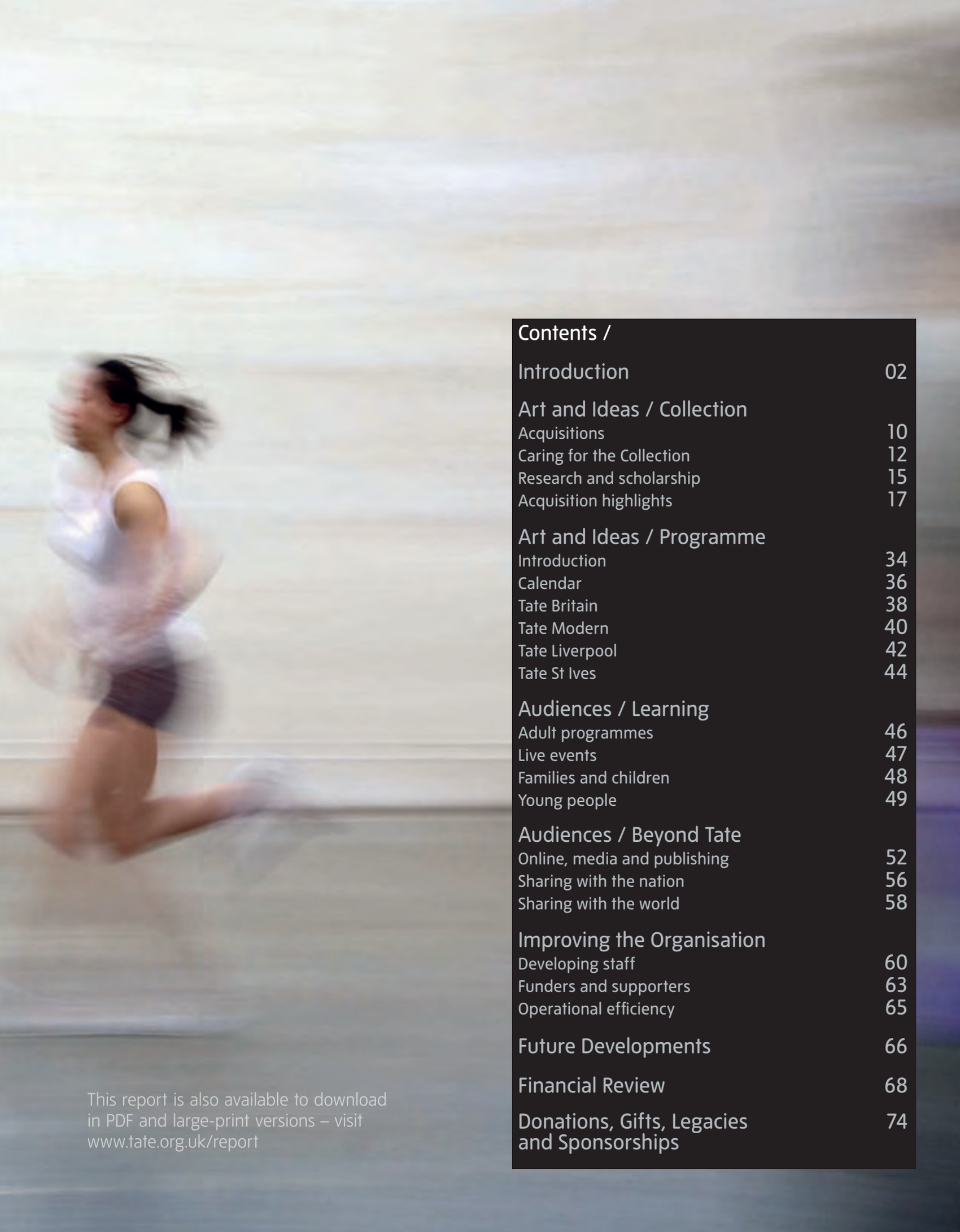
TATE



Contents /

Introduction 02

Art and Ideas / Collection
Acquisitions 10
Caring for the Collection 12
Research and scholarship 15
Acquisition highlights 17

Art and Ideas / Programme
Introduction 34
Calendar 36
Tate Britain 38
Tate Modern 40
Tate Liverpool 42
Tate St Ives 44

Audiences / Learning
Adult programmes 46
Live events 47
Families and children 48
Young people 49

Audiences / Beyond Tate
Online, media and publishing 52
Sharing with the nation 56
Sharing with the world 58

Improving the Organisation
Developing staff 60
Funders and supporters 63
Operational efficiency 65

Future Developments 66

Financial Review 68

Donations, Gifts, Legacies and Sponsorships 74

This report is also available to download in PDF and large-print versions – visit www.tate.org.uk/report

Introduction

Art challenges us to think again and is a force for reflection, growth and change. In today's diverse, fast and mobile world, museums provide us with opportunities and spaces where we can come together, consider our identities, discover our passions and share them with others.

The vision for Tate in 2015, which we set out in 2007, continues to guide our development: we are committed to extending public engagement with the visual arts and aim to become more collaborative, inclusive, open, global and entrepreneurial in the way we work. We also seek to stimulate discussion with – and among – our audiences. The character and calibre of Tate's Collection, programmes, buildings and staff are crucial to achieving this ambition.

An evolving Collection /

Thanks to the vision and extraordinary generosity of many artists, collectors and donors, this year we were able to enhance significantly the breadth and quality of the Collection.

The unprecedented gift to Tate and National Galleries of Scotland by the gallerist Anthony d'Offay of over 700 works, the ARTIST ROOMS collection, was announced early in 2008 and accessioned during the year. ARTIST ROOMS augments the national collection's representation of post-war and contemporary art in many different ways. In the spring of 2009, it began to be shown across the country in eighteen galleries stretching from St Ives to Stromness.

Artists are among our most generous benefactors. Following David Hockney's gift in 2008, his painting *Bigger Trees Near Warter* 2007 was accessioned this year. Other important gifts were received from Michael Craig-Martin, Tacita Dean, Léon Ferrari and Robert Frank, among others. We were also successful in expanding the geographical range, artists and practices represented in the Collection. Acquisitions of work by artists such as Rirkrit Tiravanija, Tris Vonna-Michell and Vong Phaophanit are helping to broaden the Collection and lay foundations for the future.

In October, following an extensive public fundraising campaign, Tate acquired Peter Paul Rubens's *The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall* c1628–30. Sir Geoffroy Millais also generously gave John Everett Millais's *Dew-Drenched Furze* 1889–90 in memory of his father on the occasion of the 190th anniversary of Sir Henry Tate's birth.

Improving understanding of the Collection remains a focus. This year we founded the first three Tate Research Centres devoted to the study of British Romanticism, Rethinking Modernism and The Artist Colony. Each will provide a platform for collaboration and scholarship. They will also inform the development of the Collection and programme by adding to the depth and range of information available to our audiences.

Programme and engaging with audiences / Tate's programme promotes discussion about art and ideas. We want to engage with audiences in our galleries, but also beyond: we do this through community and educational programmes and, increasingly, the innovative use of partnerships and new media.

Our Collection displays were strengthened this year by extraordinary loans such as works by Edward Burne-Jones and Frederic Leighton from the Museo de Arte de Ponce in Puerto Rico, and the 25-year loan of Gerhard Richter's cycle of six *Cage* 2006 paintings. Liverpool's most significant Collection display set the stage for the city's extraordinary year as the European Capital of Culture. Tate's Collection provided a context for the diverse exhibition programme at Tate St Ives, as in the presentation of works chosen by Heimo Zobernig as part of a special installation which he devised in *Heimo Zobernig and the Tate Collection*.

A successful programme of exhibitions across the four galleries drew interest from a wide range of audiences. *Rothko* was among the most popular Tate exhibitions ever, as was *Francis Bacon*. With 200,000 visitors, Tate Liverpool's *Gustav Klimt* exhibition proved that audiences can be attracted by significant exhibitions outside London.

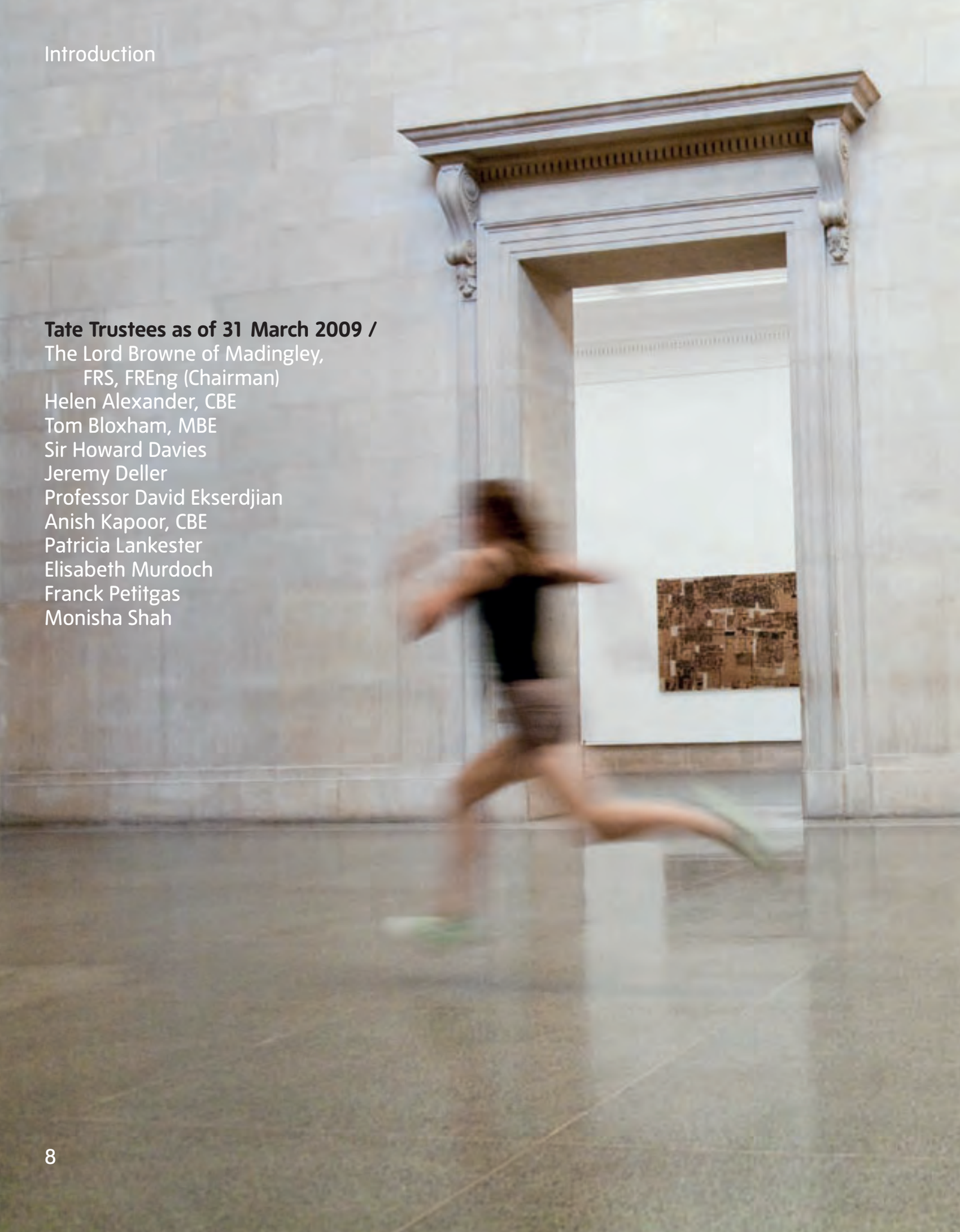
New initiatives in support of exhibitions, for example an edition of the online film series *TateShots* featuring Damien Hirst discussing the work of Francis Bacon, extended the reach and longevity of the programme. We have also been developing interactive multimedia websites and television programmes, which will have a life long after the exhibitions close in the gallery.

Building trust with our visitors allows us to bring emerging and less well-known art and artists to new audiences. This year the *Cildo Meireles* and *Adam Chodzko* exhibitions enjoyed a very warm response from our visitors. Emerging artists were also presented in *Turner Prize 2008*, *Altermodern: Tate Triennial 2009* and *Liverpool Biennial: MADE UP*. Each of these exhibitions surprised audiences and sparked lively debate about art and ideas today.

Future development /
Public engagement with the visual arts continues to grow and makes welcome demands on our programme, learning, interpretation and visitor services. Our capital development plans aim to address this.

Raising funds in an uncertain economic environment is a challenge. But we believe that we must continue to change and develop to meet audience expectations. We have taken forward our plans to reduce overcrowding and improve visitor spaces and services. We also want to transform the way we can programme, commission and display art, and interact with audiences.

The revised plan for the development of Tate Modern, by Herzog & de Meuron, won planning permission from Southwark Council in March. The former power station's unique oil tanks will be retained as raw spaces for art and form the foundation for the new building. Contributing to the next stage of regeneration for the area, the project will open a new north–south route into Southwark. Detailed design on the plans to improve visitor services and galleries at Tate Britain also continued this year under the guidance of Caruso St John Architects. In St Ives we continue to work closely with Cornwall County Council to progress plans for the future development of the gallery and its surrounding area.



Tate Trustees as of 31 March 2009 /
The Lord Browne of Madingley, FRS, FREng (Chairman)
Helen Alexander, CBE
Tom Bloxham, MBE
Sir Howard Davies
Jeremy Deller
Professor David Ekserdjian
Anish Kapoor, CBE
Patricia Lankester
Elisabeth Murdoch
Franck Petitgas
Monisha Shah

Staff and supporters /

This year we were delighted that a number of our own staff were promoted to senior positions within Tate. Kate Sloss, Tate's Head of Library and Archive, was appointed as Director of Collection Care, and Adrian Hardwicke, formerly Head of Visitor Services and Operations at Tate Modern, was promoted to Director of Visitor Services and Estates. We were also pleased to welcome Rob Gethen Smith as Director of Information Systems. Brian Gray, Tate's Director of Operations, left to become Head of Venues at the Olympics, and curators Robin Hamlyn and Richard Humphreys both retired after long careers working at Tate. We are extremely grateful for their work over the years: Robin for his work on William Blake and Richard for his stimulating public programmes and contribution to research and scholarship in British art.

In October, we were sorry to lose Paul Myners as our Chairman following his appointment as a Minister in the government. Over the past seven years, Paul has led the Council at St Ives and the Board of Trustees. His dynamic commitment has driven Tate forward, and we would like to thank him for his passion and dedication. Sir Howard Davies served as Interim Chairman and in January the Trustees appointed the Lord Browne of Madingley as Tate's new Chairman. We would like to express our appreciation to Fiona Rae and Melanie Clore, who also retired from the Board this year and made particular contributions to developing Tate's Collection and relationships with the artistic community. We were also pleased to welcome three new Trustees to the Board: Professor David Ekserdjian, as the National Gallery Liaison Trustee in April, Elisabeth Murdoch in August, and Tom Bloxham in February.

It was with great sadness that we learned of the death of the critic and writer John Russell in August. For many years a warm friend of Tate, and curator of the *Balthus* exhibition in 1968, he had the rare distinction of serving successively as art critic for *The Times* in London and *The New York Times*. In his eloquent prose, he was a champion of British art and will be much missed.

The Lord Browne of Madingley,
Chairman, Tate Trustees

Nicholas Serota,
Director, Tate

Art and Ideas
Collection

Acquisitions /

The Collection sits at the heart of Tate: we show it, we share it and we base our research and learning programmes around it. The Collection provides the material with which we tell the multiple stories of art and the world we live in to our audiences. It is therefore crucial that we continue to add to the Collection, so we can retell old stories from a fresh perspective and share with the public new ideas arising from the best contemporary art.

Occasionally the acquisition of a single work, or group of works, can be transformative. Gifts like the Turner Bequest, the Rothko gift, the Janet Wolfson de Botton gift and the Simon Sainsbury Bequest are exceptional. And so is this year's ARTIST ROOMS gift by Anthony d'Offay.

Visiting public galleries as a young man changed the course of Anthony d'Offay's life. It eventually inspired him to promote the work of some of the most exciting post-war artists through his London gallery. With great generosity, he has now given to the nation one of the most significant private collections of post-war and contemporary art ever to come into public ownership. The acquisition was made possible with the generous assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and UK Governments. The collection is called ARTIST ROOMS because it is conceived as a series of rooms dedicated to individual artists. ARTIST ROOMS comprises over 700 works by 32 artists including Diane Arbus, Joseph Beuys, Gilbert & George, Damien Hirst, Anselm Kiefer, Jeff Koons, Agnes Martin, Ed Ruscha and Andy Warhol. Owned jointly by Tate and National Galleries of Scotland, the collection has become a new national resource. It will be shared with audiences across the UK, and during the year preparations were made for ARTIST ROOMS to tour to eighteen venues in 2009–10, from St Ives to Stromness.

Artists also give generously to Tate, working with us to realise commissions, conceive exhibitions and help build the Collection. This year we received donations from artists including important works by Michael Craig-Martin, Tacita Dean, Léon Ferrari and Robert Frank. David Hockney also donated a magnificent large-scale painting, *Bigger Trees Near Warter* 2007. Adding to this, two major early paintings by David Hockney, *Study for Doll Boy* 1960 and *The Berliner and the Bavarian* 1962, were acquired in lieu of tax.

A landmark acquisition for the historic collection was Peter Paul Rubens's *The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall* c1628–30. The magnificent preparatory painting marks a unique moment in the evolution of British art and is the first work by Rubens to enter the Collection. The campaign was ultimately successful through generous contributions from the British public, the National Heritage Memorial Fund, Tate Members, The Art Fund and many others. Another notable historic gift was *Dew-Drenched Furze* 1889–90 by John Everett Millais, donated by Sir Geoffroy Millais.

It is important that the Collection should represent and reflect the world with a more global, less Western view. Susumu Koshimizu's installation *From Surface to Surface* 1971 was acquired with funds from our Asia-Pacific Acquisitions Committee. Léon Ferrari's work *Tower of Babel* 1963 and an important gift of work by Gego added new depth to Tate's holding of historic work from Latin America. Supported by the Tate International Council, a photographic series by the Lebanese artist Akram Zaatari, in which he re-presents an extraordinary archive of portraits from Studio Shehrazade, Saida, Lebanon, enhanced our representation of Middle-Eastern art. We also introduced important works by women artists including Joan Jonas, Yayoi Kusama, Ana Mendieta, Joan Mitchell and Charlotte Posenenske.

New and emerging art forms also featured strongly. Among this year's acquisitions are a performance piece by Nedko Solakov, which can be re-enacted in the gallery by actors, and a sound recording of a performance by Tris Vonna-Michell, which was purchased with funds from the 2008 Outset/Frieze Art Fair Fund. Installations by Paweł Althamer, Martin Creed, Mike Nelson, Vong Phaophanit, Rirkrit Tiravanija, Kara Walker and Mark Wallinger; an important group of works made by Black Audio Film Collective; and Paul McCarthy's *Projection Room 1971–2006* 2006 rounded out our efforts to bring greater geographic and artistic diversity to the Collection.

Among the significant acquisitions for Tate's Archive this year was the generous donation of a collection relating to the British painter Keith Vaughan, which includes his journals, notebooks and photographs. Also complementing collections of other twentieth-century art critics were the papers of David Sylvester, which include valuable source material on many artists he knew personally such as Francis Bacon, Henry Moore and Alberto Giacometti.

Caring for the Collection /

Conserving Tate's developing Collection and supporting the organisation's wide-ranging programme are demanding tasks. With each acquisition comes a responsibility to provide an appropriate environment in which to care for, display and store the work. So while everyone at Tate was excited by Anthony d'Offay's generous gift, our Collection Care department knew that they had been set a significant professional challenge.

Renowned the world over for their expertise and progressive practice, the Collection Care team have never been faced with such a complex range of artworks in a single acquisition. ARTIST ROOMS included a formaldehyde sculpture by Damien Hirst, a dinghy in full sail by Ian Hamilton Finlay, a seven-metre-long work on paper by Jeff Koons, and a life-size resin palm tree by Anselm Kiefer. But these are just a few examples of the range of works that entered the Collection over the period. Each individual artwork requires specialist analysis of the materials used and the artist's intentions regarding the display and care of their works. The success of Tate's Collection Care team depends on building up a deep body of knowledge about the artists' techniques, practice and their individual works.

Although rare, sometimes it is not possible to prepare an artwork for public display owing to specific considerations for the piece. In 1973, Tate acquired an important film-based installation by the American artist Dan Graham titled *Two Correlated Rotations* 1970–2. Besides the artist's copy, these films are the only ones in existence and until now it has been impossible to show them in a gallery because the films would not allow for continuous looping. Following an ambitious restoration project working with the artist, our specialists created a new master of the film that can now be shown repeatedly. Striking a balance between our duties to preserve and display, the film was shown for the first time at Tate Modern in 2008.

Conservation research continues to inform much of our work and in 2008 we were able to share such research with our audiences during the *Rothko* exhibition at Tate Modern. In collaboration with the mobile laboratory, MOLAB, Tate conservators investigated the chemistry of tiny samples of paint and studied the structure of Mark Rothko's painted layers. They discovered that Rothko modified oil paints using substances such as dammar resin, egg and glue to achieve different flows, drying times and colours. He also rotated paintings while working on them and over-painted certain sections as part of his decision-making process about composition. This fascinating research became part of the exhibition. Using an engaging lightbox display, visitors were able to see details about the works that might otherwise have gone unnoticed.

The demands of our historic British collection are equally pressing. This year we concluded a two-year conservation assignment, the John Schaeffer Nevill Keating Conservation Project, which is part of a broader programme to improve the condition and appearance of the Collection's eighteenth-century paintings. Six paintings by Joshua Reynolds and Johan Zoffany had their discoloured varnishes removed in order to restore them to their original appearance.

Size can be an issue too. *The Sleep of Arthur in Avalon* 1881–98, by Edward Burne-Jones, measures an impressive 2.8 by 6.5 metres. The painting was so large it had to be rolled for transportation from the Museo de Arte de Ponce in Puerto Rico and re-stretched in the room at Tate Britain where it was hung. It was a monumental effort requiring the combined expertise of our registrars, art handlers and conservators: but just one of many examples of the work of our resourceful Collection Care division.

Research and scholarship /

Scholarly research underpins all our exhibitions and displays. We have therefore taken important steps towards developing a new model for research and scholarship at Tate, anchored by a series of Tate Research Centres.

This year we established the first three Centres in important areas relevant to our work and Collection: British Romanticism, Rethinking Modernism and The Artist Colony. Each is led by a 'convenor' from Tate's staff who brings together colleagues sharing scholarly interests, within Tate and externally, to champion and develop research projects around each area of enquiry.

We have been assisted in our research projects through our status as an Independent Research Organisation (IRO), opening up new sources of funding. Over the past year we received grants in excess of £1 million in support of our research aspirations, including grants from the Arts and Humanities Research Council (AHRC) which is funding a collaborative research project between Tate and the University of York on the period between Anthony van Dyck and William Hogarth (1660–1730). The AHRC is also providing funds for a Research Network on Intermedia Art, a growing area of artistic practice. And a grant from the Leverhulme Trust is supporting research on the history of art-school education in London from 1960 to the present, a project that will contribute to our understanding of many of the contemporary artists with whom we work.

Scholarship also informs the creation of fresh perspectives on the Collection. This year a new series of Development Research Seminars was launched, attracting curators and art historians from around the world to develop knowledge of non-Western art and to build on our strengths in British and Western art. Topics included contemporary art in the Middle East, and Modernism and the Black Atlantic, in advance of the exhibition at Tate Liverpool in 2010. Seminars were also held around Paul Gauguin, ahead of the exhibition in 2010 at Tate Modern, the Rubens Banqueting House sketch and Folk Art in the context of the modern museum.

Scholarly research also helps improve our understanding of audiences. Another of our major AHRC-funded projects focuses on questions of national identity and the visual arts. Launched in April 2007, *Tate Encounters: Britishness and Visual Culture* is a three-year research project involving Tate Britain, London South Bank University and the University of the Arts London. The project explores the relationships that migrant families in Britain have with established cultural institutions. In the spring of 2009, we conducted a series of live research events around the project, inviting members of the public along with artists, academics, curators and policy makers to discuss ideas around national identity, history and art.

Academic colleagues and researchers from across the world also continue to depend on Tate as a resource. We offer a range of services to those conducting their own research, both online and in our Library and Archive Reading Rooms. This year we also secured a JISC (Joint Information Systems Committee) Model Licence from JISC Collections. This means staff at Tate, as well as the public visiting our galleries and researchers in our reading rooms, now have access to a much wider range of online academic and scholarly research materials free of charge.

Acquisition highlights

These acquisitions are highlights from the new works added to the Collection. For a full list of loans and works acquired, please visit www.tate.org.uk/tatereport

Peter Paul Rubens

1577–1640

The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall c1628–30

Oil paint on primed oak panel

950 x 631 mm

Purchased with assistance from the National Heritage Memorial Fund, Tate Members, The Art Fund in memory of Sir Oliver Millar (with a contribution from the Wolfson Foundation), Viscount and Viscountess Hampden and Family, Monument Trust, Manny and Brigitta Davidson and the Family, and other donors, 2008

T12919

Peter Paul Rubens came to King Charles I's court in 1629–30 as a diplomat from the King of Spain. He agreed to execute the ceiling of the Banqueting House (part of Whitehall Palace) to celebrate Charles's late father's achievements. Rubens probably made this first sketch for his own reference. In the centre, he depicts the apotheosis of King James, seen being carried up by Jove's eagle, assisted by the figure of Justice, with Minerva (Wisdom) overhead. To either side, four ovals contain positive personifications of James's royal qualities: Liberality triumphs over Avarice, and Discipline over Wantonness; below, upside down, Knowledge (Minerva again) triumphs over Ignorance and Heroic Virtue (Hercules) over Envy. Across the top (again, upside down) and bottom, putti, animals and swags of produce symbolise the benefits of national unity and peace. Today the real canvases still hang in the Banqueting House – the only ceiling by Rubens to survive in situ.

John Everett Millais

1829–96

Dew-Drenched Furze 1889–90

Oil on canvas

1732 x 1230 mm

Presented by Sir Geoffroy Millais in memory of his late father, Sir Ralph Millais, Bt 2009

T12865

Dew-Drenched Furze is widely regarded as one of the great achievements of John Everett Millais's later career. It shows the sun streaming through a clearing of bedewed gorse in the early morning haze on the Murthly Estate in Scotland. This uncharacteristically abstract work for the artist takes the Romantic art of John Constable and JMW Turner in a new symbolist direction. The title, a loose citation from Alfred Lord Tennyson's *In Memoriam* (1850), emphasises the elegiac tone of the painting. *Dew-Drenched Furze* has been on loan to Tate since 1996. Tate possesses an important collection of works by Millais, but only one other of the recently acclaimed late landscapes, '*The Moon is Up, and Yet it is not Night'* 1890, a work that is rarely exhibited due to its poor condition. The addition of *Dew-Drenched Furze* not only establishes Millais's place in the tradition of British landscape painting, but also enhances Tate's representation of the artist's late work.

Gerald Leslie Brockhurst

1890–1978

Portrait of Margaret, Duchess of Argyll c1931

Oil on canvas

762 x 641 mm

Presented by Tate Patrons 2009

© Richard Woodward

T12796

In the 1930s Gerald Leslie Brockhurst's high-focus, Renaissance-style female portraits were the sensation of the Royal Academy. They represented a fashionable assimilation of the past with the present, a modern expression of traditional artistic and aesthetic values. Combining rich decoration with subtle assessment of character, Brockhurst cannily specialised in painting highly independent celebrity women. Margaret Sweeny, later Duchess of Argyll, was one of the era's great socialite beauties, immortalised in Cole Porter's song *You're the Top* in *Anything Goes*. In the early 1960s she achieved both notoriety and fame during her acrimonious divorce from the Duke, which revealed her liberated and prodigious infidelity.

Mimmo Rotella

1918–2006

With a Smile (Con un sorriso) 1962

Torn paper on canvas

1540 x 1320 mm

Presented by an anonymous donor 2008

© The estate of Mimmo Rotella

T12854

With a Smile is a key early example of Mimmo Rotella's use of the technique of décollage with which he created works from torn street posters. Areas of text, including the word 'Roma' top-centre, can be found embedded in the plethora of torn papers that make up the composition. However, the predominant elements in the work are a partial head top-right, whose bright white smile appears to give the work its title, and a second incomplete image of a swashbuckling figure at the bottom. Film posters were a fruitful source for the artist and an important theme in his output, although the heavily lacerated quality of this work makes it unclear whether the images derive from cinematic posters or advertising hoardings. Incorporating processes of destruction and reconstruction, Rotella's décollages retain traces of urban violence and chaos, yet the act of drawing together colour, form and imagery produces an all-over composition that can be read as an abstract whole.

Léon Ferrari

b1920

Tower of Babel (Torre de Babel) 1963

Steel, copper wire, bronze, tin and lead

2000 x 800 x 800 mm

Presented by the American Fund for the Tate Gallery 2009

© Léon Ferrari

T12909

Léon Ferrari is one of the most significant and influential artists of post-war Latin America; his work has been a reference point for successive generations of artists working not just in his own country, Argentina, but across the continent. He started creating abstract geometric sculptures in metal wire in the early 1960s. *Tower of Babel* is the last and most important 'informel' wire sculpture he created during this period. Ferrari described 'babelism' as 'to make something without unity, with different sensibilities… or to make something between several people. To make a tower of Babel and add things made by others: Heredia, Marta Minujin, Wells, Santantonín, Badií, Althabe, Stimm, all mixed, all babelish, babelism…' With the inclusion of elements by artists such as Alberto Heredia, Marta Minujin and Rubén Santantonín, this sculpture represents a unique key to Argentinian experimentalism of the 1960s and to the interface between Argentinian Informelism, Pop and Conceptualism.

Bruce Nauman

b1941

Untitled 1965

Fibreglass and polyester resin

1219 x 406 x 1219 mm

Purchased with funds provided by an anonymous donor 2009

© ARS, NY and DACS, London 2009

T12890

Bruce Nauman is one of the most influential, ground-breaking and enigmatic artists of his generation. *Untitled* is one of Nauman's earliest works, and an important addition to Tate's holdings of his seminal practice. The work was made while Nauman was a student in California and is a classic example of 'Eccentric Abstraction'. *Untitled* consists of two irregularly shaped bars that lean side by side from wall to floor with a slight gap between. Nauman created a plaster mould and then cast this twice using fibreglass and polyester resin, changing the pigment from off-white to yellow between one cast and the next. Small amounts of the plaster mould adhere to the outside of the fibreglass, inflecting its peculiar hues. The work anticipates Nauman's later explorations of casting and reversal such as *A Cast of the Space under My Chair* 1965–8.

Diane Arbus

1923–71

Identical Twins, Roselle, N.J. 1967 1967

Black-and-white gelatin silver print on paper

375 x 386 mm

ARTIST ROOMS Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and The Art Fund 2008

© The estate of Diane Arbus

AR00506

Diane Arbus is one of the most significant photographers of the twentieth century, an influential figure whose compellingly honest style of photography paved the way for contemporary photographers and artists. This is one of Arbus's most iconic images and is typical of the style and subject matter of her work. It was taken at a party for twins and triplets in a New Jersey town and is sharply rendered in square format to capture the subtle differences in the girls' expressions. In 1966 Arbus applied for a Guggenheim grant, with a proposal entitled 'American Rites, Manners and Customs'. This picture fits with the intentions of her project in revealing the kind of rituals that exist in everyday life, and shows Arbus's ability to capture the strange within the ordinary. The work is from the portfolio *Box of Ten*, which Arbus compiled shortly before her death, choosing images from her career that she felt to be the most successful and representative.

Charlotte Posenenske

1930–85

Prototype for Revolving Vane 1967–8

Particle board

2000 x 2000 x 2000 mm

Presented by Tate Patrons 2009

© Estate of Charlotte Posenenske/Burkhard Brunn, Frankfurt

T12773

In a brief artistic career spanning less than a decade, Charlotte Posenenske confronted the question of the original artwork and developed an interest in systems and structures derived from mass production and standardisation. She also incorporated interactivity into the construction and placement of her work. Posenenske's concept of art was democratic, reflected in her use of unlimited, reproducible editions. *Prototype for Revolving Vane* is the original model re-used by the artist to create a series of box-like constructions. These constructions take the form of a room, articulated and open to various arrangements and configurations. Door-like elements can be revolved on a vertical axis and were originally designed to be manipulated by the viewer. The prototype is an extremely rare example of an original historic object constructed by Posenenske. By contrast the revolving vanes themselves can be reproduced again and again. The prototype is made from found particle board on which the remnants of graffiti can be seen, highlighting the artist's use of cheap, easily available materials.

Robert Frank

b1924

Contact Sheets from The Americans 1955–6; printed 1970s

Twelve gelatin silver prints on paper

Each 500 x 398 mm

Presented by the artist 2009

© Robert Frank, from The Americans

P79744–P79755

During his long and peripatetic career, Robert Frank has produced work that combines gritty realism with more allusive imagery, blending reportage, autobiography and poetry. In 1958 he published his seminal photo-book *The Americans*, the result of over two years travelling across the continental United States with his Leica. Frank's book was greeted with critical derision on publication but has since become one of the most influential photography books of the twentieth century. The deliberately grainy, apparently casual images belie a careful and considered view of the 'real' America of the late 1950s that does not shy away from racial and social tensions. Many of the images in the book suggest a sense of isolation and loneliness in a burgeoning consumer culture. The 83 pictures Frank chose for the book were selected from 28,000 photographs he took on his travels. This selection of proof sheets, enlarged from the original negatives, includes published images and others taken along the way, placing his best-known work in the context of his travels.

Susumu Koshimizu

b1944

From Surface to Surface 1971, remade 1986

Wood

3000 x 300 x 60 mm

Presented by the Asia-Pacific Acquisitions Committee 2008

© Susumu Koshimizu

T12822

Susumu Koshimizu was one of the key figures of the Mono-ha movement, an affiliation of artists based in Tokyo in the late 1960s and early 1970s. Mono-ha work is defined by its materiality, often combining organic and industrial objects and processes. Koshimizu's practice is characterised by an expression of the properties of materials, often through juxtaposition. *From Surface to Surface* is a sequence of fourteen planks of wood, each carved in a unique geometric pattern. In this work Koshimizu investigates the substance of wood, exposing its surface qualities through different kinds of repetitive cuts. The geometric lines produced by an industrial saw contrast with slight irregularities resulting from missing chips, slips of the saw, and the rough surface of certain edges. The planks are displayed leaning against a wall, lending an informal quality to the work. The installation combines seriality and repetition with distinctive differentiation between the individual components.

Ana Mendieta

1948–85

Untitled (Blood and Feathers #2) 1974

8 mm colour film transferred to video, silent, duration 3 min 30 sec

Overall display dimensions variable

Presented by the Estate of Ana Mendieta Collection and an anonymous donor 2009

© The estate of Ana Mendieta, courtesy Galerie Lelong, New York

T12916

Ana Mendieta examines issues of personal identity and femininity through her work, which is rooted both in nature and in the body. She worked on a human scale and emphasised the solitary body in relation to the landscape. Borrowing freely from a variety of cultural traditions throughout the world, Mendieta frequently appropriated symbols and aspects of the ritual practices of ancient and indigenous cultures of the Americas, Africa and Europe. This film shows an action she performed at Old Man's Creek in Iowa in 1974, in which Mendieta, standing in front of the creek, poured blood over her body and then rolled in down and feathers. She ends the performance with her arms outstretched suggesting a being that is part-human, part-bird. Assuming the form of a bird has great significance, being at once the symbol of the soaring spirit and also that of sacrifice, while the water is a symbol of rebirth.

Andy Warhol

1928–87

Skulls 1976

Acrylic and silkscreen ink on canvas

Six parts, each 383 x 483 mm

ARTIST ROOMS Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and The Art Fund 2008

© Licensed by the Andy Warhol Foundation for the Visual Arts, Inc/ARS, New York and DACS, London 2009

AR00609

After he was shot and critically injured in 1968, Andy Warhol became even more obsessed with death than he had been previously. The subject of death permeates most of his work, which frequently focuses on the transience and violence of human existence. In this multi-part painting, Warhol has created a still-life of a skull. This traditional symbol for death in the history of art, known as a 'memento mori', was used to remind viewers of their own mortality. Repeated here six times, the impenetrable darkness of the hollow eye sockets is echoed in each image. The shadow cast by the skull resembles a baby's profile, although whether this was intentional is unknown since Warhol did not take the photograph that the painting is based on. It seems unlikely, however, that this effective combination would escape Warhol's sharp gaze. Despite its sinister evocations, the skull is treated with Warhol's characteristic array of vibrant colours, applied in thick impasto.

Gego (Gertrud Goldschmidt)

1912–94

Untitled (Sin título) c1977

Welded bronze

580 x 640 mm

Presented by Luis Benshimol 2009

© The estate of Gertrud Goldschmidt

T12898

Gego is one of the most significant figures in the history of Latin-American abstract geometric art. This work is from a series of rigid, sphere-shaped sculptures made of welded bronze wire produced in 1976 and 1977. Thick wires or rods were welded together to create a geometric pattern of triangles and pentagons. Works of this type were originally displayed directly on the gallery floor in a grouping the artist called 'breñales', a Spanish term loosely translated as 'scrubland'. The geometric forms can be seen in some cases as somewhat literal translations of didactic, mathematical models, but Gego's intention was to subtly disrupt such models and, especially through the complex accumulation of forms in display, to establish a dialogue between the orderly and the chaotic. Although her work can be seen in relation to abstract-geometric constructivist and kinetic work, Gego deliberately aimed to move beyond this frame of reference and establish a highly personal style based on her investigation of line, motion, space and the role of the spectator.

Joseph Beuys

1921–86

Scala Napoletana 1985

Wood, steel wire and lead

Overall display dimensions variable

ARTIST ROOMS Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and The Art Fund 2008

© DACS, 2009

AR00086

Much of the work Joseph Beuys made in the last years of his life includes objects or themes which suggest death and communication with a spiritual life beyond. This magisterial sculpture was one of the final pieces that Beuys made and evokes the taut line between life and death, and the relationship between earth and heaven. The pair of lead spheres holds the ladder in suspension. In this way, the ladder is held erect – suggesting ascension to the heavens – but simultaneously prevented from soaring into the air, maintaining a connection with the weight and tangibility of the earth. The work was inspired by a ladder the artist found while recovering from an illness on the island of Capri in Italy in the autumn of 1985, which he hung with two stones. When he visited Amalfi at Christmas in the same year, he purchased another ladder from a landlord which he used to make this sculpture.

Black Audio Film Collective

Handsworth Songs 1986

Video (originally shown as 16 mm film)
with sound, duration 59 min

Overall display dimensions variable

Presented by Tate Members 2008

© courtesy Smoking Dogs Films

T12862

Black Audio Film Collective was founded in 1982. Central to reclaiming black representation in both cultural and political terms, the group used the 'figuration of ethnicity' as a recurrent motif, and reflected on real and imagined black experiences of early 1980s Britain. As a documentary film work, *Handsworth Songs* makes reference to the riots in Handsworth, Birmingham during Sept 1985 and the institutional response to them. But from a broader perspective it represents the hopes and dreams of post-war black British populations in the light of civil disturbances of the 1980s. A richly layered bricolage – the film is made up of footage from Birmingham and London as well as still-life tableaux, TV newsreel and archival material ranging from scenes of colonial labour to images of Afro-Caribbean and Asian migrant experience – *Handsworth Songs* engages with Britain's colonial past, its public and private memories, and the struggles of race and class.

Joan Mitchell

1926–92

Chord II 1986

Oil on canvas

1620 x 970 mm

Presented by Jytte Dresing through
The Merla Art Foundation 2009

© The estate of Joan Mitchell

T12921

Joan Mitchell is one of the most important representatives of a second generation of Abstract Expressionist painters. Together with Helen Frankenthaler and Lee Krasner, Mitchell was one of the few women to be admitted to this otherwise male group of artists. Throughout her career she steadfastly exploited the continuing possibilities of an abstract painting based on her formative years, keeping a certain distance from the artistic mainstream of that period. *Chord II* was painted in the later part of the artist's career, by which time she was living in Vétheuil, a small town near Paris where Claude Monet had once resided. Though nature formed an important inspiration for Mitchell's late work, she was keen to assert that her practice was studio-bound and that it was primarily the emotional and visual potential of painting in which she was interested. Like much of the work of her final decade, *Chord II* displays a bold use of colour and an energetic and open configuration of abstract gesture that is further accentuated by prominent drips of paint.

Juan Muñoz

1953–2001

The Prompter (Le Souffler) 1988

Iron, papier-mâché, bronze, wood and linoleum

Overall display dimensions variable

Presented by the artist's estate 2008

© The estate of Juan Muñoz

T12797

Juan Muñoz emerged as a prominent figurative sculptor in the late 1980s. *The Prompter* involves a construction like a small stage. Raised several feet off the floor by metal supports, the empty platform is covered with geometric trompe l'oeil-patterned linoleum tiles. Facing the stage like audience members, visitors can see the backs of the legs of a resin dwarf whose upper torso and head are encased in a small grey booth at the front of the stage. A large bronze drum leaning against the wall at the rear of the stage suggests a performance that has just ended, or one set to begin. *The Prompter* was partly inspired by the historical figure François de Cuvilliés (1695–1768), a Bavarian architect who had served under Maximilian II Emmanuel as court dwarf. Muñoz also applied the French title *Le Souffler* to the work in homage to a satirical Honoré Daumier lithograph of the same name depicting the first president of the Third French Republic inside a prompter's box following a script.

Mark Wallinger

b1959

Royal Ascot 1993

Video installation consisting of four monitors, travelling cases and speakers

Overall display dimensions variable

Presented by Tate Members 2009

© Mark Wallinger

T12810

In the early 1990s Mark Wallinger created a diverse group of works that looked at the world of horse racing and breeding, as a way of addressing issues of class and national identity. *Royal Ascot* is a synchronised four-screen video installation. Each monitor, mounted on its own travelling case and placed in a row side by side, features an extract from the BBC's broadcast of the Royal Family's parade around the racetrack on each of the four days that the Royal Ascot race meeting takes place. The procession (and the commentary of it) is almost identical every day. The simultaneous display of these extracts enhances the invariable nature of a choreographed event – somehow suggesting that strict repetition, and a commitment to understand that whatever happens is what has to be, is the only way to preserve tradition.

Vong Phaophanit

b1961

What Falls to the Ground but Can't Be Eaten 1991

Bamboo poles and lights

Overall display dimensions variable

Presented by Tate Members 2009

© Vong Phaophanit

T12860

Vong Phaophanit was born in Laos, but now lives in Britain. In 1993 he was nominated for the Turner Prize. Phaophanit is known for using materials such as rice, bamboo and rubber that have a specific cultural resonance with his Laotian origins. *What Falls to the Ground but Can't Be Eaten* consists of a dense curtain of bamboo suspended from the ceiling but not touching the floor. The bamboo forms an inner 'wall' within the gallery space, and encloses an area that is brightly lit from above. The viewer must push through the hanging bamboo to gain entrance to this inner space. Phaophanit has noted his interest in boundaries between the inner and outer, inside and outside. The title of the work – *What Falls to the Ground but Can't Be Eaten* – proposes to the viewer a riddle, to which the answer is light. This too seems to allude to the status of the artwork itself, that it can be seen and encountered but not consumed or appropriated.

Ian Hamilton Finlay

1925–2006

Sailing Dinghy 1996

Room installation comprising clinker-built boat and wall texts

6200 x 4400 x 1400 mm

ARTIST ROOMS Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and The Art Fund 2008

© The estate of Ian Hamilton Finlay

AR00021

Ian Hamilton Finlay first came to prominence in the 1960s as one of Britain's foremost concrete poets. He later extended his practice to include a wide range of materials, often combining words and objects. The sea was the subject of Finlay's earliest printed works and sculptures, and it continued to be a dominant theme throughout his life. He viewed it as an example of nature's power and problematic beauty. The room installation *Sailing Dinghy* comprises a clinker-built sailing boat, which the artist himself sailed, installed alongside a short poem painted onto the wall. The dinghy's bow, sails, rudder and stern are labelled with numbers referenced in the poem. The poem's simple phrases evoke the power and movement of the vessel, encouraging the viewer to make a mental voyage from gallery to sea. The now static and landlocked vessel provides a contrast to this flight of imagination with its stillness and physical presence.

Martin Creed

b1968

Work No. 203: EVERYTHING IS GOING TO BE ALRIGHT 1999

Neon

500 x 13000 mm

Presented by Tate Patrons 2009

© Martin Creed

T12799

Martin Creed's work emerges from an ongoing series of investigations into commonplace phenomena. His works are identified primarily by numbers, so each piece is added to his system with equal status, regardless of size or what it is made of. Creed's subtle interventions reintroduce us to elements of the everyday. His choice and use of materials, such as plain sheets of paper, Blu-tack, masking tape and party balloons, is a thoughtful celebration of the ordinary, a focused reading of the ambiguity of stuff. *Work No. 203: EVERYTHING IS GOING TO BE ALRIGHT*, Creed's first neon work, was originally installed at a derelict listed landmark in Clapton, East London. The neon spells out the hackneyed yet ambiguous cliché 'everything is going to be alright', which can be variously interpreted as optimistic, trite, stoical or tinged with sadness or foreboding. The uncertainty of its meaning, and the desire to make sense of it within its immediate environment, combine to activate both the work's and the viewer's relationship to the place in which it is installed.

Mike Nelson

b1967

The Coral Reef 2000

Mixed media

Overall display dimensions variable

Presented by Tate Members 2008

© Mike Nelson, courtesy Matt's Gallery, London

T12859

Mike Nelson creates large-scale sculptural installations that are carefully crafted from discarded everyday materials. They fuse literary, filmic, socio-political and cultural references, which are often related to the geographic or historic specifics of the site in which the work is placed. *The Coral Reef* is Nelson's first major labyrinthine work. It consists of a sequence of fifteen interconnecting rooms, a maze of corridors and rooms with multiple doorways. One room is suggestive of a minicab office, another of an opium den, a third has Soviet English-language propaganda lying about and a picture of happy smiling men in sombreros, standing by a cactus. All the interiors appear recently occupied yet run down. The sense of absence is palpable and disturbing. Throughout there is a carefully contrived air of claustrophobia. The maze-like structure reinforces the feeling of cultural disorientation and confusion which, as the artist describes, renders the viewer momentarily 'lost in a world of lost people, a dingy substrata of any global city in a mocking existential loop which both offers escape and entrapment'.

Kara Walker

b1969

Grub for Sharks: A Concession to the Negro Populace 2004

Cut paper

Overall display dimensions variable

Presented by the American Fund for the Tate Gallery 2009

© Kara Walker

T12906

Kara Walker's work engages with history and how it is distorted through re-telling. She attacks myths related to race and sexuality, exposing the power struggles underlying personal and political relationships. *Grub for Sharks: A Concession to the Negro Populace* is a room-sized installation of black silhouette cut-outs inspired by JMW Turner's painting *Slavers Throwing overboard the Dead and Dying – Typhon Coming On ('The Slave Ship')* exh 1840. 'Grub for sharks' refers to the practice of throwing slaves overboard to their death in order to lighten ships' loads in anticipation of storms at sea during the middle passage between Africa and North America. Walker expands the scope of the slavery narrative, including figures in a sugar-cane plantation in scenarios that undermine stereotypical readings of race and gender. The work was originally commissioned by Tate Liverpool for Walker's first solo exhibition in the UK in 2004. *Grub for Sharks* draws on Turner, the role of the British Empire and Tate's own history. Walker's treatment of these subjects however is typically oblique, suggesting broader historical and contemporary resonances.

Rirkrit Tiravanija

b1961

Untitled, 2005 (sleep on earth, eat on sand) (Untitled, 2005 (non-gab-din, kim-gab-sai)) 2005

Contractor's shed, four gas cookers, four woks, Thai-style mats and mixed media

3000 x 2000 x 3000 mm

Purchased with assistance from Tate International Council 2009

© Rirkrit Tiravanija

T12899

Rirkrit Tiravanija is best known for installation performances that directly engage the audience in a social environment. The artist is of Thai origin and in his early works he often used the skills he learned from his grandmother, a cook. This work consists of a disused contractor's shed in which Tiravanija set up a cooking station from which he made and served pad thai to visitors. The work is historically significant as it marked the last time the artist was to cook for the public in this way (he first made Thai curry for gallery-goers in 1990). During the work's first incarnation at an exhibition in Berlin, cooking took place in and around the shed, one wall of which was removed and used as a table top on which the food was served. The structure now resembles a vitrine or diorama. In keeping with Tiravanija's practice, the remnants of the Berlin performances, including cooking utensils and food remains, now constitute part of the work and are sealed in the shed.

Paul McCarthy

b1945

Projection Room 1971–2006 2006

Installation comprising colour video projection with audio track and colour slide projection

Overall display dimensions variable

Presented by the American Fund for the Tate Gallery 2009

© Paul McCarthy

T12908

Paul McCarthy gained recognition for intense performance and video-based work on taboo subjects such as the body, sexuality, violence and dysfunction, using bodily fluids, paint and food to create elaborate and grotesque critiques of cultural icons. *Projection Room 1971–2006* is an installation consisting of seventeen videos and approximately 160 slides projected in an overlapping configuration on two opposing walls. The artist has selected some of his most important films and slides from the 1970s and early 1980s for the installation. Most of the films were made in the intimate settings of McCarthy's homes and studios in Pasadena and Los Angeles, making their selection very personal. The participants were mainly close friends of the artist, and included his wife Karen McCarthy. The artist considers the work to be an expanded portrait of himself and his wife. *Projection Room 1971–2006* elaborates McCarthy's long-term interest in how actions and histories are documented and archived. The work's particular arrangement continues the artist's ongoing investigation into the power, psychology and politics of architecture and space.

Nigel Cooke

b1973

New Accursed Art Club 2007

Oil on canvas

2202 x 3702 mm

Purchased with the assistance of private donors and the Millwood Legacy 2009

© Nigel Cooke

T12820

Nigel Cooke's paintings oscillate between two extremes – he works on an epic scale, but dwells on the minutiae of decay and dissolution. Meticulously painted and minutely detailed, Cooke's landscapes are dismal and dysfunctional, littered with all kinds of debris, derelict buildings, burnt-out cars and graffiti. Each canvas offers an unsettling encounter with entropy and excess. *New Accursed Art Club* adopts the role of painting and the ideal of a transformative culture (both high and low) as its subjects. A sense of tragicomic melodrama has characterised much of Cooke's recent work. With this painting he has enlarged on this theme to examine the role of the artist as an absurd and impotent figure, alluding to the supposed death of painting as much as to the broken ideals of Modernism.

Paweł Althamer

b1967

FGF, Warsaw (FGF, Warszawa) 2007

Mixed media

2190 x 3010 x 2000 mm

Purchased using funds provided by the 2007 Outset/Frieze Art Fair Fund to benefit the Tate Collection 2009

© Paweł Althamer

T12915

Paweł Althamer has established an international reputation through his diverse multimedia practice which includes traditional sculpture, installation, film, video and performance. *FGF, Warsaw* is a complex work that highlights his interests in communal practice and collaboration through a network of references, with contributions from other artists and members of the artist's family. Named after the Foksal Gallery Foundation in Warsaw, which represents the artist, the work takes the form of a structure with four walls and a ceiling that can be fitted together to create a transit crate. When opened, it reveals a mobile gallery that includes artworks, found objects and books that draw together ideas relating to social, cultural and economic exchange as well as the history of Foksal. The layout of the work was strongly influenced by the Polish architect Oskar Hansen, who is the subject of Artur Zmijewski's documentary film *A Dream of Warsaw* 2005. Zmijewski's video now forms part of Althamer's installation, as do artworks by other contemporary Polish artists, including Monika Sosnowska, Wilhelm Sasnal and Jakub Julian Ziółkowski.

Albert Oehlen

b1954

Loa 2007

Acrylic, collage and oil on silkscreened canvas

1702 x 3102 mm

Presented by Tate Patrons 2009

© Albert Oehlen

T12808

Albert Oehlen has referred to his practice as 'post-non-representational'. *Loa* is typical of his use of found imagery, collage and text within the context of painting. In this work and others from the same series, Oehlen appropriates phrases and lyrics from the German techno band Scooter in order to evoke atmosphere rather than to offer a specific message. The title of the work derives from the word 'LOATH' that appears twice across the top of the painting. The first iteration of the word is partly obliterated by a collaged page from the German black metal magazine *Ablaze*. A barcode and a Spanish text referring to chinaware suggest advertising imagery and product design. Oehlen's juxtaposition of unrelated imagery has resonances with techniques employed by the Surrealists, and his choice of objects, references and words are not intended to convey any special meaning.

Thomas Scheibitz

b1968

90 Elements 2007

Oil on canvas

1820 x 3650 mm

Purchased with funds provided by the Nicholas Themans Trust 2009

© VG Bild-Kunst, Bonn, courtesy the artist and Tanya Bonakdar Gallery, New York

T12848

Thomas Scheibitz uses a vocabulary of geometric forms which he distorts and condenses into vibrantly coloured shapes to present an abstracted vision of the media-driven world. *90 Elements* is a monumental, horizontally formatted canvas. The central area is filled with differently shaped and variously orientated cubes, each with one side painted a single colour. The mass of boxes is set against a grey ground, and the shallow space is further emphasised by a flat, square or rectangular block of neutral colour placed at each of the four corners of the canvas. Scheibitz rejects a slick finish in his work, and his process is evident in the markings and drips found throughout the canvas. The composition suggests controlled chaos and plays with the viewer's perception of space with an amalgamation of perspectives. The work's title refers to the nineteenth-century periodic table of the 90 chemical components found in the natural world, and suggests an ironic comment on science's attempts to discern or impose order on natural phenomena.

Akram Zaatari

b1966

Objects of Study/The archive of studio Shehrazade/ Hashem el Madani/Studio Practices 2007

117 gelatin silver prints on paper taken between 1948 and 1982 by Hashem el Madani

Overall display dimensions variable

Presented by Tate International Council 2008

© Akram Zaatari, courtesy Hashem el Madani and Arab Image Foundation, Beirut

P79396–P79512

Through his art practice and his establishment of the Arab Image Foundation, Akram Zaatari has constructed a rigorous examination of photographic and filmic images and their capacity to critically represent history. This project brings to public attention the archive of Hashem el Madani, who began working as a studio photographer in Saida, Lebanon in 1948. Madani's studio was perceived as a safe haven, where people could act out their fantasies within the conventional format of portrait photography. Madani records the poses, clothes and behaviour of his clients, reflecting the social and political context in which they lived as well as the norms and taboos of the period. He portrays anonymous individuals and groups, people who normally fall below the radar of public interest. Many of the works in the portfolio fall into sub-categories (for instance Syrian Resistants, Students and Teachers of Aisha Om el Mo'minin School for Girls), and each photograph can be shown individually or in groups.

Art and Ideas
Programme

This year the exhibition and display programme across Tate's four galleries included major exhibitions of Francis Bacon, Gustav Klimt and Mark Rothko, a strand devoted to emerging artists at all four galleries, a range of mid-career monographic exhibitions and the imaginative presentation of our free Collection displays. This multi-faceted programme was united by a common Tate approach: to challenge and inspire our audiences with a contemporary perspective on art. Whether it be a Tudor masterpiece or a new commission, our aim is to offer audiences experiences that stimulate and inform their lives today.

However, the programme – with its breadth and depth – would not be possible without making partnership central to our way of working. Almost everything we create depends on collaboration with others. Exhibitions, commissions, Collection displays and acquisitions all require an exchange of ideas and expertise with artists, museum colleagues, researchers, lenders and supporters. And working in partnership has benefits that go beyond the ability to generate our programme: it has a profound effect on Tate as an organisation by challenging us to develop new ideas and methods. We are extremely grateful to our partners for their generosity and wisdom, and thank them for their help in enabling us to present a successful programme across all of our galleries and activities.

Tate Britain Exhibitions	Dates
The Return of the Gods: Neoclassical Sculpture	28 Jan – 8 June 08
Art Now: Strange Solution	2 Feb – 13 April 08
Peter Doig	5 Feb – 11 May 08
Modern Painters: The Camden Town Group	13 Feb – 5 May 08
BP Exhibition: Drawn from the Collection	25 Feb 08 – 1 Mar 09
Lightbox: Derek Jarman	5 April – 1 June 08
Art Now: Alan Michael	3 May – 20 July 08
Art Now: Juneau Projects	2 June – 26 Oct 08
Mitra Tabrizian: This is that Place	4 June – 10 Aug 08
The Lure of the East: British Orientalist Painting	4 June – 31 Aug 08
Lightbox: Simon Martin	6 June – 27 July 08
Nahnou-Together Now	6 June – 7 Sept 08
Tate Britain Duveens Commission: Martin Creed	1 July – 16 Nov 08
Lightbox: Bonnie Camplin	2 Aug – 28 Sept 08
Art Now: The Way In Which It Landed	2 Aug – 26 Oct 08
Bill Fontana: Speeds of Time	5 Sept – 3 Oct 08
Francis Bacon	11 Sept 08 – 4 Jan 09
Turner Prize 2008	30 Sept 08 – 18 Jan 09
Lightbox: Vong Phaophanit	4 Oct – 30 Nov 08
Art Now: Nashashibi/Skaer	8 Nov 08 – 4 Jan 09
Bob and Roberta Smith: Make Your Own Xmas	5 Dec 08 – 4 Jan 09
Art Now: Hurvin Anderson	3 Feb – 19 April 09
Altermodern: Tate Triennial 09	3 Feb – 26 April 09
Van Dyck and Britain	18 Feb – 17 May 09
Turner/Rothko	23 Mar – 26 July 09
BP British Art Displays	Ongoing

Tate Modern Exhibitions	Dates
Restaurant Commission: James Aldridge	18 Aug 07 – present
The Unilever Series: Doris Salcedo	9 Oct 07 – 6 April 08
Juan Muñoz A Retrospective	24 Jan – 27 April 08
Maison Tropicale for Design Museum at Tate Modern	5 Feb – 13 April 08
Duchamp, Man Ray, Picabia	21 Feb – 26 May 08
Level 2 Gallery: Here We Dance	14 Mar – 26 May 08
Conceptual Models: Recent Contemporary Acquisitions	26 April 08 – 5 April 09
Sign and Texture	5 May – 26 Oct 08
Street & Studio: An Urban History of Photography	22 May – 31 Aug 08
UBS Openings: The Long Weekend	23–26 May 08

Street Art	23 May – 25 Aug 08
Level 2 Gallery: 9 Scripts from a Nation at War	13 June – 25 Aug 08
Cy Twombly: Cycles and Seasons	19 June – 14 Sept 08
H BOX	3 July – 17 Aug 08
Level 2 Gallery: Latifa Echakhch	19 Sept – 23 Nov 08
Rothko	26 Sept 08 – 1 Feb 09
Cildo Meireles	14 Oct 08 – 11 Jan 09
The Unilever Series: Dominique Gonzalez-Foerster	14 Oct 08 – 13 April 09
UBS Openings: Paintings from the 1980s	12 Nov 08 – 13 April 09
Level 2 Gallery: Nicholas Hlobo	9 Dec 08 – 29 Mar 09
Rodchenko & Popova: Defining Constructivism	12 Feb – 17 May 09
Roni Horn aka Roni Horn	25 Feb – 25 May 09
Level 2 Gallery: Stutter	19 Mar – 16 Aug 09
UBS Openings: Tate Modern Collection	Ongoing

Tate Liverpool Exhibitions	Dates
Niki de Saint Phalle	1 Feb – 5 May 08
Gustav Klimt: Painting, Design and Modern Life in Vienna 1900	30 May – 31 Aug 08
Liverpool Biennial International Festival: MADE UP	20 Sept – 30 Nov 08

Tate 08 Series: William Blake, The River of Life	12 Dec 08 – 29 Mar 09
The Fifth Floor: Ideas Taking Space	16 Dec 08 – 1 Feb 09
Glenn Brown	20 Feb – 10 May 09
DLA Piper Series: The Twentieth Century, How it looked & how it felt	29 Sept 07 – 29 Mar 09

Tate St Ives Exhibitions	Dates
Rose Hilton: A Selected Retrospective	26 Jan – 11 May 08
Bernard Leach and his Circle	26 Jan – 11 May 08
Hugh Stoneman: Master Printer	26 Jan – 11 May 08
Margo Maeckelberghe: Extended Landscape	26 Jan – 11 May 08
Adam Chodzko: Proxigean Tide	24 May – 21 Sept 08
Dawn of a Colony: Picturing the West, St Ives 1811–1888	24 May – 21 Sept 08
Modernism in St Ives	24 May – 21 Sept 08
Heimo Zobernig and the Tate Collection	4 Oct 08 – 11 Jan 09
A Continuous Line: Ben Nicholson in England	24 Jan – 4 May 09
Luke Frost: Artist in Residence	24 Jan – 4 May 09
Bernard Leach and his Circle	24 Jan – 4 May 09

Tate Britain /

The Francis Bacon centenary exhibition, sponsored by Bank of America, strengthened the gallery's reputation for presenting fresh perspectives on British art. The show brought together 65 of Bacon's most important paintings and provided the first major UK reassessment of his work since the opening of the artist's studio and the revelation of its contents following Bacon's death in 1992. The exhibition, which shed new light on Bacon's remarkable sources, processes and thoughts, was both a critical and popular success enjoyed by over 235,000 visitors. The exhibition would not have been possible without the generous assistance of the Estate of Francis Bacon, and we are extremely grateful for their support of this important exhibition.

Tate Britain's programme has also been marked by its strong commitment to contemporary art. The exhibition of Peter Doig's emotionally charged paintings generated a record attendance for a mid-career monographic show of a contemporary British artist at the gallery. And with over 90,000 people visiting the Turner Prize, won this year by Mark Leckey, it is clear that the public's desire to engage with and comment on the art of their time continues to grow.

The third and most ambitious major contemporary art show of the year was *Altermodern*, the fourth Tate Triennial. Nicolas Bourriaud, Gulbenkian Curator of Contemporary Art, proposed a new era in art, described as Altermodern. The exhibition's argument, that there is a new art movement responding to an age characterised by global perspective, travel and communication, generated widespread debate. In addition to a full programme of public events, the exhibition was preceded by four one-day 'prologues' in which artists, academics, journalists and the public discussed themes around the Altermodern Manifesto.

Of course, art is an ever-evolving story: recent developments are informed by the past, but they also create new perspectives on art history. The programme of historic art is therefore as relevant to our lives today as its modern and contemporary counterpart. The *Van Dyck and Britain* exhibition explored the revered artist's enduring influence on British portraiture. The exhibition included rare loans from the Royal Collection and the National Trust, revealing Anthony van Dyck's visual legacy to generations of British painters including Thomas Gainsborough, Joshua Reynolds and John Singer Sargent. Van Dyck was also a pupil of Peter Paul Rubens and the exhibition included Tate's newly acquired work by Rubens *The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall* c1628–30.

The Lure of the East was an historic exhibition with close relevance today. It explored British responses to the idea of the 'Orient' from 1780 to 1930, and received wide critical praise. *Mitra Tabrizian: This is that Place*, devoted to recent work by the Iranian-British photographer and film director, provided a contemporary counterpoint to the debate. Echoing ideas explored in the Tate Triennial, her work addresses themes of culture, migration and homelands.

The Duveen Galleries, the magnificent space that runs through the middle of Tate Britain, were the location of an exceptional programme of historic and contemporary art. *The Return of the Gods*, an exhibition of dramatically lit Neoclassical sculpture, was shown to spectacular effect in the space and was followed by Martin Creed's commission *Work No. 850,* supported by Sotheby's, which featured an athlete sprinting through the galleries every 30 seconds. Evoking connections with figurative sculpture, the work offered a provocative and fresh perspective on the human body and the gallery experience.

Providing the context and inspiration for Tate Britain's wide-ranging exhibition programme, and covering over 500 years, are the more than 30 rooms displaying exceptional works of British art drawn from the Tate Collection. This year as part of the major rehang of the BP British Art Displays, two works were put on public view in the UK for the first time in 40 years. One of the largest and greatest works by Edward Burne-Jones, *The Sleep of Arthur in Avalon* 1881–98, and Frederic Leighton's masterpiece *Flaming June* 1895 were both borrowed from the Museo de Arte de Ponce, Puerto Rico. In the summer of 2008, the displays were further enhanced by a special presentation of rooms themed around abstraction and collage, including works by Liam Gillick, Damien Hirst and Julian Opie.

Tate Modern /

Tate Modern's greatest success is its ability to bring the most sophisticated and challenging modern and contemporary art into the lives of the general public. The trust that has been established between Tate Modern and its audience has enabled the gallery to present Collection displays and exhibitions that are rooted in rigorous scholarship, and frequently champion art and artists that are not widely known.

One example is the monographic exhibition mounted this year of the Brazilian artist Cildo Meireles. Although an established figure in the contemporary art world, the work of Meireles was largely unknown to the general public. And yet a combination of his mesmerising artworks and Tate Modern's ability to bring an audience to new art and ideas meant that over 75,000 people came to see the show. Visitors enjoyed the richly sensory installations: walking ankle-deep in talcum powder in the gas-scented, candle-lit room of *Volatile* 1980–94 or navigating a maze of rulers and ticking clocks in *Fontes* 1992–2008. The exhibition also featured *Eureka/Blindhotland* 1970–5, an installation acquired by Tate in 2007.

Mark Rothko is a more familiar artist, but we were still delighted to welcome over 325,000 visitors to this year's exhibition of the American Abstract Expressionist's late works, which was sponsored by Fujitsu Services and Access Industries. The show provided a unique opportunity to see reunited for the first, and perhaps last, time the nine Seagram murals that make up Tate's 'Rothko Room', together with the Seagram paintings from the National Gallery of Art in Washington and the Kawamura Memorial Museum of Art in Japan. The exhibition also focused on other work in series, such as the *Black-Form* paintings and series of *Black on Gray* paintings created in the final decade of his life.

Cy Twombly, the American artist long resident in Italy, had a career retrospective titled *Cycles and Seasons*, in which his magnificent *Four Seasons* 1993–5 from Tate and *The Four Seasons* 1993–4 from the Museum of Modern Art in New York were shown together for the first time to stunning effect. One of the foremost painters in the world today, this was the largest and most thorough survey of Twombly's work ever seen in the UK. Of his works, art critic Laura Cumming said, 'You can characterise Twombly's marks… but not the way they work together to give off music or mood. In this respect, the experience of seeing them is deep but wordless.'

Rodchenko & Popova: Defining Constructivism brought together the pioneers of abstraction in Russia, and generated a similar, highly evocative experience. Their works defined their time, capturing the spirit of a newly republican Russia, but also continue to resonate powerfully today in art, design, photography and fashion. Meanwhile, French artist Dominique Gonzalez-Foerster concerned herself with the future when commissioned to create this year's Unilever Series Turbine Hall installation. *TH.2058* depicted a post-apocalyptic year of 2058 where life has been transformed by environmental degradation. Gonzalez-Foerster created a refuge with 200 metal bunk beds, sci-fi books, growing sculptures and an LED screen playing extracts from sci-fi and experimental films, all to the endless drumming of falling rain.

In the summer, the exhibition *Street & Studio: An Urban History of Photography* contrasted photographs taken in the carefully orchestrated environment of a studio with images captured on hectic urban streets. Artists represented in the show included Diane Arbus, Henri Cartier-Bresson, Cindy Sherman, Robert Mapplethorpe and Wolfgang Tillmans. In an innovative online partnership with Flickr, the public were able to submit their own pictures from the street and the studio. A selection of these photographs was then displayed on a slideshow in the exhibition and also published in a book which was sold in Tate Shops.

The annual changes to the Collection displays, UBS Openings: Tate Modern Collection, also brought rooms dedicated to Gerhard Richter, Marlene Dumas and Hélio Oiticica, among others. The large-scale installation by Cornelia Parker, *Thirty Pieces of Silver* 1988–9, also went back on display and a major loan of a group of photographs by the Malian artist Seydou Keïta from the Contemporary African Art Collection, owned by Tate International Council member Jean Pigozzi, widened the range of art we display.

Tate Liverpool /

Tate Liverpool's twentieth birthday year was its most successful ever, playing a leading role in the city's celebrations as European Capital of Culture. In 2008–9 the gallery welcomed more than one million visitors for the first time, confirming its status as one of the most influential regional galleries in Europe.

Five years in the making, *Gustav Klimt: Painting, Design and Modern Life in Vienna 1900* was Tate Liverpool's exhibition of the year and its most successful to date, attracting 200,000 visitors. The exhibition showed Klimt's work in a broad context, tracing his development and exploring his leading role in the Viennese Secession, a progressive group of artists and artisans whose work encompassed art, architecture, fashion and decorative objects. A highlight of the exhibition was a full-scale reconstruction of the *Beethoven Frieze* 1901–2, a monumental installation created for an exhibition in 1902 which is now permanently installed in the Secession building where it was originally presented in Vienna.

This was the first major exhibition of Klimt ever held in the UK, and its success in Liverpool confirmed that there is an audience for large-scale, ambitious exhibitions outside London. The show was so popular that opening hours had to be extended for the entire month of August to cope with the demand. Supplementing the exhibition was a rich public programme appealing to all ages which included curator-led tours, film screenings and themed late-night openings. A multimedia tour of the exhibition was developed and made available for free download or at the gallery on Apple iPod touch devices. Retail sales related to the exhibition were among the most successful ever. The exhibition is estimated to have had a direct economic impact of at least £11.1 million on the local economy, in addition to a further £9 million in media coverage.

Tate Liverpool is both a champion of contemporary art and deeply rooted in the local community. As in previous years it played a central role in the fifth Liverpool Biennial. Tate Liverpool commissioned nineteen new works from contemporary artists including David Altmejd, Luisa Lambri and Rodney Graham which encompassed painting, sculpture, installation and drawing. One of the exhibiting artists was Omer Fast, who went on to win the Bucksbaum Award at the 2008 Whitney Biennial in New York. *The Fifth Floor: Ideas Taking Space* was an exhibition that offered the opportunity to reflect on the transformation Liverpool has undergone in the past five years, and to consider and propose alternative visions for the city's future. Fourteen artists responded to ideas arising from discussions with local residents, with Paweł Althamer, Rineke Dijkstra, Nina Edge, Peter Liversidge and Paul Rooney all presenting new works or commissions. It's not often that people are encouraged to draw on the walls of a gallery, but this exhibition included Romanian artist Dan Perjovschi who chalked his cartoon figures on the wall and invited visitors to do the same.

The *Glenn Brown* exhibition, which opened in February 2009, looked back over eighteen years of the artist's career. A Turner Prize nominee in 2000, Brown is a painter whose inspiration comes as much from science fiction as from recent art history and Rembrandt. Sought after by collectors, much of Brown's work is rarely seen in public and this important mid-career retrospective was widely acclaimed by critics.

The most significant display of the Tate Collection at Tate Liverpool, *DLA Piper Series: The Twentieth Century, How it looked & how it felt*, continued to captivate visitors. It included Auguste Rodin's *The Kiss* 1901–4 in the gallery foyer, and continued in the galleries with Edgar Degas's *Little Dancer Aged Fourteen* 1880–1, Pablo Picasso's *Weeping Woman* 1937 and Andy Warhol's *Marilyn Diptych* 1962. Also on display were major works by James Abbott McNeill Whistler, Pierre Bonnard, Henri Matisse, Piet Mondrian, René Magritte and others. And to top off an exceptional year, Tate Liverpool's name was inscribed on Liverpool's Freedom Roll of Association, in recognition of twenty years as a major cultural presence in the city.

Tate St Ives /

Tate St Ives' distinctive setting in an artists' community in Cornwall gives it a special perspective – both rural and international – which is reflected in its programming of historic, modern and contemporary art.

St Ives draws on a rich lineage. *Dawn of a Colony: Picturing the West, St Ives 1811–1888* presented the work of visitors to St Ives in the nineteenth century, particularly those who contributed to its early establishment as an artists' colony of international renown, akin to Brittany. Beginning with JMW Turner's visit in 1811, the exhibition traced the work of British artists including Edward Cooke, James Clarke Hook and Henry Moore, as well as international artists such as Marianne Stokes, Henry Harewood Robinson and Anders Zorn, who each sought and recorded the remote, natural beauty of the area. Drawing from international and private collections, *Dawn of a Colony* was the result of close collaboration with Penlee House Gallery and Museum in Penzance. Picking up where Tate's exhibition ended, Penlee House hosted *Dawn of a Colony: Lyrical Light, St Ives 1889–1914*, which examined St Ives artists' connections with the Newlyn School and the evolution of the colony in the two decades prior to the First World War.

Ben Nicholson, one the most radical artists of the twentieth century, lived in St Ives for nineteen years. His work is deeply rooted in the experience of the landscape and town, and his time in St Ives was one of his most productive. *A Continuous Line: Ben Nicholson in England* was the first major exhibition of his work to be held in the UK since 1994. A multimedia walking tour connected spaces in and around St Ives to the work and life of the artist, and featured commentary alongside archival photographs, letters and artworks by Nicholson and his contemporaries. The exhibition itself invited visitors to trace the development of themes running through Nicholson's landscapes, abstracts and still-lifes, particularly in relation to national and local identities.

The theme of local identity played out strongly in Tate St Ives' contemporary programme. With *Adam Chodzko: Proxigean Tide* the relationship between the gallery and local residents took on a particular intimacy. In *Borrowed Cold Lodge*, Chodzko filled the Heron Mall with 286 pieces of clothing, wet suits and uniforms lent by local residents, clubs and societies. The installation invited visitors to consider the people, groups, activities and occupations that contribute to establishing local identities and a sense of belonging. This mid-career exhibition was the first selected survey of Chodzko's work held in a public gallery. Met with critical acclaim, it was named as one of the most significant solo shows of 2008 in *Frieze* magazine.

Heimo Zobernig and the Tate Collection also placed itself firmly within the fabric of Tate St Ives. In his first UK exhibition, Zobernig's work comprised a mix of sculpture, video, painting, installation and architectural intervention. In one piece, for example, a red chromakey curtain was installed to obscure the view of Porthmeor Beach, normally a focal point in the gallery. The exhibition also drew on a number of pieces in the Tate Collection, chosen by Zobernig and including works by Edgar Degas, Pablo Picasso, Marcel Duchamp and Henry Moore, to create a context for Zobernig's own work.

Tate St Ives' profile in the UK and internationally is growing. Both *Heimo Zobernig and the Tate Collection* and *A Continuous Line: Ben Nicholson in England* were touring exhibitions and collaborations. Reflecting the development of the gallery, the Ben Nicholson exhibition travelled to Abbott Hall, Cumbria and De La Warr Pavilion in Bexhill-on-Sea, and the Heimo Zobernig exhibition to the Calouste Gulbenkian Foundation's Modern Art Centre in Lisbon.

Audiences
Learning

Tate provides a platform for people to encounter art and to have experiences that are transformative and memorable. The way we hang the Collection, choose our special exhibitions, commission new works and put on live events is designed to provide a rich and varied experience for our audiences. The programme is augmented by interpretation, learning activities and special events that make art relevant to a whole range of people, adding to their enjoyment and understanding of the art they see at Tate. Ambition in the way we explain, animate and communicate art and our programme is central to our approach.

There is something for everyone. From the five-year-old child enjoying making their own artwork with materials from Tate Britain's Art Trolley, to the art academic attending a Tate Modern symposium, we provide texture and depth that meet audiences' needs across a range of interests and levels of knowledge.

Adult programmes /
More than any other group, the needs of our adult audiences are varied. So is the range of ways adults are able to engage with art at Tate. Building on this year's *Francis Bacon* exhibition at Tate Britain, we hosted over fifteen events for adults, ranging from panel discussions with eminent architects to curator-led talks. A symposium and study days deepened understanding through the examination of Bacon's artworks, as well as letters, photographs and other material from Tate's Archive. At Tate St Ives, an international conference attended by local audiences, academics and art professionals explored themes in the *Dawn of a Colony: Picturing the West, St Ives 1811–1888* exhibition.

In collaboration with Apple, a downloadable tour of Tate Liverpool's *Gustav Klimt* exhibition was developed and tested this year. It was the first self-produced multimedia

tour of its kind. Enriched with photographs, music, interviews and behind-the-scenes footage of the exhibition being put together, it offered valuable insights into Klimt's art, his life and times. Visitors could download the tour free of charge to their own devices before their visit, or they could hire an iPod touch at the gallery. We plan to build on this successful pilot in the future.

A regular programme of events – often led by practising artists – provided adults with routes to discover Tate's Collection through discussion, life drawing, poetry and philosophy. In February for example, as part of Tate Britain's new cross-cultural *Conversation Pieces* series of events, the sculptor Susan Stockwell explored how ideas in her own work such as trade, mapping and recycling are relevant to many key works on display at Tate Britain.

In addition to illuminating the Collection and exhibitions, a strand of our adult programme is aimed at those with an interest in museum practice and the role museums play in society. Attracting regular gallery visitors, curators, academics and artists, a two-day conference held at Tate Modern, *Landmark Exhibitions*, presented the history of contemporary art exhibitions. Events such as the *Magical Mysterious Regeneration Tour*, which included artist-led tours of regeneration sites in and around Liverpool, also invited dialogue and debate around issues like culture and urban regeneration.

Live events /

Special events at each of Tate's galleries have proved to be a great way to attract new visitors. *UBS Openings: The Long Weekend* gave Tate Modern a festival-like feel with activities, events and art commissions for everyone from families to the experienced gallery goer. This year the event was based on the Fluxus art movement of the 1960s and 1970s, and more than 90,000 people visited over just three days. During the same period, the *Street Art* exhibition, sponsored by Nissan, used the north façade of Tate Modern to present works by six leading international street artists. The exhibition was literally extended 'beyond the walls' by an accompanying walking tour, which signposted further street art commissions in the Southwark neighbourhood, placed in collaboration with the local council and community. Tate Britain ran a series of exciting events including bands and DJs, contortionist life drawing and fashion design in conjunction with its BP Saturdays programme. Another popular success was Tate Liverpool's Twentieth Birthday Party, when we welcomed over 17,000 family visitors to the gallery in one weekend.

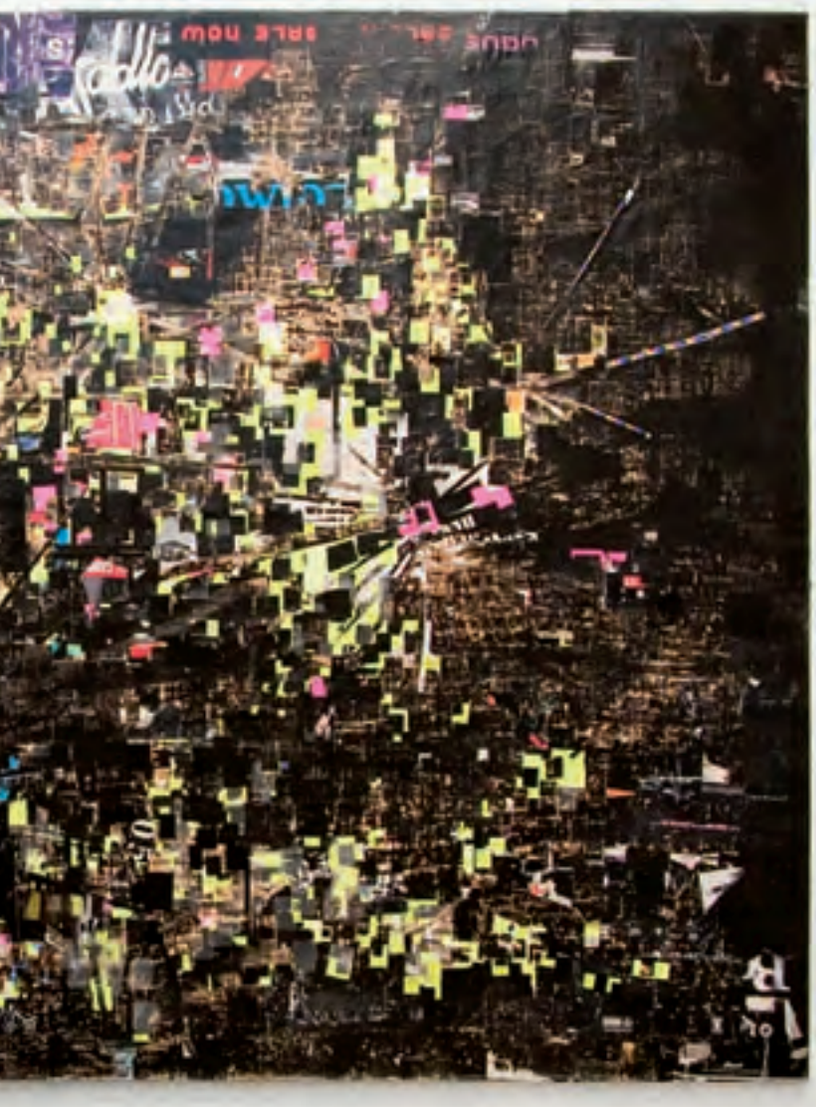
The pressures of modern living mean we also need to be more flexible with our opening hours. All Tate's galleries now offer a line-up of popular late-night openings. Many of these, such as *Late at Tate* at Tate Britain and Tate Liverpool, are specially programmed each month, and Tate Modern remains open until 22.00 every Friday and Saturday.

Families and children /
Art museums are a rich source of inspiration for young children and our programmes exemplify best practice in creative learning.

The first time many children visit Tate is as part of a school group and – in London alone – well over 200,000 school children visited us this way last year. For teachers, we offer a highly regarded professional development programme, Tate Teachers, in all our galleries. We also provide a wide range of resources to help teachers plan a visit or lesson. Enhancing and extending the National Curriculum, the resources go beyond art and design, making links with such areas as language, history and citizenship.

Tate is a place where children and families can feel welcome. At Tate Modern, a record 47,500 people attended our family programme this year – 34% more than last year. Start, a weekend and holiday programme at Tate Modern sponsored by UBS, is designed to engage family groups with artworks through games, encouraging active learning and participation. Tate Britain's Early Years programme, sponsored by Tate & Lyle, brought together a range of local and schools programmes, in addition to the ever-popular Art Trolley, which is available every weekend and during school holidays throughout the year. At Tate St Ives, the Super Sundays programme attracted large crowds with monthly events for families, and HiART – a partnership between Tate St Ives, Barnardo's and Penwith Family Services – also helped Tate to reach families in rural areas of Cornwall and those with disabled children.

Working with partners to broaden our impact, Tate's outreach programmes build relationships with schools and provide experiences that nurture children's interest in art and creativity. In Liverpool, we joined a collaborative consortium of organisations piloting Find Your Talent, the Government initiative which aims to involve children in at least five hours of cultural activity each week. VerbalEyes,



an outreach programme at Tate Britain, gives children the opportunity to explore art and language with contemporary artists, using Tate's Collection. This year, over 400 children from seven primary schools in the London boroughs of Newham, Greenwich and Westminster took part in this ground-breaking project, which culminated in the creation of collaborative artworks. The final pieces from each school were shown in a special exhibition at Tate Britain, which was launched at a celebratory Family Day in June.

This year we also took steps to make our facilities more family-friendly. All our cafés and restaurants already offer a broad range of fresh, seasonal and locally sourced food, but we added to this by introducing healthy snacks as well as free meals for kids when an adult orders two courses. We know that children and adults alike want to talk about the art they have seen over lunch, or to buy books or other resources that shed more light on the subjects they have encountered. The teams that run our restaurants and cafés, shops and publishing therefore dedicate their efforts to ensuring visitors will always be able to find the right thing, at the right time.

Young people /

Encouraging creativity, exchanging ideas through collaboration and participation, and taking a global perspective are important aspects of how we engage with young people at Tate.

We want to help unlock the creative talent in young people. Visual arts not only assist in developing creativity, but also contribute to aptitudes for critical reflection, communication and confidence. This year Tate Modern hosted a major conference attended by more than 500 young people from across England. In the eighteen months prior to the conference – a collaboration with Creative Partnerships – over 3,000 students across the UK took part in online discussions, live conversations, video links and debates.

The conference was the first of its kind and 11–19 year-olds presented a 'Manifesto for a Creative Britain' outlining what they need to be creative and succeed. The Culture Secretary, Andy Burnham MP, attended the conference and responded to the students' views.

Collaboration is an essential part of our work with young people. The Street Geniuses programme is run by the South Bank and Bankside Cultural Quarter, a consortium of 22 arts and culture organisations along the south of the river Thames. Together with Street Geniuses, Quicksilver, a dance project organised by contemporary dance companies The Cholmondeleys and The Featherstonehaughs, worked with 30 young people from local schools to create works performed in Tate Modern. Another collaborative success is Tate's Visual Dialogues partnership, which has built on five years' experience to steadily increase its impact nationally. The programme encourages young people aged 16–18 to work with artists and gallery staff to share their ideas on how to present the Collection at Tate as well as in partner galleries in Birmingham, Manchester, Newcastle and Sheffield.

Taking an international perspective is as intrinsic to our work with young people as it is to our Collection and programme. Working with groups from Finland, France and Spain, the four-month Youth Art Interchange project, organised through the British Council's Youth in Action programme, took place at all Tate's galleries. The project concluded with a weekend of events at Tate Liverpool where over 100 young people took part. Another partnership with the British Council, Nahnou-Together, involves cultural exchange between students, teachers, artists and curators from the UK, Jordan and Syria. A display at Tate Britain in the summer presented the last two years' work, paving the way for Illuminating Cultures, an ongoing programme exploring the development of modern art between the Middle East and Europe. The Unilever Series: turbinegeneration, which we launched this year, is the world's first online partnership linking schools and major galleries internationally. Aiming to enhance students' understanding of the world by encouraging cross-cultural collaboration through contemporary art, it already links schools and galleries in the UK, Colombia, Greece, China and Russia. We plan to expand this exciting network to over 30 countries by 2012–13.

Visitor figures / April 2008 – March 2009

Visitors to the galleries	
Tate Britain	1,587,655
Tate Modern	4,647,881
Tate Liverpool	1,035,958
Tate St Ives	203,700
Total	7,475,194

Onsite learners	
People participating in learning programmes and activities at Tate galleries	
Tate Britain	397,657
Tate Modern	329,793
Tate Liverpool	63,035
Tate St Ives	14,122
Total	804,607

Outreach participants	
People participating in off-site learning programmes and activities	
Tate Britain	87,633
Tate Modern	32,305
Tate Liverpool	4,799
Tate St Ives	3,332
Total	128,069

Children in organised education sessions	
Tate Britain	128,787
Tate Modern	121,658
Tate Liverpool	17,082
Tate St Ives	12,304
Total	279,831

Unique visits to Tate Online	
Total	18,494,657

Audiences
Beyond Tate

Through our online and media initiatives, publishing, touring and lending, Tate reaches national and international audiences far beyond the confines of the gallery walls.

Online, media and publishing /
Having grown rapidly in the past five years, Tate Online is now the leading museum website in the UK. With over 1.8 million unique visitors per month by March 2009, the website is Tate's fifth venue where national and international visitors can engage with Tate's Collection, programmes and resources. All major exhibitions are now supported by in-depth microsites. This year's highlight was the *Francis Bacon* microsite. Packed with a wealth of content that was of equal interest to those not able to visit the exhibition, it included extensive audio and video content from the BBC's archive – much of it previously unseen – as well as a virtual room-by-room tour and background information on Bacon and the context of his work. Extracts were also shown on the BBC's website, opening up access to millions of new viewers internationally.

Increasingly Tate Online is a platform for discussion and exchange with and among our audiences. Last year we relaunched the Tate Kids section of the website, which is aimed at 6–12 year-olds. A model of how we seek to develop dialogues online, Tate Kids is highly interactive and community-based. Children can create their own artworks and galleries and share them with other users. The site also features a series of short films, *Art Sparks*, by the BAFTA-nominated animators The Brothers McLeod. The Tate Kids site won a Webby – against strong contenders such as MTV, Marvel and National Geographic. It was also named Best Educational Website at the 2009 Museums and the Web international awards. Significant progress was made this year in developing new content on the web for young people and art and museum professionals, as well as areas devoted to JMW Turner and the Tate Collection.

DAVID KING
RED STAR OVER RUSSIA
A VISUAL HISTORY OF THE SOVIET UNION FROM 1917 TO THE DEATH OF STALIN

Tate's online presence isn't limited to our own website: we also work with partners to reach broader audiences online. Tate is the first cultural partner in the UK to join forces with Google for Google Maps Street View. A selection of Britain's most iconic and historically significant paintings from the Collection have been integrated into Google Maps and visitors can, for example, compare today's view of Westminster with JMW Turner's depiction of the Houses of Parliament on fire in 1834. This pioneering initiative provides a new context for works from Tate's Collection, and highlights changes in Britain's urban and rural spaces over time.

The in-house production of media content – made possible by the richness of the Collection, our imaginative programme and strong relationships with artists – is growing in importance. This year we expanded *TateShots*, the monthly series of short films produced for our website sponsored by Bloomberg. In a New York special, we visited the studios of a number of artists working in the city, including Jeff Koons, Jim Dine, Marina Abramović and Cory Arcangel. *TateShots* footage of artists talking about art will be a rich seam of content that we can reuse in future. At the end of the year, we took steps to expand the availability of hundreds of our video and audio downloads, which are now available for free on Apple's iTunes U, an area of the iTunes Store featuring educational content.

Within one week of launching, international audiences had viewed Tate films over 49,000 times.

Another significant development this year was the production of Tate's first feature-length film for television broadcast. Directed by BAFTA-winning filmmaker Gerald Fox, the film showed the Brazilian artist Cildo Meireles working in his studio on some of the works which were presented at Tate Modern in the autumn. The film was broadcast on ITV's *South Bank Show*, and was also screened at Tate Modern in December. Building on the Turner Prize *3 Minute Wonders* produced for Channel 4 last year, we were asked to make a new series of programmes for the channel, broadcast at peak times on weekday evenings after the news.

Tate Publishing is another way we reach audiences, academics and young people throughout the world. An unprecedented 20,000 *Francis Bacon* exhibition catalogues were sold outside the UK alone last year, and almost as many *JMW Turner* tour catalogues were sold in the US. Publications in our core areas of British art and international modern art – such as the acclaimed three-volume *The History of British Art*, edited by David Bindman, Tim Ayers and Chris Stephens, and *Red Star Over Russia* by David King – complemented our range of publications supporting Tate's exhibitions and tours.

Sharing with the nation /
Tate is a resource for the whole nation. Central to our aim to increase understanding and enjoyment of art across the UK are Tate's four galleries and a growing network of partnerships and exchanges.

Tate Connects became active this year as the new cornerstone of Tate's national activities. Supported by Arts Council England, Tate Connects is not a conventional UK museums partnership scheme, but a permeable network that aims to support the visual arts across the UK and to bring about change through exchange and collaboration. The principles behind the network are to share ideas and expertise and to increase public participation in the UK's visual arts.

This year we established ten founding Tate Connects partners and plan to recruit a further five during 2009. Some of these galleries have collections, some of them are new organisations – but they all have a strong vision, an emphasis on contemporary art, a commitment to supporting artists and a desire to expand audiences for the visual arts. And, like Tate, they are all going through changes, many of them involving the creation of new or refurbished buildings. Tate Connects partners have special access to the Tate Collection and participate in a range of activities, including staff exchanges and secondments.

Tate Connects is also participating in a number of collaborative projects. In 2008, the first major initiative – the Great British Art Debate – was launched. This four-year project encourages people to join in debate about what British art has to say about our lives today. Led by Tyne & Wear Archives & Museums with Tate, Museums Sheffield, Norfolk Museums and Archaeology Service and Iniva, the first exhibition with works from Tate's Collection opened at Sheffield's Graves Gallery in February. The opinions and ideas we receive from the public will help shape displays, exhibitions and events to be held all over the country in the run-up to the London Olympics in 2012.

Tate lent a record number of works from the Collection this year. We shared the Collection with 117 UK venues, twice the number we lent to ten years ago. Prompted by Tate's acquisition – with Heritage Lottery Fund, Art Fund and Tate Members support – of Richard Parkes Bonington's *French Coast with Fishermen* c1825, a collaborative exhibition was conceived with Nottingham Castle Museum and Art Gallery. The painting by Nottingham-born Bonington was the highlight of the exhibition, which also featured works by JMW Turner from Tate's Collection.

The ARTIST ROOMS tours have also taken Tate's national lending and touring activities to a new level. Following the gift by Anthony d'Offay to Tate and National Galleries of Scotland, an extensive series of exhibitions was organised in collaboration with galleries up and down the country. In 2009–10, this important body of work will be shown in eighteen venues across England, Scotland, Wales and Northern Ireland, including Tate and National Galleries of Scotland.

Tate Connects partners /
Baltic, Gateshead
Firstsite, Colchester
The Hepworth, Wakefield
Ikon, Birmingham
Kettle's Yard, Cambridge
mima, Middlesbrough
The Exchange, Penzance
Nottingham Contemporary, Nottingham
Towner, Eastbourne
Turner Contemporary, Margate

ARTIST ROOMS associates /
Aberdeen Art Gallery
De La Warr Pavilion, Bexhill-on-Sea
Firstsite, Colchester
Graves Gallery, Museums Sheffield
Inverness Museum and Art Gallery
The Lightbox, Woking
mima, Middlesbrough
National Museum Cardiff
The New Art Gallery Walsall
The Pier Arts Centre, Stromness, Orkney
Tramway, Glasgow
Ulster Museum, National Museums Northern Ireland
Wolverhampton Art Gallery

Sharing with the world /
A growing number of international collaborations, exhibitions and loans has enabled Tate to extend its global reach and perspective. New partnerships in the Middle East and the Asia-Pacific region have provided fresh opportunities for cultural dialogue and idea sharing.

Tate's participation in the World Collections Programme, launched in 2008 with funding from the Department for Culture, Media and Sport, is helping us develop links with the Middle East. Bringing together Tate, the British Museum, the Victoria and Albert Museum, the British Library, the Natural History Museum and the Royal Botanic Gardens at Kew, the Programme aims to share knowledge and practice with museums abroad. In January 2009, in partnership with the International Curators' Forum and the online magazine *Nafas*, a major symposium entitled *Contemporary Art in the Middle East* was held on consecutive days at Tate Britain and Tate Modern. The symposium examined how the Middle East is defined, how interpretation affects understanding of art at home and abroad, and the potential impact of new and emerging spaces for showing modern and contemporary art in the region. Following the symposium, a five-day workshop was also held in Sharjah, United Arab Emirates, for emerging curators. Organised by Tate in partnership with the Sharjah Biennial and the International Curators' Forum, the workshop brought together curators from across the Middle East and the UK.

New venues for exhibition tours and loans also broadened Tate's international reach, bringing British art to audiences beyond the well-travelled routes. After visiting Washington DC, Dallas and New York, *JMW Turner* continued on to the Pushkin Museum of Fine Arts in Moscow and the National Art Museum of China (NAMOC)

in Beijing. The exhibition comprised 40 oil paintings and 70 works on paper including *Norham Castle, Sunrise* c1845, *Self-Portrait* c1799 and *The Burning of the Houses of Parliament* 1834–5. It was the first time a substantial number of Turner's works had been on view in Moscow in a generation. The result of a partnership between Tate, the Pushkin, the Art and Sport Foundation (Moscow) and the British Council, the show was named 'exhibition of the year' by Russian critics. An article in *The Times* stated that, 'Political relations between Britain and Russia may still be in the deep freeze, but when it comes to culture the countries appear not to have noticed anything amiss'. The tour to Beijing was achieved through a partnership between Tate, the British Council and the NAMOC.

After travelling to the USA, Tate Britain's *The Lure of the East: British Orientalist Painting* was the first Tate exhibition ever to tour the Middle East. With stops at the Pera Museum in Istanbul and the Sharjah Art Museum, the tour reinforced Tate's commitment to bridging cultures by setting up a platform for new international dialogues. After touring to the Van Gogh Museum in Amsterdam, the *Millais* exhibition went on to two venues in Japan: the Kitakyushu Museum of Art and the Bunkamura Museum in Tokyo. *Turner Prize: A Retrospective* also travelled to Tokyo's Mori Museum of Art, and *Rothko* travelled to the Kawamura Memorial Museum of Art in Sakura City.

These are just a selection of more than twenty exhibitions which toured to over 35 locations worldwide. In addition to Tate's touring exhibitions, a total of 1,031 artworks were loaned this year, making Tate's Collection available to audiences in a record 144 international venues.

Improving the Organisation

Developing staff /
Adrian Hardwicke began his career at Tate in 1991 in a holiday job that left him shivering in a small wooden cabin outside the gallery providing information to people attending the blockbuster *Constable* show. Seventeen years later, Adrian became one of our directors. In the intervening years he held the following posts: Information Assistant, Press Assistant, Assistant Press Officer, Press Officer, Project Officer for the Development of Tate Modern, Front of House Manager at Tate Modern, Head of Visitor Services at Tate Modern, Head of Visitor Services and Operations at Tate Modern, and then in September 2008, Director of Visitor Services and Estates.

What is remarkable about Adrian's story is that it is not remarkable. Andrea Nixon, now Executive Director at Tate Liverpool, Sheena Wagstaff, Chief Curator at Tate Modern and Kate Sloss, our new Director of Collection Care have all been able to develop their careers to a senior level from within Tate. It is our policy to nurture the extraordinary talents of the approximately 1,200 individuals who work directly and indirectly for Tate and to help them fulfil their professional potential. Of course there are times when individuals have to leave Tate to develop their career. This was the case with Vilma Nikolaidou who left her position as an advisor in the Human Resources department to take up a more senior role at Arts Council England. But three years later, in February of this year, we were delighted to welcome Vilma back as the manager of the Human Resources department.

Our commitment to investing in and supporting our staff continues, as does the determination to improve Tate's training provision to reflect individual needs and changing organisational priorities. Tate's learning and development programmes respond to future needs, building skills and expertise to support our development. Over the past year we have run a full and varied training programme, ranging from lunch-hour 'Learning Bite' sessions to longer courses, as well as evening language classes, outside placements, exchanges and internships. At Tate Modern, staff in the Visitor Services teams completed their Level 3 National Vocational Qualifications (NVQ) in Cultural Heritage last year – the first time this course has been undertaken at Tate. We also took part in the Clore Leadership Programme's short courses offering intensive, two-week residential

programmes designed for emerging leaders in cultural institutions. For senior staff, we expanded our successful coaching programme, and took steps towards improved succession planning to ensure a steady stream of talent in key areas.

Internship and placement opportunities play an important role in Tate's efforts to develop skills in the arts sector. Tate's Conservation department is particularly active in hosting internships each year. Funded by John Schaeffer and Lady Angela Nevill, the innovative Schaeffer-Nevill-Keating post is a two-year secondment for a staff member which allows them to develop expertise by working on a specialised conservation project. This conservator was replaced with an intern who gained experience in the loans section of the painting conservation team. Other internships have been held in sculpture, time-based media and framing conservation, and in areas such as Learning, Marketing and the Director's Office.

Tate for All /

We have made significant progress in establishing our Tate for All diversity strategy across all of our activities. It is essential that the make-up of our staff reflects a wide range of experiences, backgrounds and opinions so we can bring broader perspectives to our Collection and programme. This year we hosted five 'Peach' placements, a strand of the government-funded Cultural Leadership Programme aiming to create a strong leadership culture and enhance the diversity of current and future leaders in the sector. These six-month placements allow people at mid-career levels to work on projects that develop their skills. This year's Peach placements led projects ranging from Tate's internship programme through to improving the sustainability of our operations.

Tate Liverpool led a consortium of local cultural organisations in setting up a training scheme for 16–24 year-olds. Creative Apprenticeships, part of a national scheme, is designed to open doors to careers in the creative and cultural sectors, and to increase diversity. The programme gave ten young people from Merseyside paid training at some of Liverpool's major arts organisations including two at Tate. Tate Liverpool is also leading a pilot of the government's Find Your Talent programme, which will broaden awareness of the arts through promoting five hours of culture for children per week.

Funders and supporters /
Tate relies on a wide variety of funding sources. Government funding is critical, but only accounts for 38% of our income. We generate the other 62% ourselves. Maintaining this level of income from individual, foundation and corporate supporters, together with our visitors, Members and Patrons is fundamental to the delivery of our public programme.

Public funding and foundation support /
In 2008–9, Tate raised over £1 million for research from a range of sources including the Arts and Humanities Research Council, Public Sector Research Exploitation Fund, Andrew W Mellon Foundation and the European Union. This large sum reflects the progress we have made in developing and focusing our research efforts. We also received support for our regional and national activities. Tate Liverpool's important role in the city's European Capital of Culture year led to the gallery receiving funding from Liverpool City Council, the Northwest Regional Development Agency, the Esmée Fairbairn Foundation and Arts Council England. The John Lyon's Charity and the 29th May 1961 Charitable Trust also offered three-year pledges of support towards learning programmes at Tate Britain and Tate Modern that will allow us to extend learning activities for diverse audiences.

Corporate partners /
Like many others, Tate has felt the impact of the turbulent economic conditions affecting the global economy during this period. But the deep and lasting relationships we have developed over many years with our corporate supporters meant that we were able to retain many of our most significant partnerships.

At Tate Modern, UBS's sponsorship of UBS Openings has helped to bring the Tate Collection and supporting events to new and varied audiences. Interpretation at Tate Modern and our popular *TateShots* online film series are both supported by Bloomberg, while Unilever's sponsorship of the annual artist commission in the Turbine Hall has been renewed for a further four years. Tate Modern's exhibition programme also enjoyed considerable support with Fujitsu Services and Access Industries sponsoring *Rothko* and Nissan sponsoring the *Street Art* exhibition.

BP has been a long-term supporter of Tate Britain's Collection displays, along with BP Saturdays for families and young people, and the BP British Art Lectures and Artist Talks. The Duveens Commission is now supported by Sotheby's, enabling it to become an annual commission which, in 2009, is in its second year. Tate & Lyle continued its support of the VerbalEyes schools outreach project and the Art Trolley. In the autumn, Tate Britain's *Francis Bacon* exhibition was sponsored by Bank of America.

DLA Piper continued its long-standing support of the Collection displays at Tate Liverpool, which will be refreshed again in 2009. Tate was also pleased to welcome three new corporate members this year: Hanjin Shipping Company, Investec Asset Management and RWE npower.

Individual Members, Patrons and donors /
The significant financial contribution made by individuals is a vital source of income that enables Tate to present its varied programme and add important works to the Collection.

We were delighted that despite the difficult economic climate, memberships rose to a record 95,000. Tate Members made a significant contribution towards the acquisition of Peter Paul Rubens's *The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall* c1628–30 as well as supporting the acquisition of works by artists such as Runa Islam, Mark Wallinger and Tacita Dean.

The committed support of the Tate Patrons for Tate's Collection, exhibitions and conservation is as strong as ever. Income from Patron support grew to more than £900,000 this year, allowing us to acquire important works from artists including David Batchelor and Gerald Leslie Brockhurst. Continuing their long-standing association with the Turner Prize, the Tate Patrons also generously supported the 2008 Prize and exhibition.

With 24 countries represented in its membership, the International Council continues to expand. Tate is dedicated to representing artists from around the world, and our

Acquisitions Committees provide important support for this. In the past year these groups of supporters helped bring into the Collection works by important Japanese, American and Latin-American artists. The American Patrons of Tate also continued to support our collection of North American and Latin American art, providing gifts of more than $1.5 million over the year.

Building on our recent successes in engaging individual donors to support Tate's programme, Exhibition Supporters Groups were established for *Cy Twombly*, *Cildo Meireles* and *Peter Doig*, providing significant support for these important exhibitions of work by living artists.

Tate also received over £4 million in legacies this year including substantial bequests from Gwenan Rees Jones and Paul Millwood. The earlier major legacy of Nicholas Themans also enabled Tate to purchase two further works.

Trading activities /
Tate Enterprises is responsible for the majority of Tate's commercial activities, including the running of our publishing, retail and catering operations. These activities add to visitors' enjoyment of the galleries and their understanding of art, and also help raise the funds we need to run the galleries. Over the last decade the team leading Tate Enterprises has built a thriving concern by mixing entrepreneurial flair, sound business practice and a passion for customer service, combined with sensitivity to the art and artists they work with. This approach has ensured that Tate Enterprises has been able to make a significant contribution to Tate's running costs each year. This year they achieved the best financial results in their history, resulting in a contribution to Tate of £3.8 million.

Operational efficiency /
Tate runs four galleries, cares for the national collection of British and modern art, lends over 1,000 objects annually and welcomes millions of visitors each year. We are able to operate on the scale we do because of the professionalism and dedication of our staff and their remarkable productivity. Whether we are generating income or investing in our activities, we work hard to derive maximum public benefit from our actions.

As a way of improving the efficiency of Tate's operations we took out a long lease on approximately 55,500 sq ft of underground bunker accommodation at Dean Hill Park, Salisbury, for storing parts of our Collection. The new facility provides a stable environment for housing the Collection, and is much more cost effective than using commercial storage facilities in London. Other moves to improve efficiency and productivity have included the upgrade of Tate's IT systems and infrastructure to improve the speed of the network between Tate's sites, and planning for further digitisation of Tate's Collection and Archive.

Sustainable practices /
We want to become a leader in museum sustainability; to use the opportunities provided by our capital plans to test and develop the latest sustainable methodologies and working practices, which can then be shared with colleagues across the world. Our approach to sustainability was reviewed by the Trustees in September, and then was incorporated into Tate's operational plans. Sustainability will be a prime consideration throughout all of Tate's work, from the way we source food for the catering services in our galleries to the way we manage buildings and arrange transportation.

We are working in partnership with the Carbon Trust to benchmark Tate's carbon footprint, enabling us to identify a standard from which to work, with resulting actions for the coming years. We are committing to reducing our energy use and waste and are also looking for opportunities to share best practice with the museum sector. For instance, there is potential to reduce the environmental impact of core activities such as exhibitions, art transportation and events, and we have started to work with curators, artists and suppliers to achieve this. We have also been looking to move sustainability into new areas of practice. This includes building construction, and planned innovations in using heat generated by the EDF Energy electricity plant at Tate Modern to power the new, transformed Tate Modern.

We are already busy putting our green plans into action. Over the last year we have reduced landfill waste from Tate Britain by 17%, and were delighted to be awarded the Carbon Trust Standard in recognition of the carbon savings we have made. We also became an early member of the Mayor of London's Green500 group – a consortium of major London organisations who formally commit to reducing their carbon emissions. Green Champions, Tate's programme encouraging sustainability at a grass-roots level across the organisation, was launched in May 2008. Our Green Champions are individual volunteers in every department, working to instigate environmental changes and share best practice with their colleagues. One of the initiatives has involved the introduction of a new lighting control system at Tate Britain, which has cut down on unnecessary lighting outside gallery opening hours and is estimated to have increased efficiency in this area by 32%.

Future Developments

Tate's capital plans respond to the pressures created by success and our ambition to broaden audiences, build and show a truly international Collection and enhance our visitors' experience through learning and participation. To achieve this we need to create new and different spaces.

Transforming Tate Modern /
In late March 2009, we were granted planning permission on a revised plan to develop Tate Modern. Herzog & de Meuron, the architects of the original conversion from a power station to a museum, have designed a dramatic new building on the south-west side of the gallery which combines cutting-edge museum design with enhanced sustainability. The three enormous subterranean oil tanks that once housed the fuel that powered London will form the foundations of a new building, which will rise up to 65 metres on eleven levels. The new Tate Modern will increase the gallery's display space capacity by 60% and add a range of spaces for learning and social uses, enabling us to display new and emerging art forms in appropriate ways.

Tate Modern urgently needs this extra space. The gallery was designed for two million visitors a year, but we consistently welcome around five million visitors, putting pressure on the galleries and services. The transformation will allow us to provide exciting and challenging experiences for our visitors, and give them the opportunity to participate more fully in the activities of Tate Modern. Just as crucially, Tate Modern's place in the community will be enhanced. New routes and public spaces will open up the gallery to the south, welcoming people in, contributing to local regeneration and further integrating the gallery into its neighbourhood.

When it is completed, the transformed Tate Modern will provide London with a new cultural landmark, while setting new standards in sustainability and bringing international modern and contemporary art to an even wider audience than ever before.

Transforming Tate Britain: Phase 1 /
The Tate Gallery opened on Millbank in 1897. Over the past 110 years it has undergone a number of expansions and renovations. Now, as Tate Britain, a new development plan is underway: the first phase of Transforming Tate Britain.

Like Tate Modern, the new Tate Britain will make better use of its space, offer much improved visitor services and meet the increasing demand for learning opportunities. It will put Tate Britain in a strong position to expand its work and attract new audiences. In Phase 1, gallery space in the South East Quadrant will be refurbished to make it watertight, improving environmental conditions so that we can expand the range of art on display. A new stair in the Rotunda will link the three floors of the building and the project includes a new café, reception area and information hub. The upper level of the building will be returned to public use through a new Members Room, and a new River Room will be made available for seminars and corporate events. Learning facilities will also be improved through the creation of new studios integrated into the gallery spaces. In the longer-term second and third phases, galleries in the South West Quadrant will be refurbished, and a new extension will be built on the site of the Clore Car Park to the north.

Transforming Tate Britain is a complex development plan, with the initial phase scheduled to be completed by 2013. To date, half of the funds have been raised towards Phase 1, including a major gift from the Manton Foundation.

Tate St Ives: Phase 2 /
Tate St Ives has continued to work closely with its local community on plans to develop the gallery. After extensive consultations, new proposals are in place for the future of Tate St Ives. In partnership with Penwith Housing Association, the plan is to rebuild, improve and increase the number of sheltered housing units adjacent to the gallery. This will release land for additional gallery space, learning facilities, staff support areas and art handling. Tate St Ives is now working with Cornwall County Council and Penwith Housing Association to secure funding for this project, as a first step towards redeveloping the land for the gallery.

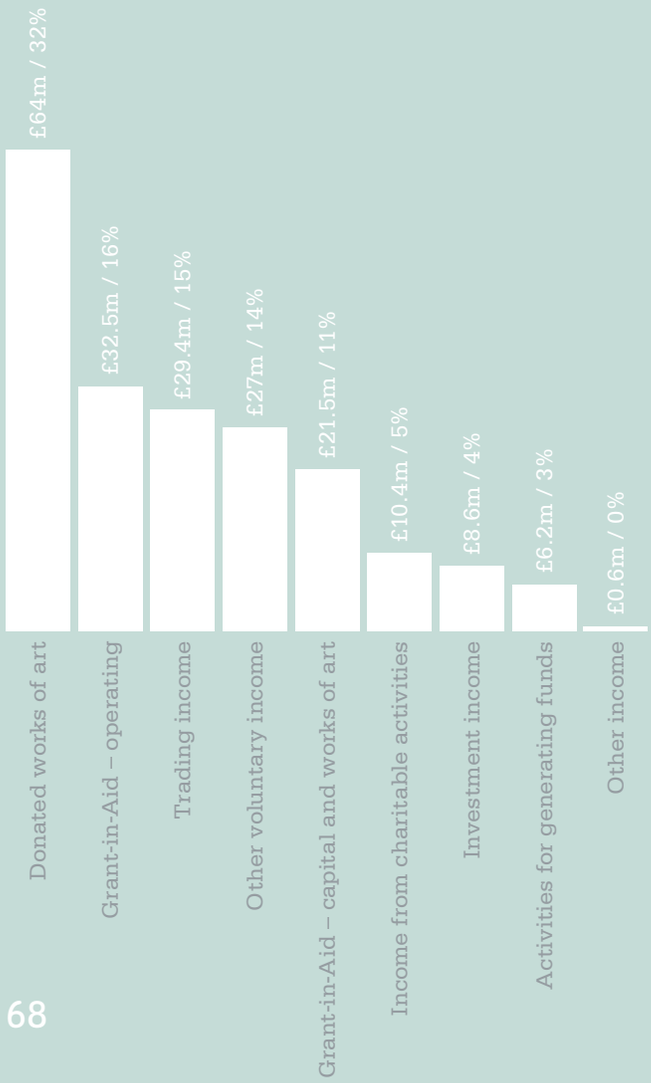
Financial Review

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Tate supplements this grant through other sources, including trading, admissions, donations and sponsorship. Tate continues to generate more than 60% of general income year-on-year from sources other than Grant-in-Aid.

These financial statements are summarised from the full audited accounts which can be accessed at www.tate.org.uk Tate has followed the *Statement of Recommended Practice (SORP), Accounting and Reporting for Charities*.

Income / £200.2m

The exhibition programme at Tate has a direct impact on income each year. In 2008–9 exhibitions included *Gustav Klimt* at Tate Liverpool, *Rothko* and *Cy Twombly* at Tate Modern, and *Francis Bacon* at Tate Britain, resulting in high levels of trading and admission income. As shown here, income is allocated to both annual operating expenditure and capital expenditure.



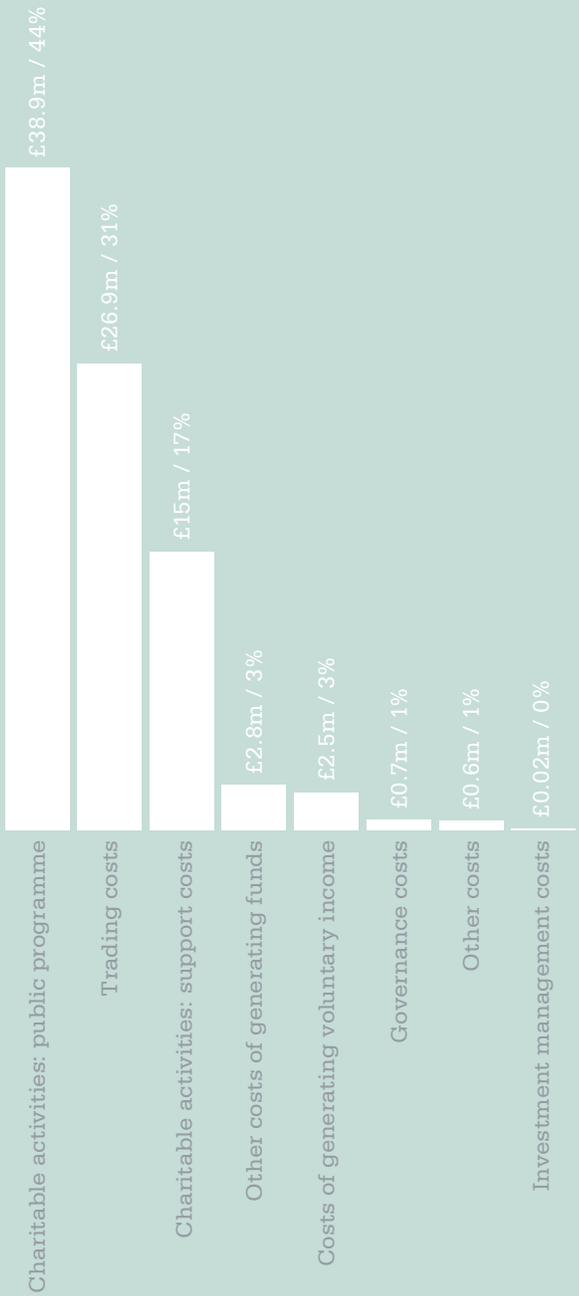
Self-generated income

To fund operational activities in 2008–9, Tate generated over 60% of its income from sources other than Grant-in-Aid. In the past five years Tate has increased self-generated income by 39% compared to a 14% increase in Grant-in-Aid over the same period. The graph below demonstrates how self-generated income has increased over the last five years.

*Excludes income associated with capital expenditure and collections

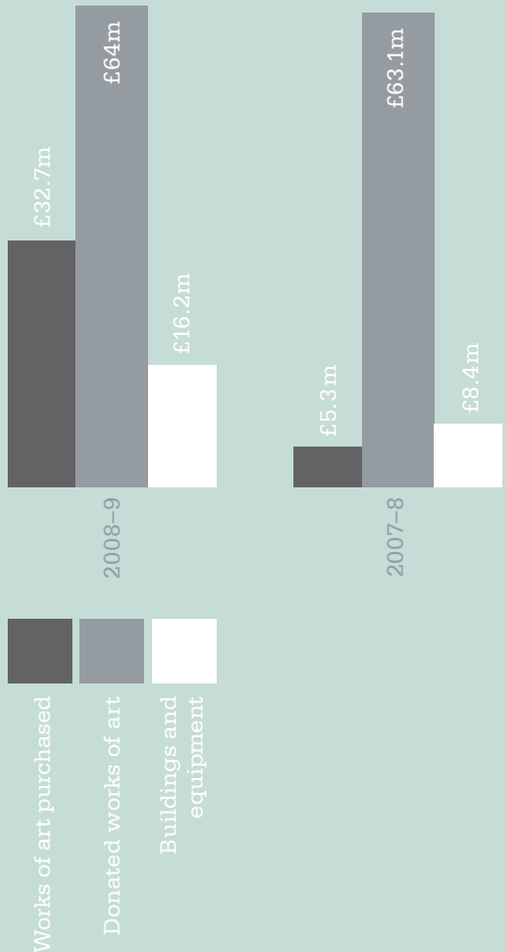
Operating expenditure / £87.4m

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; education and outreach; fundraising and publicity; and trading, governance and support costs.



Capital expenditure / £112.9m

Over the past year we have added works of art valued at £96.7m to the Collection. Of this figure, £64m has been donated by individuals either directly or in lieu of tax. Donated works of art include the donated element of the ARTIST ROOMS collection which was acquired in June 2008 under a part gift/part sale at cost agreement. The collection is jointly owned by Tate and National Galleries of Scotland and the donated element included in Tate's accounts represents 50% of the total donated element. Funding for the sale at cost element of the acquisition was provided by the National Heritage Memorial Fund, The Art Fund and the Scottish and UK Governments. Donated works of art also include *Bigger Trees Near Warter* 2007 donated by David Hockney and *Dew-Drenched Furze* 1889–90 donated by Sir Geoffroy Millais. Funding for purchased works of art has come from many sources including the National Heritage Memorial Fund, The Art Fund, the Henry Moore Foundation, Tate Members, Tate Patrons and self-generated income. We have invested a total of £16.2m in our buildings and equipment, including essential major repairs, and in design and planning work for further developments at Tate Modern and Tate Britain.



Statement of Financial Activities

Analysed between Income, Expenditure, Buildings and Collections.

Income

Donated works of art

This is the value of works of art that have been donated to Tate in the past year.

Other voluntary income

Includes donations to Tate such as Heritage Lottery Fund, grants, money from The Art Fund and any other donations or grants used on the purchase of works of art or on capital building projects. Voluntary income also includes Tate Members income and donations from individuals and trusts as well as legacies.

Trading income

Income associated with Tate Enterprises Ltd trading including catering, retail and publishing income.

Other activities for generating funds

This income includes sponsorship for exhibitions, projects and corporate events.

Investment income

Income generated on cash balances and investments, including the Tate Modern lease deposit.

Grant-in-Aid

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport.

Other income from charitable activities

Admission income to exhibitions, general admission income to Tate St Ives, touring exhibition income and income from events and courses.

Other income

Primarily income for services provided to others.

Expenditure

Costs of generating voluntary income / costs of generating funds

Tate's fundraising operation.

Trading costs

Costs associated with Tate Enterprises Ltd trading including catering, retail and publishing costs.

Charitable activities: public programme

Costs associated with undertaking our core charitable mission (eg the display of art, education and all associated costs) are charitable activities.

Charitable activities: support costs

Costs associated with supporting the above, such as caring for the Collection.

Governance costs

Comprises the cost of staff involved in governance as well as the annual audit fees.

Consolidated Statement of Financial Activity

For the year ended 31 March 2009	General 2008–9	Buildings 2008–9	Works of art 2008–9	Endowments 2008–9	Total funds 2008–9	Total funds 2007–8
Incoming resources	£000	£000	£000	£000	£000	£000
Donated works of art	/	/	64,017	/	64,017	63,132
Other voluntary income (includes donations and public-sector grants)	8,193	5,256	12,563	1,025	27,037	16,892
Trading income	27,638	415	1,333	/	29,386	26,511
Other activities for generating funds (includes sponsorship and events income)	6,216	/	/	/	6,216	5,646
Investment income	870	7,147	588	/	8,605	9,118
Grant-in-Aid	32,534	14,250	7,170	/	53,954	45,929
Other income from charitable activities	10,310	78	/	/	10,388	8,253
Other income	636	/	/	/	636	598
Total incoming resources	86,397	27,146	85,671	1,025	200,239	176,079
Resources expended						
Costs of generating voluntary income (eg donations)	2,538	76	/	/	2,614	3,381
Trading costs	26,926	350	/	/	27,276	23,986
Other costs of generating funds (eg costs of general sponsorship)	2,743	52	/	/	2,795	2,547
Investment management costs	16	/	31	/	47	43
Charitable activities: public programme	38,903	13,419	/	/	52,322	40,924
Charitable activities: support costs	15,012	8,540	/	/	23,552	23,044
Governance costs	658	2	/	/	660	604
Other costs	636	/	/	/	636	597
Total resources expended	87,432	22,439	31	/	109,902	95,126
Net incoming resources before transfers	(1,035)	4,707	85,640	1,025	90,337	80,953
Transfer between funds	1,275	(766)	(509)	/	/	/
Net incoming resources after transfers	240	3,941	85,131	1,025	90,337	80,953
Gain/(loss) on investment assets	(18)	/	(2,379)	(559)	(2,956)	15
Gain/(loss) on revaluation of tangible fixed assets	/	141,784	/	/	141,784	30,066
Net movement of funds	222	145,725	82,752	466	229,165	111,034
Funds brought forward at 1 April 2008	8,334	397,592	169,369	3,366	578,661	467,627
Funds carried forward at 31 March 2009	8,556	543,317	252,121	3,832	807,826	578,661

Consolidated Balance Sheet

As at 31 March 2009	2008–9 £000	2007–8 £000
Fixed assets	779,079	539,853
Investments	16,131	26,644
Current assets	168,681	168,838
Current creditors	(18,552)	(22,995)
Amounts falling due after more than one year	(137,513)	(133,679)
Total assets less liabilities	807,826	578,661
Represented by		
Unrestricted general funds	8,431	8,185
Unrestricted designated funds	57,753	59,361
Restricted funds	737,810	507,749
Endowments	3,832	3,366
Total funds	807,826	578,661

Fixed assets

Comprises land, buildings, plant and works of art.

Investments

Comprises funds held to generate income for the purchase of works of art and other charitable activity.

Current assets

Includes amounts due from debtors, income received for future projects and money set aside to pay lease rentals on Tate Modern.

Current creditors

This is the money we owe suppliers at the balance sheet date or during the next financial year.

Amounts falling due after more than one year

Lease rentals due on Tate Modern up to and including 2010.

Endowments, restricted and designated funds

Endowments are monies that have been given to Tate but only the income earned on them can be spent. Restricted funds are funds that are restricted for particular purposes. Designated funds are designated for a particular use by the Trustees. General funds are funds available for general use. Tate maintains reserves to provide for unforeseen expenditure and to provide working capital.

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.

Tate Foundation Executive Trustees

John Botts, CBE
Carol Galley
Noam Gottesman
Scott Mead
Franck Petitgas (Chair)
Anthony Salz
Sir Nicholas Serota
Lord Stevenson of Coddenham, CBE

Tate Foundation Non-Executive Trustees

Victoria Barnsley, OBE
Mrs James Brice
The Lord Browne of Madingley, FRS, FREng
Susan Burns
Melanie Clore
Sir Harry Djanogly, CBE
Dame Vivien Duffield
Lady Lynn Forester de Rothschild
Stewart Grimshaw
The Hon Mrs Rita McAulay
Ronald McAulay
Mandy Moross
Paul Myners, CBE
Sir John Ritblat
Lady Ritblat
Lord Sainsbury of Preston Candover
Lady Sainsbury of Preston Candover
The Rt Hon Sir Timothy Sainsbury
Peter Simon
Jon Snow
John J Studzinski, CBE
The Hon Mrs Janet Wolfson de Botton, CBE
Anita Zabludowicz

Tate Foundation Advisory Group

Miel de Botton Aynsley
Oliver Barker
Susan Burns
Tania Fares
Rosemary Leith
Fatima Maleki
Tim Marlow
Victoria Miro
Nicola Reed (Chair)
Anita Zabludowicz

Tate Foundation Campaign Group

John Botts, CBE
The Lord Browne of Madingley, FRS, FREng
Melanie Clore
Elisabeth Murdoch
Franck Petitgas (Chair)
Sir Nicholas Serota
Lord Stevenson of Coddenham, CBE
John J Studzinski, CBE

Corporate Advisory Group

Jonathan Bloomer
Sir Crispin Davis
Chris Gibson-Smith
Richard Gnodde
Jan Hall
Janice Hughes
Jenny Prince
Roland Rudd (Chair)
Anthony Salz
Jan Shawe
Sir Martin Sorrell
Lord Stevenson of Coddenham, CBE

Tate Patrons Executive Committee

Shane Akeroyd
Kiran Arora
Miel de Botton Aynsley
Jacqui Beecroft
Elena Bowes
Pierre Brahm
Elizabeth Brooks
Vicky Hughes (Chair)
John Huntingford
Terry Watkins

Corporate Supporters

Access Industries
AXA Art
Bloomberg
BP plc
BT
CulturesFrance
Fujitsu
Laurent-Perrier
Le Méridien
Nissan
Sotheby's
Tate & Lyle PLC
UBS
Unilever

Corporate Members

Accenture
AIG
Apax Partners LLP
Aviva plc
Barclays Wealth
Clifford Chance
Credit Suisse
Dechert LLP
Deutsche Bank
Drivers Jonas
EDF Energy
Ernst & Young
Freshfields Bruckhaus Deringer
Friends Provident plc
GAM
GLG Partners
Hanjin Shipping Company
HSBC Holdings plc
Investec Asset Management
IPC Media
Jones Day
Linklaters
Nomura
Pearson
Rathbone Brothers plc
RBS
RWE npower
Shearman & Sterling LLP
Sotheby's
Tishman Speyer
UBS

Tate Britain and Tate Modern Benefactors

29th May 1961 Charitable Trust
Agnew's
The Josef and Anni Albers Foundation
Alexander and Bonin Publishing, Inc
Mr Richard Allan
American Patrons of Tate
The Annenberg Foundation
Klaus Anschel
John H Armstrong
The Arnold Foundation
The Art Fund
Art Mentor Foundation Lucerne
The Arts and Humanities Research Council
Arts Council England
Charles Asprey
Professor John Ball
The Ron Beller and Jennifer Moses Family Foundation
Luis Benshimol
Anne Best
Black Rat Press
Steve Blatt
Mel Bochner
The Charlotte Bonham-Carter Charitable Trust
Lauren and Mark Booth
Mr Charles Booth-Clibborn and the Paragon Press
Ruth Boswell
Louise Bourgeois
Frances and John Bowes
Mr Gordon Bowyer
Luther W Brady
Pierre Brahm
Ivor Braka Limited
The Deborah Loeb Brice Foundation
Daniel and Estrellita Brodsky Family Foundation
John Brodzky
Donald L Bryant Jr Family
The Martin Bucksbaum Family Foundation
Melva Bucksbaum and Raymond Learsy
Rita Rovelli Caltagirone
Mark and Katie Cecil
Trudy and Paul Cejas
James Chanos
Charities Advisory Trust
Henry Christensen III

Patricia Phelps de Cisneros
The Clore Duffield Foundation
Mr Edwin C Cohen
Gérard Cohen
Dr Michael Compton
Mr Christopher Cone
Carole and Neville Conrad
The Ernest Cook Trust
Paul Cooke
The Coutts Charitable Trust
John Cox
Michael Craig-Martin
Paula and Jim Crown in honour of Jim Gordon
Carlos and Rosa de la Cruz
Cultural Leadership Programme
Thomas Dane
Manny and Brigitta Davidson and the Family
Mr and Mrs Michel David-Weill
Julia W Dayton
Tiqui Atencio Demirdjian and Ago Demirdjian
Department for Children, Schools and Families
Department for Culture, Media and Sport
Department for Innovation, Universities & Skills
Simon C Dickinson Ltd
Sir Harry and Lady Djanogly
Anthony d'Offay
Marie and Joe Donnelly
The D'Oyly Carte Charitable Trust
Jytte Dresing
Maurice and Janet Dwek
Caroline Ellison
Carla Emil and Richard Silverstein
The Eranda Foundation
The Estate of Mr Farquharson
Allan and Nesta Ferguson Charitable Trust
Marilyn and Larry Fields
Doris and Donald G Fisher
Jeanne Donovan Fisher
The Flow Foundation
Lady Lynn Forester de Rothschild
Sarah Fox-Pitt
James Franco
Mildred and Martin Friedman
Glenn R Fuhrman
Kathy Fuld
Galeria Luisa Strina
Galerie Lelong, New York
Kate Ganz and Daniel N Belin
Gapper Charitable Trust
The Gatsby Charitable Foundation
Bob and Kate Gavron
Liz Gerring and Kirk Radke
The Getty Foundation
Giancarlo Giammetti
Ingvild Goetz
Ralph Goldenberg
The Horace W Goldsmith Foundation
Nicholas and Judith Goodison
Lydia and Manfred Gorvy
Professor Jonathan Gosling
Noam and Geraldine Gottesman
Penny Govett
David and Susan Gradel
Greenwood Gaming and Entertainment
Arthur and Helen Grogan
Mr Irving Gross
Calouste Gulbenkian Foundation
Agnes Gund
Mimi and Peter Haas Fund
Haberdashers' Company
Christine and Andrew Hall
Bruce T Halle Family Foundation
Richard Hamilton
Jane Hamlyn
The Paul Hamlyn Foundation
Mrs Sue Hammerson, CBE
Viscount and Viscountess Hampden and Family
Gerard Hastings
The Hayden Family Foundation
The Headley Trust
Mr Anthony Hepworth
Damien Hirst
David Hockney
Mr and Mrs André Hoffmann
Stanley and Gail Hollander
John A Smith and Vicky Hughes
Gary Hume
The Idlewild Trust
Cristina Iglesias
Inhotim Centro de Arte Contemporânea
Anthony and Evelyn Jacobs
Marc Jacobs
Mr and Mrs Karpidas
Daniel Katz Ltd
Peter and Maria Kellner
Leon Kossoff
Pamela and C Richard Kramlich
Kraus Family Foundation
Mr and Mrs Henry R Kravis
London Borough of Lambeth
The Lauder Foundation – Leonard and Evelyn Lauder Fund
David and Amanda Leathers
Agnès and Edward Lee
Eduardo Leme
The Leverhulme Trust
Ruth and Stuart Lipton
Mr Gilbert Lloyd
Mrs Caro Lloyd-Jacob
London Centre for Arts and Cultural Enterprise
Alison and Howard Lutnick
Mrs Sylvia Lynton
John Lyon's Charity
Joshua Mack
Anthony Mackintosh
The Manton Foundation
The Michael Marks Charitable Trust
Mr and Mrs Donald B Marron
Becky and Jimmy Mayer
Mr Ronald and The Hon Mrs McAulay
Henry McNeil
The Andrew W Mellon Foundation
The Paul Mellon Centre for Studies in British Art
Stavros Merjos
The Merla Foundation
Marisa Merz
Sir Geoffroy Millais
The Estate of Paul Edwin Millwood
Mondriaan Foundation, Amsterdam
Anthony and Deirdre Montagu
The Monument Trust
The Henry Moore Foundation
Peter Moores Foundation
Mori Building Company, Ltd
Mr and Mrs Mandy Moross
Sandra Morton Niles
Pat Moss
The Estate of Juan Muñoz
Alison and Paul Myners
National Heritage Memorial Fund
Elisabeth Nay-Scheibler
William H Neukom
The New York Community Trust, Lynn Forester de Rothschild Fund
Peter and Eileen Norton, The Peter Norton Family Foundation
Maja Oeri and Hans Bodenmann
Averill Ogden
Outset Contemporary Art Fund
David Page
Maureen Paley
William A Palmer
Julie Panting
Daniel and Elizabeth Peltz
Catherine Petitgas
PF Charitable Trust
Amy and John Phelan
PHG Cadbury Charitable Trust
The Stanley Picker Trust
Austin and Hope Pilkington Trust
The Porter Foundation
Pro Helvetia, Swiss Arts Council
Beatriz Quintella and Luiz Augusto Teixeira de Freitas
The Radcliffe Trust
Annabel Rees
The Estate of Gwenan Rees Jones
Jamie Reid
Robert Rennie and Carey Fouks
Anthony Reynolds Gallery
John and Jill Ritblat
Barrie and Emmanuel Roman
Lord and Lady Rothschild
Helen and Ken Rowe
The Michael Harry Sacher Charitable Trust
The Dr Mortimer and Theresa Sackler Foundation
Mrs Lily Safra
Said Foundation
Lord and Lady Sainsbury of Preston Candover
The Estate of Simon Sainsbury
Doris Salcedo
The Basil Samuel Charitable Trust
The Sandra Charitable Trust
Julião Sarmento
Mrs Lee Saunders
John Schaeffer and Nevill Keating Pictures Ltd
Ruth and Stephan Schmidheiny
Mr and Mrs Charles Schwab
Stuart Shave
Ms Dasha Shenkman
Neville Shulman
Thomas J Sikorski Charitable Trust
Peter Simon
Randy Slifka Philanthropic Foundation
Candida and Rebecca Smith
The Estate of Keir Smith
London Borough of Southwark
Sperone Westwater Gallery
The Stanley Foundation

Charlotte Stevenson
Hugh and Catherine Stevenson
Gayle and Paul Stoffel
Norah and Norman Stone
John J Studzinski, CBE
David and Linda Supino
Tamares Management LLC
Tate American Acquisitions Committee
Tate Asia-Pacific Acquisitions Committee
Tate International Council
Tate Latin American Acquisitions Committee
Tate Members
Tate Patrons
Tim and Helen Taylor
David Teiger
The Estate of Mr Nicholas Themans
Jannick Thiroux
The Thistle Trust
The Sir Jules Thorn Charitable Trust
Henry Tillman, Jill Bradford and Henry T's Entertainment
Nicholas Tresilian
The Trusthouse Charitable Foundation
Alan and Lucy Turner
The Estate of Joyce Valentine
David and Emma Verey
Juan Carlos Verme
Paulo AW Vieira
Alin Ryan von Buch
Clodagh and Leslie Waddington
Robert and Felicity Waley-Cohen
The Weinstock Fund
City of Westminster
The Weston Family
White Cube
Wilkinson Gallery
Nina and Graham Williams
The Hon Mrs Janet Wolfson de Botton, CBE
The Wolfson Foundation
Poju and Anita Zabludowicz
Uzi Zucker Philanthropic Fund
and those who wish to remain anonymous

Platinum Patrons

Mr Shane Akeroyd
Beecroft Charitable Trust
Rory and Elizabeth Brooks
The Lord Browne of Madingley, FRS, FREng
Melanie Clore
Pieter and Olga Dreesmann
Tania Fares
Mrs Wendy Fisher
Mr David Fitzsimons
The Flow Foundation
Hugh Gibson
The Goss-Michael Foundation
The Charles S and Carmen de Mora Hale Foundation
The Hayden Family Foundation
Vicky Hughes (Chair)
Peter and Maria Kellner
Fatima and Eskander Maleki
Panos and Sandra Marinopoulos
Nonna Materkova
Mrs Megha Mittal
Alison and Paul Myners
Mr Mario Palencia
Mr and Mrs Paul Phillips
Ramzy and Maya Rasamny
Mr David Roberts
Simon and Virginia Robertson
Mr and Mrs Richard Rose
Sally and Anthony Salz
Mr and Mrs Jake Shafran
Ghazwa Mayassi Abu-Suud
Poju and Anita Zabludowicz
and those who wish to remain anonymous

Gold Patrons

Ms Thoraya Bartawi
Elena Bowes
Broeksmit Family Foundation
Arpad Busson
Sir Trevor Chinn, CVO and Lady Chinn
Beth and Michele Colocci
Alastair Cookson
Haro Cumbusyan
Christian Dinesen
Eykyn Maclean LLC
Flora Fraser and Peter Soros
Nanette Gehrig
Mr and Mrs A Ramy Goldstein
Mr Michael Hoppen
Mrs Petra Horvat
Anne-Marie and Geoffrey Isaac
Mr Eugenio Lopez
Fiona Mactaggart
Sir Robert McAlpine Ltd
Mrs Bona Montagu
Mr Donald Moore
Pilar Ordovás
Catherine and Franck Petitgas
Mathew Prichard
Mr and Mrs James Reed
Mrs Rosario Saxe-Coburg
Carol Sellars
Mr and Mrs Malek Sukkar
Jolana and Petri Vainio
Mrs Celia Forner Venturi
Michael and Jane Wilson
Manuela and Iwan Wirth
Barbara Yerolemou
and those who wish to remain anonymous

Silver Patrons

Agnew's
Helen Alexander, CBE
Ryan Allen and Caleb Kramer
Harriet Anstruther
Toby and Kate Anstruther
Mr and Mrs Zeev Aram
Mr Peter Arkell
Mr Giorgio Armani
Kiran Arora
Edgar Astaire
Daphne Warburg Astor
Mrs Jane Barker
Mr Oliver Barker
Mr Edward Barlow
Victoria Barnsley, OBE
Jim Bartos
Mrs Nada Bayoud
Mr and Mrs Paul Bell
Ms Anne Berthoud
Madeleine Bessborough
Janice Blackburn
Mr and Mrs Anthony Blee
Elena Bonanno Di Linguaglossa
Mr Andrew Bourne
Alan Bowness
Mrs Lena Boyle
Mr Daniel Bradman
Ivor Braka
Alexander Branczik
Mr Simon Alexander Brandon
Viscountess Bridgeman
The Broere Charitable Foundation
Mr Dan Brooke
Ben and Louisa Brown
Mr and Mrs Charles Brown
Michael Burrell
Mrs Marlene Burston
Mrs Elizabeth Capon
Laurent and Michaela Caraffa
Mr Francis Carnwath and Ms Caroline Wiseman
Veronica Cazarez
Lord and Lady Charles Cecil
John and Christina Chandris
Frank Cohen
Mr and Mrs Paul Collins
Terrence Collis
Mr and Mrs Oliver Colman
Carole and Neville Conrad
Giles and Sonia Coode-Adams
Mr and Mrs Paul Cooke
Cynthia Corbett
Mark and Cathy Corbett
Mr and Mrs Bertrand Coste
The Cowley Foundation
James Curtis
Ms Carolyn Dailey
Mrs Isobel Dalziel
Sir Howard Davies
Sir Simon Day
Ms Isabelle De La Bruyère
The de Laszlo Foundation
Mr Jan De Smedt
Anne Chantal Defay Sheridan
Simon C Dickinson Ltd
James Diner
Mrs Noelle Doumar
Ms Michelle D'Souza
Joan Edlis
Lord and Lady Egremont
Mrs Maryam Eisler
Amanda Eliasch
John Erle-Drax
Stuart and Margaret Evans
Gerard Faggionato
Dana Farouki
Mrs Heather Farrar
Mrs Margy Fenwick
Mr Bryan Ferry
The Silvie Fleming Collection
Mrs Rosamund Fokschaner
Joscelyn Fox
Eric and Louise Franck
Elizabeth Freeman
Stephen Friedman
Julia Fuller
Mr and Mrs Albert Fuss
Gapper Charitable Trust

Mrs Daniela Gareh
Candida Gertler
Patrick Gibson
Mr David Gill and Mr Francis Sultana
Mr Simon Gillespie
Mr Mark Glatman
Mr and Mrs Paul Goswell
Penny Govett
Gavin Graham
Mrs Sandra Graham
Martyn Gregory
Sir Ronald Grierson
Mrs Kate Grimond
Richard and Odile Grogan
Miss Julie Grossman
Louise Hallett
Dr Lamees Hamdan
Mrs Sue Hammerson, CBE
Samantha Hampshire
Miss Susan Harris
Richard Hazlewood
Michael and Morven Heller
Mr Iain Henderson Russell
Mrs Alison Henry-Davies
Mr Nigel Mark Hobden
Mr Frank Hodgson
Robert Holden
James Holland-Hibbert
Lady Hollick
Mr Jonathan Horwich
John Huntingford
Miss Eloise Isaac
Mr Haydn John
Mr Michael Johnson
Mr and Mrs Peter Johnson
Mr Chester Jones
Jay Jopling
Tracey Josephs
Mrs Gabrielle Jungels-Winkler
Andrew Kalman
Mr Cyril Karaoglan
Rehmet Kassim Lakha
Dr Martin Kenig
Mr David Ker
Mr and Mrs Simon Keswick
Ali Yussef Khadra
David Killick
Mr and Mrs Paolo Kind
Mr Alex Kirgiannakis
Mr and Mrs James Kirkman
Brian and Lesley Knox
Helena Christina Knudsen
Mrs Caroline Koomen
Diane Kordas
Kowitz Trust
Mr Jimmy Lahoud
Simon Lee
Sally Leeson
Zachary R Leonard
Mr Gerald Levin
Leonard Lewis
Anders and Ulla Ljungh
Mr Gilbert Lloyd
George Loudon
Mrs Siobhan Loughran Mareuse
Mark and Liza Loveday
Thomas Loyd
Ms Daniella Luxembourg
The Mactaggart Third Fund
Ms Colleen Mahon
Mr MJ Margulies
Mr and Mrs Jonathan Marks
Marsh Christian Trust
Mr Robb McGregor
Dr Rob Melville
Mr Michael Meynell
Mr Alfred Mignano
Victoria Miro
Jan Mol
Mrs Roberta Moore Hobbis
Houston Morris
Mrs William Morrison
Mr Stamatis Moskey
Mr Guy and The Hon Mrs Naggar
Richard Nagy
Ms Angela Nikolakopoulou
Mrs Annette Nygren
Michael Nyman
Ms Sheen Ochavez
Jacqueline O'Leary
Julian Opie
Mr O'Sullivan
Desmond Page
Maureen Paley
Dominic Palfreyman
Michael Palin
Cornelia Pallavicini
Mrs Kathrine Palmer
Stephen and Clare Pardy
Miss Camilla Paul
Yana Peel
Mr Mauro Perucchetti
Eve Pilkington
Lauren Prakke
Oliver Prenn
Susan Prevezer QC
Mr and Mrs Ryan Prince
Valerie Rademacher
Miss Sunny Rahbar
Mrs Phyllis Rapp
Mr and Mrs Philip Renaud
The Reuben Foundation
Sir Tim Rice
Lady Ritblat
Mr Bruce Ritchie and Mrs Shadi Ritchie
Tim Ritchie
Kimberley and Michael Robson-Ortiz
David Rocklin
Frankie Rossi
Mr James Roundell
HRH Sheikha Lulu Al-Sabah
Mr Alex Sainsbury and Ms Elinor Jansz
The Hon Michael Samuel
Mrs Sherine Sawiris
Cherrill and Ian Scheer
Sylvia Scheuer
The Schneer Foundation
HRH Princess Alia Al-Senussi
Ms Joy Victoria Seppala-Florence
Amir Shariat
Neville Shulman, CBE
Mrs Nan Silberschmidt
Andrew Silewicz
Ms Julia Simmonds
Mr and Mrs David T Smith
Stella Smith
Tammy Smulders
Louise Spence
Ms Brigitta Spinocchia
Digby Squires Esq
Mr and Mrs Nicholas Stanley
Mr Timothy and The Hon Mrs Steel
Charlotte Stevenson
Mrs Tanya Steyn
The Swan Trust
Mrs Patricia Swannell
Mr James Swartz
The Lady Juliet Tadgell
Sir Anthony and Lady Tennant
Christopher and Sally Tennant
Soren SK Tholstrup
Ms Celia Bosch Torres
Emily Tsingou and Henry Bond
Mr Abdullah Al Turki
TWResearch
Melissa Ulfane
Mrs Dita Vankova
Mrs Cecilia Versteegh
Gisela von Sanden
Mr Christopher V Walker
Audrey Wallrock
Stephen and Linda Waterhouse
Offer Waterman
Mr and Mrs Mark Weiss
Jack Wendler
Miss Cheyenne Westphal
Mr Benedict Wilkinson
Mrs Carol Winkler
The Cecilia Wong Trust
Mr Douglas Woolf
Mrs Anna Zaoui
Mr Fabrizio Zappaterra
and those who wish to remain anonymous

American Acquisitions Committee

Alessandra and Jonas Almgren
Cota Cohen Knobloch
Marilyn and Larry Fields
David B Ford
Glenn R Fuhrman (Chair)
Kathy Fuld
Liz Gerring and Kirk Radke
Margot and George Greig
Christine and Andrew Hall
Susan Hayden
Gail Hollander
Monica Kalpakian
Sarah and Eric Lane
Margret Munzer Loeb and Daniel S Loeb
Massimo Marcucci
Stavros Merjos
Gregory R Miller
Jennifer Moses and Ron Beller
Elisa Nuyten and David Dime
Amy and John Phelan
Cynthia H Polsky
Laura Rapp and Jay Smith
Robert Rennie and Carey Fouks
Michael Sacks
Anthony Scaramucci
Erica and Eric Schwartz
Lisa and Steve Tananbaum
BJ Topol and Jon Blum
Tom Tuft

Andreas Waldburg-Wolfegg
Christine Wilson
and those who wish to remain anonymous

Latin American Acquisitions Committee

Monica and Robert Aguirre
Vanessa Arelle de Peeters
Luis Benshimol
Estrellita and Daniel Brodsky
Carmen Buqueras
Carmen Busquets
Rita Rovelli Caltagirone
Trudy and Paul Cejas
Patricia Phelps de Cisneros
Gerard Cohen
HSH the Prince Pierre d'Arenberg
Tiqui Atencio Demirdjian (Chair)
Hanneke Derksen and Manuel Alorda
Tania Fares
Eva Firmenich
Angelica Fuentes de Vergara
Margarita Herdocia and Jaime Montealegre
Anne-Marie and Geoffrey Isaac
Nicole Junkermann
Jack Kirkland
Fatima and Eskander Maleki
Solita and Steven Mishaan
Jorge G Mora
Victoria and Isaac Oberfeld
Catherine and Michel Pastor
Maria de la Paz Alice and Ronald Zurcher
Sagrario Perez Soto
Catherine Petitgas
Isabella Prata and Idel Arcuschin
Beatriz Quintella and Luiz
Augusto Teixeira de Freitas
Estefania and Philip Renaud
Frances Reynolds
Erica Roberts
Lilly Scarpetta and Roberto Pumarejo
Catherine Shriro
Norma Smith
Susana and Ricardo Steinbruch
Ghazwa Mayassi Abu-Suud
Britt-Marie Tidelius
Paula Traboulsi
Juan Carlos Verme
Alin Ryan von Buch
Tania and Arnoldo Wald
Juan Yarur
Anita Zabludowicz

Asia-Pacific Acquisitions Committee

Bonnie and R Derek Bandeen
Mr and Mrs John Carrafiell
Mrs Christina Chandris
Richard Chang
Pierre TM Chen, Yageo Foundation, Taiwan
Mrs Maryam Eisler
Mrs Pia Getty
Elizabeth Griffith
Cees Hendrikse
Mr Yongsoo Huh
Ms Yung Hee Kim
Ms Kai-Yin Lo
Mrs Yana Peel
The Red Mansion Foundation
John A Smith and Vicky Hughes
Sir David Tang (Chair)
Katie de Tilly

International Council Members

Doris Ammann
Mr Plácido Arango
Miel de Botton Aynsley
Gabrielle Bacon
Anne H Bass
Nicolas Berggruen
Mr Pontus Bonnier
Mrs John Bowes
Brian Boylan
Ivor Braka
The Deborah Loeb Brice Foundation
The Broad Art Foundation
Donald L Bryant Jr
Melva Bucksbaum and Raymond Learsy
Fondation Cartier pour l'art contemporain
Mrs Christina Chandris
Pierre TM Chen, Yageo Foundation, Taiwan
Mr and Mrs Borja Coca
Mr and Mrs Attilio Codognato
David and Michelle Coe
Mr Alfonso Cortina de Alcocer
Mr Douglas S Cramer and
Mr Hubert S Bush III
Gordon and Marilyn Darling
Mr Dimitris Daskalopoulos
Mr and Mrs Michel David-Weill
Julia W Dayton
Tiqui Atencio Demirdjian and Ago Demirdjian
Joseph and Marie Donnelly
Mrs Jytte Dresing
Stefan Edlis and Gael Neeson
Carla Emil and Richard Silverstein
Alan Faena
Harald Falckenberg
Doris and Donald G Fisher
Dr Corinne M Flick
Mr Albert Fuss
Candida and Zak Gertler
Alan Gibbs
Lydia and Manfred Gorvy
Noam and Geraldine Gottesman
Mr Laurence Graff
Ms Esther Grether
Mr Xavier Guerrand-Hermès
Mimi and Peter Haas Fund
Mr Joseph Hackmey
Margrit and Paul Hahnloser
Christine and Andrew Hall
Mr Toshio Hara
André and Rosalie Hoffmann
Ms Maja Hoffmann (Chair)
Dakis and Lietta Joannou
Sir Elton John and Mr David Furnish
HRH Princess Firyal of Jordan
Mr Per and Mrs Lena Josefsson
C Richard and Pamela Kramlich
Pierre and Catherine Lagrange
Baron and Baroness Philippe Lambert
Agnès and Edward Lee
Jacqueline and Marc Leland
Panos and Sandra Marinopoulos
Mr and Mrs Donald B Marron
Mr Ronald and The Hon Mrs McAulay
Mr and Mrs Minoru Mori
Mr Guy and The Hon Mrs Naggar
Peter Norton
Young-Ju Park
Yana and Stephen Peel
Daniel and Elizabeth Peltz
Catherine and Franck Petitgas
Sydney Picasso
Jean Pigozzi
Ms Miuccia Prada and Mr Patrizio Bertelli
Patrizia Sandretto Re Rebaudengo
and Agostino Re Rebaudengo
Mr John Richardson
Lady Ritblat
Barrie and Emmanuel Roman
Dr and Mrs Mortimer Sackler
Mrs Lily Safra
Muriel and Freddy Salem
Ronnie and Vidal Sassoon
Dasha Shenkman
Uli and Rita Sigg
Norah and Norman Stone
John J Studzinski, CBE
David Teiger
Mr Robert Tomei
Mr Robert H Tuttle and Mrs
Maria Hummer-Tuttle
Mr and Mrs Guy Ullens
Paulo AW Vieira
Mr Robert and The Hon Mrs Waley-Cohen
Pierre de Weck
Angela Westwater and David Meitus
Diana Widmaier Picasso
The Hon Mrs Janet Wolfson de Botton, CBE
Poju and Anita Zabludowicz
and those who wish to remain anonymous

Members of Councils and Committees of the Tate Board of Trustees

Elkan Abrahamson
Prof Dawn Ades
Rushanara Ali
Dr Brian Allen
Jonathan Asquith
Victoria Barnsley, OBE
Jeffrey Berman
John Botts
Hilary Bracegirdle
Cllr Paul Brant
Richard Burdett
Dr Berhard Mendes Bürgi
Dr Gus Casely-Hayford
Richard Clark
Steven Claydon
Cllr Flo Clucas
Nick Crowe
Juan Cruz
Tamsin Daniel
Jim Davies
Claire Dove
Gay Huey Evans
Peter Fell
Prof Briony Fer
Judge David Fletcher
Peter Freeman
Ryan Gander
Mrs Sheila Healy
Cllr Brian Higman

Maja Hoffmann
Nigel Hugill
Johannes Huth
Harry Isaacs
Jeremy King
Prof Alan Livingston
Roger Madelin
Luke Mayhew
John McAslan
Camilla McGibbon
Peter Mearns
Dave Meneer
Cllr Andrew P Mitchell
Paul Morrell
Michael Morris
Maggie Mullan
Cllr Colin Nicholls
Prof Elizabeth Prettejohn
Sir William Proby
Jamie Ritblat
Cllr Howard Roberts
Keith Salway
Jules Sher QC
Mary Ann Sieghart
Jon Snow
Giles Spackman
Francine Stock
Alistair Sunderland
Cllr Joan Symons
Wolfgang Tillmans
David Wade-Smith
Prof Chris Wainwright
Dr Anthony Wallersteiner
Cathy Watkins
Louise Wilson
Stephen Witherford

Tate Members Council

Elkan Abrahamson
David Adjaye
Caroline Blyth
Shami Chakrabarti
Brendan Finucane QC
Linda Genower
Dominic Harris
Robert McCracken
Miranda Sawyer
Steven Sharp
Francine Stock (Chair)
Peter Wallis
Cathy Watkins
Simon Wilson

Tate Liverpool / Sponsors and Donors

Arts and Business
Arts Council England
British Council
BT
Department for Culture, Media and Sport
DLA Piper
Esmée Fairbairn Foundation
The French Institute
Granada Foundation
The Hemby Trust
KPMG Foundation
Liverpool Culture Company
Manchester Airport Group
The Henry Moore Foundation
North West Business Leadership Team
Northwest Regional Development Agency
Perrier-Jouët
PH Holt Foundation
The Polish Institute
Rensburg Sheppards Investment Management
Tate Liverpool Members
Tate Members
The Sir Jules Thorn Charitable Trust

Corporate Partners

Accenture (UK) Ltd
David M Robinson (Jewellery) Ltd
DLA Piper
DWF
Ethel Austin Property Group
Hill Dickinson
HSBC Bank Plc
Laureate Online Education
Liverpool Hope University
Liverpool John Moores University
Mason Owen & Partners
Shore Capital & Corporate Ltd
Unilever UK
The University of Liverpool

Corporate Members

Alder Hey Imagine Appeal, supported by Assura Group
Alliance & Leicester
Andrew Collinge Ltd
Arup
Bank of Scotland Corporate
Barlows Plc
Beetham Organisation
Betafence Ltd
Brabners Chaffe Street LLP
Broadway Malyan
Bruntwood
Cheetham Bell JWT
Downtown Liverpool In Business
EMX Company Limited
Grant Thornton
Grosvenor
Individual Restaurant Company
KPMG
Lees Lloyd Whitley
Lime Pictures
Midas Capital Partners Ltd
Novartis Vaccines & Diagnostics Ltd
The Rainbow Property Company
The Riverside Group
Royal Bank of Scotland
Silverbeck Rymer
Taylor Young Ltd
Tilney Private Wealth Management
Trowers & Hamlins
Uniform

Patrons

Ann Alexander
Diana Barbour
David Bell
Jo Bloxham
Tom Bloxham, MBE
Peter Bullivant
Jim Davies
Olwen McLaughlin
Barry Owen
Dougal Paver

Tate Liverpool Development Committee

Ann Alexander
David Bell
Peter Bullivant
Jim Davies (Chair)
Barry Owen
Laura Parkinson
Dougal Paver
Philip Rooney
David Wade-Smith

Tate Liverpool Membership Committee

Elkan Abrahamson (Chair)
Hazel Beacon
Mark Benson
Jannice Crawford
Steven Edgar
Johnstone Godfrey
Barbara Goldsmith
Ceri Hand
Marie-France van Heel
Catherine Leen
Richard Mawdsley
Sue Poole
Tony Wells
Sue West
Felicity Wren
Alan Yates

Tate St Ives / Supporters and Donors

Arts Council England
Austrian Cultural Forum London
Cornwall Council
William and Arlene Fullerton
Little Parc Owles Trust
Lloyds TSB Foundation for England and Wales
The Henry Moore Foundation
Tate Members
Tate St Ives Members
Offer Waterman

Membership Committee

Owen Baker
James Barry
Heather Corbett
Arlene Fullerton
Andrea Higham
Louise Jones
Janet Phillips
Anthea Richards
Felicity Robertson
Will Sleath
Roger Tonkinson
Cathy Watkins (Chair)
Grahame Wheelband

Featured art and artists

Cover
Gustav Klimt *Beethoven Frieze* 1901–2 © Belvedere, Vienna

Pages 1–9
Tate Britain Duveens Commission 2008 at Tate Britain
Martin Creed *Work No. 850* 2008 © Martin Creed

Pages 10–11
Anselm Kiefer *Palm Sunday* 2006 ARTIST ROOMS Tate/National Galleries of Scotland © Anselm Kiefer

Pages 14–15
Peter Paul Rubens *The Apotheosis of James I and other studies: Multiple Sketch for the Banqueting House Ceiling, Whitehall* c1628–30 Tate

Pages 16 & 33
Heimo Zobernig and the Tate Collection at Tate St Ives, with *Cracked Mirror* 1989 in the foreground © Heimo Zobernig

Pages 34–5
Altermodern: Tate Triennial 2009 at Tate Britain
Left to right: Spartacus Chetwynd *Hermitos Children* 2008 © courtesy the artist and Herald Street; Subodh Gupta *Line of Control* 2008 © courtesy the artist, Arario Gallery and Hauser & Wirth Zurich London; Bob and Roberta Smith *Off Voice Fly Tip* 2009 © courtesy the artist and Hales Gallery

Pages 36–7
Cildo Meireles *Fontes* 1992–2008 © Cildo Meireles

Pages 38–9
Francis Bacon *Paralytic Child Walking on all Fours (from Muybridge)* 1961 Collection Gemeentemuseum Den Haag, The Hague © The Estate of Francis Bacon. All rights reserved. DACS 2009

Pages 40–1
Both artworks: Mark Rothko *Red on Maroon* 1959 Tate © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2009

Pages 42–3
Gustav Klimt *Adam and Eve* 1917–18 © Belvedere, Vienna

Pages 44–5
Edgar Degas *Dancer Putting on her Stocking* c1900, posthumous cast Tate

Pages 46–7
Flux Concerts at *UBS Openings: The Long Weekend* 2008

Pages 48–9
Mark Bradford *Los Moscos* 2004 © Mark Bradford

Pages 52–3
Michelangelo Pistoletto being interviewed for *TateShots* at Tate Modern

Pages 56–7
Andy Warhol Paintings and Posters at Wolverhampton Art Gallery, part of ARTIST ROOMS On Tour © The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York/DACS, London 2009

Pages 58–9
Heimo Zobernig at Calouste Gulbenkian Foundation's Modern Art Centre, Lisbon
Heimo Zobernig *Nr. 2* 1989 © Heimo Zobernig

Pages 60–1
Richard Long *Circle in the Andes* 1972 Collection Rijksmuseum Twenthe, Enschede, depot VBVR © Richard Long

Pages 62–3
The Unilever Series 2008 at Tate Modern
Dominique Gonzalez-Foerster *TH.2058* 2008 © Dominique Gonzalez-Foerster

It is the exceptional generosity and vision of individuals, corporations, numerous private foundations and public-sector bodies that has helped Tate to become what it is today and enabled us to:

Offer innovative, landmark exhibitions and Collection displays

Develop imaginative education and interpretation programmes

Strengthen and extend the range of our Collection, and conserve and care for it

Advance innovative scholarship and research

Ensure that our galleries are accessible and continue to meet the needs of our visitors.

If you would like to find out more about how you can become involved and help support Tate, please contact us at:

Development Office

Tate
Millbank
London SW1P 4RG
Tel 020 7887 4900
Fax 020 7887 8738

American Patrons of Tate

520 West 27 Street Unit 404
New York, NY 10001
USA
Tel +1 212 643 2818
Fax +1 212 643 1001

Or visit us at

www.tate.org.uk/support

Published 2009 by

order of the Tate Trustees by Tate Publishing, a division of Tate Enterprises Ltd, Millbank, London SW1P 4RG
www.tate.org.uk/publishing

© Tate 2009
ISBN 978 1 85437 916 0

A catalogue record for this book is available from the British Library.

Every effort has been made to locate the copyright owners of images included in this report and to meet their requirements. The publishers apologise for any omissions, which they will be pleased to rectify at the earliest opportunity.

Produced, written and edited by

Mary Douglas, Ruth Findlay, Masina Frost, Will Gompertz, Georgia Malden, Caspar van Vark and Eve Wilson

Designed by

Why Not Associates
www.whynotassociates.com

Photography by

James Deavin
www.jamesdeavin.com

Paper supplied by

Fenner Paper
www.fennerpaper.co.uk

Printed by

Push
www.push-print.com

Printed on FSC paper using vegetable-based inks

Acquisitions to the Collection

A

Aaronson, Lisa
1952-1997

Untitled
Lugolite, chromatized and tab on acetate weight-axis paper
Image: 10 x 10 cm
Mounted and passepartouted: 3 units, 35x35
2000

Adult Children
1989-1990

Untitled (Adult Children)
Gelatin silver print
Image: 19.1 x 19.1 cm
2000

Albin Lila Tuscan II
1990-1991

Untitled
Lithograph on paper
Image: 76.2 x 76.2 cm
2000

Albin Lila Tuscan III
1990-1991

Untitled
Lithograph on paper
Image: 76.2 x 76.2 cm
2000

Albin Lila Tuscan IV
1990-1991

Untitled
Lithograph on paper
Image: 76.2 x 76.2 cm
2000

Albin Lila Tuscan V
1990-1991

Untitled
Lithograph on paper
Image: 76.2 x 76.2 cm
2000

Alexander, Ellen
born 1970

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
2000

Alexander's Counter Green Grocery
1991

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm, 1 of 2
Mounted and passepartouted: 2 units, 35x35 each (mounted for the Nicolas Thomas Trust, 2000)
2000

Angel, Michael
1950-1951

associated with Wilfredo Gomez
1950-1951

associated with Morelia Gonzalez
1950-1951

associated with Jakob Julian Zollmann
1950-1951

associated with Jose Zulpaneck
1950-1951

ASP, Michael
1950-1951

C.P. Homeless
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, in memory of Ellen Alexander, through the Nicolas Thomas Trust, 2000
Collections: Landing for Refugees Project, a video on ICTY for Kosovo, Interviews with Refugees, Kosovo Refugee Project, Kosovo Refugee Project, Kosovo Refugee Project

Aunt Sister
1991

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each (mounted for the Nicolas Thomas Trust, 2000)
2000

Auschwitz
1991

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm, 1 of 2
Mounted and passepartouted: 2 units, 35x35 each (mounted for the Nicolas Thomas Trust, 2000)
2000

Ayala Sender
1950-1951

associated with Wilfredo Gomez
1950-1951

associated with Morelia Gonzalez
1950-1951

associated with Jakob Julian Zollmann
1950-1951

associated with Jose Zulpaneck
1950-1951

Ayala Sender
1950-1951

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, in memory of Ellen Alexander, through the Nicolas Thomas Trust, 2000
Collections: Landing for Refugees Project, a video on ICTY for Kosovo, Interviews with Refugees, Kosovo Refugee Project, Kosovo Refugee Project, Kosovo Refugee Project

Ayala Sender
1950-1951

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, in memory of Ellen Alexander, through the Nicolas Thomas Trust, 2000
Collections: Landing for Refugees Project, a video on ICTY for Kosovo, Interviews with Refugees, Kosovo Refugee Project, Kosovo Refugee Project, Kosovo Refugee Project

B

Bailey, Ann
1950-1951

Ann Bailey at Lorraine's Palisades Park, N.J. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jack Dorsey Black Theatre Audience, N.Y.C. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jill Ball Training
1990

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jimmy Mizzone's Bagelcar, N.Y.C. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jon Corbett Impersonator Backstage, N.Y.C. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jon Gnocchi, On Market Bleecker, N.Y.C.
1990

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jonathan Blinder, N.Y.C.
1990

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jonathan Blinder, N.Y.C.
1990

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jon Gnocchi, Michael's, N.Y.C. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

Jon Gnocchi Impersonator Backstage, N.Y.C. 1990
1990, printed 2000

Untitled
Gelatin silver print
Image: 19.1 x 19.1 cm
Mounted and passepartouted: 2 units, 35x35 each
2000
Gift of the Estate of Michael Angel, through the Nicolas Thomas Trust, 2000

**Jon Gnocchi, Michael's

1996 (circa) (NM-MT)

Black and white photo on matte paper
Image: 27cm x 20 cm
Signed in the negative
Photo by Jerry Bauer
Courtesy of Bauer Photography and the Estate of Jerry Bauer
Provenance: Purchased from the National Portrait Gallery, Smithsonian Institution

Jack in Pajamas in THE Hobbit, N.Y.C. 1968
1968 (circa) (NM-MT)

Black and white photo on matte paper
Image: 27cm x 20 cm
Signed in the negative
Photo by Jerry Bauer
Courtesy of Bauer Photography and the Estate of Jerry Bauer
Provenance: Purchased from the National Portrait Gallery, Smithsonian Institution

Jack in Pajamas in THE Hobbit, N.Y.C. 1968
1968 (circa) (NM-MT)

Black and white photo on matte paper
Image: 27cm x 20 cm
Signed in the negative
Photo by Jerry Bauer
Courtesy of Bauer Photography and the Estate of Jerry Bauer
Provenance: Purchased from the National Portrait Gallery, Smithsonian Institution

**The

Image_ref: 1
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Photo of a person or other pattern
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 2
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Apple and Adobe Inc
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 3
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 4
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 5
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 6
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 7
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 8
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 9
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 10
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 11
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 12
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 13
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 14
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 15
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 16
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 17
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 18
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 19
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 20
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 21
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 22
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 23
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 24
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 25
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 26
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 27
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 28
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 29
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 30
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 31
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 32
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 33
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 34
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 35
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 36
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 37
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 38
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 39
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 40
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 41
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 42
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 43
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 44
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 45
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 46
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 47
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 48
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 49
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 50
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 51
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 52
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 53
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 54
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 55
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 56
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 57
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 58
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 59
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 60
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 61
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 62
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 63
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 64
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 65
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 66
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 67
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 68
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 69
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 70
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:
Adobe Inc Stock Price Today
Confidence: 0.000
Source: Apple
Version: 1
Copyright: Copyright (c) 2019 Apple Inc.
Notice: Apple and Apple Vision Framework are trademarks of Apple Inc., registered in the U.S. and other countries and regions.
Terms: Use of Apple Vision Framework is governed by the Apple Inc. Software Licensing Agreement and the Apple Developer Program License Agreement.

Image_ref: 71
Size: 1 x 1
Resolution: 1 x 1
Color: 0,0,0
Rotation: 0
Mirror: Normal
Text:

1000 X

Resolution: 1000 x 1000
Image DPI: 1000 dpi
Image Size: 1000 x 1000 pixels
Copyright: Digitized by Leonhard Lüttin with Permission of Andreas Kunz-Rosenberg, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin, Digitized by Leonhard Lüttin with Permission from the Kunstverein Rüsselsheim, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin

1000 DPI

Resolution: 1000 x 1000
Image DPI: 1000 dpi
Image Size: 1000 x 1000 pixels
Copyright: Digitized by Leonhard Lüttin with Permission of Andreas Kunz-Rosenberg, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin, Digitized by Leonhard Lüttin with Permission from the Kunstverein Rüsselsheim, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin

1000 PIXEL

Resolution: 1000 x 1000
Image DPI: 1000 dpi
Image Size: 1000 x 1000 pixels
Copyright: Digitized by Leonhard Lüttin with Permission of Andreas Kunz-Rosenberg, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin, Digitized by Leonhard Lüttin with Permission from the Kunstverein Rüsselsheim, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin

1000PIXEL

Resolution: 1000 x 1000
Image DPI: 1000 dpi
Image Size: 1000 x 1000 pixels
Copyright: Digitized by Leonhard Lüttin with Permission of Andreas Kunz-Rosenberg, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin, Digitized by Leonhard Lüttin with Permission from the Kunstverein Rüsselsheim, Text: Copyright Andreas Kunz-Rosenberg, Image: Copyright Leonhard Lüttin

**1000PIXEL DPI

Joseph Beuys: Discussion
Poster
Format: 84 x 118 cm
Year: 1970
Joseph Beuys: Discussion. Lithograph. Edition 1000. Signed.

Joseph Beuys: The Secret Block for a Secret Person in Ireland. Municipal Gallery of Modern Art, Dublin
Poster
Format: 84 x 118 cm
Year: 1974
Joseph Beuys: Exhibition poster with the Material Collection of Kunstmuseum Bonn, Kunstverein Hannover, Kunstverein Lüneburg and the Municipal Gallery of Modern Art, Dublin

Tanzen in Berlin
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Ein Mannheimer Ausstellungs- Frachtbrief
Mannheim
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Digitalisierung und Bereitstellung gefördert durch die Deutsche Forschungsgemeinschaft (DFG) und die Beauftragte der Bundesregierung für Kultur und Medien.
Digitized and made available with the National Initiative of Educational Heritage. The DFG, Germany's leading research foundation and the Federal Government Commissioner for Culture and Media, supported this project.

Gebäude des Deutschen Auswärtigen Amtes, Gesamtansicht
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Neue Lehrlinge bei der Firma Siemens-Lehrlingswerk Berlinerstr. Berlinerring
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Bergmann - Hütte
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Kindergarten - Kitchen
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

Jungen Mädchen - Ein jeder ancken wer dem den Schmuck ab - Gabriele Marie Bleibt, Berlin
Berlin
Image: 1970-1980
Size: 24 x 36 cm
Copyright: Ullstein Bild

**Kurzgesandt - Ein Cocoon

Lot: 1
Lady Chatterleys
Lover
Lot: 2
LADY CHATTERL. GERM. PT
Lot: 3
Lady Chatterley's Lover
Lot: 4
Lady Chatterley's Lover
Lot: 5
Lady Chatterley's Lover
Lot: 6
Lady Chatterley's Lover
Lot: 7
Lady Chatterley's Lover
Lot: 8
Lady Chatterley's Lover
Lot: 9
Lady Chatterley's Lover
Lot: 10
Lady Chatterley's Lover
Lot:

Poster 0 cm x 0 cm
Poster 0 cm x 0 cm
Poster 0 cm x 0 cm

Jugendstil, Von Hahnens Bonn

Bonn
Image ID: 1000
Image Width: 1000
Image Height: 1000

Jugend Museum Frankfurt

Frankfurt am Main
Image ID: 1000
Image Width: 1000
Image Height: 1000

Jugend Museum, Theater Kleines Wiesbaden

Wiesbaden
Image ID: 1000
Image Width: 1000
Image Height: 1000

Image Copyright: Copyright 2006 Deutsche National Fotothek Deutsche National Fotothek, Kupfergraben 1, 04109 Leipzig, Germany, Contact: Dr. Ute Bednarz, Image Copyright Notice: Image Copyright

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede
Jakob Wrede, Mathematician, Dresdner
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede, Dresdner
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede, Gabrie Henn Hofmann
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede, Artemis, Ehrfeu, Eichmeister, The Best Collection
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede, Gabrie Henn Hofmann
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Jakob Wrede, Kurfürstlicher Landeshauptmann Dermstadt
Year: 1700
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Dresden

Artwork/Photo Scanned jointly with the Research Institute of Art and Design Tel. Fax. Postal Address: Pohjoisesplanadi 15, 00100 Helsinki, Finland Tel. Fax. Postal Address: Hämeentie 135 C, 00560 Helsinki, Finland

Coronation Fresco: 19th Bouquet de coulée, Pierre-Clément Grézes, Edinburgh
Year: 1800
Medium: Oil on canvas
Size: 73 x 60 cm
Location: Edinburgh

Nathan Coen
Born: 1998

Nathan Coen
Born: 1998

Jaime Hernandez Rodríguez Pedro Coen Gordillo y Sergio Hernandez y Gerardo Mario del Villar Aguilar
2012

WOW, surely the best place, so pink, green, red, crocus, and all well-kept corners. Thank you, Nathan Coen.
Photo taken in the Botanical Garden of the Universidad Autónoma de Nuevo León, Mexico.
Photo by Nathan Coen, Charles de Clavel, Sergio Gordillo y Pedro, Tere Fraiz

Tarrant Gardens Gardeners Club & Chrysanthemum Society Cup & Edgar Chatterton cup
2012

Photo taken in the Tarrant Gardens, Dallas, Texas, USA.
Photo taken by Nathan Coen
Photo taken by Nathan Coen

Nathan Coen
Born: 1998

Nathan Coen
Born: 1998

Certificat Général Général
2011

Certificat Général Général
Longitude: 0.00 Latitude: 0.00
Photo taken in the Jardin Botanique de Montréal (Université de Montréal) Canada
Photo taken by Nathan Coen
Photo taken by Nathan Coen

Jardins Floralie, Gatineau
2011

Photo taken in the Jardins Floralie, Gatineau, Canada
Photo taken by Nathan Coen
Photo taken by Nathan Coen

Jardin Floralie - Gatineau
2011

Photo taken in the Jardin

Gabriele Pelizzari
2007

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

A Map of Ice
2008

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

The Genius of the World
Bruno Fabrizio

Silk screen and acrylic on canvas, on wall
Overall Display Dimensions variable
Edition of 3 plus 1 artist's proof
Signed and dated in pencil on canvas, 2008
Provenance
Gallery Paul Rodarie

Jessica Harker
Born 1980

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

The Genius of the World
Jessica Harker

Silk screen and acrylic on canvas, on wall
Overall Display Dimensions variable
Edition of 3 plus 1 artist's proof
Signed and dated in pencil on canvas, 2008
Provenance
Gallery Paul Rodarie

Jessica Harker
Born 1980

The Genius of the World
Image: 100 x 67 mm, 4 mm
Sheet: 300 x 200 mm, 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jeremiah Gaston
Born 1980

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Jack Sherman
Born 1960

Image: 4 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Untitled (no title)
Image: 100 x 67 mm
Sheet: 300 x 200 mm
Edition: 25
Signed in pencil
Provenance
Gallery Paul Rodarie

Bruno Fabrizio
Born 1960

Image: 4

Ex-libris
XVII-e / XVIII-e siècles 2007

Lettre ancienne en papier
Hauteur: 24 / 27 mm
Image: 2 sur Sous-Forum
Photo
Ex-libris

Bricks
1950-1960

Ceramic
Height/Diameter in cm:
Manufacturer: Fabbrica di Laterizi
Manufactured: 1950 - 1960 year
Produced by: Dino and Lucio Fissore 2000
Country: Italy
Code: 0 0 0 0 0 0
Image: 0 0 0 0 0 0

Tiles
1950-1960

Ceramic
Height/Diameter in cm:
Manufacturer: Fabbrica di Laterizi
Manufactured: 1950 - 1960 year
Produced by: Dino and Lucio Fissore 2000
Country: Italy
Code: 0 0 0 0 0 0
Image: 0 0 0 0 0 0

**Bricks

Mario Cifarelli Fratantonio c. 1970
Italy

Figura verso sottofondo c. 1970.
Figure towards background c. 1970.
Figure vers le fond c. 1970.
Figur zum Hintergrund c. 1970.
Figura hacia el fondo c. 1970.
Figura para o fundo c. 1970.

Gianni Ferrario / Giovanni Antonio Ventolina / The Tuple Records (Michel)
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Gianni / Michel / Giovanni
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

The Tuple Records (Michel) / Bassola (Photo Tuple Records) (Michel) / Adriano Bassola / Giovanni Antonio Ventolina / Gianni Ferrario / Gianni Cifarelli / Mario Cifarelli Fratantonio
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

The Ginger Tic Gum - Army Officer's Cap
1970 & 1997

Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Antonio Bassola (Photo Bassola, Venice and Japan) ca 1977 (Photo, Tuple Records) (Michel) / Adriano Bassola / Giovanni Antonio Ventolina
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Antonio Bassola (Photo Bassola, Venice and Japan) ca 1977 (Photo, Tuple Records) (Michel) / Adriano Bassola / Giovanni Antonio Ventolina
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

1970 / The Tuple Records / FIRMA
Italy

Fiume / Lion Rampant / Tuple
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Adriano Bassola / Giovanni Antonio Ventolina
1970 & 1997

Fiume / Lion Rampant / Tuple
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Adriano Bassola / Giovanni Antonio Ventolina / Michel / Gianni Ferrario / Mario Cifarelli Fratantonio / Antonio Bassola / Giovanni Antonio Ventolina / Gianni Ferrario / Gianni Cifarelli / Mario Cifarelli Fratantonio
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Antonio Bassola / Giovanni Antonio Ventolina / Gianni Ferrario / Gianni Cifarelli / Mario Cifarelli Fratantonio / Adriano Bassola / Giovanni Antonio Ventolina / Gianni Ferrario / Gianni Cifarelli / Mario Cifarelli Fratantonio
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel
Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

The Tuple Records (Michel) / Drawing by Lombardo de Finor
1970 & 1997

Legend 1970 - 1997 - Fortitude
Legend 1970 - 1997 - Venice
Legend 1970 - 1997 - Fortitude
Legende 1970 - 1997 - Venedig
Legende 1970 - 1997 - Fortitude
Leyenda 1970 - 1997 - Venecia
Legenda 1970 - 1997 - Veneza
Legend 1970 - 1997 - Venezia

Antonio Bassola / Giovanni Antonio Ventolina / Michel / Gianni Ferrario / Mario Cifarelli Fratantonio / Antonio Bassola / Giovanni Antonio Ventolina / Gianni Ferrario / Gianni Cifarelli / Mario Cifarelli Fratantonio
1970 & 1997

Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel / Fiume di Venezia / Venice Fortitude / Tuple Records / Michel

Eva Hesse
DATE, 1965/Revised 1967

Untitled (Untitled)
Ingrain paint on paper
Image: 19 1/2 x 19 in.
Image: 49.5 x 48.3 cm
Signed: Hesse
Signed: 1 Case Study

David Hockney
1937–2017

Study for Tart Boy
1961

Ink on paper
Image: 14 x 10 in.
Acquired by 2006. Commissioned in the art as The Estate of Frith Blackburn and allocated to Tate Modern
Tate Modern
Purchased with the assistance of the Art Fund

Ivy Nicholson and Joe Dallesandro
1965

Ink on paper
Image: 14 x 10 in.
Acquired by 2006. Commissioned in the art as The Estate of Frith Blackburn and allocated to Tate Modern
Tate Modern
Purchased with the assistance of the Art Fund

Stages Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Photomontage on paper on page of Life magazine (in paper, cut) in Square Mounted Paper
Image: 14 x 10 in.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 1
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 2
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 3
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 4
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 5
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (1)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (2)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (3)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (4)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (5)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (6)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (7)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (8)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (9)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (10)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (11)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (12)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 6
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 7
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 8
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 9
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 10
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (13)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (14)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (15)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (16)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (17)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (18)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (19)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (20)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (21)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (22)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (23)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (24)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 11
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 12
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 13
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 14
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 15
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (25)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (26)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (27)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (28)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (29)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (30)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (31)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (32)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 16
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 17
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 18
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 19
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 20
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (33)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (34)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (35)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (36)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (37)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (38)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (39)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (40)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 21
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 22
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 23
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 24
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 25
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (41)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (42)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (43)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (44)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (45)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (46)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (47)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (48)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 26
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 27
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 28
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 29
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 30
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (49)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (50)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (51)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (52)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (53)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (54)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (55)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (56)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 31
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 32
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 33
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 34
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 35
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (57)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (58)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (59)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (60)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (61)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (62)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (63)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (64)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 36
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 37
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 38
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 39
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 40
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (65)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (66)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (67)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (68)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (69)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (70)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (71)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (72)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 41
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 42
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 43
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 44
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 45
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (73)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (74)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (75)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (76)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (77)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (78)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (79)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (80)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Back to top

Cristina Iglesias
Spanish, 1956–

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Study for Suspended Pavilion
1992

Pencil and watercolour on paper on Square Mounted Paper on white cover paper
Image: 14 x 10 in.
Purchased by the Art Fund, 1993
Tate Modern

Jenny Saville
British, 1970–

Study Head 46
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Ivy Nicholson
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 47
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Joe Dallesandro
1964–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 48
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 49
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Andy Warhol
American, 1928–1987

Screen Test: Tone Deaf Mother Grifta Perform Fun in Wind Flour in Secret Age Rock Hudson Dance
1965–1966

Silver Film Black Film Screen Test
Image: 1 min. 1 sec.
Tate Modern
Purchased with the assistance of the Art Fund

Jenny Saville
British, 1970–

Study Head 50
1992

Oil on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Tony Oursler
American, 1957–

Untitled (81)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

Untitled (82)
1992

Acrylic on canvas
Image: 24 x 18 in.
Tate Modern
Purchased with the assistance of the Art Fund

**Untit

UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Jacob Kimberley Ah Kee
1961

Oil on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Bangarra
1996

Oil on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Gary Warlow
1961

Oil on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Bruiser
1996

Oil on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Brightly Project Cross Hatsquare
1967

Synthetic on canvas, stretcher, cardboard, laser, artificial stones and resin
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Jackson Pollock
Untitled
1951

Ink and gouache on paper
Image: 58.0 x 76.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Michael Gibson
1947–2017

Yellow Grey Relief
1966

Acrylic on canvas
Image: 180.0 x 180.0 cm
Frame: 183.0 x 183.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Lee Bontecou (Dark Fire Series)
1961

Oil, pastel, charcoal, canvas on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Mike smith x Perspex
1967

Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Lake Macquarie Shell Grit Series
1967

Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Ian Fairweather (Sail Series)
1967

Oil, gouache, canvas, stretcher, cardboard, laser, artificial stones and resin
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Ivan Sunday
1967

Polymorphy
Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Rose Nolan
Untitled
1967

Synthetic for Tribe
Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Sue Ramsay Conquistadors, Cancer, Rain Dancer, Sun Dancer Medley 10 Colors
1967

Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Kevin Lincoln
Untitled
1967

Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Lee Bontecou (Untitled)
1961

Oil, charcoal, canvas on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Ed Ruscha
Actual - Free Press
1967

Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Lee Bontecou
Untitled
1961

Oil, charcoal, canvas on canvas
Image: 90.0 x 90.0 cm
Frame: 93.0 x 93.0 x 3.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Mark Rothko
Untitled
1967

Polymorphy
Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Peter Kennedy
Untitled
1967

Polymorphy
Synthetic, acrylic, silicon on canvas
Overall dimensions: 150.0 x 150.0 x 3.0 cm
Purchased 2006

Jackson Pollock - Self and Body
1951

Ink and gouache on paper
Image: 58.0 x 76.0 cm
Purchased 2006
UNITED NATIONS Acquired jointly with the National Gallery of Australia through The Philip J Bowron and Lucretia Bowron Fund for Personal Patronage Memorial Fund and The Ian Potter Foundation

Lucio Fontana
Spatial Concept, Waiting
1967

Crystal glass, coloured plastic membrane, ceramic glass and stainless steel
Overall dimensions: 150.0 x 150.0 x 3

Jonathan Lipman
1947 - 2006

Mixed media paper from 1970 and
Height: 28.5 - 29.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Acquired directly with the Rutanont Collection of Southeast Asian Art, Thailand, from the Estate of Jonathan Lipman, Bangkok, Thailand, Purchased by the Rutanont Collection in 2006
Provenance
Exhibition
Literature
Notes
Back to top

Tayeb Salih
1929 - 2011

The Dancing Mirror
1970

Mixed media paper from 1970
Height: 28.5 - 29.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed, Purchased by the Rutanont Collection in 2006
Provenance
Exhibition
Literature
Notes
Back to top

Hilary Lloyd
Born 1966

Film Minutes of Water
2006

Digital chromogenic print
Height: 1.524 - 1.829 m
Width: 1.524 - 1.829 m
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed
Provenance
Exhibition
Literature
Notes
Back to top

Wanda
1970 - 1980

Digital chromogenic print
Height: 1.524 - 1.829 m
Width: 1.524 - 1.829 m
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed
Provenance
Exhibition
Literature
Notes
Back to top

Lucien Lung
Born 1951

Untitled (Lung's Lectures, 1980: Film Screening in Ho Ngoc Pagoda)
1980

Gelatin silver print on paper
Height: 19.5 - 20.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed
Provenance
Exhibition
Literature
Notes
Back to top

Marcel Duchamp
1887 - 1968

March 20, 1963
1963

Gelatin silver print on paper with photo-lithe
Height: 19.5 - 20.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed, Purchased by the Rutanont Collection in 2006, Location: Lost/Stolen/Destroyed
Provenance
Exhibition
Literature
Notes
Back to top

Lucien Lung
Born 1951

Untitled (Lung's Lectures, 1980: Film Screening in Ho Ngoc Pagoda)
1980

Gelatin silver print on paper
Height: 19.5 - 20.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed
Provenance
Exhibition
Literature
Notes
Back to top

Anonymous

Untitled
1970

Mixed media paper from 1970
Height: 28.5 - 29.5 cm
Width: 19.5 - 20.5 cm
PROVENANCE: Gift of the artist, Location: Lost/Stolen/Destroyed, Purchased by the Rutanont Collection in 2006

Lord and Lord
1922 - 1923 (UK)
1924

Photo and other prints artist or year
Gelatin silver prints
Image: 17.1 x 12.4 cm
Sheet: 20.3 x 15.2 cm
Gift of Lord and Lord, 1924
Acquired from the National Museum of Australia through the National Gallery of Australia, 1980
Acquired from Kodak Australasia Pty Ltd

Hunter Hall
1975

Hand-carved black-stained gesso
Height: 48 in; Width: 24 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 1 Back to top

Hunting Chest Corner (Whisperer and Metaphor)
1975

Height: 24 in; Width: 24 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust

Image 2 Back to top

The Cross Bow
1975

Hand-carved mahogany; 17 interconnecting pieces with natural, black and alabaster finishes
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust

Image 3 Back to top

Hans Stephen
Nov 1986

C-1 print
Collection of Hans Stephen, London, 2006

Jackie Annabel
Nov 1986

Silver bromide print
Collection of Jackie Annabel, London, 2006

Hans Stephen
Nov 1986

Silver bromide print on Ilfochrome paper
Image: 20 in x 16 in; Sheet: 24 in x 20 in
Collection of Hans Stephen, London, 2006

Jackie Annabel
Nov 1986

Silver bromide print
Collection of Jackie Annabel, London, 2006

Hans Stephen
Nov 1986

Hand-carved and oil-dragged gesso/wood relief, mirror on Cinn. Oil. 270 gsm paper
Image: 20 in x 16 in; Sheet: 24 in x 20 in
Height: 27 in; Width: 21 in
Collection of Hans Stephen, London, 2006

Image 4 Back to top

Jackie Annabel
Nov 1986

Hand-carved and oil-dragged gesso/wood relief, mirror on Cinn. Oil. 270 gsm paper
Image: 20 in x 16 in; Sheet: 24 in x 20 in
Height: 27 in; Width: 21 in
Collection of Jackie Annabel, London, 2006

Image 5 Back to top

O

Alison Gordon
Nov 1986

C-1 print
Collection of Alison Gordon, London, 2006

Unit
1975

Acrylic paint, on paper, collage, ink on wood
Height: 30 in; Width: 22 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 6 Back to top

Alison Gordon
Nov 1986

Kodak Tri-color RC
Image: 20 in x 16 in; Sheet: 24 in x 20 in
Collection of Alison Gordon, London, 2006

Unit
1975

Acrylic paint, on paper, collage, ink on wood
Height: 30 in; Width: 22 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 7 Back to top

Unit
1975

Acrylic paint, on paper, collage, ink on wood
Height: 30 in; Width: 22 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 8 Back to top

Unit
1975

Acrylic paint, on paper, collage, ink on wood
Height: 30 in; Width: 22 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 9 Back to top

Unit
1975

Acrylic paint, on paper, collage, ink on wood
Height: 30 in; Width: 22 in
Collection of the Smithsonian Institution
Gift of the Estate of Hunter Hall, through the National Collection of Scottish Design, the National Museums Scotland, the National Heritage Memorial Fund and The Pilgrim Trust
Photo: Smithsonian Institution

Image 10 Back to top

Charlotte Dyer
Nov 1986

C-1 print
Collection of Charlotte Dyer, London, 2006

Charlotte Dyer
Nov 1986

C-1 print
Collection of Charlotte Dyer, London, 2006

Dawn Chesterman
Nov 1986

C-1 print
Collection of Dawn Chesterman, London, 2006

P

Jade Trevelyn
Nov 1986

central stand model for steel sculpture
circa 2010

Wood, steel
Approx. 150 x 180 x 180 cm
Collection of Jade Trevelyn, London, 2006

central stand model for steel sculpture
circa 2010

Wood, steel
Approx. 150 x 180 x 180 cm
Collection of Jade Trevelyn, London, 2006

central stand model for steel sculpture
circa 2010

Wood, steel
Approx. 150 x 180 x 180 cm
Collection of Jade Trevelyn, London, 2006

Charlotte Parker
Nov 1986

C-1 print
The Estate of Eric Tate
Photo: Courtesy Tate Britain, Tate Collection, and Jonathan Parker

Jonathan Parker
Nov 1986

Silver bromide print
Image: 20 in x 16 in
Sheet: 24 in x 20 in

Original Mustang Group 1965-71
1965

Original Mustang Group 1965-71
Page 1 of 1
Original Mustang Group 1965-71
VINTAGE MUSTANG Original parts with the National Collection of Automobiles Group The Original Mustang Group 1965-71 Vintage Mustang Restoration Parts Group The Original Mustang Group 1965-71

Jo Ann
1965

Jo Ann
Page 1 of 1
Jo Ann
C. Gretchen 1965 ©
Kodachrome 35mm slide, 2 x 2 in.
Image: 24 x 36 mm, Film: 36 mm, Film: 1.37 kg
Photo: Gretchen Chase, Model: Jo Ann, Place: Chicago, Illinois

John Shipp
Circa 1960

Page 1 of 1
John Shipp
© C. 1960
Kodachrome 35mm Carbury, Lizette 1938
Image: 24 x 36 mm
Photo: Carbury, Lizette 1938
Model: John Shipp
Place: Chicago, Illinois

Inverted Painting Circa 1940
Circa 1940

Page 1 of 1
Inverted Painting Circa 1940
Oil on canvas
Image: 24 x 36 mm
Inverted Painting Circa 1940
Page 1 of 1
Inverted Painting Circa 1940
Oil on canvas
Image: 24 x 36 mm

Left Behind
Circa 1960

Page 1 of 1
Left Behind
Oil on canvas
Image: 24 x 36 mm
Left Behind
Page 1 of 1
Left Behind
Oil on canvas
Image: 24 x 36 mm

Cascade Reactor
Circa 1960

Page 1 of 1
Cascade Reactor
Oil on canvas
Image: 24 x 36 mm

Jazz Hot Club Lyon Poster
Circa 1960

Page 1 of 1
Jazz Hot Club Lyon Poster
Page 1 of 1
Jazz Hot Club Lyon Poster
Page 1 of 1
Jazz Hot Club Lyon Poster

Kerr (1960)

Kerr Vintage
Kerr (1960)

Lightweight with the comfort of wool!
Kerr Vintage. Kerr (1960)
Kerr (1960)

Kick and Dancing Scroll
Kerr (1960)

The Nature of Kick, Video
Kick and Dancing Scroll, Kerr (1960)
Kerr (1960)

Lace Detail on the collar(clip)
Kerr (1960)

Kerr (1960)
Kerr (1960)
Kerr (1960)
Kerr (1960)

Kick Scroll
Kerr (1960)

Kerr (1960)
Kerr (1960)
Kerr (1960)

Kerr
Kerr (1960)

Kerr (1960)
Kerr (1960)
Kerr (1960)

Kick Collar
Kerr (1960)

The Nature of Kick, Video
Kick Collar, Kerr (1960)
Kerr (1960)

Kerr
Kerr (1960)

Kerr (1960)

Kate with Thanks to Heath
1960
Kate
Kodachrome (35) 1/125 f/8
Image: 2400 x 1600 px, 1.9 MB
Kate with Thanks to Heath
Kate with Thanks to Heath
Kate with Thanks to Heath

Acres and allows/see site or contact.
Approx. size: 1.00 x 1.00 mi
Approx. size: 1.61 x 1.61 km
Approx. area: 1.00 mi² (2.59 km²)
GEOCAT: Australian Scientists units the Natural Catchment Classification Scheme
Data Source: Data Source: Data Source:

Years: 1971-1972, 1974-1980
Original: 35mm color slides
Quantity: 1,000+ pieces
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Abbot/Mangione/Ventriglia

Keywords: Abbot, Mangione, Ventriglia

Original: 35mm color slides
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Applegate Boots

Keywords: Boots

Original: 35mm color slides
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Bauer

Keywords: Bauer

Original: 35mm color slides
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Bergman Chair

Keywords: Chair

Original: 35mm color slides
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lap Desk

Keywords: Desk

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lamp

Keywords: Lamp

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lamp being packed by Kroll

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lounge

Keywords: Lounge

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lounge

Keywords: Lounge

Original: 35mm color slides
Legal: 100% of the rights
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Lounge

Keywords: Lounge

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Oakley Brown

Keywords: Brown

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Ski Bathing

Keywords: Ski

Year corrected but not other photographs
Original: 35mm color slides
Rights: Rights are held exclusively with the Rietveld Collection of Sustainable Design. The Rietveld Collection has received permission from the Rietveld Design Memorial Fund and The Gerrit Rietveld Foundation.

Solid Kimball and Eight Big

Keywords: Kimball

Kate Rita Kane Fong

Lithography; color on paper
Image: 19.1 x 15.3 cm
Sheet: 19.1 x 15.3 cm
Gift of Kate Rita Kane Fong
2010.0.1
OBJECT DESCRIPTION: Illustration of a woman with a fan
DESCRIPTION: Illustration of a woman with a fan
Permanent Collection of the Smithsonian American Art Museum, Washington, D.C.
Digitized by Smithsonian American Art Museum with the National Endowment for the Humanities
Transcribed by the Smithsonian American Art Museum with the National Endowment for the Humanities
Reviewed by the Smithsonian American Art Museum with the National Endowment for the Humanities
Rights and Reproductions: Rights and Reproductions: Rights and Reproductions:

Kazys Kasiulis, Siauliu Rekreacijos, Siauliu, Lietuvos, ancis 1970s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Kasiulis_Kazys
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Kazys Jurevicas, Siauliu Rekreacijos, Siauliu, Lietuvos, ancis 1970s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Jurevicas_Kazys
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Kazys Jurevicas, Siauliu Rekreacijos, Siauliu, Lietuvos, ancis 1970s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Jurevicas_Kazys
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Kazimierzas Vasiliauskas, Siauliu Rekreacijos, Lietuvos, ancis 1960s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Vasiliauskas_Kazimierzas
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Kazimierzas, Siauliu Rekreacijos, Siauliu, Lietuvos, ancis 1960s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Vasiliauskas_Kazimierzas
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Jurys Kazlas, Siauliu Rekreacijos, Siauliu, Lietuvos, 1970s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Kazlas_Jurys
Image Size: 1.4 megapixels (1.4 MB)
Image: © Bruce Gaston, Jewish Heritage in Photo and Soft Image Foundations, Boston
Image Rights: Creative Commons Attribution 4.0 International

Anonymous, UNRRA camp, South Lithuania, 1960s. Hashem al Mashiach

Creation place and year unknown
Image ID: 1-Anonymous_UNRRA

Antanina. Madam's parlor home, Ona Vaičo, Šaltuvis, 1940-51. Fashion show

Antanina. Madam's parlor home, Ona Vaičo, Šaltuvis, 1940-51. Fashion show
Image ID: 2Ra-1-1-1
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Vacys Kaunietis. Madam's parlor home, Ona vaičo, Šaltuvis, 1940-51. Fashion show

Vacys Kaunietis. Madam's parlor home, Ona vaičo, Šaltuvis, 1940-51. Fashion show
Image ID: 2Ra-1-1-2
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-3
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-4
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

A lot of Kaunietiškas nostalgia. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

A lot of Kaunietiškas nostalgia. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-5
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas. Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas. Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-6
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-7
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-8
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-9
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-10
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Kaunas Lyceum. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-11
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Vacys Kaunietis Lyceum and two of his friends posing on a rooftop. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Vacys Kaunietis Lyceum and two of his friends posing on a rooftop. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-12
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-13
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-14
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-15
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-16
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-17
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-18
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-19
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-20
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-21
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-22
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-23
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-24
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-25
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-26
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-27
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-28
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-29
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-30
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-31
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-32
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-33
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-34
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-35
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-36
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-37
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-38
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-39
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-40
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-41
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-42
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-43
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-44
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-45
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-46
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-47
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-48
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-49
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-50
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-51
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-52
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-53
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-54
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-55
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-56
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-57
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-58
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-59
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-60
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-61
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-62
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-63
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-64
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-65
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-66
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-67
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-68
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-69
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-70
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-71
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-72
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-73
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-74
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-75
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-76
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-77
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show

Antanina. Šaulio Gimnazijos, Šaulių, Lietuva. 1940-51. Fashion show
Image ID: 2Ra-1-1-78
Image Size: 1,000 x 1,000 px
Image: 1,000 x 1,000 px, 1,000 x 1,000 pixels
Image Source: Kaunas Library, Hardback of Medical and Soft Image Transfers, Boxes 1-2
Image Type: Photo

**Antanina. Šaulio

Artists' Choice when we began
Image: 2001-2002 (**)
Acrylic on canvas, 40" x 40" (101.6 x 101.6 cm)
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut

Untitled
2001

Acrylic on canvas, 40" x 40" (101.6 x 101.6 cm)
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut

Untitled (Hadath's quarter Tennis, the chalets, Hadath, Lebanon, 1998-99) - Hadath's quarter
2001

Acrylic on canvas, 40" x 40" (101.6 x 101.6 cm)
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut

Mon Cœur Battait pour la France - Souvenir Hadath, Hadath, Lebanon, 1999 - Hadath al Madoul
2001

Acrylic on canvas, 40" x 40" (101.6 x 101.6 cm)
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut

Tatana Mama
2001

Textual Sampler
Mixed media on canvas, with wallet inside
Image: 2001-2002 (**)
Installed in an edition of 7 plus 1 artist's proof
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut
Purchased by Tate Modern, London, 2002

Tatta Zouqan
2001

Textual Sampler
Mixed media on canvas and cement floor on paper
Image: 2001-2002 (**)
Installed in an edition of 7 plus 1 artist's proof
Purchased by Tate Modern, London, 2002 with funds provided by Tate Modernes 2000 Group
Tate Modernes 2000 Group funded by Tate Collection 2000

Tatta Zouqan
2001

Textual Sampler
Mixed media on canvas and cement floor on paper
Image: 2001-2002 (**)
Installed in an edition of 7 plus 1 artist's proof
Purchased by Tate Modern, London, 2002 with funds provided by Tate Modernes 2000 Group
Tate Modernes 2000 Group funded by Tate Collection 2000

Untitled (Hadath's quarter Tennis, the chalets, Hadath, Lebanon, 1998-99) - Hadath al Madoul
2001

Acrylic on canvas, 40" x 40" (101.6 x 101.6 cm)
Image © Michel Sawaya, courtesy Madoul al Madoul and Sultan Sooji Foundations, Beirut

Tatana Mama
2001

Textual Sampler
Mixed media on canvas, with wallet inside
Image: 2001-2002 (**)
Installed in an edition of 7 plus 1 artist's proof
Purchased by Tate Modern, London, 2002 with funds provided by Tate Modernes 2000 Group
Tate Modernes 2000 Group funded by Tate Collection 2000

Tatta Zouqan
2001

Textual Sampler
Mixed media on canvas and cement floor on paper
Image: 2001-2002 (**)
Installed in an edition of 7 plus 1 artist's proof
Purchased by Tate Modern, London, 2002 with funds provided by Tate Modernes 2000 Group
Tate Modernes 2000 Group funded by Tate Collection 2000

associated with Jalal Jaber (Lebanese)
Born 1960

See Focus Lebanon

associated with Ahmad Jaqjouqah
Born 1960

See Focus Lebanon

Back to top

Loans to the Collection

A

Eleanor Antin
born 1935

Blood at a Post-Box
1972–73

Wood box containing one hardened glass slides of blood specimens and specimens for microscopic analysis, 200 x 50 x 30 mm
Loan by the American Fund for the Tate Gallery 2009
LOAN

B

Francis Bacon
1909–1992

Gouache
1971

Gouache, pastel and watercolour on paper
support: 1051 x 698 mm
Loan from a private collector 2009
LOAN

Painting
c.1985-86

Oil on canvas
support: 1829 x 1524 mm
Loan from a private collector 2009
LOAN

Painted Screen
c.1974

Oil on three wooden panels
support: 1829 x 1524 mm each
Loan from a private collector 2009
LOAN

Pope
1961

Wood
object: 2130 x 1230 x 50 mm
Loan from a private collector 2009
LOAN

Pope
c.1958

Wood
object: 2130 x 1230 x 50 mm
Loan from a private collector 2009
LOAN

Pope
c.1958

Wood
object: 2130 x 1230 x 50 mm
Loan from a private collector 2009
LOAN

Pope
1961

Wood
object: 2130 x 1230 x 50 mm
Loan from a private collector 2009
LOAN

Georg Baselitz
born 1938

Hand
2007

Oil paint on linen
unverifiaed: 2500 x 2000 mm
signed
Loan from a private collector 2009
LOAN

Mel Bochner
born 1940

50 Lamellated Projection
1966

Installation comprising of a square of brown wrapping paper, self adhesive vinyl letters and Dacron polyester
Overall dimensions variable
Loan by the American Fund for the Tate Gallery 2009
LOAN

Back to top

C

Andrea Caracciolo
born 1922

Nude
1950

Tempera
Frame: Gesso gilded gesso with silica chrome ink, modern print from original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Estate of Alfonso Ciminaghi

Lorenza Carrington
born 1917

Shelter
1948

Oil on canvas
support: 1067 x 1524 mm
Loan from a private collector 2009
LOAN

Cathy De Monchaux
born 1958

Valley
1994

Bronze, leather and metal sculpture upholstered in velvet with plastic
Installation: 1051 x 530 x 180 mm
Loan by the Tate Gallery 2009
Loan by the American Fund for the Tate Gallery, courtesy of Sue Stoffel 2008
LOAN

D

Sir Nathaniel Dance-Holland
1735-1811

James Gunn, John Hunter, Thomas Robinson and Thomas Wyon in front of the Commission in Rome
c.1792

Oil on canvas
support: 1067 x 1219 mm
Loan from a private collector 2009
LOAN

Cathy De Monchaux
born 1958

Valley
1994

Bronze, leather and metal sculpture upholstered in velvet with plastic
Installation: 1051 x 530 x 180 mm
Loan by the Tate Gallery 2009
Loan by the American Fund for the Tate Gallery, courtesy of Sue Stoffel 2008
LOAN

F

Andrea Fraser
born 1965

Museum Highlights: A Gallery Talk
1989

Single-channel video, colour with audio track
uncontrolled: 29min
unlimited edition
Loan by the American Fund for the Tate Gallery, courtesy of David Kwan, and partially purchased from the artist 2008
LOAN

Beatriz Gonzales
born 1932

Tina and Tania
1965

Lo alterno mirror
Framed on metal plate mounted within metal furniture
object: 1950 x 2050 x 750 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
LOAN

Felix Gonzalez-Torres
1957-1996

"untitled"
1987

Painted plasterboard
object: 2400 x 1500 x 150 mm
number 3 in an edition of 3 plus 1 AP
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
LOAN

"untitled" (March 501) #3
1991

40 wall light bulbs, porcelain light sockets, extension cords
Installation: variable dimensions
Edition of 4 plus 1 AP
Loan by the American Fund for the Tate Gallery, courtesy of the Americas and Latin Americas Acquisitions Committee 2008
LOAN

Sir Herbert James Gunn
1893 - 1964

Portrait of Sir William Orpheus Hutchison
1930

Oil on canvas
frame: 1215 x 1156 x 75 mm
Loan from a private owner 2009
LOAN

Back to top

M

Ana Mendieta
1948-1985

untitled (Self-Portrait with Blood)
1973

Cibrachrome print on paper
image: 241 x 194 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
Image 3: The estate of Ana Mendieta, courtesy Galerie Lelong, New York
LOAN

untitled (Rape Scene)
1973

Cibrachrome print on paper
image: 241 x 194 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
Image 3: The estate of Ana Mendieta, courtesy Galerie Lelong, New York
LOAN

Rubbed Marks
1974

untitled
1987 & remade 2008

130 inch black black felt
Overall display dimensions variable
Loan by the Tate Gallery 2009
LOAN

untitled (Silueta Series, Mexico)
1976

Cibrachrome print on paper
image: 241 x 194 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
Image 3: The estate of Ana Mendieta, courtesy Galerie Lelong, New York
LOAN

untitled (Silueta Series, Mexico)
1976

Cibrachrome print on paper
image: 241 x 194 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
Image 3: The estate of Ana Mendieta, courtesy Galerie Lelong, New York
LOAN

O

Yoshua Okon
born 1976

Venetian, 1 x 0.5 m
Loan by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2008
LOAN

Pablo I
1999-2000

Single-channel video projection, colour with audio track
Variable dimensions
LOAN

P

Cesar Paucytha
born 1925

Manifestum
1960

Engraving
Premium laser photo paper with silica chrome ink, modern print from original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

Paulo Pinto
born 1959

Structure - Cathedral
1990

Aluminium Cardboard
Archival cotton paper with silica chrome ink, modern print from unique original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

R

Allan Ruppersberg
born 1943

S

Eduardo Salvatore
born 1935

Gamma
1960

Frottage
Premium laser photo paper with silica chrome ink, modern print from original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

Keith Sonnier
born 1941

Red Fluorad Wall
1969

Lamps, pigment and neoprene
Variable dimensions: 3 m x 3 m
Loan by the American Fund for the Tate Gallery 2009
LOAN

Rudolf Stingel
born 1956

untitled
1990

Oil and enamel on canvas, triptych
support: 2400 x 2000 mm
Partially purchased by Saatchi Gallery, London and partially purchased from Sadie Coles HQ, London, with funds from the Tate Gallery Modern Art Committee, the Friends of the Tate Gallery and a group of donors including Lucio and Sue Orefice, Beth Rudofsker and Ronald Feldman
LOAN

T

Dalton Teixeira Filho
born 1960

Mistrings in the Sky
1990s

Transfoards on Cibr
Premium laser photo paper with silica chrome ink, modern print from unique original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

Gracia Todari
born 1972

Ballet Red
2004

Resin Ballet
Premium laser photo paper with silica chrome ink, modern print from unique original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Weather and Tony Pinkney 2008
LOAN

Richard Tuttle
born 1941

Circle
2010

Fabric, yarn, graphite, oil stick, acrylic, construction paper, foil, nails, wood, wire, cardboard, lithographs and gouache on paper
overall dimensions: 2140 x 1105 x 127 mm
Loan by the American Fund for the Tate Gallery, purchased gift from Helen McNeil and partial funding was kindly provided by Lady Lynn Forester de Rothschild 2009
LOAN

W

Kate Walker
born 1969

A Passion Beginning-to: The Creation of African-America, a Moving Picture by Kara L. Walker
2007

Single-screen projection, 16mm film and video transferred to video, black and white, with audio track
Commissioned by Tate Britain, Clare
Edition of 5 artist's proofs made from an edition of 5
Loan by the American Fund for the Tate Gallery, courtesy of the Americas and Latin Americas Acquisitions Committee 2008
LOAN

Jack Whitten
born 1939

Bronx
1964

Acrylic/oil on canvas
Installation comprising of monitors, wall vinyl, plasma and video
overall display dimensions variable
Edition of 3 plus 1 AP
Loan by the American Fund for the Tate Gallery, courtesy of the Weather and Tony Pinkney 2008
LOAN

Christopher Williams
born 1956

Kodak Ektachrome Studio Portrait Series E.I.-ASA. Glass, wood and brass. Discipline 35. Parker Studio, Sacramento, California, November 17, 2007 - November 19, 2007
2008

Premium laser photo paper on paper
Edition of 3 plus 1 AP
number 3 in an edition of 3 plus 4 artist's proofs
Loan by the American Fund for the Tate Gallery, courtesy of the Americas Acquisitions Committee 2008
LOAN

Terry Winters
born 1949

Study
1983

Oil on linen
support: 1780 x 2235 mm
Loan by the American Fund for the Tate Gallery, courtesy of Donald and Carol Marcus, Dallas
LOAN

Y

José Yaturde
1896-1947

Los Tentaculos
c.1930s

Venezuelan de Fresco
Premium laser photo paper with silica chrome ink, modern print from unique original print uncontrolled: 400 x 305 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

Architecture No. 3
1957

Premium laser photo paper on paper with silica chrome ink
Experimental
Premium laser photo paper with silica chrome ink, modern print from unique original print uncontrolled: 305 x 400 mm
Loan by the American Fund for the Tate Gallery, courtesy of the Filip Fernando Crimmer 2008
LOAN

Tate Report 2008–9: List of Tate Archive Accessions

The Art Fund

Accruing material covering the range of the Art Fund's activities, including a large volume of recent acquisition files relating to particular causes and works, 1970s–2000s.
Presented by the Chair of the Art Fund, 2008
Added to TGA 9328

Artist Placement Group

Nicholas Tresilian's papers relating to the APG comprising thirteen separate folders including significant correspondence between Tresilian and John Latham, as well as notes, correspondence and photographs documenting APG's activities in the UK, Germany and France, 1977–85.
Presented by Nicholas Tresilian.

TGA 200812

BANK

The gallery's extant records, publications and ephemera, 1991–2003.
Purchased, 2008.

TGA 200824

Horace Brodzky

1885–1969

Personal archives including memoirs, record books, scrap books, and volumes of photographs, 1911–69.
Presented by the artist's son, John Brodzky, 2008.

TGA 200818

Michael Compton

Research material on Marcel Broodthaers, notes and texts relating to Abstract Expressionism and on museum design and architecture, 1970s–2000s.
Presented by Michael Compton, 2008.

TGA 200820

Sarah Fox-Pitt

1944–2009

Two watercolours by Douglas Fox-Pitt, a portfolio of small artworks and ephemera from artists primarily working in St. Ives, 1910s–90s.

Presented by Sarah Fox-Pitt, 2008.
TGA 20092

Charles Harrison

Professional papers comprising orrespondence, colour transparencies, writings and other papers relating to his career as an art historian and a member of Art & Language, 1960s–2000s.
Purchased, 2008.
TGA 200826

Leslie Hurry

1909–78

Personal papers comprising thirteen watercolour drawings; 'To Grace Douglas …', 1940 and thirteen large format loose-leaf annotated watercolours bound into a book entitled 'The Journey', 1940 as well as a significant collection of Hurry's drawings, stage and costume designs; accounts; correspondence; photographs and colour transparencies; printed ephemera; publications, press cuttings as well as files John 'Hurry' Armstrong, 1940s–2008.
Personal papers presented by, and the water-colours purchased from, John 'Hurry' Armstrong and Mrs Caro Lloyd-Jacob, 2008.

TGA 200822

James Dickson Innes

1887–1914
A sketchbook (with sketches by numerous artists) owned by J.D. Innes, c.1907–15.
Purchased, 2008.

TGA 200814

Norbert Lynton

1927–2007

The professional archives of the art historian, Norbert Lynton, 1950s–2007.

Presented by Norbert Lynton's widow, Mrs Sylvia Lynton, 2008.

TGA 200819

Conroy Maddox

1912–2005

Personal papers comprising correspondence, writings [including diary notes], printed ephemera and publications, posters about Surrealism; and press cuttings, 1936–2003.

Presented by Maddox's daughter, Mrs Lee Saunders, 2008.

TGA 200813

J. E. Millais

1829–96
One black and white photograph of J.E. Millais, c1880.
Presented by Geoffroy Millais, 2008.
Tate Archive Photograph Collection.

John Milne

1931–78

Photographic record of the sculptor's work (mostly taken by Milne) together with statements by Milne and others, and press cuttings covering his career, 1950–78.
Presented by Irving Gross, Belgrave Gallery, 2008.

TGA 200823

David Page

Papers relating to the Hornsey School of Art Sit-in, comprising memos, correspondence and circulars from the protest; papers relating to Page's teaching; and documentation of the wider context, 1968–70.
Presented by David Page, 2008.
TGA 200811

John Panting

1940–74

Personal papers, comprising correspondence, writings, sketch/notebooks, photographs of the artist, his works and installation shots, and press cuttings, 1964–74.
Presented by the artist's widow, through the Poussin Gallery, 2008.

TGA 200821

Genesis P-Orridge

born 1956
The extensive archives of Genesis Breyer P-Orridge, covering the whole of his career, including extensive photographic documentation, print and manuscript material relating to early performance work and exhibitions, as well as correspondence art and the artist's involvement with COUM, Throbbing Gristle and Psychic TV, 1960s–2000s.
Purchased, 2008.
TGA 200825

Poster Collection

Twenty two lithographic posters commissioned for the Munich Olympics, 1972.
Presented by Neville Shulman, 2008.

TAP

Jeremy Rees

1937–2003

Material relating to Rees's involvement in: EVAC (European Visual Arts Centre) at Norwich, and IVAIN (International Visual Arts Information Network), an early collaborative networking and data exchange initiative between European museums and art institutions, 1980s.
Presented by his widow, Mrs. Annabel Rees, 2008.

TGA 200815

David Sylvester

1924–2001

The personal and professional papers of the curator, writer and art historian, David Sylvester, 1940s–2001.
Purchased from the Sylvester's Estate, 2008.

TGA 200816

Keith Vaughan

1912–77

The personal and artistic papers of Keith Vaughan, 1930s–1970s.
Presented by the heirs of Keith Vaughan's estate, 2008.

TGA 200817

		£
Abts, Tomma	Untitled #1, 2004	7,200.00
Albers, Josef	from White Line Square Series (I-XVII): White Line Square III, 1966; White Line Square IX, 1966; White Line Square XI, 1966; White Line Square XII, 1966; White Line Square XV, 1966	20,892.00
Alimpiev, Victor	Sweet Nightingale, 2005	9,452.00
Allen, Phillip	Beezerspline (Counter Attack Version), 2003	16,000.00
Althamer, Pawel	FGF, Warsaw, 2007	110,906.00
Anderson, Hurvin	Jersey, 2008	25,500.00
Apóstol, Alexander	Av. Libertador, 2006	4,471.00
Araeen, Rasheed	Zero to Infinity, 1968-2007	31,500.00
Artist Placement Group	ARCHIVE	5,000.00
ARTIST ROOMS	Various	65,111,000.00
Atkinson, Terry	Postcard from Trotsky in Gdansk to Svetlana Stalin and Malcolm Muggeridge, dated 1983	20,000.00
Batchelor, David	I Love King's Cross and King's Cross Loves Me 08, 2002-7	20,000.00
Batchelor, David	Spectrum of Brick Lane 02, 2007	20,000.00
Black Audio Film Collective, 1982-98	Expeditions One: Signs of Empire, 1982-4	15,000.00
Black Audio Film Collective, 1982-98	Expeditions Two: Images of Nationality, 1984	15,000.00
Black Audio Film Collective, 1982-98	Handsworth Songs, 1986	15,000.00
Bochner, Mel	Language is not transparent, 1969	33,807.00
Boswell, James	Another Day 2, 1956	5,000.00
Boswell, James	Grand Reunion Days , 1956	5,000.00
Boswell, James	Le Sphinx, 1937	4,000.00
Boswell, James	Le Sphinx, 1939	1,000.00
Brecht, George	ARCHIVE (notebook)	500.00
Brockhurst, Gerald Leslie	Portrait of Margaret, Duchess of Argyll, c.1931	33,932.00
Brodsky, Horace	ARCHIVE	10,000.00
Bronstein, Pablo	Erecting of the Paternoster Square Column, 2008	13,000.00
Burden, Chris	Airplane Factory Page #1, 1998	7,500.00
Burden, Chris	Airplane Factory Page #2, 1998	7,500.00
Burden, Chris	Airplane Factory Page #3, 1998	7,500.00
Burden, Chris	Airplane Factory Page #4, 1998	7,500.00
Butler Yeats, Jack	A Rose Among Many Waters, 1952	1,000,000.00
Byrne, Gerard	1984 and Beyond, 2005-6	48,676.00
Carnegie, Gillian	rsXXII - /8-7, 2007	16,000.00
Carter, Nathan	Attention Archangel Radio Free Dunkirk is Reporting a Scotch Mist All Risks Apply, 2003	6,154.00
Carter, Nathan	Faeroes Southeast Iceland Gale 8 Occasionally Severe Gale 9 Epic Problem on Radio 4, 2003-2004	5,315.00
Clausen, George	The Farmer's Boy, 1895	150,000.00
Cohen, Harold	Vigil Completed, 1966	30,000.00
Collier, Anne	Surviving Depression, 2007	8,907.00

		£
Compton, Michael	ARCHIVE	2,000.00
Cooke, Nigel	New Accursed Art Club, 2007	80,000.00
Craig-Martin, Michael	Envy, 2008; Greed, 2008; Sloth, 2008; Lust, 2008; Pride, 2008; Gluttony, 2008; Anger, 2008; Seven Deadly Sins, 2008	17,142.00
Creed, Martin	Work No 203: EVERYTHING IS GOING TO BE ALRIGHT, 1999	50,789.00
Dean, Tacita	A Bag of Air, 1995	3,333.00
Dean, Tacita	Majesty, 2006	63,750.00
Dean, Tacita	Michael Hamburger, 2007	60,000.00
Deller, Jeremy	The History of the World, 1997-2004	40,000.00
Dickinson Innes, James	ARCHIVE (Slade sketchbook c1907-15)	2,500.00
Dietman, Erik	Turkish Proverb, 1988-1998	150,000.00
Dimitrijevic, Braco	Resurrection of Alchemists, 2006	14,072.00
Durant, Sam	Abandoned House #1 (Case Study #22), 1995	21,191.00
E3 4RR	Collection of prints, 2007	4,000.00
Fairhurst, Angus	Orca Watercolour Drilled Loop, 1995	8,000.00
Fairhurst, Angus	Over Mont Blanc, All Evidence of Man Removed, 1993	1,000.00
Fairhurst, Angus	Stenness, All Evidence of Man Removed, 1993	1,000.00
Fairhurst, Angus	Swissair, All Evidence of Man Removed, 1993	1,000.00
Fairhurst, Angus	Untitled (Orca Yearning Seats), 1994	4,000.00
Fairhurst, Angus	When I woke up in the morning, the feeling was still there 1-4, 1997	5,000.00
Ferrari, Léon	[no title] 1976-7, enlarged version 2007	556.00
Ferrari, Léon	[no title] 2001, reproduced 2007	302.00
Ferrari, Léon	Never Again, 2007	315.00
Ferrari, Léon	Tower of Babel, 1963	600,000.00
Ferrari, Léon	Untitled 1986, 2007; Crossing c.1983, 2007; Crossing 02/11/1982, 2007; Spectators 1981, 2007; Reciprocal Spectators 1981, 2007; Board 1982, 2007; Study 1981, 2007; Footbridge 1981, 2007; Floor plan 1980, 2007; Road 1980, 2008; Neighbourhood 1980, 2007; Southern Motorway 1980, 2007; City 12/10/1980, 2007; Toilet 1982, 2007; Roundabout I 1981, 2007; Roundabout II 1981, 2007; Project 1982, 2007; Writing c.1982, 2007; People c. 1982, 2007; Tables c.1983, 2007; Square c.1982, 2007; Spiral c.1982, 2007; Stair c.1982, 2007; Paths 29/08/1982, 2007; Beds c.1982, 2007; Footbridges c.1981, 2007; Destiny c.1982, 2007	5,562.00
Flanagan, Barry	Two space rope sculpture (gr 2 sp 60), 1967	30,000.00
Floyer, Ceal	Monochrome Till Receipt (White), 1999	17,800.00
Fox-Pitt, Sarah	ARCHIVE	5,000.00
Frank, Robert	Contact Sheet from The Americans, 1955-56	251,599.00
Frank, Robert	Mary and Pablo in high grass, c.1956	24,975.00
Frank, Robert	Mary holding Pablo while sitting on a bench in gardens, c.1951	13,765.00
Frank, Robert	Mary watering flowers with Andrea and Pablo, mid-1950s	24,975.00
Frank, Robert	Pablo holding flowers with a girl, c.1956	11,908.00
Fraser, Andrea	Projection, 2008	27,279.00

		£
Frost, Terry	ARCHIVE (letters 1915-2003)	150.00
Gego (Goldschmidt, Gertrud)	Untitled, c.1977	114,849.00
Gomes, Fernanda	2 works	22,089.00
Hamilton Finlay, Ian; Farthing, Julie	Je Vous Salue Marat, 1989	36,000.00
Hamilton, Richard	Bathers (b), 1969	4,000.00
Hamilton, Richard	Putting on de Stijl, 1979	5,000.00
Hamilton, Richard	Vignette, 1969	5,000.00
Harrison, Charles	ARCHIVE	50,000.00
Harrison, Margaret	Banana Woman, 1971	3,600.00
Harrison, Margaret	Dumped On, 1971	3,600.00
Harrison, Margaret	Little Woman at Home, 1971	3,600.00
Harrison, Margaret	Son of Rob Roy, 1971	2,700.00
Hein, Jeppe	Invisible Moving Wall, 2001	8,163.00
Herrera, Arturo	Want, 2007	33,805.00
Himid, Lubaina	Ankledeep, 1991	7,500.00
Himid, Lubaina	Carpet, 1992	7,500.00
Hockney, David	Bigger Trees Near Warter Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique, 2007	10,000,000.00
Hockney, David	Study for Doll Boy, 1960	60,000.00
Hockney, David	The Berliner and the Bavarian, 1962	275,000.00
Holman Hunt, William	Portrait of Mrs Edith Holman Hunt, 1880	150,000.00
Horn, Rebecca	Fan, 1970	9,552.00
Horn, Rebecca	Unicorn, 1968-69	9,552.00
Horn, Rebecca	Untitled (Breast-Extension), 1968-1969	9,552.00
Horn, Rebecca	Untitled (Head Extension), 1971	9,552.00
Horn, Rebecca	Untitled 1968-1969	9,552.00
Horn, Rebecca	Untitled, 1968-1969	9,552.00
Horn, Rebecca	Untitled, 1968-1969	9,552.00
Horn, Rebecca	Untitled, 1968-1969	9,552.00
Horn, Rebecca	Untitled, 1969-1970	19,104.00
Hume, Gary	Untitled 01-08, 2006	12,000.00
Hurry, Leslie	ARCHIVE	22,500.00
Hurry, Leslie	ARCHIVE	27,500.00
Iglesias, Cristina	Study for Suspended Pavilions, 2005 (2 drawings)	10,964.00
Innes, JD	ARCHIVE	2,500.00
Islam, Runa	First Day of Spring, 2005	42,750.00
Ivekovic, Sanja	'November 1966/Grazia 1975' from Double Life' 1959-1975	13,989.00
Ivekovic, Sanja	'September 1962/Amica 1975' from Double Life, 1959-1975	13,989.00
Ivekovic, Sanja	'September 1975/Marie Claire 1975' from Double Life' 1959-1975	13,989.00
Ivekovic, Sanja	'September 1975/Marie Claire 1975' from Double Life, 1959-1975	13,989.00

		£
Ivekovic, Sanja	Instuctions No. I, 1976	357.00
Ivekovic, Sanja	Make-up Make-down, 1976	357.00
Jankowski, Christian	The Holy Artwork, 2001	27,191.00
Jonas, Joan	The Juniper Tree (Installation), 1976/1994	150,000.00
Jones, Sarah	Actor (II) 1995, 2008	15,000.00
Kiaer, Ian	Ulchiro Project, 2007	20,000.00
Kiaer, Ian	Brueghel Project / Casa Malaparte, 1999	12,500.00
Kidner, Michael	Yellow Grey Relief, 1963	18,000.00
Kolářová, Běla	Solution for Clips, 1969	18,240.00
Koo, Jeong-a	Cedric, 2003	28,553.00
Koshimizu, Susumu	From Surface to Surface, 1971, remade 1986	115,000.00
Kusuma, Yayoi	The Passing Winter, 2007	72,955.00
Lawler, Louise	Etude pour La Lecture, 1923, This Drawing Is for Sale, Paris, 1985	6,288.00
Lawler, Louise	Foreground, 1994	2,620.00
Lawler, Louise	March 25, 1991, 1991	6,288.00
Leapman, Edwina	Untitled Deep Blue, 1964-1965	25,000.00
Leapman, Edwina	Untitled Orange, 1964-1965	25,000.00
Levine, Sherrie	2 Shoes, 1992	390.00
Ligon, Glenn	Untitled (America), 2006	31,602.00
Linder	She/She, 1981/2007	10,000.00
Lloyd, Hilary	Carwash, 2005	16,000.00
Lloyd, Hilary	Monika, 2000	6,400.00
Lloyd, Hilary	One Minute of Water, 1999	6,400.00
Locke, Hew	Vita, Veritas, Victoria, 2007	24,000.00
Lynton, Norbert	ARCHIVE	15,000.00
Maddox, Conroy	ARCHIVE	25,000.00
Maddox, Conroy	Untitled drawing ('In Paris'), 1937	4,000.00
Martin, Simon	Carlton, 2006	3,400.00
Martin, Simon	Wednesday Afternoon, 2005	6,800.00
McCarthy, Paul	Projection Room, 1971-2006	264,916.00
Mendieta, Ana	Untitled (Blood and Feathers), 1974	28,735.00
Millais, Sir John Everett	Dew Drenched Furze, 1889-1890	1,500,000.00
Millais, Sir John Everett	photograph ARCHIVE	250.00
Milne, John	ARCHIVE	5,000.00
Mitchell, Joan	Chord II, 1986	338,059.00
More, Jacob	The Deluge, 1787	170,000.00
Muniz, Vik	After Richard Serra, 'Prop', 1968 (from 'Pictures of Dust'), 2000	12,676.00
Muñoz, Juan	The Prompter, 1988	714,285.00
Muntadas, Antonio	Personal/Public, 1981	51,516.00
Musgrave, David	Plane with Inverted Figure, 2007	4,500.00

		£
Narkevicius, Deimantas	Never Backward, 1994	10,180.00
Nauman, Bruce	Untitled, 1965	230,068.00
Nelson, Mike	The Coral Reef, 2000	65,000.00
Oehlen, Albert	Loa, 2007	126,221.00
Oiticica, Hélio	Bilateral 'Teman' BIL003, 1959	309,765.00
Oiticica, Hélio	Spatial Relief (red) REL036, 1959	309,765.00
Opie, Catherine	from 'Wall Street' , 2000-1	61,972.00
Page, David	ARCHIVE	7,500.00
Panting, John	Untitled sketch model for steel sculpture c. 1972-1974	5,500.00
Panting, John	Untitled sketch model for steel sculpture c. 1972-1974	5,500.00
Panting, John	Untitled sketch model for steel sculpture c. 1972-1974	5,500.00
Panting, John	Untitled sketch model for steel sculpture c. 1972-1974	5,500.00
Panting, John	ARCHIVE	15,000.00
Partum, Ewa	Active Poetry, 1971	3,037.00
Partum, Ewa	Active Poetry, 1971-1973	3,037.00
Phaophanit, Vong	'All that's solid melts into air (Karl Marx)', 2006	15,000.00
Phaophanit, Vong	What Falls to the Ground but Can't Be Eaten, 1991	30,000.00
Pillsbury, Matthew	Slides in the Turbine Hall, Tate Modern, London, 2007, 2007	9,300.00
Pope, Nicholas	Oak Wood Column, 1973	15,000.00
Posenenske, Charlotte	Prototype for Revolving Vane, 1967/1968	86,756.00
Posenenske, Charlotte	Square Tubes (Series D), 1967	8,638.00
Posenenske, Charlotte	Square Tubes (Series D), 1967	8,638.00
Posenenske, Charlotte	Square Tubes (Series D), 1967	8,638.00
Posenenske, Charlotte	Sprayed Picture, 1964/65	13,481.00
Posenenske, Charlotte	Square Tubes [Series D], 1967	8,000.00
Posenenske, Charlotte	Square Tubes [Series D], 1967	8,000.00
Pumhösl, Florian	Programm, 2006	31,722.00
Rees, Jeremy	ARCHIVE	5,000.00
Reid, Jamie	Work and Play, 1972	10,000.00
Reid, Jamie	No Feelings, 1977	40,000.00
Rennó, Rosângela	Experiencing Cinema, 1962	13,720.00
Rhodes, Carol	Airport, 1995	10,200.00
Rideal, Liz	Self-Portrait Yellow, 1996	10,000.00
Rodney, Donald	Visceral Canker,1990	20,000.00
Rodney, Donald	How the West Was Won, 1982	20,000.00
Rotella, Mimmo	With a Smile, 1962	754,576.00
Rubens, Sir Peter Paul	multiple sketch for the Banqueting House ceiling c.1629-30	5,700,000.00
Ruppersberg, Allen	The Never Ending Book, 2007	88,085.00
Ruscha, Edward	Vowel #64 (E), 1996	40,000.00
Ruscha, Edward	Vowel #98 (O), 1996	40,000.00

		£
Ryan, Veronica	Untitled, 1985	3,000.00
Sala, Anri	After Three Minutes, 2007	46,754.00
Sarmento, Julião	Mehr Licht, 1985	89,934.00
Scheibitz, Thomas	90 Elements, 2007	56,664.00
Schütte, Thomas	Architecture Models, 2006	24,360.00
Schütte, Thomas	Four Sisters in the Bath, 1989	276,780.00
Shrigley, David	Light Switch, 2007	5,950.00
Shrigley, David	Stop It, 2007	11,050.00
Simon, Taryn	Jury Simulation, Deliberation Room with Two-Way Mirror DOAR Litigation Consulting Lynbrook, New York, 2007	7,278.00
Simon, Taryn	Nuclear Waste Encapsulation and Storage Facility Cherenkov Radiation Hanford Site, U.S. Department of Energy Southeastern Washington State, 2007	7,278.00
Simon, Taryn	The Central Intelligence Agency, Art CIA Original Headquarters Building Langley, Virginia, 2007	7,278.00
Simon, Taryn	The Ten Commandments, Buried "City of the Pharaoh" Film Set Nipomo Sand Dunes Guadalupe, California, 2007	7,278.00
Simon, Taryn	Transatlantic Sub-marine Cables Reaching Land VSNL International Avon, New Jersey, 2007	7,278.00
Simon, Taryn	U.S. Customs and Border Protection, Contraband Room John F. Kennedy International Airport Queens, New York, 2007	7,278.00
Smith, Keir	Paolo, 2001	8,000.00
Solakov, Nedko	A Life (Black and White), 1998	32,380.00
Swain, Tony	Jesus Help Me Find My Property, 2007	8,000.00
Swoon	Argentina, 2007	1,100.00
Sylvester, David	ARCHIVE	100,000.00
TAP	Munich Olympic posters ARCHIVE	2,500.00
Tellez, Javier	La Passion de Jeanne d'Arc (Rozelle Hospital, Sydney), 2004	28,200.00
The House of Fairy Tales	collection of prints, 2008	5,500.00
Tiravanija, Rirkrit	Untitled, 2005 (sleep on earth, eat on sand), 2005	84,992.00
Titchner, Mark	We Want Strong Leadership, 2005	12,000.00
Torres, Mario Garcia	What Happens in Halifax Stays in Halifax (In 36 Slides), 2004-6	13,978.00
Torres, Raimond Chaves	The Creole Touch	20,035.00
Tudela, AndradeArmando	Casas Alteradas, 2006	6,400.00
Vale, João Pedro	The Party Was Great, Yes, 2006	16,158.00
Vaughan, Keith	ARCHIVE	20,000.00
Vonna-Michell, Tris	<> >, 2008	10,200.00
Walker, Kara	Grub for Sharks: A Concession to the Negro Populace, 2004	142,857.00
Wallinger, Mark	Royal Ascot, 1993	75,000.00
Wallinger, Mark	Threshold to the Kingdom, 2000	56,250.00
Wallinger, Mark	Where There's Muck, 1985	93,750.00
Warren, Rebecca	In the Bois, 2005	69,510.00

		£
Wei Wei, Ai	Table and Pillar, 2002	135,745.00
Wilkes, Cathy	(We Are) Pro Choice, 2008	36,000.00
Wool, Christopher	Untitled, 1997	2,000,000.00
Zaatari, Akram	Nature Morte, 2008	8,607.00
Zaatari, Akram	Objects of Study/The archive of studio Shehrazade/Hashem el Madani/Studio Practices, 2007	51,497.00
Zhen, Xu	8848 - 1.86, 2005	98,334.00
Ziegler, Toby	Vanity Press, 2005	8,000.00