jockey (c. 1930)**

Photograph, gelatin silver print on paper

258 x 185 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by

Anthony d'Offay 2010

AL00029

Loans to the Tate Collection 2010-11



**The Painter Anton Räderscheidt and his Wife  
Marta Hegemann (c. 1925)**

Photograph, gelatin silver print on paper  
261 x 155 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00045



**The Fighter or Revolutionary (1925)**

Photograph, gelatin silver print on paper  
258 x 189 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00004



**Country Girls from the Westerwald (1927)**

Photograph, gelatin silver print on paper  
259 x 180 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00015



**Political Prisoner [Erich Sander] (1943)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00132



**Farmer's Child (1919)**

Photograph, gelatin silver print on paper  
259 x 190 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00017

Loans to the Tate Collection 2010-11



**Blind Children (1930)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00135



**Midgets (1913)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00137



**National Socialist (c. 1935)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00070



**Grand Duke [Ernst Ludwig von Hessen und bei Rhein] (c. 1930)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00071



**Touring Player (1928-30)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00083



**Painter [Robert Seuffert] (1928)**

Photograph, gelatin silver print on paper  
ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010  
AL00089



**Porter (c. 1929)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00104



**Cleaning Woman (1928)**

Photograph, gelatin silver print on paper

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00105

**Fraternity Students (1925, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00146

**Studien - Der Mensch [Hands of a Painter  
(Jankel Adler)] (1925, printed 1990)**

Photograph, gelatin silver print on paper

490 x 390 x 30 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00175

**Gunther Sander 1907- 1986**

**August Sander (1956, printed 1990)**

Photograph, gelatin silver print on paper

260 x 191 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00001

**Andy Warhol 1928-1987**

**Self-Portrait Strangulation (1978)**

Acrylic and silkscreen ink on canvas

406 x 330 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00224

**Self-Portrait with Skull (1978)**

Acrylic and silkscreen ink on canvas, two parts

406 x 330 mm

ARTIST ROOMS

Tate and National Galleries of Scotland. Lent by  
Anthony d'Offay 2010

AL00225

## Tate Report 2010-11: List of Tate Archive Accessions

### Ronald Alley

1926-1999

Personal and professional papers, 1950s-1990s

Presented by Melissa Tecklenberg and the Alley family, 2010

TGA 20107

### Francis Alÿs

b 1959

Source material relating to works by Francis Alÿs in the Tate collection

Presented by Francis Alÿs, 2010

TGA 20093

### Arthur Tooth and Sons

The remaining records of Arthur Tooth and Sons, 1884-1975

Purchased, 2010

TGA 20106

### Conrad Atkinson

b 1940

Source, research and production materials relating to *Northern Ireland 1968 – May Day 1975* 1975; material relating to *Asbestos* 1978, T12547; and records relating to the formation and activities of the Artist's Union, 1971-4

Purchased, 2010

TGA 201020

### Audio Arts

Additional material relating to Audio Arts (including account books, working files, the APG project, artwork, magazines, catalogues, photographs and press cuttings), 1970s-2000s

Presented by William Furlong, 2010

Added to 200414

### BLOCK periodical

All fifteen issues of *BLOCK*; layouts and original illustrations for many issues; and conference recordings and papers, correspondence, and other documentation, 1979-89

Presented by Middlesex University, 2010

TGA 202021

### Ronald Blythe

b 1922

Material relating to John and Christine Nash, Cedric Morris, and Arthur Lett-Haines, 1910s-2000

Presented by Ronald Blythe, 2010

TGA 20108

### David Bomberg

1890-1957

Material relating to David Bomberg, with further material relating to Lilian Holt, Leslie Marr and Dinora Mendelson, c 1910s-1990s

Presented by Juliet Lamont, 2010

TGA 201024

**John Bratby**

1928-1992

Correspondence and supporting material, 1974-1991

Presented by Christopher Johnstone, 2010

TGA 201025

**Felicia Browne**

1904-1936

Loose and mounted drawings and designs, plus sketchbooks, correspondence and press cuttings

Purchased, 2010

TGA 201023

**Keith Clements**

1931-2003

Keith Clements' research material on Henry Lamb, 1977-1983

Presented by the estate of Keith Clements, 2010

TGA 20109

**Cecil Collins**

1908-1989

Material relating to Cecil Collins, including photographs, printed material, and a play written by Collins for his goddaughter

Presented by Eleanor Allitt, 2010

TGA 201015

**Anton Ehrenzweig**

1908-1966

Personal and professional papers, 1940s-1960s

Presented by Tony Ehrenzweig, 2010

TGA 201010

**Michael Gibbs**

1949-2009

Art-related papers of Michael Gibbs, 1960s-1980s

Personal papers purchased, 2010; correspondence presented by Mrs Gibbs, 2010

TGA 20105

**Max Gordon**

1931-1990

Material relating to Max Gordon's art collection and art activities, 1950s-1990

Presented by David Gordon, 2011

TGA 20112

**Nigel Henderson**

1917-1985

Correspondence, writings, ephemera, Hammer Prints materials and his remaining photographic output, 1940s-1985

Presented by Stephen and Jo Henderson and the Henderson families

TGA 201011

**Roger Hilton**

1911-1975

Juvenilia consisting of eight small drawings in assorted media, 1913-c 1927

Presented by Rose Hilton, 2010

TGA 201016

**Klaus Hinrichsen**

1912-2004

Additional material relating to émigré artists and internment on the Isle of Man during the Second World War, 1940s-2000

Presented by the Hinrichsen family, 2010

Added to 20052

**Michael Kidner**

1917-2009

Personal papers of Michael Kidner, 1950s-2000s

Presented by the family of Michael Kidner, 2010

TGA 201019

**Gemma Levine**

b 1939

Photographs of Henry Moore and of other artists and art world figures, with associated documentation and taped interviews, 1970s-1990s

Presented by Gemma Levine, 2010

TGA 201012

**Charles Mahoney**

1903-1968

Personal papers of Charles Mahoney, 1920s-2000s

Presented by Elizabeth Bulkeley, 2010

TGA 200921

**Victor Musgrave and Monika Kinley**

1920-1984, b 1925

Material relating to the gallerists Victor Musgrave and Monika Kinley, 1940s-2000s

Presented by Monika Kinley, 2011

TGA 20113

**John Nash**

1893-1977

**Tate Archive Accessions 2010-11**

Thirty-seven letters to John and Griselda Lewis, plus correspondence relating to Nash's illustrations for 'The Natural History of Selbourne', a press cutting and ephemera, 1925-1975  
Presented by Griselda Lewis, 2010  
TGA 201017

**Paul Neagu**

1938-2004

Material relating to an unrealised commission for Durham Cathedral, 1979-1982

Presented by Jean Humphreys, 2010

TGA 201018

**William Orpen**

1871-1931

Copies of correspondence, much of it heavily illustrated, sketchbooks, and photographs

Presented by Richard Olivier, 2010

TGA 201026

**Norman Reid**

1915-2007

Two bound volumes relating to Sir Norman Reid's retirement from Tate, 1979

Presented by the family of Norman Reid, 2010

Added to TGA 20104

**Karl Weschke**

1925-2005

Personal papers of Karl Weschke, 1950s-2004

Presented by Lucas Weschke and the Weschke family, 2010

TGA 201013

## Donated Works and Purchased Acquisitions 2010-2011

ARTIST	TITLE	£
AKSEL, Erdag born 1953	Reflection of Craft (1999-2000)	17,533
ALÏS, Francis born 1959	Untitled (2000-10)	74,949
ARAUJO, Juan born 1971	Sculpture (2009)	4,323
ARNATT, Keith 1930-2008	Rejected Proposal for the Peter Stuyvesant 'City Sculpture Project' (For Cardiff City) (1972)	15,000
ARNATT, Keith 1930-2008	Portrait of the artist as a shadow of his former self (1969-72)	25,000
ARNATT, Keith 1930-2008	Art as an Act of Retraction (1971)	50,000
ARNATT, Keith 1930-2008	Art as an Act of Omission (1971)	15,000
ARNATT, Keith 1930-2008	I have decided to go to the Tate Gallery next Friday (1971)	50,000
ARNATT, Keith 1930-2008	Invisible Hole Revealed by the Shadow of the Artist (1968)	25,000
ATAMAN, Kutlug born 1961	Women Who Wear Wigs (1999)	79,821
ATKINSON, Conrad born 1940	Northern Ireland 1968 - May Day 1975 (1975-6)	10,000
ATTIA, Kader born 1970	Untitled (Concrete blocks) (2008)	27,435
BALKA, Miroslaw born 1958	After-Easter Show (1986)	153,432
BALKA, Miroslaw born 1958	Carrousel (2004)	48,684
BARRADA, Yto born 1971	Palm Sign (2010)	21,990
BEALE, Mary 1633-1699	Sketch of the Artist's Son, Bartholomew Beale, Facing Left (c.1660)	11,000
BEALE, Mary 1633-1699	Sketch of the Artist's Son, Bartholomew Beale, in Profile (c.1660)	11,000
BENGLIS, Lynda born 1941	Quartered Meteor (1969,1975)	189,326
BLACK, Karla born 1972	Vanity Matters (2009)	5,100
BOYCE, Martin born 1967	Untitled (2009)	16,000
BOYCE, Martin born 1967	Suspended Fall (2005)	20,000
BRANDT, Bill 1904-1983	Porter at Billingsgate Market (c.1934, printed later)	5,000
BRISLEY, Stuart born 1933	Sweating the Hole (2006-10)	8,000
BRISLEY, Stuart born 1933	Arbeit Macht Frei (1972-3)	11,500
BRONSTEIN, Pablo born 1977	New Embankment Plan with Dome (2006)	5,000
BRUSCKY, Paulo born 1949	Untitled (from the series Visual Poems) (1973)	8,726
BRUSCKY, Paulo born 1949	Untitled (from the series Visual Poems) (1996)	6,233
BRUSCKY, Paulo born 1949	Untitled (from the series Visual Poems) (1993)	6,233

Tate Donated Works and Purchased Acquisitions 2010-11

BRUSCKY, Paulo born 1949	Untitled (from the series Visual Poems) (1993)	6,233
BRUSCKY, Paulo born 1949	Untitled (from the series Visual Poems) (1993)	6,233
BUCHLER, Pavel born 1952	Les Ombres (Idea for a Project), 1958 (2007)	11,250
BUCHLER, Pavel born 1952	The Body of the Message (2006)	11,250
CANIARIS, Vlassis born 1928	Image (1971)	87,664
CHAIMOWICZ, Marc Camille born 1947	Vienna Triptych, Leaning...and Surrounded by Chorus Girls and Sentinels (1982)	40,000
CLARK, Lygia 1920-1988	Eduardo (1951)	30,000
CLAYDON, Steven born 1969	Like a Potted Vessel (2009)	12,000
CLAYDON, Steven born 1969	Fugitive from Substance (2009)	12,000
CRAIG-MARTIN, Michael born 1941	Things Change (2007)	113,395
CROTCH, DR, William 1775-1847	Hampstead, from behind Wetherall Place (1807)	1,000
CYTTER, Keren born 1977	The Coat (2010)	15,342
DADAMAINO, 1935-2004	Volume of Displaced Modules (1960)	65,000
DEACON, Richard born 1949	Art for Other People No 12 (1984)	30,000
DEACON, Richard born 1949	Art for Other People No 6 (1983)	30,000
DUBUFFET, Jean 1901-1985	Hairnet 7 (1959)	40,000
DURHAM, Jimmie born 1940	Dans plusieurs de ces forêts et de ces bois, il n'y avait pas seulement des villages souterrains groupés autour du terrier du chef mais il y avait encore de véritables hameaux de huttes basses cachés sous les arbres, et si nombreux que parfois la forêt (1993)	44,624
EMIN, Tracey born 1963	Dad (1993)	20,833
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 34 (2007)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 09 (2007)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 39 (2007)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 04 (2006)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 17 (2007)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 07 (2007)	3,177
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 14 (2007)	4,426
ENEROTH, Joakim born 1969	Swedish Red - Comfortably Secure 20 (2007)	3,177
EPSTEIN, Mitch born 1952	Biloxi, Mississippi 2005 (2005)	18,580
FLANAGAN, Barry 1941-2009	Jack Wendler (1973)	2,250
FLANAGAN, Barry 1941-2009	leaping hare, embellished, 2/3 jan '80 (1980)	121,875

Tate Donated Works and Purchased Acquisitions 2010-11

FLANAGAN, Barry 1941-2009	ringn '66 (1966)	76,500
FLANAGAN, Barry 1941-2009	Cornish Bub (1979)	20,700
FLOYER, Ceal born 1968	Untitled Installation (Dotted Line) (1993-2008)	24,217
FOWLER, Luke born 1978	What You See Is Where You're At (2001)	12,000
FURLONG, William born 1944	POSSIBILITY & IMPOSSIBILITY OF FIXING MEANING Print 1: 'I Remember Having a Conversation with Liam Gillick' (2009)	500
FURLONG, William born 1944	POSSIBILITY & IMPOSSIBILITY OF FIXING MEANING Frame 1: 'I Remember Having a Conversation with Liam Gillick' (2009)	18,000
GARAICOA, Carlos born 1967	The point, the line and the plan (2009)	24,750
GEGO (GERTRUD GOLDSCHMIDT), 1912-1994	Untitled (c. 1977)	182,599
GENZKEN, Isa born 1948	Two Loudspeakers (1986)	75,639
GONZALEZ-FOERSTER, Dominique born 1965	Noreturn (2009)	41,767
GONZALEZ-TORRES, Felix 1957-1996	"Untitled" (Double Portrait) (1991)	433,405
GORDON, Douglas born 1966	Instruction (Number 1) (1992)	67,500
GUSSIN, Graham born 1960	Surrendering (1994-5)	2,500
GUSSIN, Graham born 1960	Spill (1999)	20,000
HAACKE, Hans born 1936	Condensation Cube (1963-5)	18,750
HAMILTON, Richard born 1922	Readymade Shadows (2005-6)	2,089
HEINZMANN, Thilo born 1969	Untitled (2000)	17,629
HEINZMANN, Thilo born 1969	Love Story (2004)	21,916
HENDERSON, Nigel 1917-1985	Collage for 'Patio and Pavilion' (cycle of life and death in a pond) (1956)	40,000
HENDERSON, Nigel 1917-1985	Collage for 'Patio and Pavilion' (the growth of plant forms) (1956)	10,000
HILLIARD, John born 1945	10 Runs Past a Fixed Point (1) (1971)	18,750

**Tate Donated Works and Purchased Acquisitions 2010-11**

HINE, Lewis 1874-1940

Photographs for the National Child Labor Committee, c. 1910-17: Juvenile Court. An 8 year old boy, charged with stealing a bicycle, Thurs 5th May 1910 (1910), A Night Scene. Flower making. Family of Mary Bezzola, 212 Sullivan St., New York. George (10 years old) and Levia (9 years old) work until 9pm when work is rushing (1912), Boy who carried barrels. Robert Saunders, 10 years old. Lives Waquoit - is the son of the boss. Mother picks too (1911), Group of workers in Lane Cotton Mill, New Orleans, showing the youngest workers and typical of conditions in New Orleans. Violations of the law are rare (1913), Cartoon, Near Bowling Green, Kentucky. Mrs J L Hazel and children stripping tobacco (1915), Exhibition panel (Industry Saves at Society's Expense), Exhibition panel (Everybody Pays but Few Profit from Child Labor), Exhibition panel (They Decrease Illiteracy and Crime, Increase Earning Power, Health and Happiness), Exhibition panel (Continuation Schools), Exhibition panel (The National Child Labor Committee, Why?), Exhibition panel (A child's creed), Exhibition panel (Wise and foolish employers), Exhibition panel (Nearly two million child workers), Exhibition panel (Alabama faces her opportunity), Exhibition panel (made in Alabama), Exhibition panel (Juvenile Crime), John Madison, 11 years old, 53 inches high. Beginning to sweep. Floyd Root, 10 years old, 50 inches high. Helps cousin spin every day after school (1908), Glass works. Indianapolis, Indiana (1908), Knitters in London (Tennessee) Hosier Mills (1910), Robert Paul, 216 Johnson Street, 10 year old newsy. Found at 11 P. N. with 12 papers near ? Hotel. Been at it 4 years. Often sells until midnight. He and brother make about \$1.50 a day. Goes to school little. Sells around the college inn & School, y9, District 3. This was the attendance on December 3, and several children were absent on account of sickness (1915)  
 Macaleni lintoziambo (2010)  
 Ikhonkco (2010)  
 Vase and Flowers (1969)  
 Phase I... Running Start Shape the Battlespace pewter (2007)  
 Phase II... Running Start Decisive Operations violet (2007)  
 Force at End of Phase III (if Required) violet (2007)  
 Phase III - Decisive Operations violet (2007)  
 Boumont (2006)  
 Untitled No 39 (2010)  
 Star (1994)  
 Sweet Tooth (1994)

14,155  
 3,992  
 3,992  
 12,000  
 61,189  
 61,189  
 61,189  
 61,189  
 4,224  
 40,000  
 3,333  
 3,333

HLOBO, Nicholas born 1975  
 HLOBO, Nicholas born 1975  
 HOCKNEY, David born 1937  
 HOLZER, Jenny born 1950  
 HOLZER, Jenny born 1950  
 HOLZER, Jenny born 1950  
 HOLZER, Jenny born 1950  
 HÜNER, Emre born 1977  
 INNES, Callum born 1962  
 IRVINE, Jaki born 1966  
 IRVINE, Jaki born 1966

Tate Donated Works and Purchased Acquisitions 2010-11

Japanese Modernist Photography	HORI, Fusao 1897-1982, Untitled (Pipes) (1930-9), KOMURA, Kiyohiko 1899-1969, Untitled (c.1950), Work II, Female Body Composition (c.1950), SHIBUYA, Ryukichi 1904-1995, Untitled (Advertisement for Laito Cream) (c.1936), Untitled (Advertisement for Laito Cream) (c.1936), Untitled (Advertising photograph, mannequin hand and flower) (c.1936), YAGAKI, Shikanosuke 1897-1966, Sudden Wind (1930-9), Untitled (Interior with shutters) (1930-9), Untitled (Interior of wooden building) (1930-9), Untitled (Street) (1930-9), Untitled (Plant and wall) (1930-9), Still Life (1930-9), Untitled (Composition with light) (1930-9), Stairs (1930-9) & YAMAWAKI, Iwao 1898-1987, Untitled (Building in Moscow) (1931), Untitled (Composition with eggs and string, Bauhaus) (1930-2), Untitled (Modernist architecture) (1930-2), In Dessau (Modernist architecture) (1930-2), Untitled (Portrait of Yamawaki with Paul Oud) (1930-2), Cafeteria after lunch, Bauhaus, Dessau (1930-2, printed later), Bauhaus Student (1930-2), Untitled (Composition with bricks, Bauhaus) (1930-2), Untitled (Interior, Bauhaus, Dessau) (1930-2)	37,310
JANAS, Piotr born 1970	Slash (2010)	9,196
JENSEN, Sergej born 1973	Space I (2010)	27,845
Jess 1923-2004	Jess's Didactic Nickelodeon, Series Two, "The Guardian Angel's Guidebook" (1955)	49,271
JOREIGE, Lamia born 1972	Objects of War No. 1 (2000), Objects of War No.2 (2003), Objects of War No.3 (2006) & Objects of War No.4 (2006)	43,548
JOSEPH, Peter born 1929	4 Colour Square, Yellow Purple Red Green (1967)	15,000
KAWARA, On 1933	Jan. 1. 1984 (1984)	140,625
KHER, Bharti born 1969	confess (2009-10)	242,269
KOLLER, Július 1939-2007	Question Mark b. (Anti-Painting, Anti-Text) (1969), Universal Futurological Opening (For a red Chickadee) (1978), Country-City (Trencin) (1966) & Con(end)ception (1972)	28,600
KOMURA, Kiyohiko 1899-1969	Two Abstract Forms (c.1950)	2,371
KOMURA, Kiyohiko 1899-1969	Untitled (1940-9)	3,360
KOUNELLIS, Jannis born 1936	Untitled (1969)	250,000 <sup>4</sup>
KWIEKULIK, born 1945, born 1947	Variants of Red/The Path of Edward Gierek (1970-2)	13,037
LAROON The Younger, Marcellus 1679-1772	A Musical Assembly (1720)	234,433 <sup>2</sup>
LAW, Bob 1934-2004	Landscape VIII (1959)	13,500
LAW, Bob 1934-2004	CASTLE CCCXXXIII 15.7.01 (2001)	11,250
LI, Yuan-chia 1929-1994	0+1=2 (1965)	7,500
LI, Yuan-chia 1929-1994	B+N=0 (1965)	7,500
LIBERA, Zbigniew born 1959	How to Train Little Girls (1987)	3,960

**Tate Donated Works and Purchased Acquisitions 2010-11**

LOUIS, Morris 1912-1962	Beth Kuf (1958)	787,315
LOUIS, Morris 1912-1962	Phi (1960-1)	377,961
MACIÁ, Oswaldo born 1960	Something Going On Above My Head (1999)	20,000
MADANI, Tala born 1981	A with Wagon (2010)	4,994
MALJKOVIC, David born 1973	Images with their own Shadows (2008)	7,942
MANTZ, Werner 1901-1983	Detail of Kalkerfeld settlement, Cologne 1928 (printed 1977), Advertisement for pavement stones, Cologne 1928 (printed 1977), Title of WDR-radio programme, Cologne 1928 (printed 1977), Communion bench, Kreneheide 1935 (printed 1977), Detail Kalkerfeld settlement, Cologne 1928 (printed 1977), Kölnische Zeitung, Pressa, Cologne 1928 (printed 1977), Interior, Cologne 1928 (printed 1977), Staircase Ursuliner Lyzeum, Cologne 1928 (printed 1977), Sinn-Department store, Geisenkirchen 1928 (printed 1977) & Bridge, Cologne 1927 (printed 1977)	29,859
MARTIN, Anne born 1936	From One World to Another (1962)	5,000
MARTIN, Mary 1907-1969	Expanding Form (1954)	53,000
MARTINAT MENDOZA, Jose Carlos born 1974	Brutalism: Stereo Reality Environment 3 (2007)	15,614
Marwan (Marwan Kassab Bachi) born 1934	Sisyphus, The Wall (2008-9)	83,281
MENDIETA, Ana 1948-1985	Untitled (Rape Scene) (1973)	31,997
MENDIETA, Ana 1948-1985	Untitled (Silueta Series, Mexico) (1974)	31,997
MENDIETA, Ana 1948-1985	Untitled (Silueta Series, Mexico) (1976)	31,997
MENDIETA, Ana 1948-1985	Untitled (Self-Portrait with Blood) (1973)	31,997
METZGER, Gustav born 1926	To Crawl into - Anschluss, Vienna, March 1938 (1996)	20,000
MIKHAILOV, Boris born 1938	13 Photographs from At Dusk (1993)	60,000
MIKHAILOV, Boris born 1938	Red (1968-75, printed c. 1999-2000)	267,083
MODEL, Lisette 1906-1983	Newspaper salesman, Paris (published 1976), Fashion show, Hotel Pierre, New York City (published 1976), Blind Man, Paris (published 1976), Woman at Coney Island (published 1976), Famous gambler, Monte Carlo (published 1976), French gambler, Promenade des Anglais, Riviera (published 1976), Little man, Lower East Side, New York City (published 1976), Woman in flowered dress, Promenade des Anglais, Riviera (published 1976), Woman with shawl, New York City (published 1976), Window reflections, Fifth Avenue, New York City (published 1976), Singer at the Cafe Metropole, New York City (published 1976) & Woman with veil, San Francisco (published 1976)	22,747
MOHOLY, Lucia 1894 -1989	Bauhaus Building, Dessau (1925-6)	3,179
MOHOLY, Lucia 1894 -1989	Bauhaus Building, Dessau, view from the vestibule window looking toward the workshop wing (1926)	3,179

Tate Donated Works and Purchased Acquisitions 2010-11

MOODY, Ronald 1900-1984	Unknown Political Prisoner (1953)	20,000
MOODY, Ronald 1900-1984	Midonz (1937)	25,000
MORRIS, Robert born 1931	Untitled (1964)	57,723
MORRIS, Robert born 1931	Location (1962-3)	71,866
MUSGRAVE, David born 1973	Folded plane no.2 (2009)	6,000
NOBLE, Paul born 1963	Lidonob (2000)	96,730
PETLIN, Irving born 1934	Lake as a Furnace...The Black Archers (1976)	18,737
PICABIA, Francis 1879-1953	Alarm Clock (1919)	142,444
POLKE, Sigmar 1941-2010	Potato Machine - Apparatus Whereby One Potato Can Orbit Another (1999)	110,157
PRENDERGAST, Kathy born 1958	BLACK MAP SERIES (America North Central) (2009)	6,202
RAOUDA CHOUCAIR, Saloua born 1916	Poem (1963-5)	15,628
RAOUDA CHOUCAIR, Saloua born 1916	The Screw (1975-7)	21,879
RAOUDA CHOUCAIR, Saloua born 1916	Poem Wall (1963-5)	50,012
RAOUDA CHOUCAIR, Saloua born 1916	Infinite Structure (1963-5)	75,690
RAOUDA CHOUCAIR, Saloua born 1916	Composition in Blue Module (1947-57)	22,076
RENGER-PATZSCH, Albert 1897-1966	Hamburg, Nikolaikirche (c.1929), Hamburg, Hafengebilde (c.1929), Erzgebirge Holzschmitzer (c.1933-4), Buchbinder beim Vergolden, Hörder Verein - Kohlenmischlanlage (Dortmund) (before 1929, printed c.1929), Greifswald, Nikolaikirche, Serie: Norddeutsche Backsteindome (1928-9), Münster in Westfalen, Die Clemenskirche, erbaut von Schlaun (1929-39), Hamburg, Hafen (1929), Alter sächsischer Strumpfwirker an einem Handwebstuhl (1928-48), Gemäldegalerie Dresden (c.1928-9), Paderborn Westf. Jesuitenkirche (c.1945-8), Wehkirche in Grotrückerwalde Erzgebirge (c.1935-7) & Aus dem Werk: Norddeutsche Backsteindome, Straslund - Marienkirche-Mittelschiff vom Chor aus (c.1928)	18,661
RICHARDSON, Jonathan 1667-1745	Portrait of the Artist's Son, Jonathan Richardson the Younger, in his Study (c.1739)	85,000
ROBILLIARD, David 1952-1988	The Yes No Quality Of Dreams (1988)	7,500
ROBILLIARD, David 1952-1988	That Beat It Quickly Smile (1987)	7,500
ROTHSCHILD, Eva born 1971	HomeWork (2009)	4,000
ROTHSCHILD, Eva born 1971	Legend (2009)	24,000
RUBY, Sterling born 1972	SP98 (2010)	57,432
RUBY, Sterling born 1972	SP96 (2010)	57,432
SEDIRA, Zineb born 1963	Floating Coffins (2009)	32,000
SHAWKY, Wael born 1971	Telematch Sadat (2007)	9,450

Tate Donated Works and Purchased Acquisitions 2010-11

SHEMZA, Anwar 1928-1985	Chessmen One (1961)	12,750
SHEMZA, Anwar 1928-1985	Forms Emerging (1967)	3,400
SHIBUYA, Ryukichi 1904-1995	Untitled (Cigarettes, camera & coffee) (c.1936)	823
SHIBUYA, Ryukichi 1904-1995	Untitled (Advertising photograph, two women on street) (c.1936)	823
SHIBUYA, Ryukichi 1904-1995	Untitled (Advertising photograph, woman in kimono) (c.1936)	823
SIMMONS, Laurie born 1949	New Bathroom/ Woman Standing/ Sunlight (1979)	9,774
SIMMONS, Laurie born 1949	Blonde/ Red Dress/ Kitchen/ Milk (1978)	9,774
SIMMONS, Laurie born 1949	Woman Watching TV (1978)	9,774
SIMPSON, Lorna born 1960	Five Day Forecast (1991)	33,042
SMITH, John born 1952	Hotel Diaries (2001-7)	26,652
SMITH, John born 1952	The Girl Chewing Gum (1976)	25,030
SONNIER, Keith born 1941	Red Flocked Wall (1969)	44,889
STARLING, Simon born 1967	D1-Z1 (22,686,575:1) (2009)	45,449
SUGA, Kishio born 1944	Ren-Shiki-Tai (1973, partly remade 1987)	110,000
SUH, Do Ho born 1962	Staircase-III (2010)	138,400 <sup>3</sup>
THERRIEN, Robert born 1947	No Title (Beard Cart) (2004)	75,000 <sup>4</sup>
THERRIEN, Robert born 1947	No Title (Stacked Plates) (2010)	189,846 <sup>4</sup>
TILSON, Jake born 1958	Market Forces (2009)	4,500
TURK, Gavin born 1967	Font (2006)	12,000
TURK, Gavin born 1967	Cavey (1991-7)	45,500
TURK, Gavin born 1967	Study for Window (1991-3)	22,400
UNWIN, Phoebe born 1979	Man with Heavy Limbs (2009)	4,500
WARDILL, Emily born 1977	Sick Serena and Dregs and Wreck and Wreck (2007)	12,200
WERMERS, Nicole born 1971	French Junkies # 9 (2002)	6,500
WHITEREAD, Rachel born 1963	Stair Space III (1995)	30,694
WHITEREAD, Rachel born 1963	Untitled (1992)	30,694
WILLATS, Stephen born 1943	The Twin Towers (1977)	11,200
WILLATS, Stephen born 1943	The Lunch Triangle: Pilot work B. Codes and Parameters (1974)	16,800
WILLIAMS, Aubrey 1926-1990	Tribal Mark (1961)	3,600
WILLIAMS, Aubrey 1926-1990	Death and the Conquistador (1959)	7,200

Tate Donated Works and Purchased Acquisitions 2010-11

WILLIAMS, Christopher born 1956	Clockwise from Manufacturer Name (Outer Ring) Michelin zX Treadwear 200 Traction A Temperature B Clockwise from Tire Size (Inner Ring) 135 SR 15 723 E2 0177523 Tubeless Radial X Made In France TN 2148 20-2044 Tread: 1 Polyester Ply + 2 Steel Piles S (2008)	16,993
WILSON, Richard born 1953	20:50	11,200
YAGAKI, Shikanosuke 1897-1966	Untitled (Street) (1930-9)	2,173
YAGAKI, Shikanosuke 1897-1966	Untitled (Interior) (1930-9)	2,173
YAGAKI, Shikanosuke 1897-1966	Untitled (Street lamp and shadow) (1930-9)	2,173
YAGAKI, Shikanosuke 1897-1966	Jazz (1930-9)	2,948
YAGAKI, Shikanosuke 1897-1966	Untitled (Clock) (1930-9)	2,173
ZHANG, Enli born 1965	Bucket 5 (2007)	17,447
ZHANG, Enli born 1965	Bucket 3 (2007)	20,500
ZHANG, Enli born 1965	Bucket 8 (2007)	17,447
ALLEY, Ronald	ARCHIVE	2,500
ALYS, Francis	ARCHIVE	7,500
Arthur Tooth and Sons	ARCHIVE	20,000
ATKINSON, Conrad	ARCHIVE	10,000
Audio Arts	ARCHIVE	2,500
BLOCK periodical	ARCHIVE	1,500
BLYTHE, Ronald	ARCHIVE	10,000
BOMBERG, David	ARCHIVE	1,000
BRATBY, John	ARCHIVE	250
BROWNE, Felicia	ARCHIVE	6,000
CLEMENTS, Keith	ARCHIVE	2,000
COLLINS, Cecil	ARCHIVE	500
EHRENZWEIG, Anton	ARCHIVE	7,500
GIBBS, Michael	ARCHIVE	10,250
GORDON, Max	ARCHIVE	10,000
HENDERSON, Nigel	ARCHIVE	25,000
HILTON, Roger	ARCHIVE	800
HINRICHSSEN, Klaus	ARCHIVE	5,000
KIDNER, Michael	ARCHIVE	25,000

Tate Donated Works and Purchased Acquisitions 2010-11

LEVINE, Gemma	ARCHIVE	50,000
MAHONEY, Charles	ARCHIVE	7,500
MUSGRAVE, Victor and KINLEY, Monica	ARCHIVE	5,000
NASH, John	ARCHIVE	500
NEAGU, Paul	ARCHIVE	1,500
ORPEN, William	ARCHIVE	1,000
REID, Norman	ARCHIVE	1,000
WESCHKE, Karl	ARCHIVE	20,000

**Notes:**

<sup>1</sup> Accessed in 2010-11 but paid for in 2011-12

<sup>2</sup> Received in lieu of inheritance tax

<sup>3</sup> Paid for in multiple installments over financial years

<sup>4</sup> ARTIST ROOMS works values represent 50% of the total value as partly owned by National Galleries of Scotland