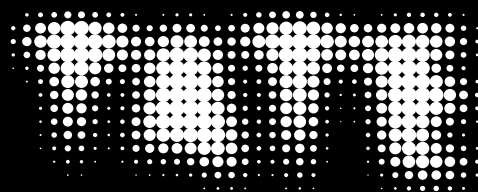


CAPTURING THE MOMENT

13 JUNE 2023 – 28 JANUARY 2024

LARGE PRINT GUIDE



Blank page

CONTENTS

Concourse	5
Room 1	11
Room 2	33
Room 3	49
Room 4	57
Room 5	75
Room 6	83
Room 7	95
Room 8	129
Exit	139

All information is correct at the time of publication

Blank page

CONCOURSE

Blank page

Concourse

CAPTURING THE MOMENT

13 June 2023 – 28 January 2024

Capturing the Moment is realised in collaboration with the YAGEO Foundation, Taiwan

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

Let us know what you think: #CapturingTheMoment

Andreas Gursky **May Day IV** 2000 © Courtesy White Cube Gallery, London, Monika Sprueth Galerie, Koeln / VG Bild-Kunst, Bonn and DACS, London 2023

List of featuring artists

Michael Armitage

Francis Bacon

Georg Baselitz

Pauline Boty

Lisa Brice

Cecily Brown

Miriam Cahn

George Condo

Njideka Akunyili Crosby

John Currin

Peter Doig

Marlene Dumas

Jana Euler

Lucian Freud

Andreas Gursky

Richard Hamilton

David Hockney

Candida Höfer

Dorothea Lange

Louise Lawler

Marwan

Alice Neel

Paulina Olowska

Laura Owens
Pablo Picasso
Pushpamala N.
Christina Quarles
Robert Rauschenberg
Paula Rego
Gerhard Richter
Wilhelm Sasnal
Joan Semmel
Lorna Simpson
Thomas Struth
Hiroshi Sugimoto
Salman Toor
Luc Tuymans
Jeff Wall
Andy Warhol

INTRODUCTION

Through a selection of modern and contemporary art, **Capturing the Moment** explores the relationship between the brush and the lens, and how artists have turned to painting and photography to capture moments in time. Rather than attempt a definitive account of the dialogue between the two media, an open-ended discussion is encouraged through varying depictions of people and place that invite us on a journey through recent art history.

ROOM 1

Blank page

Entering the exhibition

Quote on wall

'The painter constructs, the photographer discloses.'

– Susan Sontag

Continuing along the opposite wall

'Bad as it is, the world is potentially full of good photographs.
But to be good, photographs have to be full of the world.'

– Dorothea Lange and Daniel Dixon, writer

Room 1

Clockwise from room entrance

PAINTING IN THE TIME OF PHOTOGRAPHY

Throughout the 20th century, the idea that painting accurately mirrors the world was complicated by artists' use of photography. Lens-based media could offer a much more convincing representation of reality than painted canvas. Painters developed new styles and perspectives in response to this challenge, particularly when exploring the human figure.

Lucian Freud and Francis Bacon use the human form to expose the visceral reality of the self. Whereas Freud preferred to paint from real life, Bacon draws from photographic material. He violently distorts the human figure to reveal what he called 'the pulsations of a person'. Pablo Picasso had also challenged notions of painterly representation and linear perspective to develop a style known as cubism. In these portraits he collapses multiple perspectives into one single moment in time.

Alice Neel and Dorothea Lange aim to depict the social realities of their time through emotionally charged portraits. Neel records everyday life in a working-class New York neighbourhood – painting people as they really are. Lange takes up similar themes through photography, documenting the US Great Depression in emotive portraits of farm labourers in Southern California.

Quote above

'My object in painting pictures is to try and move the senses by giving an intensification of reality.'

– Lucian Freud

Lucian Freud 1922–2011

Born and worked UK

Boy Smoking

1950–1

Oil paint on copper

The close-up face of a young man fills the canvas. He stares out at us with an ambiguous expression and slightly furrowed brow, suggesting he is lost in thought. Freud created intense and unsettling portraits like this one by sitting uncomfortably near his subjects while painting, in sessions that sometimes lasted up to eight hours. The oversized facial features are typical of German new objectivity, an art movement of the 1920s and 30s which sought 'unsentimental' depictions of reality.

Tate. Bequeathed by Simon Sainsbury 2006, accessioned 2008

T12618

Lucian Freud 1922–2011

Born and worked UK

Naked Portrait

1972–3

Oil paint on canvas

Freud is known for his closely observed images of people, particularly naked women and men. Here a figure is shown lying awkwardly on a bed, with nothing else visible except a stool. Harsh, artificial lighting fills the scene. The title suggests that this is a portrait of a particular person, despite no name being given, setting it apart from the usually generalised genre of the 'nude'. But Freud's inclusion of his tools in the foreground reminds us of the interaction between artist and model, and that we are, in fact, looking at the artificial setting of an artist's studio.

Tate. Purchased 1975

T01972

Lucian Freud 1922–2011

Born and worked UK

The Painter's Mother IV

1973

Oil paint on canvas

We look down at the artist's mother, Lucie Freud, from an elevated and slightly tilted perspective, exaggerating the presence of the painter outside the frame. The texture and tones of her skin have been laid down in thick impasto brushstrokes, standing out against the smooth brown background. This portrait belongs to a series of 18 which Freud made of Lucie after the death of his father in 1970. They can be seen as records of quiet grief and melancholy, as well as an exploration of the relative emotional and psychological distance between parent and child.

Tate. Bequeathed by Simon Sainsbury 2006, accessioned
2008

T12619

Quote

'I paint my time
using the people
as evidence.'

– Alice Neel

Alice Neel 1900–1984

Born US, worked Cuba and US

Puerto Rican Boys on 108th Street

1955

Oil paint on canvas

In 1938, Neel and her companion José Santiago moved from Greenwich Village to 107th Street, then known as Spanish Harlem because of its Latino population. 'You know what I thought I'd find there?' she later said. 'More truth; there was more truth in Spanish Harlem.' She often painted friends, neighbours and their children in the area. Neel's interest in representations of masculinity is reflected in this portrait of two boys posing confidently in the street. Their identical stances suggest both the assertiveness of adults and the vulnerability of children.

Tate. Presented by the American Fund for the Tate Gallery, courtesy of Hartley and Richard Neel, the artist's sons 2004 T11922

Lucian Freud 1922–2011

Born and worked UK

Girl with a White Dog

1951–2

Oil paint on canvas

This painting shows Kitty Garman, Freud's first wife. Although it is hard to tell from the painting, Garman is pregnant with their second child. The setting, the dog's pose, and the way her robe appears to have slipped off her shoulder, exposing her breast, give this image an intimate feel. This contrasts with the anonymous title of the work, and Garman's blank expression. Freud is known for depicting his sitters – often friends and lovers – in a way that suggests intimacy, but often feels uncomfortable for the viewer.

Tate. Purchased 1952

N06039

Francis Bacon 1909–1992

Born and worked UK

Study for a Pope VI

1961

Oil paint on canvas

This is one of many portraits Bacon painted from Spanish artist Diego Velázquez's (1599–1660) **Portrait of Pope Innocent X** 1650. Bacon was fascinated by the portrait, but preferred to work from a reproduction and didn't want to see the original. He often drew from photographic stills, most notably from Russian filmmaker Sergei Eisenstein's (1898–1948) **Battleship Potemkin** 1925 and English photographer Eadweard Muybridge's (1830–1904) studies of figures in motion. Bacon transformed his visual sources through a process of isolation, distortion and fragmentation. His pope appears as if in a void, or behind a closed door.

YAGEO Foundation Collection, Taiwan

X77479



Diego Velázquez, **Portrait of Innocent X** c.1650, oil paint on canvas (Galleria Doria Pamphilj)

Quote

'Photography has arrived at a point where it is capable of liberating painting from all literature, from the anecdote, and even from the subject. So shouldn't painters profit from their newly acquired liberty to do other things?'

– Pablo Picasso

Pablo Picasso 1881–1973

Born Spain, worked France and Spain

Le Marin

The Sailor

1943

Oil paint on canvas

Thought to be a self-portrait, Picasso painted **Le Marin** in occupied France during the Second World War. The figure is dressed in a blue-and-white striped 'sailor' top, which Picasso was also known to wear. He rests his head in his hand in a gesture of melancholy, similar to poses in **Weeping Woman** and **Migrant Mother** which are on display nearby. The portrait must have been significant to Picasso as he chose to be photographed next to it in an image taken by American photographer Lee Miller (1907–1977) in 1944.

YAGEO Foundation Collection, Taiwan

X79623

Pablo Picasso 1881–1973

Born Spain, worked France and Spain

Buste de Femme

Head of a Woman

1938

Oil paint on canvas

The model for this painting is photographer and artist Dora Maar (1906–1997). She is known for her surrealist montages, street photography, and later for her painting. In 1935 she met Picasso, who painted her numerous times. Maar was commissioned by an art journal to document the progress of Picasso's anti-war painting **Guernica**. She observed the work was 'like an immense photograph ... absolutely modern'. Photography influenced Picasso in multiple ways, from documenting life and his artworks, to more experimental techniques, some taught to him by Maar.

YAGEO Foundation Collection, Taiwan

X86890

Pablo Picasso 1881–1973

Born Spain, worked France and Spain

Femme en pleurs

Weeping Woman

1937

Oil paint on canvas

Weeping Woman is based on an image of a woman holding her dead child. Picasso also includes this theme in his anti-war mural, **Guernica**. Picasso painted both works during the Spanish Civil War (1936–39), in response to the bombing of the Basque town of Guernica. The attack was carried out in April 1937 by Nazi Germany's air force, in support of Spain's Nationalist forces. Hundreds of people were killed. The model for **Weeping Woman** is artist and photographer Dora Maar (1906–1997). When asked later about Picasso's portraits of her, she said 'all portraits of me are lies. They're Picassos. Not one is Dora Maar'.

Tate. Accepted by HM Government in lieu of tax with additional payment (Grant-in-Aid) made with assistance from the National Heritage Memorial Fund, the Art Fund and the Friends of the Tate Gallery 1987

T05010



Pablo Picasso, **Guernica** (detail) 1937, oil paint on canvas
(Museo Reina Sofía)

Dorothea Lange 1895–1965

Born and worked US

Migrant Mother, Nipomo, California

1936, printed c.1950

Photograph, gelatin silver print on paper

Lange took this photograph in the 1930s while working for a US government agency called the Resettlement Administration (RA). The RA wanted to demonstrate the hardship suffered by impoverished White US farm workers to raise public support for their work and the policies of President Roosevelt's administration. This led to practices such as naming photographs after the 'type' of person featured in them, rather than the individual sitter. **Migrant Mother** is a very famous example and was soon reproduced in newspapers across the country as the defining photograph of the US Great Depression.

When the sitter Florence Owens Thompson was later identified in 1978, she stated: 'I wish she hadn't taken my picture ... [Lange] didn't ask my name. She said she wouldn't sell the pictures. She said she'd send me a copy. She never did.' It was also revealed that Thompson was of Cherokee heritage, while the RA had historically overlooked the plight of Indigenous North American people. Looking at the portrait

today allows us to question the ethics of photographic representation, and what happens when an individual is made to stand in for a multitude.

Tate. Accepted by HM Government in lieu of inheritance tax from the Estate of Barbara Lloyd and allocated to Tate 2009 P13115

Blank page

ROOM 2

Blank page

Room 2

Clockwise from room entrance

TENSIONS

While photographers grapple with the mechanics of the camera, painters continue to work with the surface of the canvas and the texture of paint. They often want to explore the material possibilities of the medium as well as the painted image itself. The artists in this room harness the expressive power of painterly materials and techniques. They create layered compositions which privilege abstract sensations over depictions of reality.

In Francis Bacon's work every brushstroke is emotionally charged. He approaches the act of painting as an assault upon the human form, creating images of a complex and tormented inner self. Similarly, Paula Rego's painterly technique forcefully expresses the violence of her subject matter.

Breaking down the human figure, Cecily Brown asks questions about how paint can convey the essence of bodies or figures. Can the texture of paint itself transmit the rawness and vibrancy of human flesh? Can painted images,

as Bacon, Marwan and George Condo suggest, embody the multiple, fractured facets of the mind? Turning the canvas upside down and upsetting the visual order, Georg Baselitz asks that we look closer, not at the figures but at the painted surface instead. Material, expressive painting such as this resists the precision of the mechanical eye and a world increasingly filled with photographic imagery.

Quote

'I think utterly existentially... a painting is like a wound.'

– Marwan

Marwan (Marwan Kassab-Bachi) 1934–2016

Born Syria, worked Germany and Syria

Bader Chaker al Sayyab

1965

Oil paint on canvas

Marwan left Syria in 1957 to study painting in Berlin shortly before the Berlin Wall was erected and the city divided. In Germany he came across a range of new approaches to abstract painting, characterised by melancholy and anguish. Marwan's paintings from this period generally feature human figures on stark, single-colour backgrounds, which highlights the intense rendering of his characters. This painting depicts the head of Bader Chaker al Sayyab (1926–1964), a politically engaged Iraqi poet. He died tragically young, but his contribution to modern Arabic literature is widely acknowledged.

Tate. Partial gift from the artist and partial purchase with funds provided by the Middle East North Africa Acquisitions Committee 2016. T14499

Georg Baselitz 1938

Born Germany, works Austria and Germany

Orangeness II

Orange Eater II

1981

Oil paint on canvas

Baselitz began to paint figures upside-down in the late 1960s, insisting that viewers should concentrate on the lines and marks of the painting rather than its resemblance to reality. This work is part of a series he made in the early 1980s that depict 'orange eaters', alluding to the Biblical figure of Adam eating the forbidden fruit. The psychologically charged subject matter is underscored by Baselitz's visceral painterly technique and aggressive colour scheme, which he described as 'boxing with both hands'.

YAGEO Foundation Collection, Taiwan

X88567

Quote

'When you draw you can push your pencil or your pastel – everything is much more violent.

Painting is much more lyrical.

That's why I took up pastel and haven't given it up.'

– Paula Rego

Paula Rego 1935–2022

Born Portugal, worked Portugal and UK

War

2003

Pastel on paper on aluminium

War is based on a newspaper photograph of Iraqi civilians in the aftermath of a bomb explosion during the Iraq War. Rego was shaken by the image of a mother carrying a baby, seemingly frozen in fear, and a girl screaming next to them. Here, she gives the figures mask-like rabbit heads. A disfigured children's toy on the ground makes the horror more intense. As in Rego's other work, the figures reference the subversive and psychologically troubling traditions of folk and fairy tales which explore themes of violence and sexuality.

Tate. Presented by the artist (Building the Tate Collection)

2005

T12024

Quote

'I think that painting is a kind of alchemy.
The paint is transformed into image,
and paint and image transform themselves
into a third and new thing.

I want to catch something in the act
of becoming something else.'

– Cecily Brown

Cecily Brown 1969

Born UK, works US

Trouble in Paradise

1999

Oil paint on canvas

Trouble in Paradise hovers between representation and abstraction. Set against a dramatic black background, ribbons and swirls of warm colour cover almost the entire surface of the painting. At the same time, we can discern fragmented bodies expressed in bold painterly gestures, conveying a depiction of sexuality through paint. The work's elusive imagery encourages viewers to fill in the blanks with their own projected desires. 'The place I am interested in is where the mind goes when it's trying to make up for what isn't there', Brown has said.

Tate. Purchased 2000

T07606

George Condo 1957

Born and works US

Mental States

2000

Oil paint on canvas

This work reflects Condo's interest in how inner mental states can be expressed through outward appearances. Images of the same woman's face are repeated across the canvas, simultaneously portraying a range of mental states, from euphoria to rage and despair. Condo grapples with the complexity of human psychology, offering a composite image that is fragmented and disturbed. Incorporating a wide range of sources, from cartoons and popular culture to abstract expressionism, the painting articulates mood and emotion in a way that is both comic and powerful.

Tate. Purchased with assistance from the Karpidas Family
(Tate Americas Foundation) 2015

T14734

Quote

'I describe what I do as psychological Cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states.'

– George Condo

Francis Bacon 1909–1992

Born and worked UK

Three Studies for Portrait of Lucian Freud

1965

Oil paint on canvas

This work shows the artistic dialogue between British painters Francis Bacon and Lucian Freud. While their visual styles differed, both were interested in the human figure and sat for each other on multiple occasions. Bacon painted Freud 14 times from 1964–1971, working from photographs rather than real life. Intimate knowledge of the sitter was also essential. 'What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance', Bacon said. His portraits powerfully convey the complexities of the human psyche.

YAGEO Foundation Collection, Taiwan

X77481

Quote

'Only photography has been able to divide human life into a series of moments, each of them has the value of a complete existence.'

– Eadweard Muybridge

Blank page

ROOM 3

Blank page

Room 3

PAINTING INTO PHOTOGRAPHY

Jeff Wall's work explores the boundary between truth and fiction, everyday life and fantasy, challenging the traditional notion that photography faithfully records reality. Wall initially trained as a painter and became interested in cinema, using large-scale photographs mounted on lightboxes as his signature medium. His work depicts landscapes and scenes of contemporary life, inviting viewers to unpick the entwining narratives of fleeting moments.

A Sudden Gust of Wind captures what seems like an instant frozen in time. It depicts four figures caught in a sudden gust that has swept across the open landscape. The photograph is, however, meticulously staged. The composition is based on a woodcut by Japanese painter and printmaker Katsushika Hokusai (1760–1849), and it took Wall over a year and more than a hundred separate shots to complete.

On windy days, Wall photographed actors in a landscape outside Vancouver. He then collaged and digitally superimposed elements of the images together. This analogue process is visible in the nearby **Study for A Sudden Gust of Wind (After Hokusai)**. The study also reveals the careful placement of the sheets of paper blowing in the air. They act as a marker of the wind's direction and draw the visitor's gaze across the work, animating the scene.

There is no sense of connection between the figures; they appear to exist in different moments of time. Wall blurs the boundaries between movement and stillness. He weaves together the traditions of figurative painting with the technology of backlit photography and digital manipulation, to play with the illusion of spontaneity. Wall often declares that he is indebted to historic art, particularly 'tableau' paintings, where characters are staged for dramatic effect.

Jeff Wall 1946

Born and works Canada

A Sudden Gust of Wind (after Hokusai)

1993

Transparency on lightbox

Tate. Purchased with assistance from the Patrons of New Art through the Tate Gallery Foundation and from the Art Fund

1995

T06951



Katsushika Hokusai, *Yejiri Station, Province of Suruga* from the series *Thirty-six Views of Mount Fuji* c.1832, woodblock colour print (Metropolitan Museum of Art)

Jeff Wall 1946

Born and works Canada

Study for 'A Sudden Gust of Wind (After Hokusai)'

1993

Transparency on lightbox

Tate. Purchased 1997

T07235

Quote

'Part of the poetry of traditional painting is the way it created an illusion that the painting depicted a single moment. In photography, there is always an actual moment – the moment the shutter is released. Photography was based in that sense of instantaneousness. Painting, on the other hand, created a complex and beautiful illusion of instantaneousness. So past, present and future were simultaneous in it, and play with each other or clash. Things which could never co-exist in the world could easily do so in a painting.'

– Jeff Wall

Blank page

ROOM 4 – 5

Blank page

Room 4

Anti-clockwise from room entrance

PHOTOGRAPHY AS PAINTING

The artists in this room draw on the traditions of painting, using the photographic image to propose new ways of looking. Their spectacular large-scale photographs and precise compositions invite us to delve into the frame and explore collective experience, questioning social structures of representation and truth.

Artists such as Pushpamala N., Andreas Gursky and Louise Lawler manipulate their photographs in different ways to explore the constructed nature of image-making. They question what is a truthful representation of reality. Can an image convey the whole picture? Candida Höfer, Louise Lawler and Thomas Struth show us that the way we present and arrange pictures determines what we perceive and how we experience them. How do we behave in a church or in a library, and therefore, how do we experience and understand artworks in these spaces? Does their significance and value change when shown discreetly on the floor, awaiting installation?

This room considers the act of looking: at images, at ourselves and at the world. In Struth's photographs, visitors gaze at paintings that, in turn, look at us. What are they seeing?

Quote

'Reality can only be shown by constructing it.'
– Andreas Gursky

Candida Höfer 1944
Born and works Germany

Stiftsbibliothek St. Gallen I

2001

Photograph, colour, on paper

This is one of Höfer's many works recording libraries across Europe and North America. Here she features the library in the Abbey of Saint Gall, Switzerland. The space appears as a temple of knowledge through Höfer's elevated vantage point and use of light. Slow shutter speed reduces the visitors to a blur. The grid-like arrangement of books and vitrines contrasts with the curved fresco ceiling and Baroque architecture. We see how Western societies preserve and present different forms of knowledge and cultural history – systems of classification and display which are as carefully constructed as Höfer's photograph itself.

Tate. Purchased 2002

P78678

Louise Lawler 1947
Born and works US

Wall Pillow

2010, printed 2012

Photograph, dye destruction print on paper

This photograph captures a small pillow-like object in the corner of a painting by German artist Gerhard Richter (b.1932). It was taken while the work was being installed at the Albertinum modern art museum in Dresden, Germany. The image is part of a group created over 17 years that depicts works of art in storage or in the process of installation and de-installation. Through her focus on an insignificant object used for art installation, typically hidden from view, Lawler subverts the conventions of viewing art within gallery spaces.

Tate. Purchased with assistance from the Karpidas Family (Tate Americas Foundation) 2013, accessioned 2021
P15350

Louise Lawler 1947
Born and works US

Splash

2006, printed 2012

Photograph, dye destruction print on paper

This series of colour photographs by Lawler captures artworks in various settings, from museums to private homes. The artist is interested in how the manner in which they are displayed affects their meaning. This particular piece shows a painting by North American artist Roy Lichtenstein (1923–1997) in storage at the Art Institute of Chicago. Lawler's use of close-ups and unconventional angles creates striking compositions, while the descriptive yet enigmatic title draws attention to the subject of the painting. We are invited into a critical dialogue with the habits and conventions of looking at art.

Tate. Purchased with assistance from the Karpidas Family (Tate Americas Foundation) 2013, accessioned 2021
P15349

Quote above

'The effort of my work is to show the habits and conventions of looking at art by taking on aspects of the system to make it visible.'

– Louise Lawler

Thomas Struth 1954

Born Germany, works Germany and US

Musée du Louvre

1989

Photograph, C-print on paper

YAGEO Foundation Collection, Taiwan

X79633

Thomas Struth 1954

Born Germany, works Germany and US

Chiesa dei Frari, Venice

1995

Photograph, dye destruction print

YAGEO Foundation Collection, Taiwan

X86172

Thomas Struth 1954

Born Germany, works Germany and US

Basilica de Montreale, Palermo

1998

Photograph, C-print

YAGEO Foundation Collection, Taiwan

X86171

Thomas Struth 1954

Born Germany, works Germany and US

Alte Pinakothek (Selbstportrait)

Alte Pinakothek (Self-Portrait)

2000

Photograph, dye destruction print on paper

YAGEO Foundation Collection, Taiwan

X79632

Quote above

'I am also interested in the idea of 'cultural memory',
and believe that by referring to these very familiar forms
I can avoid the alienation of the viewer from art.'

– Pushpamala N.

Pushpamala N. 1956
Born and works India

**The Arrival of Vasco da Gama (After an 1898 painting by
José Veloso Salgado)**

2014, printed 2020
Inkjet print on canvas

Pushpamala N.'s photograph is a staged reinterpretation of a late-19th century painting by Portuguese artist José Veloso Salgado (1864–1945). The original painting shows an imagined scene in which the Portuguese explorer Vasco da Gama (c.1460s–1524) arrives at the court of the Zamorin of Calicut, on the southern coast of India. Da Gama is often credited for opening the first sea route between Europe and Asia, therefore paving the way for European colonialism.

Tate. Purchased with funds provided by the Photography Acquisitions Committee and the South Asia Acquisitions Committee 2022
P82674

Here, Pushpamala N. enacts the role of Salgado's da Gama and is joined by a dozen male friends who play the other protagonists. The work explores the role of fiction and fantasy in both image-making and the history of colonialism – and how colonial narratives have been fabricated, narrated, styled and inherited in Europe and South Asia.



Veloso Salgado, **Vasco da Gama before the Samorim of Calicut** 1898, oil paint on canvas (Sociedade de Geografia de Lisboa)

Andreas Gursky 1955
Born and works Germany

May Day IV

2000

Photograph, C-print on paper, in artist's frame

The work depicts a sea of dancers at an anti-establishment party in Germany during May Day, a holiday that commemorates workers' rights. We witness the ecstasy and dynamism of the dancers, against a backdrop of economic recession in the early 2000s and subsequent social upheaval. Drawing from the history of painting, Gursky merges figuration and abstraction to depict individuals morphing into a vast collective body. 'The camera's enormous distance from these figures means they become de-individualised', he explains, 'so I am never interested in the individual but in the human species and its environment'.

YAGEO Foundation Collection, Taiwan
X79628

Andreas Gursky, Candida Höfer and Thomas Struth studied fine art photography together at the Kunstakademie in Düsseldorf. Their tutors were the German photographers Bernd and Hilla Becher, artists whose precise, technical photographs revealed the sculptural qualities of industrial buildings. The three artists were deeply influenced by the Bechers' attention to form and emotional detachment from their subjects.

Andreas Gursky 1955
Born and works Germany

Paris, Montparnasse

1993

Photograph, colour, on paper between glass and Perspex

The large residential building in this photograph was designed by French architect Jean Dubuisson (1914–2011) and is located in Montparnasse, Paris. Architecture and how it represents and embodies the systems that regulate mass society is a central theme in Gursky's practice. His process often involves editing several shots into one single image. The technique allows him to capture the building at an epic scale while also showing each separate living space in precise detail. Gursky's work has a close dialogue with abstract painting; seen in this work's grid-like composition and blocks of colour.

Tate. Purchased 1995
P77737

Blank page

ROOM 5

Blank page

Room 5

Anti-clockwise from room entrance

PHOTOGRAPHY AS PAINTING

Sugimoto's **Seascapes** capture the infinite: a universal image of the sea that has been encountered throughout generations. The series comprises 220 black-and-white photographs, developed over 30 years in different locations across the world. Somewhere between representation and abstraction, the works depict expansive views of the ocean against cloudless skies. They are punctured by a horizon line that dissects the compositions in half and delineates the limits of visual and mental perception.

The **Seascapes** convey the passing of time. Sugimoto refers to these works as 'time exposed', alluding to his technique of long exposure, where light gradually burns into the prints to produce an image. Unfolding endlessly beyond the horizon, Sugimoto's oceans position humanity in stark contrast to the vastness and persistence of nature. They ask us to reflect on the urgent need to protect our rapidly decaying planet, in Sugimoto's words, to 'think before destroying ourselves'.

Andreas Gursky 1955
Born and works Germany

El Ejido

2017

Photograph, inkjet print on paper

In this work Gursky portrays a desolate sea of plastic and litter around the town of El Ejido, in Almería, Spain. More than 30,000 hectares of land in the area are covered with plastic to cultivate intensively farmed crops. Gursky's photograph offers a monumental view of the effects of global capitalism, industrial farming and environmental pollution.

YAGEO Foundation Collection, Taiwan
X79627

Hiroshi Sugimoto 1948

Born and works Japan

Tyrrhenian Sea, Conca

1994

Photograph, black and white, on paper

YAGEO Foundation Collection, Taiwan

X79630

Hiroshi Sugimoto 1948

Born and works Japan

Tyrrhenian Sea, Scilla

1993

Photograph, black and white, on paper

Tate. Presented by the artist 1994

P20142

Hiroshi Sugimoto 1948

Born and works Japan

Ligurian Sea

1993

Photograph, black and white, on paper

Tate. Purchased 1994

P77625

Hiroshi Sugimoto 1948

Born and works Japan

Aegean Sea, Pilion

1990

Photograph, black and white, on paper

Tate. Purchased 1994

P77624

Quote

'Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.' – Hiroshi Sugimoto

Blank page

ROOM 6

Blank page

Room 6

Clockwise from room entrance

CAPTURING HISTORY

In this room, the artists Gerhard Richter and Wilhelm Sasnal engage with history, media and memory by making paintings which are copies of photographs. In the act of translation from photographic media to painted canvas, harmonies and contradictions emerge between the mediums. We tend to think of photographs as objective images, presenting an unbiased view of history. But does the clarity of the photographic lens obscure and distort as much as it reveals?

Richter grew up in post-war East Germany and his photo-paintings are often concerned with histories of conflict, blending personal experience with this wider context. His landscapes are painted from photographs which Richter takes himself. They relate to 19th-century German romantic painters, who saw themselves as mediators between divine nature and painted art. Richter takes the concept of mediation a step further, by painting a moment that has already been captured. This idea of artifice is also present in **Two Candles**, which adopts the still-life tradition

of **memento mori** – a reminder of death. The fleeting light of the candles is fixed forever as a painted image.

The photographs Sasnal paints from are taken from magazines, the Internet, and the ephemera of everyday life. Like Richter, he is interested in how painting can give photographic media a physical presence which somehow transforms the original subject.

Gerhard Richter 1932
Born and works Germany

Tante Marianne
Aunt Marianne

1965
Oil paint on canvas

Aunt Marianne was painted in 1965 from an everyday family snapshot, as part of a larger series of black and white photo-paintings. It shows a four-month-old Richter with his young maternal aunt, who was later murdered by the Nazi eugenics programme in Dresden during the Second World War. The work has a hazy, smudged look, like a blurred frame from a film reel. By highlighting this photographic quality in paint Richter reminds us that the image may not be faithful – it is a copy of a copy. We are challenged to question whether images can ever capture objective truth.

YAGEO Foundation Collection, Taiwan
X36215

Gerhard Richter 1932
Born and works Germany

Scheune

Barn

1984

Oil paint on canvas

Barn was painted from a photograph taken near the Bavarian Forest in Germany. It shows a small outpost of fabricated structures set against rolling green hills. The treeline stretches back, marking the horizon. As a study of the natural landscape, the work continues a tradition practiced by German romantic painters such as Caspar David Friedrich (1774–1840). But while Friedrich was concerned with depicting the sublime power of nature, Richter is more interested in if a painting of a photograph can maintain an 'accurate' representation of reality.

YAGEO Foundation Collection, Taiwan
X36643

Gerhard Richter 1932
Born and works Germany

Venedig (Insel)

Venice (Island)

1985

Oil paint on canvas

How does it feel to look at these landscapes? They show actual places, moments captured by Richter and his camera, but as paintings they seem to hover between reality and abstraction. By painting the photograph, the landscape becomes more universal, and less about the specifics of the original place. At the same time, the original everyday snapshot is transformed into a painted canvas with a physical presence. Relationships shift between mediums, even as the image remains the same.

YAGEO Foundation Collection, Taiwan
X86173

Quote

'The most banal amateur photograph is more beautiful than the most beautiful painting by Cezanne.'

– Gerhard Richter

Gerhard Richter 1932
Born and works Germany

Zwei Kerzen
Two Candles

1982
Oil paint on canvas

In **Two Candles**, Richter plays with the ambiguities of the painted image. Two lit candles seem to stand beside each other, framed by the dark shadow and white backdrop of their surroundings. Or perhaps only a single candle is shown, reflected back to itself in a mirror. The forms are slightly blurred, as if in a photographic haze. The frozen candle flame, representing a life that must one day end, is a common motif across the history of European painting. By returning to familiar symbols and painting directly from photographs, Richter is trying to erase any personal painterly style from his work.

YAGEO Foundation Collection, Taiwan. X83977

Quote

I think images aren't important because of the numbers that surround us. But painting has a chance. There is always painting, like there's song.' – Wilhelm Sasnal

Wilhelm Sasnal 1972

Born and works Poland

Airplanes

1999

Oil paint on canvas

Sasnal's work borrows from art history, mass media, and photojournalism. This image shows First World War fighter planes moving towards the viewer, recalling the coverage of military activity in the media. The canvas is bisected into two equal squares, like a strip of celluloid film. The cropped composition suggests the mechanical perspective of a photographic eye. Sasnal often explores tensions between the authenticity of images and how they are reproduced.

YAGEO Foundation Collection, Taiwan

X86174

Blank page

ROOM 7

Blank page

Room 7

Anti-clockwise from room entrance

CONVERGENCE

In the 1950s and 60s artists such as Andy Warhol, Robert Rauschenberg, Pauline Boty and Richard Hamilton experimented with the medium of painting. They incorporated screenprinting and photographic sources from popular culture, mass media and advertising into their work. This approach of fusing popular imagery and mechanical processes with high art was embraced by artists around the globe, and became known as 'pop' art.

Artists used screenprinting techniques to appropriate, enlarge and multiply photographic material. A mechanical process that subverted concepts of uniqueness and painterly genius, screenprinting mimicked the influx of images and information in an increasingly mediated world. Pop art works refer to other images – Boty, for instance, painted **Portrait of Derek Marlowe with Unknown Ladies** in response to photographic or cinematic footage of Marlowe and Marilyn Monroe.

In works displayed along this wall, Warhol, Boty and Hamilton capture their world and environment, explore the cult of personality and investigate the sexual politics of popular visual culture. Boty exposes the objectification of women; Warhol and Hamilton the constructed and performative nature of masculinity. By multiplying and enlarging the visual noise of modern life, these works expose the complex relationship between image and self.

Joan Semmel, John Currin, Paulina Olowska, Lisa Brice and Njideka Akunyili Crosby appropriate photographic images from popular culture in order to reclaim and recentre the female body. In doing so, they complicate the relationship between image-making and self-representation.

The camera works in Semmel's self-portrait as a lens that depicts the reality of her female body: raw, vulnerable, unidealised. Olowska, Currin and Brice push the photographic towards the fantastical, exploring the relationship between images and truthful representations of womanhood. They subvert depictions of the female body as representations of heterosexual male desire. In a world where images and people are in constant flux, Akunyili Crosby explores how images work to construct a sense of self that is hybrid and culturally complex.

Together, these works ask us to consider how images can offer distorted or authentic representations of womanhood, and how identity is expressed and mediated through culture.

Violence, human suffering and conflict have long been subjects of artistic representation, inspiring fascination and discomfort in equal measure. The artists here utilise the power of images to portray the violence of the collective human condition. They revel in the creative conflict of painting, allowing sickly palettes, loose brushstrokes, scars or rips to appear in their work.

Horror in Luc Tuymans, Peter Doig and Marlene Dumas' works is rooted in imagination and fiction. Tuymans and Doig draw upon cinematic imagery and the filmic conventions of suspense to create nightmarish dreamscapes that, without depicting violence directly, convey a sense of disquiet. Dumas explores the psychological and visual implications of death in disturbing yet mesmerising portraits inspired by images of dead bodies. Seemingly charged with eroticism, they explore our desire to look and to consume images.

Miriam Cahn and Michael Armitage draw upon documentary footage to depict instances of contemporary political conflict. Vividness and violence collide in Armitage's depiction of Kenya's postcolonial turmoil, while the bodies of migrants drowning at sea in **The Beautiful Blue** haunt our consciousness and challenge us to empathise with their loss. Jana Euler explores themes of fear and the unknown through the image of a great white shark, occupying and attacking the tradition of painting and its association with masculine gestures.

Quote

'I think a picture is more like the real world when it is made out of the real world.' – Robert Rauschenberg

Andy Warhol 1928–1987

Born and worked US

Self Portrait

1966–7

Synthetic polymer, acrylic and silkscreen inks on linen

In this work Warhol disrupts the myth of authenticity in self-portraiture. Warhol's trademark silkscreen process allowed him to create an image that embodies his mantra of superficiality, doubling as both pattern and depiction of a person. Warhol was interested in celebrity, moving in circles of the rich and famous. He understood how to extend and exaggerate his image, identity, and cultural persona. Despite its repetition across four canvases, the self-portrait reveals nothing of the artist, perpetuating the mysterious façade he portrayed to the public.

YAGEO Foundation Collection, Taiwan

X77491

Andy Warhol 1928–1987

Born and worked US

Double Marlon

1966

Silkscreen on linen

This work is based on a film still of North American actor Marlon Brando (1924–2004) in the film **The Wild One** 1953. Warhol and Brando had gone to parties together in the mid 1950s. Warhol printed the image onto an unprimed canvas, in a vertical strip that resembles a strip of celluloid film. By leaving the canvas raw, Warhol emphasises the importance of film and photography to his work, his interest in abstract art and what might constitute a painting.

YAGEO Foundation Collection, Taiwan

X85060

Richard Hamilton 1922–2011

Born and worked UK

Towards a definitive statement on the coming trends in menswear and accessories (a), Together let us explore the stars

1962

Oil paint, cellulose paint and printed paper on wood

This work alludes to the 'space race' between the US and the USSR. President John F. Kennedy (1917–1963) appears in an unpainted astronaut's helmet. Hamilton's investigation of the languages of advertising and popular culture through painting and collage have a critical and analytical intention as much as a poetic feeling. He understood that 'the artist in 20th-century urban life is inevitably a consumer of mass culture and potentially a contributor to it'.

Tate. Purchased 1964

T00705

Robert Rauschenberg 1925–2008

Born and worked US

Almanac

1962

Oil paint, acrylic paint and screenprint on canvas

Rauschenberg began making silkscreen paintings in 1962. He would screen-print images from books and magazines, along with his own photographs, onto the canvas, then apply painterly brushstrokes. His intention was 'to escape the familiarity of objects and collage'. **Almanac** is part of a group of similar works made in black and white. The images within the work are organised in a loose, poetic manner, creating an impression of visual flux that allows the viewer to free-associate. In the same way, Rauschenberg's wanted viewers to have a personal reaction to how the title and the work link together.

Tate. Presented by the Friends of the Tate Gallery 1969

T01135

Pauline Boty 1938–1966

Born and worked UK

Portrait of Derek Marlowe with Unknown Ladies

1962–3

Oil paint on canvas

Boty used imagery from popular culture to question how gender roles were presented in the media. This work contrasts the treatment of an individual male sitter with the decorative depiction of unnamed women. Derek Marlowe (1938–1996) was an English writer and painter. He appears cool and assertive, in a pose common in celebrity photographs of the time. The smudged faces of four anonymous women are cut off at the forehead and chin. Boty said that for most men, women were 'kind of things'.

Tate. Purchased with funds provided by the Denise Coates Foundation on the occasion of the 2018 centenary of women gaining the right to vote in Britain 2018

T15086

Quote

'A photograph is a fraction of a second, frozen.
So, the moment you've looked at it for even four seconds,
you're looking at it far more than the camera did.'

– David Hockney

David Hockney 1937
Born UK, works UK and US

Portrait of an Artist (Pool with Two Figures)

1972

Acrylic paint on canvas

This painting captures Hockney's then boyfriend, artist Peter Schlesinger, looking down at Hockney's assistant, John St Clair, swimming underwater. The composition is based on a series of photographs which Hockney took in preparation for the work. Hockney was fascinated with depictions of water, glass and transparency, and with the contrast between flatness and depth, fluidity and stillness. From 1968 to 1977, Hockney worked on a sequence of large double portraits of friends and acquaintances in enclosed settings, capturing their intimate and often complex relationships.

YAGEO Foundation Collection, Taiwan
X80282

Quote

'I never experienced my work as figurative;
I never thought about being representational as being
important, but I thought about the figure as an object –
as an icon rather than as representation of any reality.'
– Joan Semmel

Joan Semmel 1932

Born US, works Spain and US

Secret Spaces

1976

Oil paint on canvas

Semmel's **Secret Spaces** is based on a photograph the artist took of her own body. By turning the camera onto herself, Semmel assumes the position of both image-maker (subject) and model (object). She challenges the uneven dynamics traditionally at play in the depiction of the female nude, liberating the theme from the male spectator by ensuring it is seen from a female perspective. Semmel responds to an often misogynistic and pornographic Western popular culture by offering an authentic, raw and vulnerable depiction of the female body and women's sexuality.

Tate. Presented by David and Maria Wilkinson (Tate Americas Foundation) 2016, accessioned 2021

T15716

John Currin 1962
Born and works US

Thanksgiving

2003
Oil paint on canvas

Currin draws from pornography and advertising images to explore stereotypical representations of women and the desires behind them. The women in **Thanksgiving** occupy an eerily fantastical world, confined to the gendered space of the kitchen. The raw flesh of the turkey, dying flowers, sombre clothing and the strange expressions and elongated necks of the two standing figures provide a sense of unease. All three figures are based on the artist Rachel Feinstein, who was married to Currin. However he has also said that his work reflects himself as much as his models, creating a form of self-portraiture.

Tate. Presented by the Tate Americas Foundation, courtesy of Marc Jacobs 2019, accessioned 2021
T15743

Paulina Olowska 1976
Borns and works Poland

The Alchemist

2015

Oil paint, aerosol paint and graphite on canvas

In **The Alchemist**, Olowska restages one of the many erotic polaroid photographs taken by Italian architect Carlo Mollino (1905–1973). The artist portrays herself in period clothing and in a playfully provocative pose. She adopts an imagined persona to subvert representations of women as images of heterosexual male desire. In the background she has weaved together mushroom imagery and depictions of her sketches, gesturing towards her rich inner world.

Tate. Presented by Gaia Art Foundation, UK 2016
T14634

Lisa Brice 1968

Born South Africa, works South Africa, Trinidad and UK

Untitled

2019

Gouache and tempera on canvas

Untitled depicts a naked woman standing before her reflection in a mirror, holding paintbrushes loosely in one hand and a palette at her feet. The model in the mirror, which also assumes the position of the artist, boldly confronts the viewer. Brice borrows from a multitude of art historical references, including characters, gestures, props and interiors from artists such as Pablo Picasso (1881–1973), Edgar Degas (1834–1917) and Édouard Manet (1832–1883). She is interested in subverting the misogynistic visual tropes of the canon of Western art history, and recasting the female figure with a strong sense of autonomy.

Tate. Presented by Harry and Lana David 2020

T15546

Njideka Akunyili Crosby 1983

Born Nigeria, works US

Predecessors

2013

2 works on paper, charcoal, acrylic paint, graphite and transfer print

Akunyili Crosby creates her multi-layered work from family photographs and personal memorabilia mixed with cut-outs from Nigerian popular magazines and newspapers. These disparate items reveal the multiple sources of influence on people's experiences in our contemporary multi-cultural world. The female figure is the artist's alter ego, a modern African woman who embodies a cosmopolitan African lifestyle. Akunyili Crosby refers to her as an 'Afropolitan', representative of a new generation of Africans who exist between multiple geographies and cultures, living a trans-cultural and trans-national life.

Tate. Purchased with funds provided by the Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc 2014.

T14021

Quote

'I am drawn to the ambiguity that people and places can hold. Sometimes the compositions of my paintings feel like cinematic outtakes: the moments between directed actions, when the figures are 'on their own time,' self-involved, performing only for themselves or one another.'

– Lisa Brice

Peter Doig 1959

Born UK, works Trinidad and UK

Canoe Lake

1997–8

Oil paint on canvas

Canoe Lake is based on a still photograph Doig took from the horror film **Friday the 13th** 1980. He has made several paintings that refer to the film. Always using photographic images as a compositional starting point, Doig's paintings often have a strong sense of atmosphere or hidden presence. There is a tension between the potential for sublime beauty and the horror of death, decay and obliteration.

YAGEO Foundation Collection, Taiwan

X23580



Still from **Friday the 13th** 1980, dir. Sean S. Cunningham
(Warner Bros.)

Quote

'I use the photo like a map,
but it is not a tracing,
just a way of giving me a foot
into a kind of reality that I want.'
– Peter Doig

Marlene Dumas 1953

Born South Africa, works Netherlands

Lucy

2004

Oil paint on canvas

Dumas portrays the figure in this work in an ambiguous state of sleep, death or sexual ecstasy. The artist bases most of her paintings on photographs from magazines and newspapers, or Polaroids she has taken herself. **Lucy** refers to a detail from Italian artist Caravaggio's 1608 painting **Burial of St Lucy**. According to legend, the saint was brutally tortured, blinded, and finally stabbed in the throat. Dumas has reworked the painting in a style that suggests the flatness of a morgue photograph. She is interested in the language, techniques and ethics of representation, exploring our desire to look and visually consume.

Tate. Purchased with assistance from Foundation Dutch Artworks and Bank Giro Loterij 2007. T12313



Caravaggio, **Burial of St Lucy** (detail) 1608, oil paint on canvas
(Basilica of Saint Lucia 'al Sepolcro')

Marlene Dumas 1953

Born South Africa, works Netherlands

Stern

2004

Oil paint on canvas

Ulrike Meinhof, a member of the West German far-left militant organization Red Army Faction, is shown with eyes closed and mouth open in an ambiguous pose. Found dead in her prison cell in May 1976, she appeared to have taken her own life, although some claim she was murdered. The title acknowledges the source of the image: a photograph printed in the German magazine **Stern**. Dumas reinterpreted an image previously used by German artist Gerhard Richter, who made paintings based on the same photograph in 1988.

Tate. Purchased with assistance from Foundation Dutch Artworks and Bank Giro Loterij 2007

T12312



Forensic photograph of Ulrike Meinhof, published in **Der Stern** 1976

Luc Tuymans 1958

Born and works Belgium

The Shore

2014

Oil paint on canvas

Tuymans based **The Shore** on the opening images of a 1968 film, **A Twist of Sand**. The film depicts a group of men on the seashore, illuminated by a light source out of shot. They are waving towards it, in expectation of rescue, but very shortly afterwards they are gunned down. Tuymans often transforms photographic and cinematic source material into paintings characterised by visible brushwork. Most of his paintings are completed in a single day. This work is also one of several Tuymans has created based on places associated with violence and death.

Tate. Presented by the artist 2015

T14803



Still from **A Twist of Sand** 1968, dir. Don Chaffey (United Artists)

Quote

'When I started to paint on the [Lubugo bark] cloth, the surface, heavily textured with divots, holes, stitching and the grain of the bark, would disrupt the way that the paint came off the brush – it was almost anti-painting.'

– Michael Armitage

Michael Armitage 1984

Born Kenya, works Kenya and UK

The Promised Land

2019

Oil paint, acrylic paint, graphite and chalk pastel on bark cloth

The Promised Land reflects on political demonstrations that followed the 2017 general election in Kenya. At least 45 people died disputing the elections outcome. The painting draws together media narratives with Armitage's own views on contemporary Kenya. On the left, the banner held by a protester references the nude in European art history, connecting political ideas with aesthetic tastes. On the right, people's bodies are transformed by encroaching tear gas. The work is painted on Lubugo, a bark cloth which is culturally significant for the Baganda people in Uganda, traditionally used as a burial shroud.

Tate. Purchased with funds provided by Harry and Lana David
2022. T15848

Miriam Cahn 1949

Born and works Switzerland

Das Schöne Blau

The Beautiful Blue

2008–17

Oil paint on canvas

The Beautiful Blue depicts two figures sinking underwater. The figures are painted loosely, blending with the tones of the water and evoking the vulnerability of the body. Cahn drew from images of migrants crossing the Mediterranean from North Africa, many who drowned as overcrowded vessels capsized. Cahn started the painting in 2008 and returned to it in 2017, struck by news reports of the continuing European refugee crisis: 3100 migrants drowned that year attempting crossings.

Tate. Purchased with funds provided by The Joe and Marie Donnelly Acquisition Fund 2020

T15643

Jana Euler 1982

Born Germany, works Belgium and Germany

gwf 9, Richter/Baselitz

2019

Oil paint on canvas

This work is part of a series of nine paintings titled 'Great White Fear', depicting white, phallic-like sharks leaping out of the water. Icons of fear and horror, the sharks are painted in a heroic yet ridiculous manner with ambiguous, human-like expressions. **gwf 9, Richter/Baselitz** turns the series on its head, depicting an upside-down shark, fins outstretched and swimming into 'darker, unknown waters'. The title references two prominent male artists featured in this exhibition. Euler borrows their signature styles, portraying the shark in a photo-realistic manner (Richter) and upside-down (Baselitz).

Tate. Purchased with funds provided by the European
Collection Circle 2021

T15828

Quote

'Photographs are haptic objects, meaning that they're not just taken as something we're supposed to see, but that photographs are made or have historically been made to be touched, to be handed from one person to the next.'

– Tina Campt, writer

ROOM 8

Blank page

Room 8

Clockwise from room entrance

TOWARDS THE DIGITAL

Artists in this room are grappling with the visual and emotional possibilities of painting in the digital age, and how the medium can respond to our contemporary reality. They assimilate history and its relationship to images to offer new ways of understanding the present. New media, the Internet and archival material collide with the tradition of Western painting to create timely pictorial languages.

Lorna Simpson, Salman Toor and Christina Quarles draw from broadcast media to represent political struggles: the ongoing legacy of racism and structural violence in the US, the migrant crisis of the US/Mexico border, and our position in a world that constantly bombards us with news of international conflicts. How does our fraught sociopolitical climate shape individual consciousness?

Drawing from lived experience, Toor and Quarles portray the contemporary body as fluid, ambiguous and queer, entangled with others, and inhabiting multiple worlds. Pushing painting towards the edges of representation,

Quarles and Owens propose a new mode of mark-making. Whereas gestural painting is traditionally associated with heroic, masculine actions, these artists use digital renderings to create carefully controlled gestures. These marks are no longer tied to the hand of the artist, but are instead connected to the layers of media and images of our information age.

Salman Toor 1983

Born Pakistan, works US

9PM, the News

2015

Oil paint on canvas

Salman Toor's **9PM, the News** portrays a family gathered around the dining table. The patriarchal figure smokes a cigarette at the head of the table. His son sits naked, vulnerable to external influences like media and religion represented by a TV screen showing the news and comic book-style speech bubbles. Behind them is a servant and a mosque. Toor has said the anonymous figures in the background are 'ghosts' of his Pakistani culture, 'a past that is both disrupter and enabler'. The work is part of Toor's **Resident Alien** series of paintings of news broadcasts.

Tate. Purchased 2019

T15136

Lorna Simpson 1960

Born and works US

Then & Now

2016

12 panels, ink and screenprint on clayboard

Then & Now was made by screenprinting found photographic imagery onto clayboard panels, with black ink added by hand. The work appropriates an iconic photograph taken during clashes between Black residents and police in Detroit in 1967. The title suggests a dialogue between past and present, connecting the events of 1967 to the present where police brutality and disproportionate violence towards Black citizens continues. Masking the photographic imagery beneath, the black ink dramatises the violence of the event, while the fragmentation of the images mirrors the complexity of the narrative being represented.

Tate. Presented by Tate Americas Foundation, purchased using endowment income 2017, accessioned 2021. T15605

Quotes

What interests me in painting
is that it comes out into the room,
almost punches you in the face.'

– Laura Owens

'For me painting is a process of self definition,
as an outsider in multiple worlds which become
more and more entangled and complex.'

– Salman Thoor

Laura Owens 1970
Born and works US

Untitled

2012

Oil paint, acrylic paint, acrylic resin, fabric and pumice on canvas

This work is part of a series titled **Pavement Karaoke**. Owens wrote giant letters from these words across seven canvases, then filled them in with silkscreen prints derived from classified adverts. She then used Photoshop to make a virtual painting comprising a series of 'strokes' and 'erasures', and projected this onto canvas, taping around the edges, and filling in the areas with thick impasto strokes. Fake drop-shadows beneath these areas create illusions of depth. These real and mediated gestures are combined with grids, some reminiscent of modernist painting, others made with gingham cloths.

Tate. Presented by Sadie Coles Gallery 2015

T14237

Christina Quarles 1985

Born and works US

Casually Cruel

2018

Acrylic paint on canvas

Quarles began this work by transforming random marks into stretched human figures. The background derives from a digital sketch. Visible brushstrokes and paint drips contrast with the blue and green wall, drawing attention to the act of painting as a gestural and material process. **Casually Cruel** was painted in 2018, while the US government was separating families at the US/Mexico border under President Donald Trump's policy of 'zero tolerance'. The artist painted the work listening to the news, thinking of 'how seemingly casual and careless the government was about something that had such significant psychological implications'.

Tate. Presented by Peter Dubens 2019

T15219

Blank page

EXIT

Blank page

Wall text on left, exiting the exhibition

Quote credits

Susan Sontag, **On Photography**, 1977

Alice Neel, artist's statement, 1964

Lucian Freud, 'Some Thoughts on Painting' **Encounter III**,
no. 1, July 1954

Dorothea Lange and Daniel Dixon, 'Photographing the
Familiar', **Aperture** 1. no. 2, 1952

Pablo Picasso quoted in Frank Van Deren Coke, **The Painter
and the Photograph: From Delacroix to Warhol**, 1972

Attributed to Eadweard Muybridge

Paula Rego, 'Interview with Paula Rego', **The White Review**,
January 2011

Cecily Brown, **Cecily Brown**, exhibition catalogue, Gagosian
Gallery, New York, 2008

George Condo quoted in Stuart Jeffries, 'George Condo: I was delirious. Nearly died.', **The Guardian**, 10th February 2014

Marwan quoted in Khan-Assad-Basha, ed., **Marwan: Damascus–Berlin–Damascus**, 2005

Jeff Wall quoted in 'Restoration: Interview with Martin Schwander', **Jeff Wall**, 1996

Pushpamala N. quoted in Alasdair Foster, 'Pushpamala N: India's Entertaining Iconoclast', **Talking Pictures**, 2020

Louise Lawler, **Enough. Projects: Louise Lawler**, exhibition brochure, Museum of Modern Art, New York, 1987

Andreas Gursky, **Andreas Gursky**, Hayward Gallery, London, 2018

Hiroshi Sugimoto, statement, artist's website, 2023

Gerhard Richter quoted in Benjamin H. D. Buchloh, 'Gerhard Richter's "Atlas": The Anomic Archive', **October**, vol. 88, 1999

Wilhelm Sasnal, **Wilhelm Sasnal**, Hauser & Wirth Zürich, 2016

Robert Rauschenberg quoted in Calvin Tomkins, **Off the Wall, Robert Rauschenberg and the Art World of Our Time**, 1980

Tina Campt quoted in Cathy Hannabach, 'Interview with Tina Campt', *Ideas on Fire*, 2018

Michael Armitage quoted in Eugenio Re Rebaudengo, 'Interview with Michael Armitage', *Artuner*, 2015

Lisa Brice quoted in 'Q&A: Lisa Brice and Aïcha Mehrez', **Tate Etc**, May 2018

Joan Semmel quoted in Marta Gnyp, **New Waves: Contemporary Art and the Issues Shaping Its Tomorrow**, 2021

Peter Doig quoted in Adrian Searle, 'I've never been canoeing on a toxic swamp (A conversation with Peter Doig)', **Blotter**, Contemporary Fine Arts, Berlin and Victoria Miro, London, 1995

David Hockney quoted in **Hockney: Seeing Beauty**, dir, Randall Wright, 2016

Salman Thoor, **Resident Alien**, Aicon Gallery, New York, 2015

Laura Owens quoted in Stephen Berens and Jan Tumlir, 'Still Lifting: Conversation with Laura Owens', **X-TRA**, vol. 16, no. 2, Winter 2014

