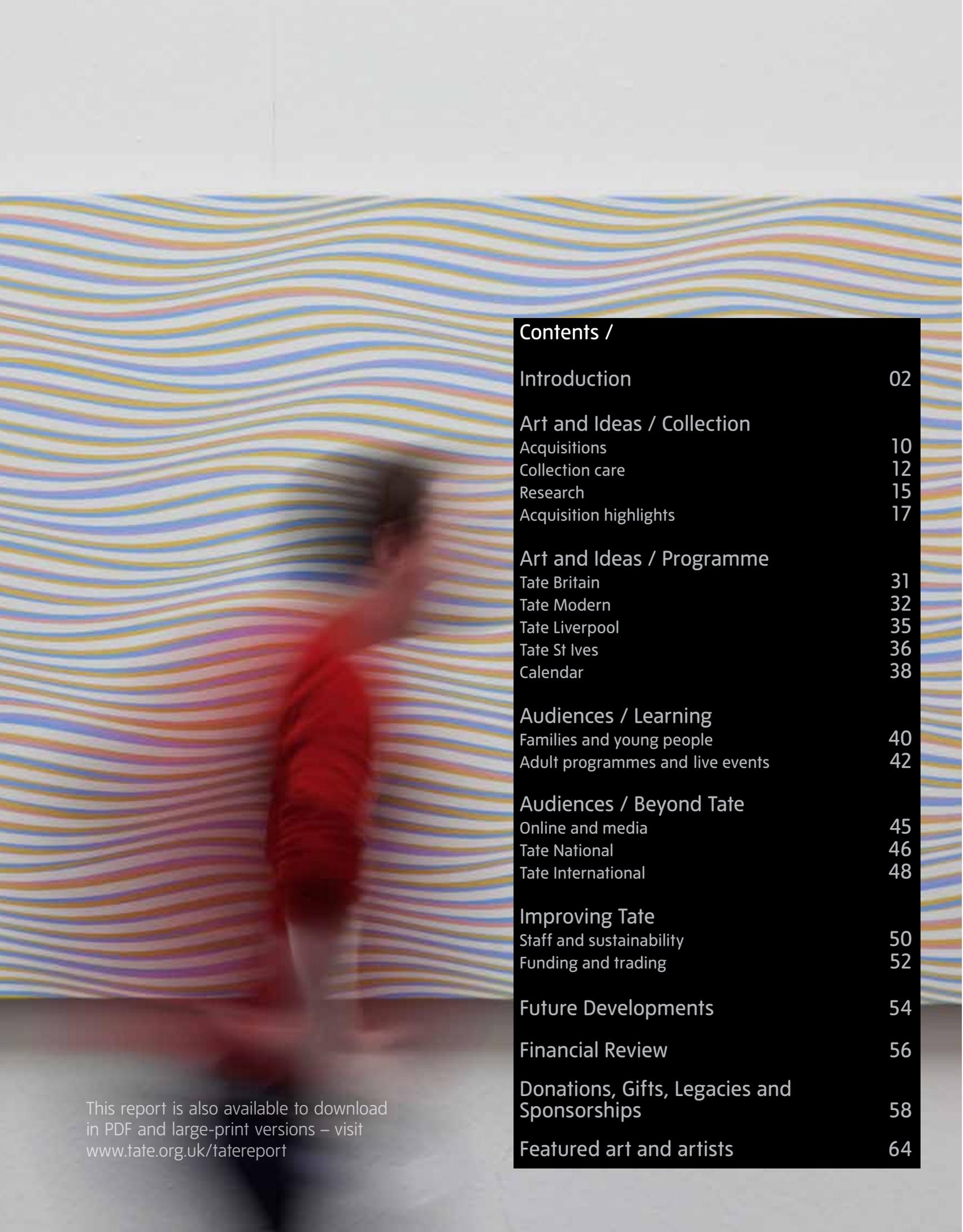


TATE



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www.tate.org.uk/tatereport

Introduction



We are committed to enriching people's lives through their encounter with art. And so, this year Tate again reached out across the country and to the world beyond – through our galleries, partnerships and online – to invite people to look again at the familiar, and to think about the new experiences offered by the art of our own time.

Broadening global and artistic perspectives /

Our environment is characterised by rapid technological, social and economic change. We have therefore been strengthening our foundations and broadening our perspectives to ensure we continue to stimulate audiences and engage their attention, making art relevant to their lives today.

The emergence of new art centres across the world and an art world which is increasingly complex and interconnected oblige us to re-examine our focus on traditional geographical areas of interest. Significant acquisitions this year included a group of thirteen contemporary works by artists from Algeria, Lebanon, Turkey, Iran and Egypt, as well as important works by artists including Do-Ho Suh, Chen Zhen and Santu Mofokeng. New exchanges with museums around the world also contributed to broadening the international experience of our curators, as well as bringing new global perspectives to Tate.

Contemporary artists work in many media, including photography, film, video and performance. We have appointed Simon Baker as our first Curator of Photography and

International Art. The acquisition of a large group of work by Keith Arnatt, a film by David Lamelas, and a significant photographic collection, generously given to Tate through the Acceptance in Lieu scheme by the late Barbara Lloyd, are examples of ways in which our representation of this important area of art practice is being strengthened.

Other notable works entering the Collection this year included a performance by Tania Bruguera, eight hand-coloured etchings by William Blake, the last painting by Patrick Caulfield, and several important Arte Povera works by Giovanni Anselmo, Alighiero Boetti, Marisa Merz, Pino Pascali and Gilberto Zorio.

Collaborating to support artists /

In tough economic times, it is even more important that we continue collaborating with artists, supporting them at various stages in their career and working together to present the Collection in new ways.

We presented major exhibitions by Roni Horn, John Baldessari, Chris Ofili, Richard Long and Dexter Dalwood. We also commissioned artists to conceive new work, notably *How It Is* by Miroslaw Balka at Tate Modern and *Cold Corners* by Eva Rothschild at Tate Britain. Douglas Gordon was invited to respond to new Tate research and we worked with Robert Morris to recreate his seminal 1971 work *Bodyspacemotionthings*. Artists also bring new perspectives on Tate's Collection, and this year our curators collaborated with



a number of artists including Michael Craig-Martin and Michael Landy to present new Collection displays and exhibitions.

Tate manages the Collection on behalf of the nation, so it is important that people up and down the country should have the chance to see artworks in their local venues. Tate's national activities help broaden access to arts and strengthen initiatives outside London. This year we mounted the inaugural tour of the ARTIST ROOMS collection, given to Tate and National Galleries of Scotland last year by Anthony d'Offay. We also obtained further funding for the Tate Connects national network of galleries and museums. This will allow us to work with partner galleries to develop their audiences and income streams, contributing to their sustainability at a time when public funding is likely to fall.

Interacting with audiences /

Tate engages with audiences in new ways by using technology on a local and global scale, keeping pace with advancements in this rapidly developing field.

We have the most popular arts website in the UK, with over 1.8 million unique visitors every month. This year social-media platforms, such as Facebook and Twitter, also provided new forums for engagement. The installation of a wireless network in Tate Modern, and the development of our first iPhone applications, also meant that Tate is laying the foundations to engage with audiences in the future via smart phones.

As our ability to interact with our audiences grows, so do the opportunities for participation and co-creation. The Tate Movie Project is the first of its kind – an animated film made by and for children across the UK, brought together by Tate, Aardman and Fallon. The project has been made possible by significant funding from Legacy Trust UK, sponsorship from BP, and additional support from the BBC. Tate Movie is part of the London 2012 Cultural Olympiad. A Tate Movie Truck will visit over 50 places across the UK to gather material, which can also be submitted through a website. Learning programmes such as The Unilever Series: turbinegeneration and Illuminating Cultures also provide ways to use Tate's Collection to create cultural understanding among students, teachers and galleries across the globe.

Our evolution continues /

Constraint fuels innovation. That is why, despite an uncertain economic outlook, we continue to be confident, working to develop new funding sources, improving our efficiency and laying the foundations for a secure and exciting future. We are clear about the scale of the tasks ahead. We generate more of our income from donations and trading than other major national museums; about 60% of general income comes from sources other than Government Grant-in-Aid. Efficiency initiatives were taken forward in storage, procurement and energy use to ensure that we make the most of every pound we receive. For example, we were able to reduce our consumption of gas and electricity as well as the amount of waste sent to landfill.

Public demand for what Tate offers means we must continue to evolve. While Tate Modern was built to accommodate around two million visitors per year, we now regularly welcome around five million. Tate Modern has become the most visited museum of modern art in the world, attracting more visitors than MoMA in New York and the Centre Pompidou in Paris, despite having significantly less floor space. The further expansion and development of Tate Modern will ensure it maintains its internationally recognised iconic status.

Tate's Trustees have taken the decision to commence construction on the expansion to the south of the existing building. In January 2010 preparatory building work began, and by July, demolition works were complete and the lids to the vast subterranean oil tanks, which will form the base of the new building, were removed, revealing the spectacular new spaces for showing art.

Audiences at Tate Britain have also expanded significantly, by some 60% since 2000. The project to transform Tate Britain also progressed. The plans aim to conserve the fabric of the beautiful Millbank building, bring the oldest galleries up to 21st-century standards for displaying art and make much-needed enhancements to visitor and learning facilities. In July 2010 the scheme received unanimous planning consent from Westminster City Council and work onsite is expected to begin in 2011.

We are also pleased that Cornwall County Council, working in partnership with Tate St Ives and the Penwith Housing Association, purchased land adjacent to Tate St Ives, paving the way for the future development of Tate in Cornwall.

Staff and supporters /

Developing new and reliable sources of funding is more important today than ever before. We are indebted to all of our visitors, donors and supporters, whose continuing support allows us to thrive.

In the past five years, Tate has grown its self-generated income by 16%, a rate well above the growth in Government Grant-in-Aid. Nonetheless, that grant accounts for about 40% of our general funding and is the critical foundation upon which we maintain and support our other commercial and fundraising activities, and present the extraordinary public programme to broaden access to art in the UK.

The Board of Trustees recognise that Tate's success is due to the professionalism, enthusiasm and dedication of all who work at Tate. We want to thank Nicholas Serota, the Director of Tate, and his team not only for the consistent delivery of what they promise, but also for maintaining Tate as a global leader in its field by being innovative and creative. Their work results in a public programme of extremely high impact, delivered with great efficiency.



Tate Trustees as of 31 March 2010

The Lord Browne of Madingley,
FRS, FREng (Chairman)
Helen Alexander, CBE
Tom Bloxham, MBE
Sir Howard Davies
Jeremy Deller
Professor David Ekserdjian
Mala Gaonkar
Patricia Lankester
Elisabeth Murdoch
Franck Petitgas
Monisha Shah
Bob and Roberta Smith
Wolfgang Tillmans

We were sorry to see several long-standing employees of Tate move on this year. In December, Dr Stephen Deuchar, the successful founding director of Tate Britain, became Director of the Art Fund. We were pleased to welcome Dr Penelope Curtis, from the Henry Moore Institute in Leeds, to lead Tate Britain into its second decade. After seven stimulating years as Director of Tate Modern, Vicente Todolí returned to Spain. Chris Dercon, currently Director of Haus der Kunst in Munich, will join Tate in April 2011 in his place. Will Gompertz, the enterprising Director of Tate Media, left to become the first Arts Editor at the BBC. In May of this year, we were delighted to welcome Marc Sands as our new Director of Tate Media and Audiences.

This year also saw the retirement of Celia Clear and departure of Robin Bidgood, the Chief Executives of Tate Enterprises and Tate Catering respectively. Celia is a legend in the museum publishing business and over fifteen years has taken Tate Enterprises to new levels of success. We were delighted to be able to replace Celia and Robin with the internal promotion of Laura Wright and Jeroen Schuijt. Anna Cutler was appointed Tate's first Director of Learning, having

previously led the Learning team at Tate Modern, and Susie Dawson retired after several years helping to develop Tate's membership scheme.

We would like to express our sincere appreciation to Anish Kapoor, CBE who retired after four years serving on Tate's Board of Trustees. We were also pleased to welcome new Trustees to the Board this year, the artists Bob and Roberta Smith and Wolfgang Tillmans in July 2009, and Mala Gaonkar in March 2010.

It was with great sadness that we learned of the death of a number of friends and supporters this year. The artists Craigie Aitchison, John Craxton and Barry Flanagan all died in 2009, leaving behind a rich artistic legacy. We also lost Charles Harrison, one of the most acute art critics of the post-war era. Two of our greatest supporters also died recently, Lord Wolfson and Dr Mortimer Sackler. Both contributed greatly to the development of Tate and of art in Britain in many ways. We will miss them but always remember them.

The Lord Browne of Madingley
Chairman, Tate Trustees

Art and Ideas Collection

Acquisitions /

Tate's Collection lies at the core of our programme. Works from the Collection are displayed in the four Tate galleries, and loaned to other galleries nationally and internationally. They provide the inspiration for Tate's programme, research and learning. It is vital that this national asset should evolve. The geographical scope of the Collection is shifting from North America and northwest Europe to reflect the wider contemporary art world of the Middle East, North Africa, the Asia-Pacific region and Latin America. Each year new works are acquired in order to reflect new ideas and developments in contemporary art, to take advantage of important historic works becoming available, and to explore different, dynamic world art histories.

After eight hand-coloured etchings by William Blake were discovered by chance in a box of second-hand books and offered to Tate, we set about acquiring them for the Collection. The works were based on Blake's illustrations for a series of illuminated books, including his prose work *The Marriage of Heaven and Hell* c1790–3. Secured through generous help from the Art Fund and Tate Members, as well as support from the Tate Patrons, Tate Fund and private donations, the works greatly add to Tate's outstanding Blake collection.

Significant developments were made in the acquisition of international and British contemporary art. The Outset/Frieze Art Fair Fund continued to support Tate in acquiring work by emerging artists. This year's acquisitions comprised work by six artists, including video and film works by three Eastern European artists Zbigniew Libera*, David Maljkovic* and Artur Zmijewski. Work by British artists acquired during this period included Simon Starling's *Work, Made-ready, Les Baux de Provence (Mountain Bike)* 2001, a bicycle ridden to an aluminium mine and recast with raw materials.

A highly significant acquisition for Tate included a group of Arte Povera works by Giovanni Anselmo, Alighiero Boetti, Marisa Merz, Pino Pascali and Gilberto Zorio. A generous anonymous gift was received of four sculptures by Magdalena Abakanowicz, one of the most significant figures of post-war Polish art. Abakanowicz scavenged for materials in Warsaw which she then dyed and wove into evocative sculptural forms.

A record number of individuals supported Tate's Acquisition Committees. The launch of Tate's Middle East and North Africa Acquisitions Committee (MENAAC) complemented existing initiatives relating to Latin America and the Asia-Pacific region. With MENAAC's support, Tate acquired thirteen contemporary works by ten artists from Algeria, Lebanon, Turkey, Iran and Egypt, including the designs for a scale model of the Algerian city of Ghardaïa by artist Kader Attia. Further works were acquired from the Asia-Pacific region and Africa, including Do-Ho Suh's *Staircase III* 2009* and Santu Mofokeng's *The Black Photo Album/Look at Me* 1997, a slide installation of colonial portraits of urban black people in early twentieth-century South Africa.

A group of works was acquired in lieu of tax including two important Camden Town Group paintings, Harold Gilman's *Nude at a Window* c1912 and Charles Ginner's *La Vieille Balayeuse, Dieppe* 1913.

Tate appointed its first ever specialist Curator of Photography and International Art, reflecting the importance of lens-based media in our collecting policy. Acquisitions this year included a large group of photographs by the late British artist, Keith Arnatt, and an outstanding group of works acquired in lieu of tax from the late Barbara Lloyd, a pioneering collector who developed the first photography section in a British gallery at Marlborough Fine Art. It includes works by Bill Brandt, Brassai, Henri Cartier-Bresson, Robert Frank and Edward Weston. Tate also received a gift from the Billstone Foundation of a collection of vintage documentary photographs and archival texts by Vito Acconci, recording the artist's influential performances in the Sonnabend Gallery in 1972.

Tate's Archive, the largest archive of British art in the world with more than one million items, this year acquired the correspondence of Helen Anrep, who was connected to the Bloomsbury Group. This significant addition to Tate's unparalleled Bloomsbury archives is likely to be the last great cache of letters relating to the Group. Other notable acquisitions included the archive of Genesis P-Orridge, the artist, musician and founder of the band Throbbing Gristle, and the papers of Charles Harrison and Peter Townsend, who were both connected to the publication *Studio International*.



Tate has a responsibility to make new acquisitions accessible. Following Anthony d'Offay's gift of over 1,100 major contemporary works in 2008, presented jointly to Tate and National Galleries of Scotland, we took the ARTIST ROOMS exhibitions to a wide audience. In 2009–10, fourteen galleries across the UK showed ARTIST ROOMS. The collection was enhanced by significant donations from artists, including Ed Ruscha's *The Music from the Balconies* 1984 and, from the estate of Ian Hamilton Finlay, *IDYLLS END IN THUNDERSTORMS* 1986. Throughout 2010, audiences from Eastbourne to Stornoway will benefit from another tour, thanks to the continuing support of the Art Fund and the Scottish Government.

Collection care /

With its rigorous and innovative approach to the care of the Collection, Tate is a leader in the international museum sector. We face increasing challenges presented by new technology and mixed media, and constantly update our conservation practices to take account of new methods and techniques.

For example, the acquisition of software-based artworks has presented new challenges for the Time-Based Media Conservation team. Working with computer experts from Tate's Information Systems department, we have been seeking long-term conservation outcomes for works such as José Carlos Martinat Mendoza's *Brutalism: Stereo Reality Environment 3 (AER-3/Brutalismo)* 2007* which connects to the internet via a search engine.

Tate also consistently seeks to improve its conservation of traditional fields. This year, Henry Moore's sculptures were the focus of much activity. For example, *Girl* 1931,

part of the Tate Collection, was cleaned for the *Henry Moore* exhibition at Tate Britain, restoring the sculpture's cream Ancaster limestone to reveal subtle colours that had been hidden by ingrained dirt.

The Paintings and Frames Conservation department prepared work for the exhibition and subsequent tour of Tate Britain's *Turner and the Masters*. With support from McKinsey & Company and Tate Fund, several paintings and frames were fully restored, including JMW Turner's *Fishing Boats Bringing a Disabled Ship into Port Ruysdael* exh 1844 and *Mercury Sent to Admonish Aeneas* exh 1850. As well as making these works stable, conservators were able to remove discolouration caused by over-painting and non-original varnish layers, which revealed missing details and reintegrated old losses, allowing Turner's rich colours and composition to take precedence once more.

Recent research on the conservation of acrylic painting came to fruition in 2009–10, with paintings from the Collection benefiting from restoration, including Agnes Martin's *Morning* 1965. This delicate white acrylic painting with its fine graphite and red pencil grid drawing had been disfigured by a discoloured coating and layers of dirt, blighting the purity of Martin's vision. After wide consultation, conservators and conservation scientists devised a safe method for removing these layers. Their painstaking treatment used recent advances in gel cleaning systems to restore and reveal the original surface of the painting.

* These works will be formally accessioned into the Collection in the next financial year.



Research /

Research is the foundation for all Tate's exhibitions and displays, and informs activity across the organisation. Tate's research remit is broad, not only encompassing art history but also fine-art practice, visual culture, technical art history and conservation science, cultural theory and policy, education and museum studies.

Underlining the importance of research, last year we founded three new Tate Research Centres bringing together colleagues from across and beyond Tate: British Romantic Art, Creative Communities, and Surrealism and its Legacies. This year we began a fourth Research Centre themed around The Art Museum and its Future.

The experiences Tate's audiences have with art in the galleries and beyond are the outcome of the research that we undertake. *The Sublime Object: Nature, Art and Language*, a project supported by the Arts and Humanities Research Council (AHRC), aims to understand how perceptions of the sublime in the external landscape are shaped by cultural experiences – art, literature and ideas communicated through history, philosophy, poetry, politics and religion. A spectacular Collection display entitled *Art and the Sublime* at Tate Britain originated in the research outcomes of the project. Notions of the sublime continue to be relevant to art and our lives today. In an exciting collaboration, the display was complemented by a contemporary commission by the artist Douglas Gordon.

Materials research remains a crucial part of our work. This year saw the conclusion of the Tate AXA Art Modern Paints Project. This pioneering three-year project has provided vital information about the properties of acrylic-based paints, and the results will help to preserve the many modern masterpieces painted after the early 1960s, when acrylics started to enjoy a growing popularity with artists. The project involved the conservation treatment of five key acrylic paintings in Tate's Collection, including Bernard Cohen's *Painting with Three Spots, One Blue and Two Yellow* 1970, Andy Warhol's *Brooke Hayward* 1973, and John Hoyland's *25. 4. 69* 1969. 'Acrylic is a new painting medium as oil once was,' remarked Hoyland. 'I feel strongly that research into the preservation of acrylic works of art should be an ongoing and important activity.'

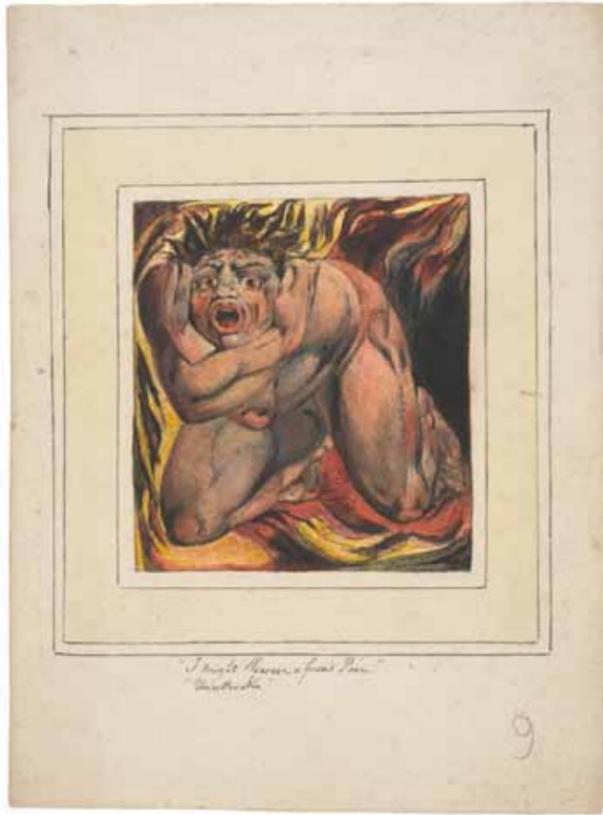
Tate is continuing the next phase of this important project with research partners the Getty Conservation Institute and The Dow Chemical Company.

In January 2010, we appointed the US scholar and Henry Moore specialist Dr Anne Wagner, Professor of Modern Art at the University of California, Berkeley, as the first Research Curator supported by The Henry Moore Foundation. This programme is designed to ensure that Tate's holdings of Moore works can be better understood and positioned in the canon of British sculpture.

Tate is also committed to pioneering exchanges between institutions. This year, Tate Curator Karen Hearn taught an MA module at the University of York in sixteenth- and seventeenth-century British painting, an exchange that will bring vital new interpretation to this important period.

A new series of scholars' mornings brings groups of eminent academics to Tate exhibitions in private sessions. The visiting groups reflected on the research questions raised by shows such as *Turner and the Masters* and *Henry Moore*. At the same time, Tate continued to host several ongoing research projects, with support from funding partners, including 'Art School Educated': *Curriculum Development and Institutional Change in UK Art Schools 1960–2000*; *The Camden Town Group Online Catalogue*; *The Turner Bequest Online Catalogue*; the *Folk Art Research Network*; the *Inter-Media Art Research Network*; *Court, Country, City: British Art 1660–1735*; *Matters in Media Art: Collaborating Towards the Care of Time-Based Media*; *Inside Installations: the Preservation and Presentation of Installation Art*; *Anoxic Display and Storage of Paper-Based Works of Art*; and *Tate Encounters: Britishness and Visual Culture*.

Research would be impossible without the generous support of many organisations and individuals including the Arts and Humanities Research Council, the Leverhulme Trust, the Deborah Loeb Brice Foundation, the Getty Foundation and the European Union, as well as our academic partners. Their collective generosity ensures that Tate can continue to develop its groundbreaking approach to research and scholarship.



William Blake

1757–1827

The First Book of Urizen, Plate 6 (Small Book of Designs, Copy B) 1796/c1818

Colour etching with paint, watercolour and ink on paper

Support: 260 x 186 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13002

This work comes from a series of small colour prints, consisting of pictures taken from Blake's illuminated books, reprinted without the text, then hand-coloured and bound as a separate album. In this instance the image relates to *The First Book of Urizen*, one of Blake's early texts that takes the form of a creation myth. Los, the figure engulfed in flames, symbolises poetry and imagination. Here he is overcome with terror at the materialisation of Urizen, who has been ripped from Los's side, and signifies tyranny and destruction. The original text was printed from the same plate as the image, making an explicit connection between the narrative and the picture. When taking this impression, however, Blake blanked out the words, replacing them with new lines handwritten in pen: 'I sought Pleasure & found Pain/ Unutterable'. The direct emotional appeal of these words, as well as their ambiguous meaning when read in isolation, give a sense of universality to the work. Rather than illustrating a specific narrative, the image thus becomes a symbolic representation of human despair.



Emily Mary Osborn

1828–1925

Nameless and Friendless. 'The rich man's wealth is his strong city, etc.' – Proverbs, x, 15 1857

Oil paint on canvas

Unconfirmed: 820 x 1040 mm

Purchased with assistance from Tate Members 2009

T12936

Emily Mary Osborn was one of the most important artists associated with the campaign for women's rights in the nineteenth century, and many of her works address the plight of the single woman in society. *Nameless and Friendless* shows an impoverished young female artist, accompanied by her younger brother, attempting to sell one of her paintings to a dealer. She is represented standing nervously with downcast eyes as the dealer disdainfully judges her work; in the background other men cast a preying glance in her direction. In the context of contemporary campaigns for female education and employment, the image suggests that the woman has been forced by circumstance to exploit the meagre 'feminine' skills she has acquired in girlhood to pursue the 'unfeminine' role of earning her own living in a hostile urban environment.



John Singer Sargent

1856–1925

Mrs Carl Meyer and her Children 1896

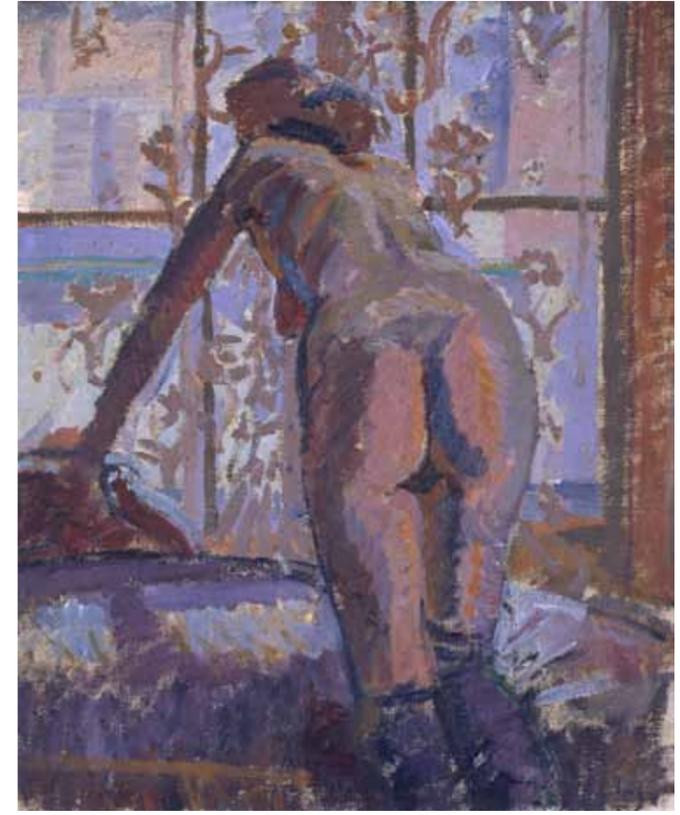
Oil paint on canvas

Unconfirmed: 2330 x 1670 mm

Bequeathed by Adèle, Lady Meyer 1930, with a life interest for her son and grandson and presented in 2005 in celebration of the lives of Sir Anthony and Lady Barbadee Meyer, accessioned 2009

T12988

Adèle Meyer was the wife of Carl Meyer, a Jewish banker born in Hamburg who became a naturalised British subject in 1877. She was a well-known society hostess and is presented by Sargent posed precariously on a sofa, engaging the viewer with an amused and animated gaze. Her extravagant silk dress and the strand of pearls that descends to her feet add to the representation of her vivacious personality. By contrast her two children, Frank and Elsie Charlotte, are shown shyly leaning against the back of the divan. This work was one of Sargent's most flamboyant society portraits for which he was awarded a medal of honour at the Paris Exposition Universelle in 1900.



Harold Gilman

1876–1919

Nude at a Window c1912

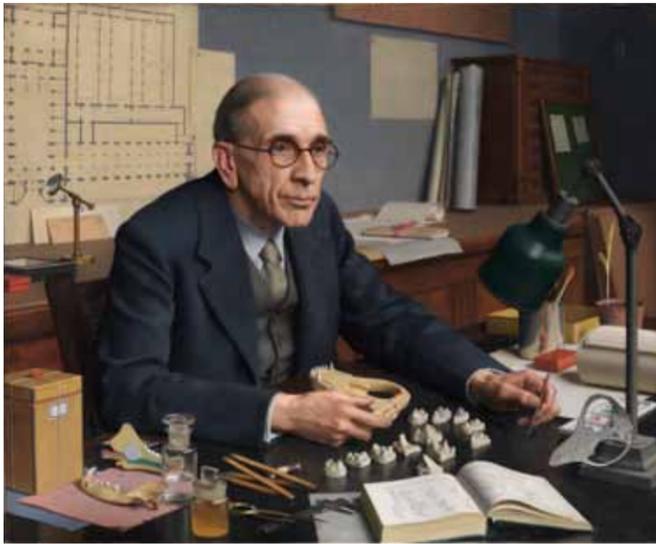
Oil paint on canvas

Support: 610 x 508 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2010

T13227

Gilman's *contre-jour* depiction of a naked model leaning over an iron bed in order to look out through a net-curtained window is part of a sequence of nudes in bedrooms that he painted between 1911 and 1913, in large part following the example of Walter Sickert. However, Gilman's pulsating Post-Impressionist colour harmonies express a personal joyfulness in the subject and a direct engagement with the model that is in sharp contrast to the dour, grimy palette used by Sickert. Sickert and Gilman's pioneering portrayal of the nude – embodying naturalism and realism rather than historicised idealism – echoed the manner in which French artists such as Edgar Degas and Auguste Renoir had broken with tradition by depicting women at their toilette. *Nude at a Window* displays a frank, insouciant sexuality, and is typical of Gilman's approach to this subject. The domestic environment chosen by Gilman justifies the model's nudity and also locates it firmly in the modern world.



Meredith Frampton

1894–1984

Sir Clive Forster-Cooper 1945

Oil paint on canvas

Support: 1078 x 1263 mm

Presented by Tate Members 2010

© The estate of Meredith Frampton

T13032

Frampton's portrait of Clive Forster-Cooper, the eminent palaeontologist, was made when he was Director of the Natural History Museum. The portrait was not a commission, but started as a sketch before developing into a more ambitious work. It was bought by the sitter on completion. It is a particularly fine example of the way Frampton gathered attributes and emblems around a portrait to illustrate a career or personal characteristic and occasionally to construct a form of allegory. The intensity of Frampton's rendering of the many details in the painting and Forster-Cooper's expression – where he looks contemplatively into the distance – lend it a strange and transcendent quality. Forster-Cooper is shown with his plans for the rearrangement of the Museum; the book, models and bones trace the path of his research into evolution and human progress. Not only celebrating Forster-Cooper's career and stewardship of the Museum during the Second World War, these references also raise the wider question of mankind's future at the end of the war.



Marisa Merz

b1931

Untitled (Living Sculpture) 1966

Aluminium

Overall display dimensions variable

Purchased using funds provided by an anonymous donor 2009

© Marisa Merz

T12950

Marisa Merz is a seminal figure associated with the Arte Povera movement and an important female artist. *Untitled (Living Sculpture)* is the most significant piece in her oeuvre. It was originally hung in the artist's home, which she shared with Mario Merz, and was subsequently shown in her first public exhibition in 1967 at the Galleria Sperone in Turin. A large sculpture of solid and hollow twisted tubes of aluminium stapled together and then suspended from the ceiling, the work has often been described as primordial, as it is a free arrangement made up of both organic and angular geometric forms. Using the industrial materials often associated with Arte Povera, Merz's practice is primarily concerned with notions of material and space. *Untitled (Living Sculpture)* engulfs, yet also defines, the space it inhabits, making the space that the work occupies become equally important as the work itself. Subsequently the display and arrangement of her work is particularly important and contributes new meaning in each place it is shown.



Pino Pascali

1935–68

Trap (Trappola) 1968

Steel wool

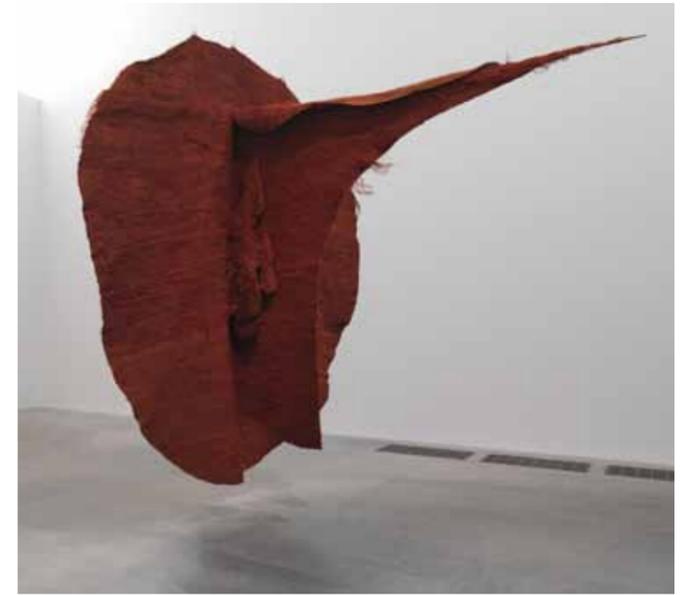
Overall display dimensions variable

Purchased 2009

© The estate of Pino Pascali

T12982

Pascali was one of the most important Italian artists of the 1960s and a crucial presence during the emergence of Arte Povera. One of his most impressive sculptures, *Trap* belongs to the artist's last body of work titled *Reconstructions of Nature*. Each work in this series was made with a different material that is not associated with nature, but with contemporary industrial society. *Trap* resembles an archetypal rope trap used to hunt wild animals in forests. It is constructed from braided steel wool, of the kind used in Brillo pads, wrapped around a wire armature. The sculpture hangs from one strand of wire attached to the ceiling. From a distance, the resemblance to a trap is obvious, but when approaching the work the viewer becomes surprised by its material character. *Trap* is an important work of Arte Povera with significant connections to Postminimalism and Pop art. Based on images seen in *Tarzan* movies, the work shows the impact of popular culture on artistic imagination in the 1960s.



Magdalena Abakanowicz

b1930

Abakan Red 1969

Sisal, cotton and dye

Unconfirmed: 3000 x 3000 x 3500 mm

Presented anonymously 2009

© Magdalena Abakanowicz

T12979

Abakanowicz is one of the most significant figures of post-war Polish art. In 1960s Soviet-controlled Warsaw, she lived in cramped conditions, without a studio or access to conventional sculptural materials. She worked by hand, using sisal threads taken from lengths of rope that she scavenged from the banks of the Vistula River. The threads were dyed in a pot and woven together to create the large sculptural forms that she called Abakans. The Abakans relate to architectural, organic and bodily forms. *Abakan Red* is suspended from the ceiling, falling in folds that are both vaginal and suggestive of a great protective cape. The artist considered the Abakans a means of escape not only from the physical and intellectual confines of her day-to-day existence, but also from what she saw as the 'rules' of artistic production. She has said, 'Among the complex reasons for my making them was my anxiety to prove to myself and to others that in spite of the entire tradition and limitations of weaving as a craft, I would be able to transform it into a pure art.'



David Lamelas

b1946

Film Script (Manipulation of Meaning) 1972

Installation of 16 mm film projection, colour, silent, and three 35 mm slide projections of 69 slides each, colour

Overall display dimensions variable

Presented by Tate Patrons 2010

© David Lamelas, courtesy the artist and Sprüth Magers Berlin London Photo: Stephen Brayne

T12978

David Lamelas is a key pioneer of the Conceptual art practices that emerged during the 1960s and 1970s. *Film Script (Manipulation of Meaning)* is a major piece by Lamelas that ties together many of the core concerns of his practice – time, space and language – which first began to emerge in his work in the 1970s. *Film Script* is considered one of the first film installations produced by a Conceptual artist and deconstructs the relationships between image, narrative, time and the construction of reality. It consists of a looped 16 mm film projection, accompanied by three sequences of slides, all playing simultaneously. The film follows the everyday activities of a young woman (the critic and curator Lynda Morris). Each of the slide projectors presents a slightly different version of the same story, variously re-editing the sequence of images, or else omitting the pivotal spillage/ telephone scene altogether, further indicating how meaning can be manipulated.



Keith Arnatt

1930–2008

Walking the Dog 1976–9

40 photographs on paper

Image: 275 x 275 mm each

Presented by Tate Patrons 2010

© The estate of Keith Arnatt

T13047–T13086, illustrated work T13064

Keith Arnatt's use of photography in his work of the late 1960s and the 1970s typically revolves around the documenting of an action arranged as a sequence of images. Despite the increasing institutional acceptance for Conceptual art, Arnatt began to feel uncomfortable about the way in which he felt its vocabulary was nearing exhaustion. Recently immersed in the work of Diane Arbus, Eugène Atget and August Sander, Arnatt consolidated his use of photography between 1972 and 1976, during which time he exhibited no new work. The results of this renewed involvement with photography are typified by *Walking the Dog*, which was variously exhibited as a group of 28 or 40 photographs and published as a sequence of 50 photographs. Each image from the sequence is a photograph of a different owner and his dog, encountered by Arnatt while on regular walks around his home town. There is an easy familiarity between sitter and location. The main challenge, given the aim of the work to produce an image of self-consciousness, was getting both dog and owner to look at the camera.



Chen Zhen

1955–2000

Cocon du Vide 2000

Wooden abacus beads, Buddhist rosary beads, wooden chair, steel and paint

2030 x 1060 x 1550 mm

Presented by Tate International Council 2009

© The Estate of Chen Zhen, courtesy Galleria Continua, San Gimignano

T12941

Chen Zhen lived and worked between Shanghai, New York and Paris and it was his intention in his work to integrate traditional Chinese culture with the culture of his adopted homes. His approach to art-making was similarly inclusive; he referred to his own work as an open architecture, assimilating influences from architecture, ecology, medicine, politics and philosophy. In his sculptures and installations he typically integrated everyday objects that had become redundant in a rapidly changing world. He transformed them, allowing their latent poetry to become apparent in new and unexpected configurations. *Cocon du Vide* belongs to a series of sculptures made between 1999 and 2000 featuring a biomorphic form resembling a large chrysalis resting on a chair. The structure is made from Chinese abacus and Buddhist rosary beads threaded onto a metal frame. The hollow, drooping form invites anthropomorphic readings, suggesting a figure bent in meditation or prayer. The work's title, which translates as 'empty cocoon', suggests a void and the potential for growth.



Santu Mofokeng

b1956

The Black Photo Album/Look at Me 1997

35 mm slide projection of 80 slides, black and white

Overall display dimensions variable

Purchased 2010

© Santu Mofokeng, courtesy Lunetta Bartz, Maker, Johannesburg

T13173

Santu Mofokeng is one of South Africa's leading photographers. *The Black Photo Album/Look at Me* is a projection consisting of 80 slides, half of which are black and white portraits of black working- and middle-class individuals and families taken in South Africa around the turn of the twentieth century. These images were commissioned by their subjects and left to relatives on their deaths, after which the photographs were either given pride of place or stored away and forgotten. Mofokeng sought to bring these images to light in order to reinvigorate narratives about identity, lineage and personality. He undertook research into the original photographers and their sitters; this information is depicted in the remaining 40 slides. The photographs are evocative of the artifices of Victorian photography. Mofokeng reveals the sophistication and richness of black family life at the turn of the twentieth century, uncovering how the subjects wished to represent their sensibilities, desires and self-image. Brought to light in the post-Apartheid era, this archive gives an insight into a critical time in South Africa's history.



Simon Starling

b1967

Work, Made-ready, Les Baux de Provence (Mountain Bike) 2001

Mixed-media installation

Overall display dimensions variable

Purchased with assistance from Tate Members 2009

© Simon Starling

T12938

In 2000 Simon Starling rode an aluminium 'Tassajara' mountain bike, designed by Gary Fisher, to Les Baux de Provence in France. There, he collected a few hundred kilograms of bauxite, which he later processed into aluminium. The installation that arose from this act represents a DIY production line based on the small-scale methods of aluminium production that Starling followed. This production line ends with the casting of processed aluminium to replicate part of the same 'Tassajara' mountain bike. The installation is lit by eight modernist hanging lamps, designed by the architect Poul Henningsen. This work contrasts the qualities of the homemade and handcrafted with objects that have been mass-produced. It highlights how an object's meaning is formed from function as much as context. Bauxite, the mountain bike, the replica of its frame and the hanging lamps all derive from the same substance, but have different meanings.



Mahmoud Bakhshi Moakhar

b1977

Air Pollution of Iran 2004–6

8 cotton flags

2350 x 1390 x 55 mm each

Purchased using funds provided by the Middle East and North Africa Acquisitions Committee 2010

© Mahmoud Bakhshi Moakhar

T13191

Mahmoud Bakhshi Moakhar is one of Iran's leading emerging artists. His practice often deals with issues surrounding Iranian society and he creates work in media from sculpture and installation to film and photography. Often taking a critical stance, he examines the nature of the Islamic Republic of Iran (IRI) and its political and social effects upon the environment in which he lives. *Air Pollution of Iran* is an installation of eight large Iranian flags that were collected from the administrative buildings in Tehran, where they were hung as symbols of allegiance to the IRI. In this installation, however, Bakhshi Moakhar uses them to demonstrate the pollution that is ingrained in Tehran – they appear dirty and used, seeped in the smog of the city. It is from here the title of the work originates. *Air Pollution of Iran* belongs to a larger body of work that deals with the eight-year Iran-Iraq war. The number of flags represents each year of the war, as well as their use as a symbol of allegiance.



Patrick Caulfield

1936–2005

Braque Curtain 2005

Acrylic paint on canvas

Support: 865 x 1173 mm

Purchased with assistance from Tate Members 2010

© The Estate of Patrick Caulfield.

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T13038

Braque Curtain was Caulfield's last painting. It depicts a series of interlocking spaces within a domestic interior that is devoid of people and has no natural light source (the curtain is drawn across the window). This curtain and a table lamp provide the twin focus for the painting as a passage from natural to artificial light. The painting also plays with the casting of light and shade, most notably in the doubled rendering of the table lamp – one dark and one bright – which begs the question: which part is the lamp and which is its shadow? The painting can be read as a metaphor for the voyage from life to death, through its shift from light to darkness (or vice versa). The title not only suggests a comparison with Georges Braque who, like Caulfield, was a master at evoking interior domestic spaces, but also calls attention to the dominant motif of the painting: the patterned curtain of the title, that was adapted by Caulfield from the wallpaper in the room depicted in Braque's *The Duet* 1937.



Carey Young

b1970

Body Techniques (after A Line in Ireland, Richard Long, 1974) 2007

Photograph on paper

Image: 1219 x 1518 mm

Presented by Tate Patrons 2009

© Carey Young

P79818

Carey Young's work often refers to key moments from recent art and explores the impact of globalised capitalism on artistic production. *Body Techniques (after A Line in Ireland, Richard Long, 1974)* is one of a series of eight photographs that address the interrelationships between art and commerce. Young's work makes particular reference to Conceptual art and performance of the 1960s and 1970s, in this case a 1974 work by Richard Long. Set against the immense building sites of Dubai and Sharjah's corporate landscapes, Young's photographic series depicts the artist herself re-enacting seminal performances associated with Conceptual art. The original works were partly conceived as a challenge to art's commodity status. Young's performances, however, appear to be overwhelmed by the encroaching backdrop of globalised corporate development. It is unclear whether the artist is attempting to fit into this changing corporate landscape or trying to resist it.



Tania Bruguera

b1968

Tatlin's Whisper #5 (El susurro de Tatlin #5) 2008

Performance

Purchased with funds provided by Alin Ryan von Buch 2009

© Tania Bruguera

T12989

Tania Bruguera is a Cuban artist living in both Chicago and Havana. Her work interrogates the relationship between art, politics and everyday existence and since 2002 she has used performance to create direct experiences of and commentary on political structures, appropriating the very tools used by systems of power. *Tatlin's Whisper #5* is one of Bruguera's most exemplary works and a highly effective performance with universal significance. Two mounted policemen in uniform – one on a white horse, one on a black horse – are integrated into the landscape of the exhibition. They patrol the space, guiding and controlling the audience by using a minimum of six crowd-control techniques that include actions such as: closing off the gallery entrances; pushing the audience forward with lateral movements of the horses; manipulating the audience into a single group; frontal confrontation with the horse; and breaking up the audience into two distinct groups. Examining notions surrounding choreographed performance and experiences embedded within reality, the work is a powerful reflection on the complex relationship between agents of authority and the masses.

Spartacus Chetwynd

b1973

Hermitos Children, the pilot episode 2008

Video, projection, colour, sound, 32 television sets, 8 headphones and beanbag

Overall display dimensions variable

Presented by Tate Members 2010

© Spartacus Chetwynd

T13044

Chetwynd's performances and films often derive from an educational background in anthropology, a family background in theatre and a curiosity that embraces both high and low culture. Involving a host of homemade costumes and props, and a cast of amateur actors including friends and family, her works follow the relationships that develop from the shared experience of performing. In the vein of the popular television genre of detective dramas, *Hermitos Children, the pilot episode* features Joan Shipman, the protagonist, who uncovers and solves sex crimes and murders. The film presents a broken narrative that reaches its climax with a chain of female nudity scenes that are accompanied by the ominous buzz of heavy metal music. The film includes footage of performances and events organised by the artist, such as Helmut Newton Ladies' Night and Yoyo's – a performance club and a Jewish restaurant respectively. With its low-tech feeling and absurd plot, *Hermitos Children* represents an attempt to harness and preserve the 'bottled mayhem' of the artist's underground happenings.

Katy Moran

b1975

Lady Things 2009

Acrylic paint on canvas and paper collage

Support: 463 x 385 mm

Purchased with assistance from the Charities Advisory Trust 2010

© Katy Moran

T13036

Moran's work focuses on the relationship between abstraction and the expressive functions of painting. Her densely filled canvases are rooted in observations of everyday reality. As the artist has stated, the works develop from 'the things that I see for a split second'. She often places the canvas on the floor and starts applying paint until she sees a shape taking form, pushing the painting to something that could be called representative. 'And then,' she has explained, 'I turned the canvas around, and I can see something figurative that is still there, but rarely the way I painted it.' *Lady Things* combines acrylic paint and collage. Although the artist has worked on it exhaustively, the painting retains great spontaneity of feeling, notable for example in the vitality of the swirling brush stroke. The palette introduces a great variety of white hues, light greys and blues, with feathery touches of yellow and pink to define the edge of a form or to break down the monotony of the white areas. Moran opens up the work to the unexpected; for her, painting has the ability to allow 'accidents to occur, to lose control of what you are doing'.

Helen Anrep

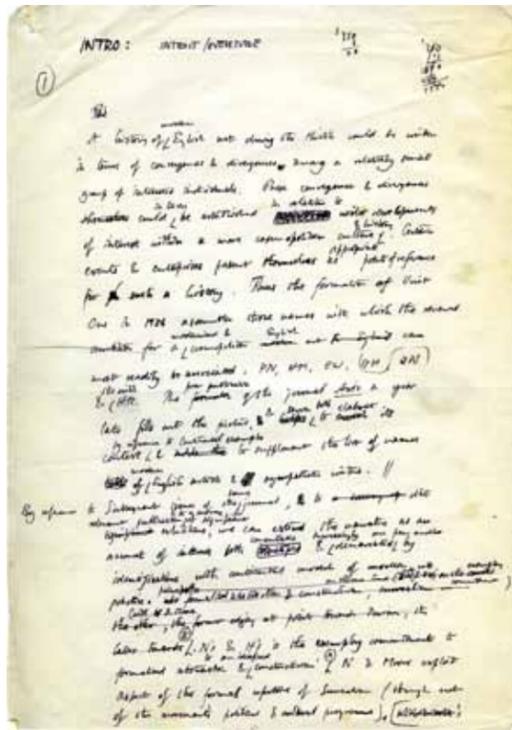
1885–1965

Correspondence of Helen Anrep 1907–47

Purchased 2009

TGA 200916

This important collection of over 700 items primarily consists of letters to Helen Anrep. Anrep had many connections to the art world, living with Roger Fry until his death in 1934, having previously married the Russian artist and mosaicist Boris Anrep. She was also a close friend of Augustus John and of members of the Euston Road School. As a coherent group of letters, this acquisition provides a rare addition to the established body of knowledge on key figures in early twentieth-century art, literature and criticism. The letters themselves are often of exceptional interest, long and full of details of both the personal and artistic lives of their writers. This is likely to be the last great cache of correspondence relating to the Bloomsbury Group, for which Tate is the recognised centre of excellence. In addition to artists and writers connected to the Bloomsbury Group, Tate Archive also has particularly strong holdings of other correspondents in this collection, such as Kenneth Clark, Graham Bell and William Coldstream. A large collection of Anrep-Fry material was acquired from another member of the Anrep family in 2006, so this recent acquisition reunites the two halves of the Anrep archive at Tate.



Charles Harrison

1942–2009

Papers of Charles Harrison 1970s – 2000s

Purchased 2009

© Estate of Charles Harrison

TGA 200826

The artist and art historian Charles Harrison was Professor of History and Theory of Art at the Open University from 1977 to 2008. Harrison worked and taught primarily in theories of art and Modernism, writing a number of key texts on British Modernism including *English Art and Modernism* (1981). In 1971, Harrison became associated with the Conceptual art group Art & Language, editing their periodical *Art-Language* while also working for *Studio International*. The archive documents in detail the mechanics of his relationship with other members of Art & Language, notably Mel Ramsden and Michael Baldwin, with many of their texts annotated by Harrison. Harrison's own research and practice is well represented in this collection with the archive containing his writings and notes for various projects, as well as correspondence from artists such as John Latham and Joseph Kosuth. It complements the papers which Harrison generously donated to Tate in 1983. It also dovetails with other existing holdings including Barbara Reise, *Studio International* and *Art Monthly*, helping to develop Tate Archive's position as a centre for the study of Conceptual and Minimal art of the 1960s and 1970s.



Peter Townsend

1919–2006

Papers of Peter Townsend 1970s – 2000s

Purchased 2009

Photo: Douglas Smith © SPACE (Art Services Grants Limited)

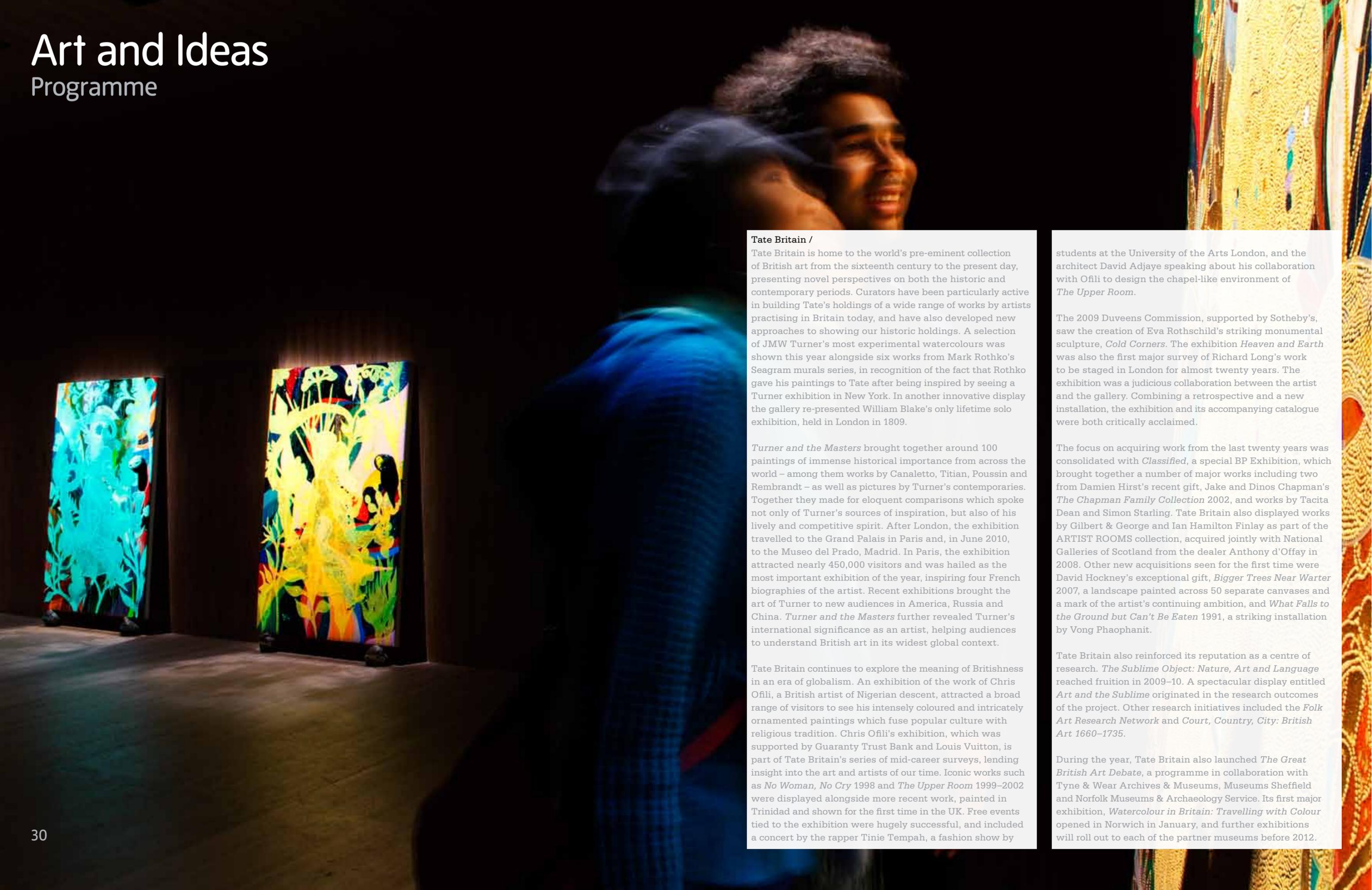
TGA 20094

Peter Townsend became editor of *Studio* in 1964, changing its name to *Studio International* and transforming it into one of the primary international platforms for the discussion of radical contemporary art in Britain, Europe and America. Under Townsend *Studio International* featured significant writers, from Anthony Blunt and John Berger to Clement Greenberg and Lucy Lippard. He also encouraged such artists as Ben Nicholson, Patrick Heron, Joseph Beuys and Dan Flavin to contribute articles. As well as the remaining papers of *Studio International* magazine, including a series of artworks for the covers of the periodical, this archive contains material relating to the establishment of *Art Monthly* and other personal papers of Townsend's including artists' books (notably by Marcel Broodthaers), printed ephemera and publications. This archive complements and completes our holdings of the records of *Studio International* and *Art Monthly*. It also fits extremely well into the Archive's holdings of personal papers, which include those of Barbara Reise and Charles Harrison, both of whom worked on *Studio International*.



Art and Ideas

Programme



Tate Britain /

Tate Britain is home to the world's pre-eminent collection of British art from the sixteenth century to the present day, presenting novel perspectives on both the historic and contemporary periods. Curators have been particularly active in building Tate's holdings of a wide range of works by artists practising in Britain today, and have also developed new approaches to showing our historic holdings. A selection of JMW Turner's most experimental watercolours was shown this year alongside six works from Mark Rothko's Seagram murals series, in recognition of the fact that Rothko gave his paintings to Tate after being inspired by seeing a Turner exhibition in New York. In another innovative display the gallery re-presented William Blake's only lifetime solo exhibition, held in London in 1809.

Turner and the Masters brought together around 100 paintings of immense historical importance from across the world – among them works by Canaletto, Titian, Poussin and Rembrandt – as well as pictures by Turner's contemporaries. Together they made for eloquent comparisons which spoke not only of Turner's sources of inspiration, but also of his lively and competitive spirit. After London, the exhibition travelled to the Grand Palais in Paris and, in June 2010, to the Museo del Prado, Madrid. In Paris, the exhibition attracted nearly 450,000 visitors and was hailed as the most important exhibition of the year, inspiring four French biographies of the artist. Recent exhibitions brought the art of Turner to new audiences in America, Russia and China. *Turner and the Masters* further revealed Turner's international significance as an artist, helping audiences to understand British art in its widest global context.

Tate Britain continues to explore the meaning of Britishness in an era of globalism. An exhibition of the work of Chris Ofili, a British artist of Nigerian descent, attracted a broad range of visitors to see his intensely coloured and intricately ornamented paintings which fuse popular culture with religious tradition. Chris Ofili's exhibition, which was supported by Guaranty Trust Bank and Louis Vuitton, is part of Tate Britain's series of mid-career surveys, lending insight into the art and artists of our time. Iconic works such as *No Woman, No Cry* 1998 and *The Upper Room* 1999–2002 were displayed alongside more recent work, painted in Trinidad and shown for the first time in the UK. Free events tied to the exhibition were hugely successful, and included a concert by the rapper Tinie Tempah, a fashion show by

students at the University of the Arts London, and the architect David Adjaye speaking about his collaboration with Ofili to design the chapel-like environment of *The Upper Room*.

The 2009 Duveens Commission, supported by Sotheby's, saw the creation of Eva Rothschild's striking monumental sculpture, *Cold Corners*. The exhibition *Heaven and Earth* was also the first major survey of Richard Long's work to be staged in London for almost twenty years. The exhibition was a judicious collaboration between the artist and the gallery. Combining a retrospective and a new installation, the exhibition and its accompanying catalogue were both critically acclaimed.

The focus on acquiring work from the last twenty years was consolidated with *Classified*, a special BP Exhibition, which brought together a number of major works including two from Damien Hirst's recent gift, Jake and Dinos Chapman's *The Chapman Family Collection* 2002, and works by Tacita Dean and Simon Starling. Tate Britain also displayed works by Gilbert & George and Ian Hamilton Finlay as part of the ARTIST ROOMS collection, acquired jointly with National Galleries of Scotland from the dealer Anthony d'Offay in 2008. Other new acquisitions seen for the first time were David Hockney's exceptional gift, *Bigger Trees Near Warter* 2007, a landscape painted across 50 separate canvases and a mark of the artist's continuing ambition, and *What Falls to the Ground but Can't Be Eaten* 1991, a striking installation by Vong Phaophanit.

Tate Britain also reinforced its reputation as a centre of research. *The Sublime Object: Nature, Art and Language* reached fruition in 2009–10. A spectacular display entitled *Art and the Sublime* originated in the research outcomes of the project. Other research initiatives included the *Folk Art Research Network* and *Court, Country, City: British Art 1660–1735*.

During the year, Tate Britain also launched *The Great British Art Debate*, a programme in collaboration with Tyne & Wear Archives & Museums, Museums Sheffield and Norfolk Museums & Archaeology Service. Its first major exhibition, *Watercolour in Britain: Travelling with Colour* opened in Norwich in January, and further exhibitions will roll out to each of the partner museums before 2012.

Tate Modern /

With an average 13,000 people coming through the doors every day since 2000 – double the pre-opening forecast – we recorded our 45 millionth visitor before the year was out, making Tate Modern the third most visited free attraction in Britain and the most popular modern art gallery in the world. According to photographs tagged on the internet site Flickr, Tate Modern is also the third most photographed landmark in the world.

Across Tate Modern's programme we showed works from the Collection in innovative displays; strengthened the presentation of newer art forms such as film and video; expanded horizons to include art from around the world; and engaged audiences in new ways through live events.

The annual Unilever Series commission in the Turbine Hall continued in October with Mirosław Balka's acclaimed *How It Is*. Touching on the wartime deportation of people from his native Poland, the work presented audiences with a visceral, poignant experience of art. The installation, a monumental 30-metre long steel chamber raised on stilts, was effectively a 'black hole'. The *Times* called it 'quite simply the best Turbine Hall installation yet' and it attracted up to 12,000 visitors a day.

An original interpretation of a celebrated period in post-war art was seen in *Pop Life: Art in a Material World*, featuring Andy Warhol's celebrity-driven late work and its provocative legacy. A lively exhibition, it explored the critical relationship between artistic production and the commercial world, and featured works by Damien Hirst, Martin Kippenberger, Richard Prince, Takashi Murakami, Tracey Emin and Jeff Koons. Also included in the exhibition

was a re-creation of Keith Haring's famous *Pop Shop*. Marking the opening of the exhibition, visitors to London's Covent Garden Market were welcomed by the astonishing sixteen-metre-high silver rabbit balloon by Koons, made for the Macy's Thanksgiving Day Parade in New York, which floated above the market for four days.

Pursuing Tate Modern's ongoing examination of Modernism, two exhibitions of the year explored the works of major figures of twentieth-century art, Theo van Doesburg and Arshile Gorky. The Dutch artist van Doesburg was a pivotal figure in the early twentieth-century European avant-garde movement De Stijl. This historic exhibition featured 350 works by van Doesburg and his contemporaries, including Constantin Brancusi, Piet Mondrian, László Moholy-Nagy and Kurt Schwitters. In spring 2010, we presented the first major retrospective of the work of Arshile Gorky to be seen in Europe for twenty years. Supported by The Terra Foundation for American Art and a wide range of donors, the exhibition included more than 120 works, many of which had never before been seen in the UK.

The exhibitions of key Modernists were complemented by the group show *Futurism*, originally conceived by the Centre Pompidou. Shown in the centenary year of the Italian twentieth-century art movement, the exhibition explored an artistic style that broke with tradition, expressing the dynamism, energy and movement of modern life. The work of artists such as Umberto Boccioni, Gino Severini and Giacomo Balla was presented and the exhibition also explored art movements related to Futurism, including major works by artists such as Pablo Picasso, Georges Braque, Kasimir Malevich and Marcel Duchamp.

Tate Modern is also the home of international contemporary art in the UK, presenting the work of artists working today from around the world. *John Baldessari: Pure Beauty*, a survey of the veteran Californian conceptualist, brought together more than 120 works from the late 1960s onwards, including film, photography and painting. Baldessari remains a profound influence for many contemporary artists. *Roni Horn aka Roni Horn* was an overview of the artist's work and her first major museum show in the UK. Exploring themes of identity, mutability and place – with work ranging from photography and sculpture to installation – the exhibition revealed the full range of her artistic practice and its immense beauty and sensuality. The first international survey of Danish artist Per Kirkeby's 40-year career offered UK audiences a focus on his painting, which lies at the heart of his practice, and which has been identified as a bedrock for the rise of 'new' painting during the early 1980s.

The continuous reinterpretation of the Tate Collection under the UBS Openings banner saw new galleries devoted to Arte Povera, the radical, Italian-derived art movement of the 1960s and its legacy, displaying recent acquisitions by artists including Michelangelo Pistoletto and Anselm Kiefer. To celebrate, a programme of free events, *UBS Openings: The Long Weekend*, attracted more than 100,000 visitors over the three days. Centre stage was a re-creation of Robert Morris's *Bodyspacemotionthings* in the Turbine Hall, an installation first shown at the Tate Gallery in 1971, which had to be closed following four days of overenthusiastic public response.



Tate Liverpool /

In May 2009, the first comprehensive rehang of works from the Tate Collection since 2006 brought two floors of galleries devoted to the theme of sculpture. *DLA Piper Series: This is Sculpture* runs until 2012, and will be updated annually with new display themes.

In an innovative approach characteristic of Tate Liverpool, prominent cultural figures were invited to co-curate different sections of the gallery, bringing their own vision to bear on sculpture from the Collection. Fashion designer and commentator Wayne Hemingway, with his son Jack, created *Sculpture Remixed* using figurative sculptures including Edgar Degas's *Little Dancer Aged Fourteen* 1880–1, Antony Gormley's *Three Ways: Mould, Hole and Passage* 1981, and Ron Mueck's *Ghost* 1998. In the centre, a dance floor was constructed complete with mirror balls, so that visitors could take part in a silent disco with wireless headphones to listen to tracks chosen by the Hemingways. Tim Etchells, artistic director of theatre company Forced Entertainment, explored 'sculptures that perform', including works by Jean Tinguely, Helen Chadwick and Jeppe Hein's *Invisible Moving Wall* 2001, a recent acquisition. On the first floor, artist Michael Craig-Martin explored how sculpture informs our experience of the physical world with a display including Marcel Duchamp's *Fountain* 1917, Pablo Picasso's *Cock* 1932, and Amedeo Modigliani's *Head* 1911–12, set in vividly painted rooms which included the artist's own large wall drawing.

Film director Mike Figgis took a more informal approach, temporarily installing Duchamp's *Fountain* and three contemporary works by Jeff Koons, Carl Andre and Dan Flavin at other sites around Liverpool, including a hardware store and local secondary school. He made short films of the public responding to the works and the films were shown as *3 Minute Wonders* on Channel 4 and in the gallery.

In October, the artist Michael Landy, best known for systematically destroying his possessions in an empty London department store, co-curated a survey of the early works of Jean Tinguely – Landy's personal hero and one of the twentieth century's most radical sculptors. Landy presented a new documentary film, drawings, photographs

and relics relating to Tinguely's famous 'auto-destructive' work, *Homage to New York* 1960.

Afro Modern: Journeys through the Black Atlantic in spring 2010 investigated themes relating to Liverpool's history, including the slave trade, tracing the impact on art of black cultures around the Atlantic from the early twentieth century to the present day. Inspired by the term 'Black Atlantic', coined by the British academic Paul Gilroy, the exhibition featured the work of artists such as Pablo Picasso, Constantin Brancusi and Edward Burra, as well as contemporary artists such as Chris Ofili, Isaac Julien and Ellen Gallagher. Tate Liverpool worked with partners in the city – including National Museums Liverpool, the Bluecoat and Metal – to develop a Liverpool and the Black Atlantic festival. A legacy of the project is the online Black Atlantic Resource, which was jointly initiated by Tate Liverpool and the University of Liverpool. It is an interactive website that is open to future collaborations and links with both institutions and individuals.

The gallery received funding from the European Regional Development Fund to support major international exhibitions in the next three years to boost tourism in the city. The first, *Colour Chart: Reinventing Colour, 1950 to Today*, a collaboration with MoMA, New York, shed fascinating light on the impact of mass-produced colour on art since 1950, and featured more than 40 artists including Andy Warhol and Damien Hirst.

From a sell-out multi-disciplinary academic conference accompanying *Afro Modern*, to our partnership with Liverpool City Council to present Art on the Waterfront (a lively weekend of *Colour Chart*-inspired activities), Tate Liverpool is particularly proud of its public programme which helps attract wider audiences to the gallery. As a result, the number of families participating in activities at Tate Liverpool has doubled since 2008, and international audiences now account for 20% of visits. Tate Liverpool's first twenty years have been tremendously successful and we are confident that the next decades will be equally so.

Tate St Ives /

The town of St Ives moved into the vanguard of the British Modernist movement in the 1940s when artists settled there, including Ben Nicholson and Barbara Hepworth, as well as international figures such as Naum Gabo.

This nucleus of important mid-century Modernist artists, coupled with the extraordinary landscape and mythologies of West Cornwall, provided the springboard for the gallery's innovative exhibition in October, *The Dark Monarch: Magic and Modernity in British Art*. The show borrowed its title from a 1962 novel by artist and St Ives resident Sven Berlin. Berlin's book lifted the lid on artistic tensions in the town while evoking the power and mystery of the ancient, pagan landscape within which St Ives is set. The exhibition, with 150 works by 48 artists, explored the often overlooked impact of folklore, mythology and the occult on the development of art and Modernism in Britain over the last 150 years. In a magical beginning to the show, Damien Hirst loaned *The Child's Dream* 2008, comprising a unicorn in a gold-plated vitrine. Other highlights were works by Graham Sutherland, Paul Nash, Henry Moore, Cecil Collins and John Piper. Also represented were Cerith Wyn Evans, Eva Rothschild and Derek Jarman.

Tate St Ives continued its ongoing work with its community, staging *The Dark Weekend*, a host of performances, films, music and discussions inspired by the exhibition and held across the town. *Your actions are my dreams* was a specially commissioned new performance by the artist Linder, held on the beach and in the gallery. Drawing together local tradition and universal myth, the spectacular mix of costume, music, ritual and dance took place on Allantide, the beginning of the Celtic New Year and the same day as Halloween. The accompanying catalogue, which included an exclusive text by the singer/songwriter Morrissey and contributions by Marina Warner and Philip Hoare, proved extremely popular.

Tate St Ives' reputation for championing British talent bore fruit with a substantial survey of the paintings and collages of Dexter Dalwood. The exhibition attracted more than 50,000 visitors, for which the artist was nominated for the 2010 Turner Prize – the first exhibition from Tate St Ives to gain that accolade. Expanding Tate St Ives' international profile, the show toured to FRAC Champagne-Ardenne, France, and CAC Malaga in Spain.

Dalwood draws on the tradition of history painting to create sophisticated contemporary scenes, such as *The Death of David Kelly* 2008 and *Camp David* 1999, often referencing both art history and popular culture. Accompanying the exhibition were two shows: Dalwood's selection of works from Tate's Collection made in 1971 (the year he attended school in Penzance) featuring Pablo Picasso, Howard Hodgkin and Roger Hilton; and stone carvings by three significant Modernist sculptors working in St Ives from 1939: Hepworth, Gabo and Denis Mitchell.

Stimulating interest in connections between artists is an important part of the gallery's remit. The summer season exhibition brought together seven historic and contemporary figures associated with the St Ives colony. Separate displays were given to the marine artist Alfred Wallis; to late studio works by Hepworth; to a selection of Lucie Rie pots; and to established and emerging international artists including Lawrence Weiner, represented as part of the ARTIST ROOMS collection. Also on display were works by American artist Carol Bove, Serbian artist Bojan Šarčević, and the paintings of British artist Katy Moran, who also undertook a residency at Porthmeor Studios, near Tate St Ives, in the lead up to the show.

Tate St Ives also launched the pioneering *Look Groups* project, part of The Learning Revolution, a Government initiative to boost adult education. Based on the idea of a book club, a network of 22 community groups was established. Meeting every month to discuss art, each group shared their opinions on event programming at the gallery and was also given access to the Tate Collection and to special gallery events.

Tate St Ives developed its Research Centre on Creative Communities this year. Building upon the legacy of the St Ives colony, the Centre brings together researchers from many subject areas, encouraging research into creative communities. Thanks to the generosity of Tate St Ives Members, the gallery's courtyard was covered with a canopy and refurbished to a design by Jamie Fobert Architects, providing much-needed extra space. It will be primarily an area for learning activities, but is a flexible space and has already been used for painting workshops, film screenings and a makeshift concert hall for the Cornwall Youth Orchestra.



Tate Britain Exhibitions	Dates
Art Now: Hurvin Anderson	3 Feb – 19 April 09
Altermodern: Tate Triennial 2009	3 Feb – 26 April 09
Van Dyck and Britain	18 Feb – 17 May 09
The Ghost in the Machine	26 Feb – 26 April 09
Symbolism in Poland and Britain	14 Mar – 21 June 09
Turner/Rothko	23 Mar – 26 July 09
Blake 1809	20 April – 4 Oct 09
Lightbox: Stefan and Franciszka Themerson	2 May – 28 June 09
Art Now: Tony Swain	2 May – 16 Aug 09
Richard Long: Heaven and Earth	3 June – 6 Sept 09
BP Exhibition: Classified	22 June – 23 Aug 09
Tate Britain Duveens Commission: Eva Rothschild	30 June – 29 Nov 09
Lightbox: Duncan Campbell	4 July – 30 Aug 09
Art Now: Beating the Bounds	4 Sept – 13 Dec 09
Lightbox: Raqs Media Collective	5 Sept – 27 Dec 09
Turner and the Masters	23 Sept 09 – 31 Jan 10
Turner Prize 2009	6 Oct 09 – 3 Jan 10
Christmas Tree 2009: Tacita Dean	11–23 Dec 09
Sculpture since 1960	21 Dec 09 – 16 May 10
Art Now: Andy Holden	8 Jan – 11 April 10
Lightbox: Bethan Huws	9 Jan – 28 Feb 10
Chris Ofili	27 Jan – 16 May 10
Douglas Gordon	16 Feb – 23 May 10
Henry Moore	24 Feb – 8 Aug 10
Lightbox: Laure Prouvost	6 Mar – 2 May 10
BP British Art Displays	Ongoing

Tate Modern Exhibitions	Dates
Restaurant Commission: James Aldridge	16 Aug 07 – present
Conceptual Models: Recent Contemporary Acquisitions	26 April 08 – 5 April 09
The Unilever Series: Dominique Gonzalez-Foerster	14 Oct 08 – 13 April 09
UBS Openings: Paintings from the 1980s	8 Nov 08 – 13 April 09
Rodchenko & Popova: Defining Constructivism	12 Feb – 17 May 09
Roni Horn aka Roni Horn	25 Feb – 25 May 09
Level 2 Gallery: Stutter	23 April – 16 Aug 09
Scale	25 April 09 – 28 Mar 10
No Ghost Just a Shell	25 April 09 – 11 Apr 10
UBS Openings: The Long Weekend	22–25 May 09
Robert Morris: Bodyspacemotionthings	22 May – 14 June 09
Futurism	12 June – 20 Sept 09
Per Kirkeby	17 June – 6 Sept 09
Level 2 Gallery: Jill Magid	10 Sept 09 – 3 Jan 10
Pop Life: Art in a Material World	1 Oct 09 – 17 Jan 10
John Baldessari: Pure Beauty	13 Oct 09 – 10 Jan 10
The Unilever Series: Mirosław Balka	13 Oct 09 – 5 Apr 10
Level 2 Gallery: Michael Rakowitz	22 Jan – 12 May 10
Van Doesburg and the International Avant-Garde: Constructing a New World	4 Feb – 16 May 10
Arshile Gorky: A Retrospective	10 Feb – 3 May 10
Martin Karlsson: London – An Imagery	22 Feb 10 – present
UBS Openings: Tate Modern Collection Displays	Ongoing

Tate Liverpool Exhibitions	Dates
Glenn Brown	20 Feb – 10 May 09
DLA Piper Series: This is Sculpture	1 May 09 – present
ARTIST ROOMS: Sol LeWitt	12 May – 13 Sept 09
Colour Chart: Reinventing Colour, 1950 to Today	29 May – 13 Sept 09
Carolee Schneemann, 'Precarious': Part of the Abandon Normal Devices Festival	23–27 Sept 09
Joyous Machines: Michael Landy and Jean Tinguely	2 Oct 09 – 10 Jan 10
Mark Rothko: The Seagram Murals	2 Oct 09 – 21 Mar 10
Afro Modern: Journeys through the Black Atlantic	29 Jan – 25 Apr 10
Tate St Ives Exhibitions	
Dates	
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 St Ives Summer Season 2009	16 May – 27 Sept 09
The Dark Monarch: Magic and Modernity in British Art	10 Oct 09 – 10 Jan 10
Dexter Dalwood	23 Jan – 3 May 10
1971 – Works from the Tate Collection	23 Jan – 3 May 10
Gabo – Hepworth – Mitchell	23 Jan – 3 May 10

Audiences

Learning

Families and young people /

Learning should be an enjoyable and transformative experience. Such is the value placed on this important area that the end of 2009 saw a key new appointment: Tate's first Director of Learning. Bringing two decades of experience to the post, Anna Cutler will lead a Tate-wide approach to engagement with art that emphasises new contexts for learning and ways of looking at art, and which reflects shifts within artists' practice.

Tate's Collection is held in trust for current and future generations, and is the material with which we tell the stories of art and our lives today now and in the future. More than 200,000 school children aged under 16 visited Tate during the year, of which over 100,000 participated in organised activities at our galleries. A further 98,000 also participated in activities beyond Tate.

Along with expanding the geographical scope of the Collection, learning activities at Tate are also taking a more international approach. The Unilever Series: turbinegeneration enables schools and galleries across the world to explore cultural issues through the language of art over the internet. Each year turbinegeneration takes its project theme from ideas that relate to Tate Modern's annual Turbine Hall commission. This year the theme was 'Rites of Passage', based on Miroslaw Balka's *How It Is*, and twelve countries were involved. By 2012 the network will include participants in over 30 countries.

Tate's Illuminating Cultures outreach programme, which grew from a collaboration spanning the UK, Jordan and Syria, provides teachers with the resources and knowledge to inform students about Middle Eastern cultures through teaching art and the curriculum more widely. Six schools across London have taken part, and four teachers from the schools also participated in a research trip to Syria and Jordan in May 2009 to contextualise and inform the work in the UK schools. Tate Liverpool and Tate Britain also continue to lead on European collaborations including the Youth Art Interchange supported by the British Council.

The spirit of collaboration is evident in Tate's work with young people. Raw Canvas, a collective at Tate Modern for 15–23 year-olds, was recently in the spotlight with *Twenty For Harper Road*, a temporary creative space run by young artists in a disused travel agency in Southwark. Tate Forum, a similar initiative at Tate Britain, helped develop *Bring the Noise*, an extraordinary series of weekend events where young British creatives including Tinie Tempah, Goldielocks and Cooly G responded to works in the *Chris Ofili* exhibition. At Tate Liverpool, young people from the Albion Youth and Community Centre in Everton created and curated works of their own in response to the *Afro Modern: Journeys through the Black Atlantic* exhibition; the gallery is also working with youth services in Liverpool and St Helens to develop young leaders and advocates for the arts. And at Tate St Ives a member of Young Tate joined the Tate St Ives Advisory Council.

Working in tandem with partners, we expand our reach and impact. This year we continued important programmes such as VerbalEyes, a schools outreach project exploring visual and verbal literacy by linking students and contemporary artists. Over 400 children and teachers collaborated with artists this year, producing artworks that were seen in Tate Britain by over 25,000 visitors. These included 1,200

children and families on the opening day, many of whom were visiting Tate for the first time. Professional development for teachers is also key to the project, with each school taking part in a whole-school training day. The Visual Dialogues programme, managed by Tate Britain in partnership with museums in Tyne and Wear, Sheffield, Norwich and Manchester, encourages young people aged 15–18 to create their own programmes leading to new presentations using works from Tate's Collection. The dynamic displays this year included Jake and Dinos Chapman's sculpture *Disasters of War* 1993, borrowed from the Tate Collection, which was shown at Manchester Art Gallery alongside 30 of the rarely exhibited Francisco de Goya etchings which inspired it, also called *Disasters of War*.

Family engagement continues to gather pace across Tate. At Tate Liverpool there was a doubling in the number of families participating in activities since 2008, and the gallery's family infrastructure was upgraded with a special family room that includes books, activities and specially designed online games. At Tate St Ives free admission and family activities continued through the Super Sundays programme. And across all Tate's galleries, events for families were coordinated and actively promoted this year under the new Tate Families banner.

Adult programmes and live events /

Tailored for everyone from those new to art and the casual visitor or the arts academic, there is an enormous number of opportunities for adult participation at Tate. Symposia, performances, workshops, talks, films and other events – and of course our exhibitions and displays – all involve a huge variety of learning practices. Extending from Tate’s programme of Collection displays and exhibitions, they spur a wide range of creative and critical responses.

The monthly *Late at Tate* programmes across Tate’s galleries continued to go from strength to strength. An extraordinary opportunity to explore art after hours, the series maintains a strong connection to the core Tate programmes. February’s event, in tandem with Tate Britain’s *Chris Ofili* exhibition, included panel discussions, performances by leading artists and cultural critics, the premiere screening of the film *A Land So Far* by artist Zak Ové, and the extraordinary I-Dent Fashion Show, a collaboration with University of the Arts London, where students explored themes of identity through the presentation of their own fashion, hair and make-up designs. The event attracted around 10,000 visitors.

Programmed in collaboration with Cocoloco and Hope Street Limited, an organisation that supports art and artists in the local community, *Fool Spectrum* at Tate Liverpool was another innovative *Late at Tate* evening of events and performances. It was inspired by the exhibition *Colour Chart: Reinventing Colour, 1950 to Today*. In November, Tate Liverpool also hosted a Magic Mirrorball evening, organised by adults together with Liverpool-based organisation Disability and Deaf Arts (DaDa). Taking its cue from Tate Liverpool’s display of sculpture, *DLA Piper Series: This is Sculpture*, it included music, arts activities and a relaxation room. An ongoing, highly successful project at Tate Modern also saw artist Tanya Raabe create portraits of disabled sitters as part of an exploration of body image and disability culture.

Live events at Tate create a sense of excitement and occasion, and are valuable pathways towards the discovery of Tate’s Collection. *UBS Openings: The Long Weekend* in May 2009, themed ‘Do It Yourself’, was inspired by the Arte Povera and Post-Minimalist artworks that went on display in the new *Energy and Process* wing of Tate

Modern’s Collection displays. Featuring the re-creation of Tate’s first fully interactive exhibition from 1971, Robert Morris’s *Bodyspacemotionthings*, the event inspired considerable public interest. Morris’s revived show, which included seesaw beams, rollers, tightropes, slides and tunnels, invited people to interact with the works and proved so popular that its display had to be extended.

The rural Cornish context of Tate St Ives provided a platform for new connections with art, artists and local communities. The pioneering *Look Group* network – based on the ‘book club’ model – is an informal peer-led learning network and over 500 people joined during its first six months. Tate St Ives continued to reach out to wider audiences with social initiatives such as *Tea at Tate* and its *Late at Tate* events. In March, a ‘Free Month for Cornish Residents’ was piloted, attracting extremely high numbers of local visitors.

In conjunction with Tate’s professional research agenda, there was remarkable demand this year for events aimed at arts practitioners, professionals and those with a specialist interest in art. *Expanded Cinema*, a major international conference held in April 2009 at Tate Modern, was an ambitious and critical appraisal of the growing field of film and video art. Featuring lectures, discussions, performance-based live-projections and virtual-reality multimedia events, the event proved so popular that it was oversubscribed.

The discussion of contemporary themes, embedded in artistic practice, also secured new audiences drawn by the most urgent issues of our era. *Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow’s World* was held at Tate Modern in collaboration with the Royal Society in March. Examining the social and psychological impacts of climate change, it included a screening of the drama-documentary *The Age of Stupid* 2009, presentations, panel discussions and a public forum.

Tate’s commitment to education also took new forms this year, with Tate Britain developing a module as part of Goldsmiths’ MA in Artist Teachers & Contemporary Practices and MA in Education: Culture, Language & Identity. *Visual Culture and Contested Spaces* will provide education professionals with the chance to study contemporary art practice within a cultural context.



Visitor figures / April 2009 – March 2010

Visitors to the galleries	
Tate Britain	1,595,000
Tate Modern	4,788,000
Tate Liverpool	523,000
Tate St Ives	219,000
Total	7,125,000

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

Tate Britain	271,000
Tate Modern	170,000
Tate Liverpool	46,000
Tate St Ives	19,000
Total	506,000

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

Tate Britain	291,000
Tate Modern	147,000
Tate Liverpool	12,000
Tate St Ives	2,000
Total	452,000

Children in organised education sessions

Tate Britain	78,000
Tate Modern	109,000
Tate Liverpool	12,000
Tate St Ives	6,000
Total	205,000

Unique visits to Tate Online	18,860,000
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Audiences Beyond Tate



Online and media /

Tate seizes opportunities presented by digital media to interact with audiences in new and exciting ways. Audiences have responded by making Tate Online the most popular arts website in the UK, with over 1.8 million monthly unique visitors. By the end of July 2010, Tate also had over 125,000 followers on Twitter and its Facebook fans numbered 90,000.

Working with curators and Tate Research, the volume and variety of research publications available online was expanded this year, ranging from the latest thinking on learning in museums to a study of Pablo Picasso's construction *Still Life* 1914. Work also began to build an online research community, sharing Tate's knowledge with professionals and academics worldwide and building a forum for dialogue, innovation and the exchange of ideas.

Tate's Webby award-winning Tate Kids website was enhanced this year, including new games and a treasure hunt in the Barbara Hepworth Sculpture Garden. The Tate Kids website, launched last year, attracted over 400,000 unique visits. Turbinegeneration, an online international project connected to The Unilever Series, links galleries and schools across the world. We are also laying foundations for the future and the first phase of work to completely overhaul Tate's website began this year.

Tate's filmmaking activities, both through television and online, are increasingly important in reaching new audiences. Tate launched its online Tate Channel, offering over 800 films on art and artists, in November. TateShots, the art video and downloadable podcast supported by Bloomberg, went from a monthly to a weekly release in response to popular demand. Viewers have now downloaded TateShots over 500,000 times since it launched.

Tate's film and online strategies are built on creative partnerships. The Tate Movie Project, a collaboration with Aardman and Fallon, was launched this year. It is a uniquely ambitious project using great artworks to inspire 5–13 year-olds nationwide to contribute their ideas to an animated movie, via workshops around the country and an interactive website. During 2010 the

Tate Movie Project Truck will visit schools, family events and festivals in over 50 locations across the UK. Part of the London 2012 Cultural Olympiad, the project has been made possible by a significant grant from Legacy Trust UK and generous support from BP. The BBC are providing additional support through broadcasting and educational resources.

In another significant collaboration, Tate, the BBC and The Henry Moore Foundation worked together to present Henry Moore's comprehensive television archives online. Coinciding with the exhibition of his work at Tate Britain, the archive is an extraordinary resource for researchers and casual visitors alike. Tate also made twenty short films for Channel 4. Supported by Arts Council England, they included specials on Richard Long and each of the four shortlisted Turner Prize artists. On-location films were made on Chris Ofili in Trinidad, John Baldessari in Los Angeles and Miroslaw Balka in Poland. Audiences were also given an exclusive behind-the-scenes glimpse of the critical work done by Tate's conservators, filmed on location at the Tate Collection storage facility.

All Tate exhibitions continue to be supported by websites bringing together film, exhibition guides, magazine articles, talks and events. The exhibition website for Miroslaw Balka's *How It Is* Unilever Series commission was an immersive, interactive site that provided new perspectives on the artist's work. It was also developed into Tate's first iPhone application, for which Tate won its second Webby Award in two years. This was followed by the Tate Trumps iPhone application, supported by Bloomberg, in which artworks at Tate Modern are a focus for tactical game playing. It is a new, experimental way of engaging with art, which will inform the way we develop services for smart mobile phone devices.

The use of new media for visitors to Tate's galleries was further enabled this year through the installation of a wireless network throughout Tate Modern. Providing free internet access, it will be a platform for the development of content and services that can be delivered directly to audiences' mobile devices in the future.

Tate National /

From formal partnerships with galleries and museums, to informal dialogue with a wide range of visual arts organisations, Tate stimulates wider public engagement with the arts across the UK. One hundred and thirty UK venues received loans from the Tate Collection this year, an increase of 10%. This year also saw several initiatives come to fruition, contributing to strengthening national networks, sharing resources and exchanging ideas with partners, and more lending and touring of art outside London.

The first touring programme of the ARTIST ROOMS collection, donated by Anthony d'Offay and jointly owned by Tate and National Galleries of Scotland, commenced this year. Travelling to fourteen venues, the imaginative series of exhibitions reached an audience of around eight million people. Supported by the Art Fund and the Scottish Government, more than one third of the works in the ARTIST ROOMS collection went on display, travelling from Stromness in Orkney to Bexhill-on-Sea in East Sussex. The ARTIST ROOMS tours have the special aim of inspiring young people, and have driven innovative learning programmes in each of the venues they visited. Inspired by the *Gerhard Richter* exhibition at mima in Middlesbrough, a newspaper called *The Modern Times* was created by a group of 14–21 year-olds and distributed to 48,000 local households to great acclaim. Next year the ARTIST ROOMS tours will continue to be shared with further galleries and museums across the UK.

Tate Connects, launched last year, is a network of visual arts organisations that exchange programmes, ideas and exhibitions. Founded on reciprocity, this series of long-term institutional partnerships extends beyond just temporary programmes. Seeking to open up access to art across the country, there are now ten Tate Connects partners with

formal five-year agreements. They each have special access to the Tate Collection and this year several important works of art were shared, including Damien Hirst's *Pharmacy* 1992, shown at Baltic in Gateshead in October.

Contributing to the successful opening of Nottingham Contemporary in November, several early works by David Hockney were lent including Tate's iconic *A Bigger Splash* 1967. Alex Farquharson, the Director of Nottingham Contemporary, commented that 'the support of Tate has enabled Nottingham Contemporary to establish lending agreements with other UK lenders for the Hockney opening show and four major international institutions for future exhibitions'. Work placements, staff exchanges and training are also integral to the scheme. In March Tate called for new Tate Connects partners, who will be announced later this year.

Tate consistently seeks audience plurality, while promoting partnership in leadership development and sustainability. At the beginning of the year, we secured funding from the Cultural Leadership Programme for Meeting the Challenge, an eighteen-month programme for Tate Connects partners that aims to develop audiences, increase income streams and build more sustainable organisations. The objective is to help develop more resilient arts organisations, better equipped to maintain sustainable and imaginative public programmes, focused on art and ideas, at a time of increasing constraint in public funding.

Through its national activities, Tate also seeks to amplify the national cultural conversation. The Great British Art Debate, a four-year collaboration with Tate Britain, Tyne & Wear Archives & Museums, Museums Sheffield and Norfolk Museums & Archaeology Service, was launched in 2009.

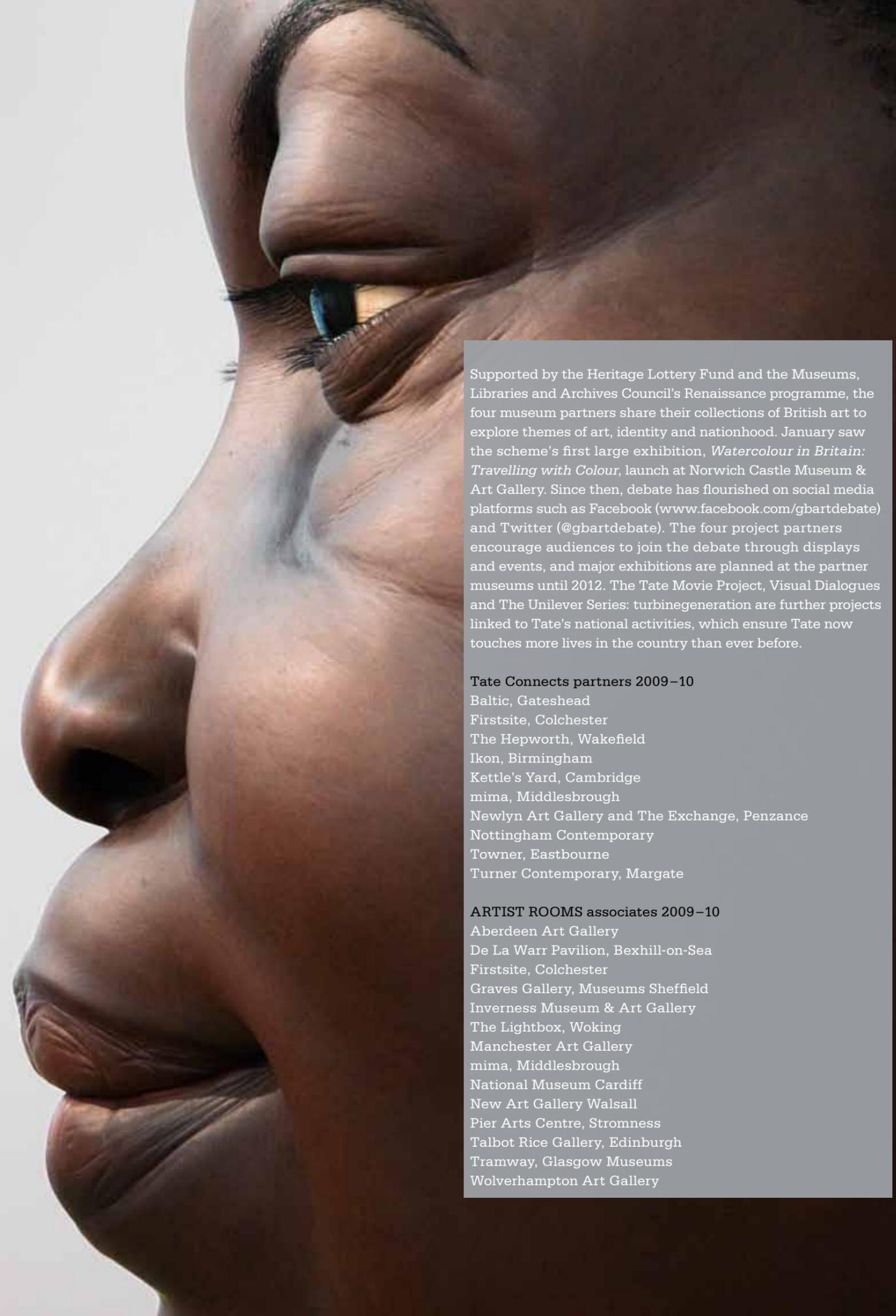
Supported by the Heritage Lottery Fund and the Museums, Libraries and Archives Council's Renaissance programme, the four museum partners share their collections of British art to explore themes of art, identity and nationhood. January saw the scheme's first large exhibition, *Watercolour in Britain: Travelling with Colour*, launch at Norwich Castle Museum & Art Gallery. Since then, debate has flourished on social media platforms such as Facebook (www.facebook.com/gbartdebate) and Twitter (@gbartdebate). The four project partners encourage audiences to join the debate through displays and events, and major exhibitions are planned at the partner museums until 2012. The Tate Movie Project, Visual Dialogues and The Unilever Series: turbinegeneration are further projects linked to Tate's national activities, which ensure Tate now touches more lives in the country than ever before.

Tate Connects partners 2009–10

- Baltic, Gateshead
- Firstsite, Colchester
- The Hepworth, Wakefield
- Ikon, Birmingham
- Kettle's Yard, Cambridge
- mima, Middlesbrough
- Newlyn Art Gallery and The Exchange, Penzance
- Nottingham Contemporary
- Towner, Eastbourne
- Turner Contemporary, Margate

ARTIST ROOMS associates 2009–10

- Aberdeen Art Gallery
- De La Warr Pavilion, Bexhill-on-Sea
- Firstsite, Colchester
- Graves Gallery, Museums Sheffield
- Inverness Museum & Art Gallery
- The Lightbox, Woking
- Manchester Art Gallery
- mima, Middlesbrough
- National Museum Cardiff
- New Art Gallery Walsall
- Pier Arts Centre, Stromness
- Talbot Rice Gallery, Edinburgh
- Tramway, Glasgow Museums
- Wolverhampton Art Gallery



Tate International /

As custodian of the national collection of British and international modern and contemporary art, and in recognition of an ever more interconnected and complex international art scene, Tate has a truly international remit. Working to spread our collaborative ethos through a wide process of cultural exchange, we continue to develop strong relationships beyond the established art nexus of Western Europe and North America, particularly in the Asia-Pacific and Middle East regions.

Providing the basis for our international reach, Tate's Collection has been enriched with an expanded geographical remit and an energetic focus on collecting work in response to the emergence of interesting and dynamic art centres. Tate curators have developed a series of new relationships over the last year in support of our strategy to contribute towards a reshaping of art history which reflects local art histories across the world. Recent acquisitions include a number of contemporary works of art by artists from the Middle East and North Africa, including Mahmoud Bakshi Moakhar's *Air Pollution of Iran* 2004–6. This has been made possible by Tate's new Middle East and North Africa Acquisitions Committee, which has significantly enhanced Tate's holdings of work from this area.

Many of Tate's exhibitions start out as international collaborations. This year fifteen exhibitions toured to nearly twenty venues across ten different countries. Among these were Tate's first exhibitions of British art in Sharjah and Beijing. Tate Modern's extraordinary exhibition of the work of the Brazilian artist Cildo Meireles travelled to the Museo Universitario de Arte Contemporáneo (MUAC) in Mexico City, and Tate Liverpool's *Glenn Brown* exhibition toured to the Fondazione Sandretto Re Rebaudengo in Turin, Italy and the Ludwig Museum in Budapest, Hungary.

Audiences in over 120 venues across the world this year saw works loaned from the Tate Collection. We lent a record number of 1,330 artworks, representing an increase of almost 30% over last year. Venues ranged from Mexico City to Beijing, and Moscow to Minneapolis, contributing to Tate's reputation as a cultural lodestone democratising access to art on an international scale and opening up multiple perspectives on art practice.

The World Collections Programme continued to gather strength during 2009–10. With support from the Department for Culture, Media and Sport and in partnership with the British Museum, the Victoria and Albert Museum, the British Library, the Natural History Museum, the Royal Botanic Gardens at Kew, as well as Tate, the Programme aims to provide opportunities for exchange with museums abroad and to increase access to UK collections and expertise. The highlight came in July 2009 with a research seminar at Tate Modern. Bringing together experts from the Middle East and the UK, the seminar was entitled *Artist-Run Spaces: An alternative model of practice and exhibition in North Africa and the Middle East today*. This year Tate also continued a programme in collaboration with the Sharjah Biennial and the International Curators' Forum. Following a workshop held in Sharjah in March 2009, further collaborations took place in Alexandria, Egypt in December, coinciding with the Alexandria Biennale.

Tate's approach to international activities is based on partnership and this year we piloted a new mode of international reciprocity. Tate Exchanges is a programme that provides learning and development opportunities for Tate staff and museum colleagues around the world. It is designed to increase the international experience of Tate's curators by placing them in galleries abroad, and to bring new global perspectives into Tate through hosting staff from partner organisations. In January, Stella Fong, an Assistant Curator at the Hong Kong Heritage Museum, began a specially designed placement at Tate. She said she had been inspired and stimulated by the placement, which had 'addressed all the pressing issues facing museums today'. Going forward we continue to seek long-term, mutually beneficial collaborations with international museums and galleries of different scales and in a wide range of locations relevant to our work and Collection.

With its international programme, Tate continues an investigative journey into the role of art museums in our times, both at home and abroad. Key to this is maintaining a spirit of collaboration with individuals and organisations across the world, and recognising that contemporary art practice itself is trans-national in character.



Improving Tate

Developing staff /

Tate is made up of many talented and dedicated people working across Tate and Tate Enterprises. We don't take this for granted. Investing in nurturing the capabilities of our staff and ensuring we create an environment where people can realise their potential was a key focus this year.

Our commitment to supporting staff continues, and so does our determination to improve Tate's training provision to reflect individual needs and organisational priorities. Over the past year we extended our popular programme of lunchtime 'Learning Bites', including sessions on Coaching Teams and Managing Change. We also reviewed and improved our popular Tate Manager course, a cornerstone programme which develops skills in future sector leaders. Four senior staff took part in the Clore Leadership Programme's short courses which offer intensive, two-week residential programmes for emerging cultural leaders.

Tate aspires to be open, diverse and entrepreneurial. A further focus this year was to promote a culture of openness and collaboration, where everyone's contribution is respected and valued. This year we consulted widely to identify the values and behaviour which we think will take us in the direction of our 2015 Vision. The work will result in a competency framework for Tate, creating a foundation for recruitment and development. After consulting with staff and stakeholders, we agreed a Dignity and Respect at Work policy and also continued to embed our Tate for All diversity strategy across our entire activity.

Tate's efforts to develop skills in the cultural sector are enhanced by internships and placement opportunities. Over the past few years Tate Liverpool has been particularly active in hosting internships. This year the gallery again took part in the national Creative Apprentices scheme. Aimed at 16–24 year-olds, the programme resulted in the gallery recruiting two further apprentices in the Learning and Visitor Services teams. Tate also continued to host placements from the Cultural Leadership Programme and Clore Leadership Fellows, as well as in other areas including Curatorial, Tate Media, Learning, Marketing and the Director's Office.

Operational effectiveness /

The incentive to enhance our effectiveness on a continual basis is built into our mixed private-public business model. We continue to promote efficiency in our operations to ensure that every pound Tate receives – both public and private – goes as far as it can in support of the mission. This year we concluded a major review of our visitor services in the London galleries. The changes enable us to improve the visitor experience at Tate, ensuring that we remain a model in this area within the museum world. We also began a review of learning activity at Tate. Led by our newly appointed Director of Learning, it will establish a new Tate-wide strategy for learning, as well as a model for its delivery in the future. We also built on the review of Collection care, implementing a new senior management structure and taking forward further improvements and changes in the division to ensure it can serve our needs in the future.

Sustainable practice /

Sustainability is a prime consideration throughout Tate's work. Tate's overall electricity and gas usage was significantly reduced this year, as were our overall carbon emissions, despite it being the coldest winter in years. At Tate Britain we also implemented a 'zero waste to landfill' contract. This means that virtually all non-recyclable waste is sent to an energy recovery plant where it is incinerated for fuel, generating electricity for South London. This produces fewer carbon emissions than if the waste was sent to landfill, and we are now looking to extend the scheme to all Tate's sites. Our partnership with the Carbon Trust was strengthened, with Tate being invited to participate in the Central Government Carbon Management pilot. Tate was also a founding signatory to the national 10:10 campaign aiming to reduce carbon emissions by 10% in 2010, which launched at Tate Modern in September.

Leading and influencing the international museum sector through sharing best practice remains a goal. This year we measured the carbon footprint for the transportation of artworks, and also conducted a lifecycle study for the transport cases we use. Following this we are evaluating and testing our current transport casing specifications, as well as working together with our suppliers, with a view to making them more sustainable. Following the initiative of Tate and the Victoria and Albert Museum, leading museums also agreed to move towards a relaxation of gallery environmental and loan conditions. The new tolerance ranges for relative humidity and temperature are being piloted in Tate's Collection display galleries, and we plan to evaluate and report on the results.

...ision tragic.
...in it. It is anything but gentle.



Funding and trading /

Tate relies on a variety of philanthropic and commercial funding sources. Government funding accounted for 41% of our general income this year, and remains the crucial foundation from which we are able to generate further funds. Members, Patrons, corporate supporters, and institutional and individual donors all make valuable contributions, and philanthropic giving continues to be fundamental to developing the Collection and delivering Tate's public programmes.

Public funding and foundation support /

Funds from the European Regional Development Fund through the Northwest Regional Development Agency are helping to deliver a three-year programme of major exhibitions at Tate Liverpool. Tate also had another successful year in raising research funding, including the Arts and Humanities Research Council's Knowledge Transfer Partnership for the Lost Art Project about art that has 'disappeared' (stolen, lost or destroyed), which will culminate in an exhibition on Tate Online and Channel 4's website. Tate was awarded grants for research in the Middle East and Africa from the DCMS-funded World Collections Programme. Helping strike the balance between our remit to both preserve and show the Collection, a grant was received from the Department for Business, Innovation and Skills Public Sector Research Exploitation fund for the development of research into Anoxic Display frames to house delicate works on paper.

Tate strengthened important relationships with funding bodies this year. We are very grateful to The Terra Foundation for American Art for its critical support of *Arshile Gorky* at Tate Modern and The Henry Moore Foundation for their crucial involvement in the *Henry Moore* exhibition at Tate Britain. The Legacy Trust awarded Tate a significant grant in support of the Tate Movie Project, where Tate, Aardman and Fallon are collaborating with children across the UK to create an animated film. The project is part of the London 2012 Cultural Olympiad.

Corporate support /

Our most significant partnerships have continued this year, despite the turbulent economic environment. UBS continued

its support for the Collection at Tate Modern, the live programme of UBS Openings and the education programmes Looking for Change and Collection Point. Bloomberg supported the award-winning Tate Modern Multimedia Guides, the Tate Modern Interactive Zone and TateShots films and podcasts. Sotheby's support of the Tate Britain Duveens Commission continued with *Cold Corners* by Eva Rothschild. Unilever continued to support The Unilever Series, one of the most important contemporary art commissions in the world, through Mirosław Balka's *How It Is*, and also committed to support Tate's international online education project, The Unilever Series: turbinegeneration, for four years. At Tate Britain, Tate & Lyle continued its support of VerbalEyes and the Art Trolley, and BP maintained support of the Collection displays, as well as the exhibition *Classified*, three BP Saturdays events for families and young people, the BP British Art Lecture and the Tate Movie Project.

Individual Members, Patrons and donors /

The philanthropic contributions made by individuals are a vital source of income, enabling Tate to present a broad programme and add new works to the Collection. Tate membership remained healthy. With over 91,000 memberships, the scheme contributed nearly £5 million to Tate last year. Tate Members also supported the acquisition of eight William Blake etchings. In 2009–10 the Tate Patrons supported a wide range of acquisitions including major works such as *Film Script (Manipulation of Meaning)* 1972 by David Lamelas and *Negotiable Spaces II: Incisions for a Private Space No 1–4* 1978 by John Stezaker.

We are broadening our international focus, assisted by the International Council, whose funding this year allowed Tate to acquire *Conversation Piece* 2001 by Juan Muñoz, and *Cocon du Vide* 2000 by Chen Zhen. With dedicated Acquisition Committees, we are increasing our capacity to build Tate's holdings of art from Latin America and the Asia-Pacific region. Tate's new Middle East and North Africa Acquisitions Committee purchased its first works for the Collection, including *Living Room* 2005 by Nazgol Ansarinia and *Untitled (Ghardaia)* 2009 by Kader Attia. The growing Asia-Pacific Acquisitions Committee held its first annual meeting abroad in Hong Kong in May, and the

funds donated allowed us to acquire *Staircase III* 2009 by Do-Ho Suh. Following the appointment of a new Curator of Photography and International Art, we are now set to launch a new Photography Acquisitions Committee in 2010.

We are indebted to the continued generosity of individual donors who, through Exhibition Supporter Groups, contributed to *Richard Long*, *Per Kirkeby*, *Chris Ofili*, *Henry Moore* and *Arshile Gorky*. We received significant donations towards our conservation and archive activities, enabling us to restore *Venice – Noon* exh 1845 by JMW Turner and *Three Ladies in a Grand Interior* c1736 by William Hogarth; catalogue the Cecil Collins and New English Art Club archives; and digitise Tate's *Audio Arts* collection.

This was all supplemented by legacy income of almost £1.3 million, while Prunella Clough's *Stack* 1993 was generously bequeathed by Karel and Betsy Reisz.

Trading activities /

Tate Enterprises is responsible for Tate's commercial activities, including publishing, retail and catering, and this year made a contribution of almost £3 million to Tate. The success of Tate Enterprises rests on its commitment to making visits to Tate enjoyable, and an understanding of and sensitivity to the art and artists Tate works with.

Many books and products in Tate's shops are created in collaboration with artists, for example Grayson Perry, Alice Melvin and artists associated with Concrete Hermit. Tate Publishing helps reach audiences from academics to young people, worldwide. *Red Star Over Russia*, published last year to international acclaim, was published in German and a paperback version introduced, which became a promotional title in Waterstone's history section. The *Turner and the Masters* catalogue was published in French and Spanish editions, and was also shortlisted for the William Berger Prize for British Art History.

Tate's children's books have gone from strength to strength, with a growing list of international collaborations. Peter Blake's *ABC* received recognition in the press and the artist appeared at the Cheltenham Literary Festival.

Future Developments

It is vitally important to continue planning for the future, balancing pragmatism with confidence and aspiration – perhaps even more so during times of economic uncertainty. Tate's redevelopment projects are badly needed and have been conceived with the long-term requirements of artists and our public in mind. They will redefine the role of the museum for the 21st century, integrating the display, learning, and social and civic functions of the museum, and strengthening links with local communities.

Transforming Tate Modern /

The opening of Tate Modern in May 2000 was intended as the first stage in the development of the former Bankside Power Station, and it was always envisaged that the derelict subterranean oil tanks and the switch station to the south of the site would be integrated into the gallery as a second phase. With around five million visitors annually, against an original forecast of two million, Tate Modern's success has placed extreme pressure on our existing facilities and programme. In January preparatory building work commenced, and by July 2010 demolition works within the oil tanks were complete. The lids to the tanks have been removed and piling work to strengthen the existing Turbine Hall foundations and support the new building is now underway. London Mayor Boris Johnson also announced significant support for the Bankside Urban Forest, a related programme of improvements to the public realm around Tate Modern which will create stronger links from St Paul's Cathedral and the City via the Millennium Bridge and Tate Modern to Southwark.

Since opening, Tate Modern's audiences have demanded ever more information, participation and engagement with art. New, high-quality areas for learning, discussion and reflection will be placed among the new building's gallery spaces. The Collection has also grown and developed, reflecting broader changes in contemporary art. Film, video, performance and photography are now essential strands of artistic practice, and we need to provide suitable spaces to show them. Like the original Tate Modern, the new building – also designed by Herzog & de Meuron – will present a striking combination of the raw and the refined, from the found industrial spaces of the vast oil tanks at the base of the building to the elegance of the new galleries above. The building will also be a model of environmental sustainability, setting new benchmarks for museums and galleries.

Transforming Tate Britain /

Transforming Tate Britain aims to conserve the fabric of Sidney Smith's late nineteenth-century building while upgrading the galleries, enabling Tate to show more of the Collection in conditions suitable for a wider range of art media. The oldest part of the gallery will be brought up to 21st-century standards, allowing the display of larger sculptural works, improving temperature and humidity control, and ultimately providing more flexibility to present extraordinary programmes.

Audiences at Tate Britain have grown by 60% since 2000, and the redevelopment will enhance learning spaces and transform the visitor experience by upgrading the main Millbank Entrance and the Rotunda dome. A striking new spiral stair will provide a focal point, improving visitor orientation and circulation and linking the upper and lower levels of the gallery. The stunning circular balcony – closed since the 1920s – will also be reopened to the public. New learning spaces around the gallery will provide easy and direct access to the art; there will be improved access and services for schools and children; and the beautiful room overlooking the Thames, above the Millbank Entrance, will be restored as a venue for a range of seminars and public events. In March, Tate submitted the planning application for this exciting project, designed by Caruso St John Architects. The application was unanimously approved in July 2010 by Westminster planners who said that the plans 'will enhance this Grade II*-listed building, and improve an already successful and internationally renowned gallery, making it even better for people who want to visit it'.

Tate St Ives Phase 2 /

In July 2010 Cornwall County Council purchased a site suitable for the future development of Tate St Ives. The plot, acquired from the Penwith Housing Association, enables Tate St Ives to expand to the rear and side of the present building. Allowing additional exhibition and learning spaces, as well as improved visitor services, the option also preserves accessible sheltered housing to the front and responds to concerns raised in extensive consultations with the local community. With the strong support of St Ives Council and investment from Cornwall County Council, the Tate St Ives Phase 2 project is now in a strong position to move forward.



Financial Review

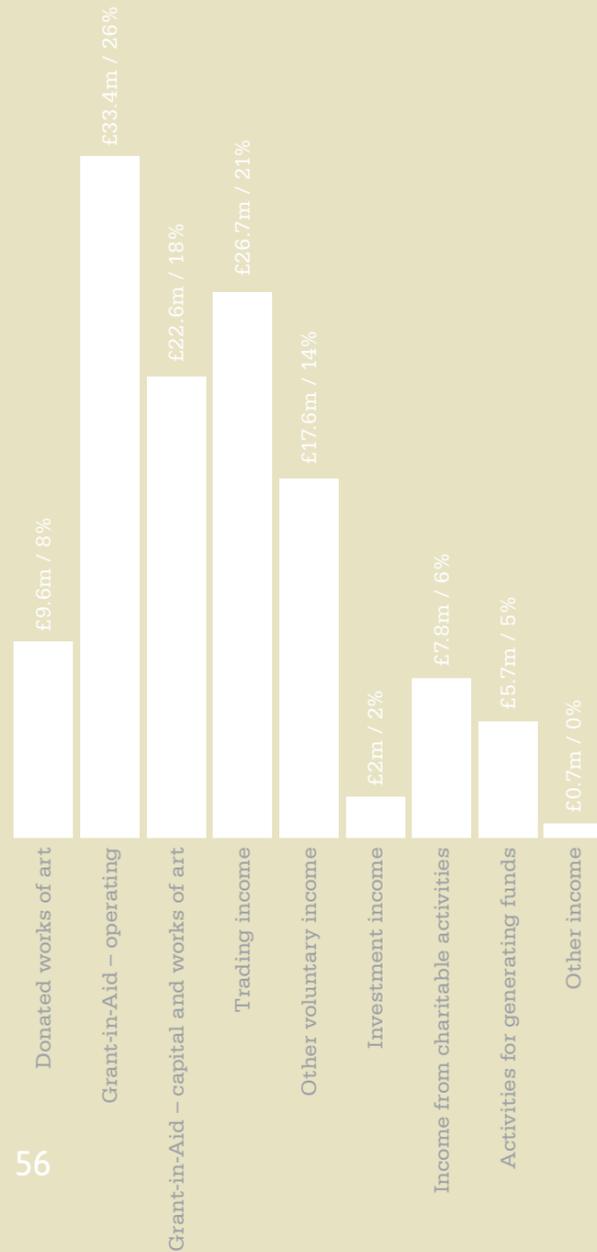
Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Tate supplements this grant through other sources, including trading, admissions, donations and sponsorship. Tate generated 59% of general income in 2009–10 from sources other than Grant-in-Aid.

The information in these graphs has been drawn from the full audited accounts which can be accessed at www.tate.org.uk/tatereport

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

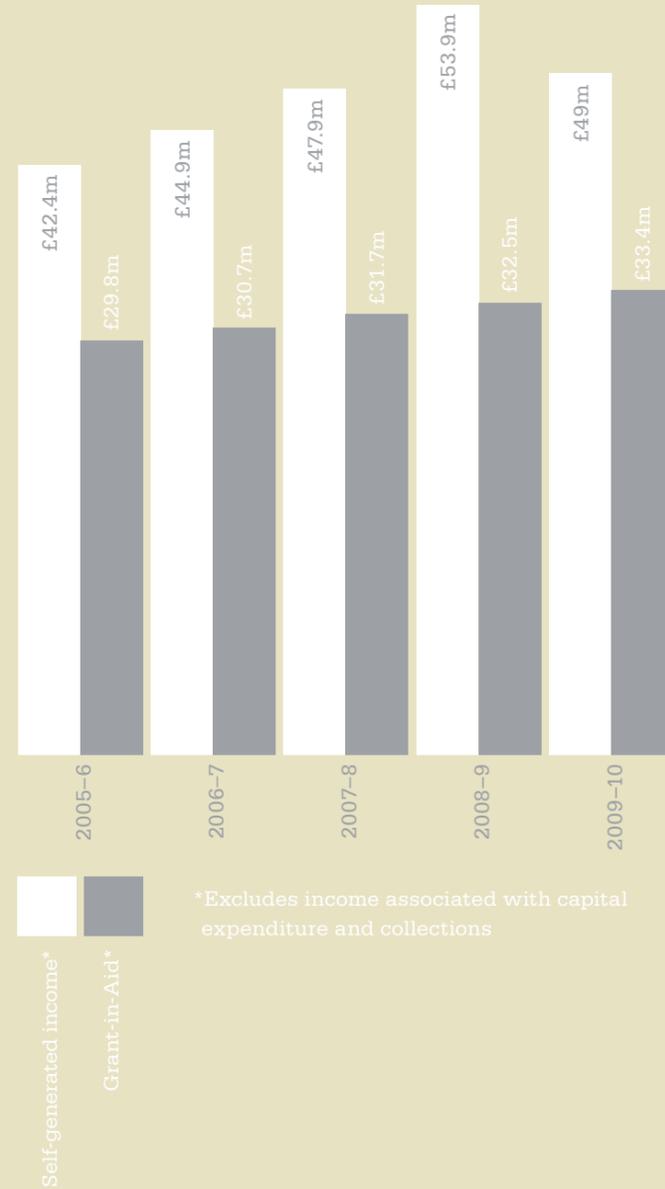
Income / £126.1m

The exhibition programme at Tate has a direct impact on income each year. In 2009–10 exhibitions included *Pop Life: Art in a Material World* and *Futurism* at Tate Modern, and *Turner and the Masters* 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.



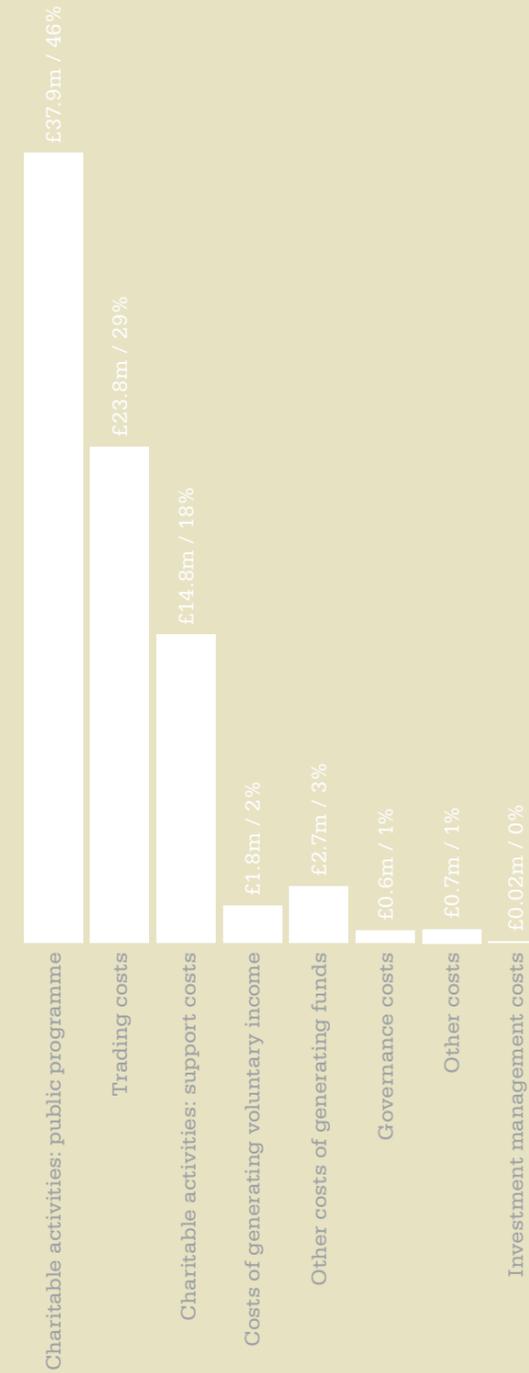
Self-generated income

To fund our operational activities in 2009–10, Tate generated 59% of its income from sources other than Grant-in-Aid. Over the past five years Tate has increased self-generated income by 16% compared to a 12% increase in Grant-in-Aid in the same period. The graph below demonstrates how self-generated income and Grant-in-Aid have moved over the last five years. 2008–9 was an exceptional year in which self-generated income was boosted by the *Gustav Klimt* exhibition in Tate Liverpool during Liverpool's year as European Capital of Culture, followed by the *Francis Bacon* exhibition at Tate Britain and the *Rothko* exhibition at Tate Modern.



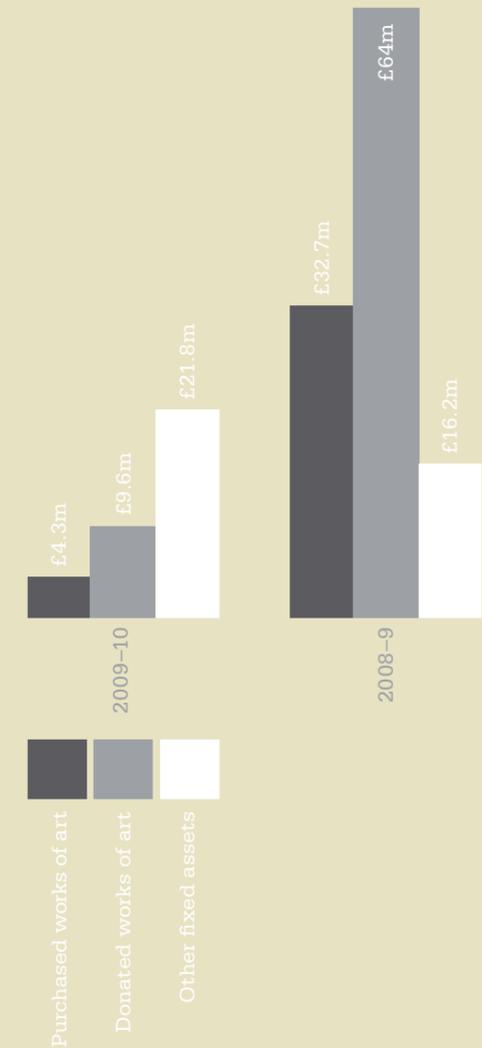
Operating expenditure / £82.4m

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 / £35.7m

2008–9 was an exceptional year for donated works of art, including both the ARTIST ROOMS collection and David Hockney's *Bigger Trees Near Warter 2007*. In 2009–10 we have added works of art valued at £13.9m to the Collection. Of this figure, £9.6m has been donated by individuals either directly or in lieu of tax. Donated works of art include John Singer Sargent's *Mrs Carl Meyer and her Children 1896* bequeathed by Adèle, Lady Meyer and *Untitled 1996* by Francis Alÿs, donated by Peter Doig. Funding for purchased works of art has come from many sources including the Art Fund, Tate International Council, Tate Members, Tate Patrons and self-generated income. We have invested a total of £21.8m in buildings and equipment, including essential major repairs, and in design and planning work for further developments at Tate Modern and Tate Britain.



Donations, Gifts, Legacies and Sponsorships

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

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Featured art and artists

Cover

Cerith Wyn Evans *Anthropomorphic Portrait by Sulwyn Evans* 2003 (detail) and *...later on they are in a garden...* 2007 (detail) © Cerith Wyn Evans, courtesy White Cube, London
From *The Dark Monarch: Magic and Modernity in British Art* exhibition at Tate St Ives

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Bridget Riley *To a Summer's Day* 1980
Tate © Bridget Riley 2010.
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Courtesy Karsten Schubert, London
On display at Tate Modern

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Richard Wright's room in the *Turner Prize 2009* exhibition at Tate Britain
© Richard Wright. Courtesy Gagosian, London; The Modern Institute / Toby Webster Ltd, Glasgow and BQ, Berlin

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© Mirosław Balka
The Unilever Series commission 2009

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Terence Koh *Untitled (A New World Order Lies in this Golden Age)* 2006 Tate
© Terence Koh, courtesy Peres Projects, Los Angeles/Berlin
From the *DLA Piper Series: This is Sculpture* displays at Tate Liverpool

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© The Henry Moore Foundation
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From the *Van Doesburg and the International Avant-Garde: Constructing a New World* exhibition at Tate Modern

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Tate © Yayoi Kusama. Courtesy Victoria Miro Gallery, London
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Artist Andy Holden being interviewed for the TateShots podcasts about his Art Now commission

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Ron Mueck *Mask III* 2005 © Ron Mueck
From the *ARTIST ROOMS Ron Mueck* exhibition at Manchester Art Gallery

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Cildo Meireles *Glovetrotter* 1991
© Cildo Meireles
From the 2008 Tate Modern exhibition *Cildo Meireles*, which travelled to Barcelona and Mexico City this year

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Members of Tate's Art Handling team installing the *Henry Moore* exhibition at Tate Britain

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Eva Rothschild *Cold Corners* 2009
© Eva Rothschild
Tate Britain Duveens Commission 2009

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Artist Martin Karlsson and Tate Curator Ben Borthwick in front of *London – An Imagery* 2008–9, a commission for the hoarding surrounding construction works for Transforming Tate Modern

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of the tree, and
this is where



Mathias Augustyniak and Michael Amzalag founded 1992

Michael Amzalag born 1967

Mathias Augustyniak born 1968



Annlee: Trickster Theory (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

4 silkscreen prints

1760 x 1200 mm, each

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02905



The M/M wallpaper posters (Miami colours) (2003)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Silkscreens print on paper

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02917

Ann Lee in Anzen Zone (2001)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

4 silkscreen prints

1760 x 1200 mm, each

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02908

Ann Lee: No Ghost Just a Shell (2000)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

4 silkscreen prints on paper

1760 x 1200 mm, each

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02918



Loans to the Tate Collection 2009-10

Ann Lee: Witness Screen (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

4 silkscreen prints

1760 x 1200 mm, each

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L02903

Francis Bacon 1909-1992

Study for Head of Lucian Freud (1967)

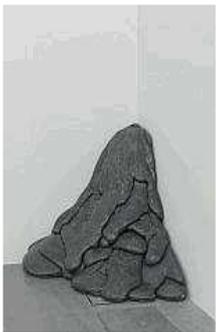
Oil on canvas

360 x 305 mm

Lent from a private collection 2009

L02882

Lynda Benglis born 1941



Quartered Meteor (1969, 1975)

Lead

1500 x 1680 x 1580 mm

number 1 in an edition of 3

Lent by the American Fund for the Tate Gallery, partial purchase and partial gift of John Cheim and Howard Read 2009

L02884

Louise Bourgeois 1911-2010



Fillette (Sweeter Version) (1968-99, cast 2001)

Latex over plaster

570 (+ 133 mm hanging ring) x 286 x 170 mm

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

Lent by the Dimitris Daskalopoulos Collection, Greece 2009

L02885

Angela Bulloch born 1966

Imke Wagener born 1971



Ann Lee Konnektikit, Lunaphon (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Polystyrol Styrofoam, filler, white and glossy

79 x 239 x 185 mm

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

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02911



Ann Lee Konnektikit, Polypop (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Polystyrol Styrofoam

60 x 57 x 60 mm

67 x 68 x 55 mm

55 x 50 x 51 mm

63 x 126 x 52 mm

80 x 121 x 60 mm

64 x 159 x 68 mm

63 x 149 x 103 mm

61 x 153 x 98 mm

64 x 187 x 109 mm

66 x 134 x 130 mm

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

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L02912



Ann Lee Konnektikit, Chiffrevue (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Polystyrol Styrofoam

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

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L02913

Marcelo Cidade born 1979



Immobile (2004)

Supermarket trolley and concrete bricks

1900 x 550 x 1000 mm

number 1 in an edition of 3

Lent by the American Fund for the Tate Gallery, using funds provided by Estrellita B Brodsky 2010

L02929

Abraham Cruzvillegas born 1968



AC2 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, artist's hair, rubber, metal and hemp cord

1027 x 1192 x 90 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02931



AC7 (2008)

Autoconstrucción, L02930-L02947 complete

Ceramic, metal, wood, natural fibres and paint

775 x 330 x 1275 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02946

Loans to the Tate Collection 2009-10



AC: Blind dates 4 (2008)

Autoconstrucción, L02930-L02947 complete

Acrylic paint on found posters and wood

1250 x 900 x 30 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02944



AC5 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, wool, coins and hemp cord

1300 x 1700 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02934



AC3 (2008)

Autoconstrucción, L02930-L02947 complete

Wood and steel

950 x 1500 x 100 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02932



AC10 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, coins and hemp cord

1250 x 120 x 80 mm

Loans to the Tate Collection 2009-10

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02947



AC: Blind dates 2 (2008)

Autoconstrucción, L02930-L02947 complete

Acrylic paint on found posters and wood

600 x 920 x 30 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02942

AC11 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, wool, metal and hemp cord

650 x 280 x 200 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02938



AC8 (2008)

Autoconstrucción, L02930-L02947 complete

Wood and aluminium

1130 x 900 x 300 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02936



AC4 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, metal, paint and hemp cord

910 x 380 x 555 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02933



AC: Blind dates 3 (2008)

Autoconstrucción, L02930-L02947 complete

Acrylic paint on found posters and wood

600 x 850 x 30 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02943



AC: Blind dates 1 (2008)

Autoconstrucción, L02930-L02947 complete

Acrylic paint on found posters and wood

1150 x 830 x 30 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02941



AC: Shit Models (2008)

Autoconstrucción, L02930-L02947 complete

Sheep excrement, dung, plaster, cardboard, steel and wood

1650 x 550 x 500 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02939



Loans to the Tate Collection 2009-10

AC1 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, steel, sheep excrement and hemp cord

1509 x 170 x 100 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02930



AC: The Museum of AC (2008)

Autoconstrucción, L02930-L02947 complete

Mirror, plastic and metal

250 x 380 x 60 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02940



AC6 (2008)

Autoconstrucción, L02930-L02947 complete

Wood and paint

373 x 1705 x 23 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02935



AC9 (2008)

Autoconstrucción, L02930-L02947 complete

Wood, buoy and hemp cord

200 x 3000 x 690 mm

Lent by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee with additional assistance from Jack Kirkland 2009

L02937

Loans to the Tate Collection 2009-10



AC: Blind Self Portrait: Glasgow-Cove Park (2008)

Autoconstrucción, L02930-L02947 complete

Acrylic paint on news papers, postcards, envelopes, tickets, wraps, drawings, posters, flyers, stickers, card, recipes, prescriptions, maps, napkins and steel pins
overall displayed dimensions variable

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L02945

François Curlet born 1967



Witness Screen (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

5min, 31sec

number 4 in an edition of 8 plus an artist's proof

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L02902

Lili Fleury born 1964



A Worm in an Apple (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Ink on paper

number 2 in an edition of 2

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L02914

Liam Gillick born 1964



Annlee You Proposes (2001)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, 3 channels, colour and sound

2min, 58sec, each channel

number 2 in an edition of 4 plus 2 artist's proofs

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L02901

Dominique Gonzalez-Foerster born 1965



Ann Lee in Anzen Zone (2000)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

3min, 25sec

One artist's proof

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L02906

Hans Haacke born 1936

Sol Goldman and Alex DiLorenzo Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971 (1971)

Map of Manhattan in six sections; twenty-four typewritten sheets with collaged photography contact prints; one typewritten sheet

Overall displayed dimensions variable

number 2 in an edition of 2

Lent by the American Fund for the Tate Gallery 2009

L02920

David Hockney born 1937

Great Pyramid at Giza with Broken Head from Thebes (1963)

Oil on canvas

1830 x 1830 mm

Lent by the Herbert Family Trustees 2009

L02880

Life Painting for a Diploma (1962)

Oil, charcoal and paper on canvas

1805 x 1857 mm

Lent from Yageo Foundation Collection, Taiwan, 2009

L02891

Gary Hume born 1962



The Generals (2004)

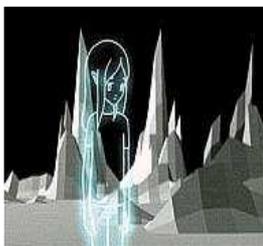
Alkyd gloss paint on aluminium panel

1790 x 1220 mm

Lent by the American Fund for the Tate Gallery courtesy of an anonymous donor 2009

L02893

Pierre Huyghe born 1962



One Million Kingdoms (2001)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

6min, 50sec

one of 2 artist's proofs aside from the edition of 6

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L02894



Two Minutes Out of Time (2000)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and surround sound

4min, 9sec

One artist's proof aside from the edition of 4

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L02895

Pierre Joseph born 1965

Mehdi Belhaj-Kacem born 1973



Trickster Theory (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

34min, 59sec

number 4 in an edition of 8 plus 1 artist's proof

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L02904

Agnes Martin 1912-2004



Untitled #5 (1991)

Acrylic and graphite on canvas

1829 x 1829 mm

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L02922

Melik Ohanian born 1969



I am Dreaming about a Reality (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

4min, 7sec

number 5 in an edition of 6 plus 2 artist's proofs

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L02900

Philippe Parreno born 1964



Anywhere Out of the World (2000)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour, surround sound and carpet

4min

One of the two artist's proofs

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L02897



Untitled (fireworks) (2003)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Pigment print on paper

737 x 1067 mm

number 1 in an edition of 12

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L02898

Richard Phillips born 1962



Annlee Afterlife (2003)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Metal leaf and paint on canvas

2745 x 2030 mm

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02916

Arthur Luiz Piza born 1928



Untitled (circa 1970)

Paper collage on canvas

560 x 390 mm

Lent by the American Fund for the Tate Gallery, using funds provided by endowment income and the Pinta Museum Acquisitions Program 2009

L02919

Joshua Reynolds 1723-1792



Master Crewe as Henry VIII (circa 1775)

Oil on canvas

1390 x 1110 mm

Lent from a private collection 2009

L02925



Miss Crewe (circa 1775)

Oil on canvas

1370 x 1120 mm

Lent from a private collection 2009

L02926

Gerhard Richter born 1932

Mustang Squadron (2005)

Photograph on paper

1500 x 880 mm

number 20 in an edition of 48, plus 1 artist's proof

Lent by the American Fund for the Tate Gallery, courtesy of an anonymous donor 2010

L02921

David Salle born 1952

Calm Down in a Diary (Diptych) (1982)

Acrylic and oil on canvas

2232 x 2700 mm

Lent by the American Fund for the Tate Gallery, courtesy of Douglas S. Cramer 2010

L02949

Joe Scanlan born 1961



DIY or How to Kill Yourself Anywhere in the World for under \$399 (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Ink on paper

230 x 150 mm

15 copies from edition of 2000

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02910



Last Call Do It Yourself (Annlee) (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Wood, metal, glass, textile, plastic, glass and flowers

Overall displayed dimensions variable

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02909

Kiki Smith born 1954



Bird with Stars (2005)

Etching, drypoint and aquatint on paper

662 x 482 mm

number 14 in an edition of 70

Lent by the American Fund for the Tate Gallery, courtesy of Richard S. Hamilton in honour of Debby Brice 2009

L02892

Haim Steinbach born 1944



Untitled (locks, friar, sister) (1987)

Wood, metal, plastic and lacquer

860 x 840 x 410 mm

Lent by the American Fund for the Tate Gallery, courtesy of Douglas S. Cramer 2010

L02950

Rudolf Stingel born 1956



Untitled (1993)

Carpet

Overall displayed dimensions variable

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2008 (accepted 2010)

L02948

Rirkrit Tiravanija born 1961



(Ghost Reader C.H.) (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

Video, single channel, colour and sound

8hours, 30min

number 2 in an edition of 4 plus 3 artist's proofs

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02899

Anna Lena Vaney born 1970



Asleep in the Deep (2002)

No Ghost Just a Shell, L02894-L02918 mixed incomplete

40 LPs sleeves, 40 mini CDs and sound

20min, 46sec

Lent by the American Fund for the Tate Gallery and the Museum of Contemporary Art, North Miami, courtesy of Carlos and Rosa de la Cruz, 2007, accepted 2010

L02915

Linder born 1954



She's too much for my mirror (1979, 2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 incomplete

Giclee print and collage

314 x 313 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79793

Magdalena Abakanowicz born 1930



Abakan Red (1969)

Sisal and metal

3000 x 3000 x 3500 mm

Presented anonymously 2009

T12979



Abakan Orange (1971)

Sisal and metal

3000 x 4000 x 500 mm

Presented anonymously 2009

T12980



Embryology (1978-80)

Burlap, cotton gauze, hemp rope, nylon and sisal

Overall displayed dimensions variable

Presented anonymously 2009

T12958



Bucks (1976-80)

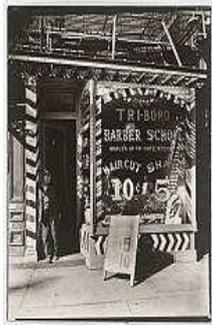
Burlap and resin

660 x 580 x 680 mm

Presented anonymously 2009

T12981

Berenice Abbott 1898-1991



Tri-Boro Barber Shop (1935)

Photograph on paper

250 x 200 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13100



Dinty Moore Antiques (circa 1937)

Photograph on paper

Tate Collection Acquisitions 2009-10

240 x 180 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13098



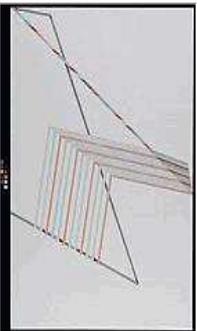
Leadbelly

Photograph on paper

250 x 210 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13099

Tomma Abts born 1967



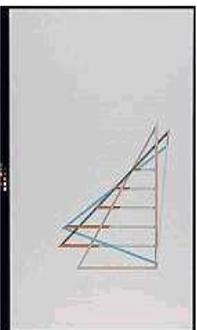
Untitled no. 6 (2008)

Pencil on paper

841 x 594 mm

Purchased 2010

T13041



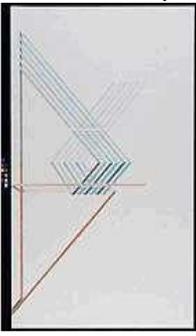
Untitled no. 8 (2008)

Pencil on paper

841 x 594 mm

Purchased 2010

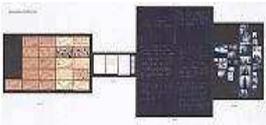
T13042



Untitled no. 10 (2008)

Pencil on paper
841 x 594 mm
Purchased 2010
T13043

Vito Acconci born 1940



TRANSFERENCE ZONE (1972)

Sonnabend Show Jan 72: Archives, T13175-T13178 complete

Photographs and ink and typescript on paper

858 x 992 mm

857 x 680 mm

350 x 812 mm

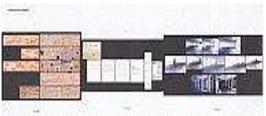
578 x 731 mm

1110 x 1391 mm

1148 x 896 mm

Presented by the Billstone Foundation 2009

T13178



SEEDBED (1972)

Sonnabend Show Jan 72: Archives, T13175-T13178 complete

Photographs and ink and typescript on paper

851 x 1233 mm

663 x 1295 mm

772 x 1544 mm

Presented by the Billstone Foundation 2009

T13176



SUPPLY ROOM (1972)

Sonnabend Show Jan 72: Archives, T13175-T13178 complete

Photographs and ink and typescript on paper

858 x 959 mm

351 x 876 mm

1608 x 1417 mm

1007 x 845 mm

997 x 947 mm

1189 x 593 mm



Overall Show (1972)

Sonnabend Show Jan 72: Archives, T13175-T13178 complete

Photographs and ink and typescript on paper

940 x 1747 mm

822 x 1524 mm

675 x 1524 mm

1497 x 675 mm

405 x 810 mm

Presented by the Billstone Foundation 2009

T13175

Jananne Al-Ani born 1966

The Visit (2004)

Video, 5 channels, colour and sound

Overall displayed dimensions variable

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

Presented by Tate Members 2010

T12983

Richard Allen 1933-1999



Untitled Systems painting (six sections) (1972)

PVA on canvas, in six parts

1067 x 2136 mm

Presented by Tate Members 2010

T12930

Jennifer Allora born 1974

Guillermo Calzadilla born 1971



Balance of Power (2007)

Performance

Purchased with funds provided by the American Patrons of Tate, courtesy of the Latin American Acquisitions Committee

2009

T12962

Francis Alÿs born 1959
collaborative contributor **Enrique Huerta**
collaborative contributor **Emilio Rivera**



Untitled (1996)

Oil on canvas and oil on metal sheet, in 3 parts

Overall displayed dimensions variable

Presented by Peter Doig 2009

T13022

Nazgol Ansarinia born 1979



Living Room (2005)

Video, single channel, colour

6min

number 1 in an edition of 3, plus 1 artist's proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13194

Giovanni Anselmo born 1934



Direction (1967-8)

Canvas, glass, magnetic needle

243 x 4200 x 3350 mm

Purchased with funds provided by an anonymous donor 2009

T12953



Detail (1972-2008)

5 slide projections

Overall displayed dimensions variable

Purchased with funds provided by an anonymous donor 2009

T12954

Alexander Apóstol born 1969



Libertador Avenue (2006)

Video, single channel

5min

edition of 5

Purchased with funds provided by the American Patrons of Tate, courtesy of Tiqui Atencio Demirdjian and Ago Demirdjian 2009

T12937

Keith Arnatt 1930-2008



Gardeners (1978-9)

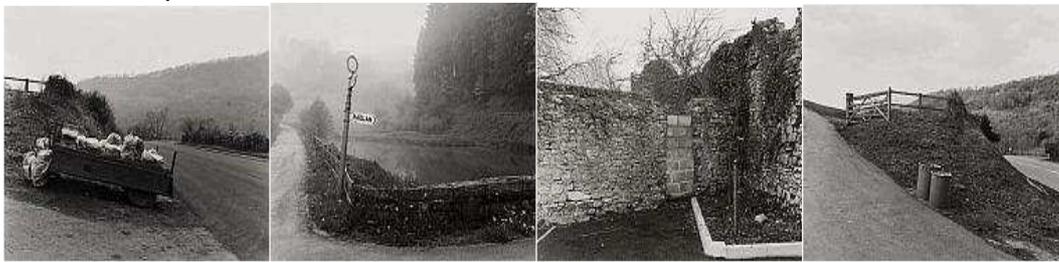
40 Photographs on paper

404 x 304 mm, each

Presented by Tate Patrons 2010

T13087-T13126

Tate Collection Acquisitions 2009-10



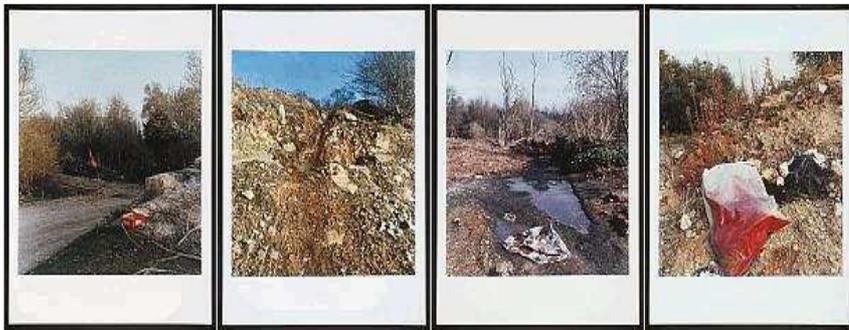
A.O.N.B. (Area of Outstanding Natural Beauty) (1982-4)

23 Photographs on paper

275 x 357 mm, each

Presented by Tate Patrons 2010

T13127-T13149



Miss Grace's Lane (1986-7)

16 Photographs on paper

254 x 202 mm, each

Presented by the artist's estate 2009

T13151-T13166



Walking the Dog (1976-9)

40 Photographs on paper

390 x 305 mm, each

Presented by Tate Patrons 2010

T13047-T13086



Tate Collection Acquisitions 2009-10

Pictures from a Rubbish Tip (1988-9)

5 Photographs on paper

506 x 608 mm, each

Presented by the artist's estate 2009

T13167-T13171

Kader Attia born 1970



Untitled (Ghardaïa) (2009)

Cooked cous cous, table and photographs on paper

Overall displayed dimensions variable

number 1 in an edition of 3, plus 1 artist's proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13179



Oil and Sugar #2 (2007)

Video, single channel, colour

4min, 30sec

number 3 in an edition of 3, plus 1 artist's proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13180

Richard Avedon 1923-2004



Andy Warhol and Members of the Factory, 30 October 1969 (1969)

Photographs on paper in 3 parts

200 x 250 mm

edition of 50

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13101

Mahmoud Bakhshi Moakhar born 1977



Air Pollution of Iran (2004-6)

Eight cotton flags

2350 x 1390 x 55 mm

Artist's Proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13191

Roger Ballen born 1950



Puppy between Feet (1999)

Photograph on paper

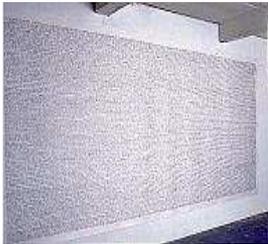
355 x 360 mm

number 26 in an edition of 35

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13102

Fiona Banner born 1966



Top Gun (1994)

Pencil on paper on canvas

4860 x 2285 mm

Presented by Laure Genillard 2010

T13203

Anna Barriball born 1972



Untitled (2008)

Ink on paper

2340 x 545 x 285 mm

Overall displayed dimensions variable

Purchased 2010

T13181

Herbert Bayer 1900-1985



Self-Portrait (1932, printed later)

Photograph on paper

340 x 240 mm

number 19 in an edition of 40

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13103

William Blake 1757-1827



The Marriage of Heaven and Hell pl. 16 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

259 x 187 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13001



First Book of Urizen pl. 11 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

257 x 184 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13004



First Book of Urizen pl. 6 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

250 x 187 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13002



First Book of Urizen pl. 21 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

270 x 184 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T12999



First Book of Urizen pl. 10 (1796, circa 1818)

Tate Collection Acquisitions 2009-10

Etching with paint, watercolour and ink on paper

266 x 185 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13003



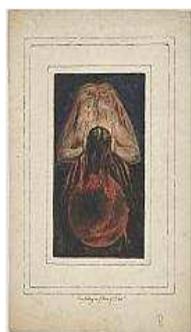
First Book of Urizen pl. 17 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

265 x 185 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T12998



First Book of Urizen pl. 15 (1796, circa 1818)

Etching with paint, watercolour and ink on paper

259 x 182 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T12997



The Book of Thel pl. 6 (1796, circa 1818)

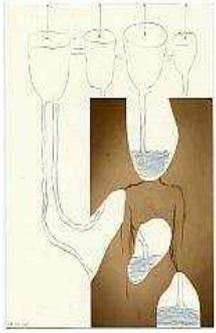
Etching with paint, watercolour and ink on paper

260 x 186 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13000

Ansuya Blom born 1956



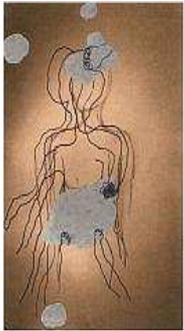
...this human being... (1993-5)

Gouache, ink on photograph on paper collage

250 x 200 mm

Purchased 2010

T13188



...this human being... (1994)

Gouache, ink on photograph on paper collage

300 x 220 mm

Presented by the artist 2010

T13189

Hou Bo born 1924



Chairman Mao Zedong at Beidaihe Hebei Province (1954, printed later)

Photograph on paper

300 x 235 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13135



Insicuro Noncurante (1975)

Print on paper, collage and pencil, in 81 parts
550 x 447 mm, each
number 41 in an edition 41, plus 4 copies numbered I - IV
Presented by Tate Members 2010
T13028

Dorothy Bohm born 1924



Paris (1970)

Photograph on paper
235 x 185 mm
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13104

L Booth



Gondola

Photograph on paper
85 x 130 mm
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13097

Arthur Boyd 1920-1999



Bride Drinking from a Creek (1960)

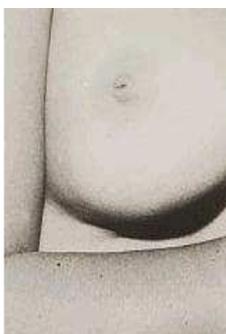
Oil on hardboard

610 x 812 mm

Bequeathed by Ann Forsdyke through the Art Fund 2010

T13190

Bill Brandt 1904-1983



Nude (1958)

Photograph on paper

115 x 95 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13106



Woman Swimming

Photograph on paper

230 x 180 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13137



Nude London (1952, probably printed later)

Photograph on paper

343 x 292 mm

number 742 in an edition of 750

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13105



Nude

Photograph on paper with ink inscription

150 x 100 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13107

Brassai 1899-1984



The Urchin Bijou, Bar de la Lune (1932, printed 1960-9)

Photograph on paper

320 x 240 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13110



Young Lesbian at Monocle (1932, printed later)

Photograph on paper

290 x 210 mm

number 9 in an edition of 40

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13108



Rooftops, Paris (1946, printed later)

Photograph on paper

305 x 235 mm

number 17 in an edition of 30

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13109

Manuel Álvarez Bravo 1902-2002



Black Mirror (1947, printed later)

Photograph on paper

330 x 255 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13111

Stuart Brisley born 1933



Untitled (circa 1960)

Mixed media on board

1099 x 1505 mm

Purchased 2010

T13033

Tania Bruguera born 1968



Tatlin's Whisper #5 (2008)

Performance

number 1 in an edition of 1 plus 1 artist's proof

Purchased with funds provided by Alin Ryan von Buch 2009

T12989

Matthew Buckingham born 1963



Situation Leading to a Story (1999)

16 mm film, sound

20min loop

number 1 in an edition of 5

Purchased with assistance from the American Patrons of Tate, using funds provided by James and Paula Crown in honour of Jim Gordon 2008 (accessioned 2010)

T12990

Victor Burgin born 1941

25 feet two hours (1969)

Card file with 26 cards and 25 photographs

150 x 220 x 105 mm

number in an edition of 3

Presented by Tate Members 2010

T12961

Duncan Campbell born 1972



Bernadette (2008)

Video, single channel, colour and sound

37min, 40sec

number 3 in an edition of 6 plus 2 artist's proofs

Tate Collection Acquisitions 2009-10

Presented by Tate Patrons 2010

T12966

Vlassis Caniaris born 1928



Untitled (1974)

Mixed media and fluorescent light

1060 x 665 x 560 mm

Presented by Irene Panagopoulos Tsangrides, courtesy of Kalfayan Galleries, Greece 2010

T13027

Gillian Carnegie born 1971



Black Square (2008)

Oil on canvas

1930 x 1930 mm

Presented by Tate Members 2010

T12935

Henri Cartier-Bresson 1908-2004

Hyères, France (1932, printed later)

Photograph on paper

280 x 355 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13112

Interior with Marilyn Monroe (circa 1960-9, printed later)

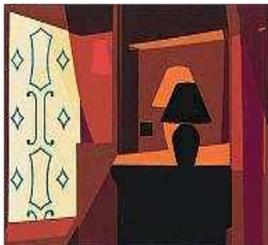
Photograph on paper

235 x 355 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13113

Patrick Caulfield 1936-2005



Braque Curtain (2005)

Acrylic on canvas

865 x 1173 mm

Purchased with assistance from Tate Members 2010

T13038

Alice Channer born 197

See-Thru (2009)

Gouache, pencil and cigarette ash on and in paper; in two parts

840 x 595 mm, each

Purchased using funds provided by the 2009 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010

T13040



(Sleeve) (2009)

Fabric, steel

Overall displayed dimensions variable

Purchased with funds from the Mrs Olga Davenport Legacy 2010

T13039

Spartacus Chetwynd born 1973



Hermitos Children, the pilot episode (2008)

Video, single channel, colour and sound, 32 television sets, 8 headphones and beanbag

Overall displayed dimensions variable

Presented by Tate Members 2010

T13044

Adam Chodzko born 1965



Nightvision (1998)

Video, 2 channels, colour and sound

13min, 20sec

number 4 in an edition of 5 plus 3 artist's proofs

Presented by Tate Members 2010

T13045

Steven Claydon born 1969



Osram (40 watt) (2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 incomplete

Silkscreen print on paper

595 x 420 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79787

Prunella Clough 1919-1999



Stack (1993)

Oil on canvas

1510 x 1880 mm

Bequeathed from the Estate of Karel and Betsy Reisz 2010

T13200

Calum Colvin born 1961



Heroes I (1986, printed 1988)

Photograph on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13121



Incubus (1988)

Photograph on paper

1220 x 1550 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13123



Cenotaph (1987, printed 1988)

Photographs on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13125



The Turkish Bath (1986, printed 1988)

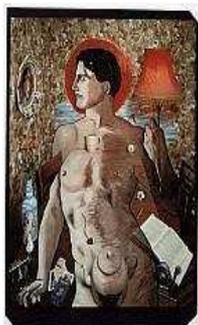
Photograph on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13119



Narcissus (1987, printed 1988)

Photograph on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13120



Heroes II (1986, printed 1988)

Photograph on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13122



Garden of Earthly Delights (1987, printed 1988)

Photographs on paper

1550 x 889 mm

unconfirmed: 1550 x 1220 mm

unconfirmed: 1550 x 889 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13126



Male Nude (1988)

Photograph on paper

1550 x 1220 mm

number 5 in an edition of 10

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13124

Martin Cullen born 1967

In the Grip II (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13187

Concentration (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13186

Volt (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13184

Floating Numb (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13182

Constellations (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13183

Nerve Ballet (circa 1992)

Photograph on paper

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

T13185

Enrico David born 1966



Untitled (2002)

Mahogany, plywood, pencil, wood varnish and metal, with motorised circular plinth

2410 x 900 x 900 mm

Presented by Charles Asprey 2009

T13020

Jim Dine born 1935



Hiroshima Clock, first version (1984)

Greenham Common, P79806-P79808 incomplete

Etchings, aquatint on paper

285 x 383 mm

number 23 of an edition of 40

Presented by Tate Members 2010

P79807

Willie Doherty born 1959



Ghost Story (2007)

Video, single channel, colour and sound

Overall display dimensions variable

One artist's proof aside from the edition of 3

Presented by Tate Members 2009

T12957

František Drtikol 1883-1961



Nude (1923)

Photograph on paper

190 x 280 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13127

Marcel Dzama born 1974



Lotus Eaters (2005-7)

Video, single channel, colour and sound and attache case

19min, 29sec

object: 120 x 445 x 330 mm

number 1 in an edition of 4 plus 1 artist's proof

Presented by Tim and Helen Taylor 2009

T12984

Tracey Emin born 1963



Everybodies been there (1997)

Margate Suite, T13204-T13206 complete

Ink on paper

425 x 600 x 26 mm

Presented by Brian Boylan 2010

T13206



Scorfega (1997)

Margate Suite, T13204-T13206 complete

Tate Collection Acquisitions 2009-10

Ink on paper

425 x 600 x 26 mm

Presented by Brian Boylan 2010

T13205



Albert, Bert and Andy (I couldn't stop it) (1997)

Margate Suite, T13204-T13206 complete

Ink on paper

425 x 600 x 26 mm

Presented by Brian Boylan 2010

T13204

Elliot Erwitt born 1928



New York City (1974, printed later)

Photograph on paper

305 x 405 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13128

Samira Eskandarfar born 1980



A Dowry for Mahrou (2007)

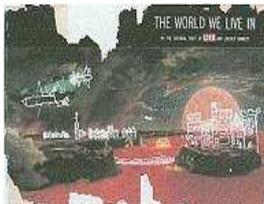
Video, single channel, colour and sound

number 1 in an edition of 3

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13198

Ruth Ewan born 1980



The World We Live In (Fred) (2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 incomplete

Giclee and silkscreen print on paper

400 x 594 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79790

Angus Fairhurst 1966-2008



Pietà (first version) (1996)

Photograph on paper

350 x 500 mm

number 4 in an edition of 5 plus 1 artist's proof

Presented by Keir McGuinness 2009

P79794

Jo Feiler born 1951



Nude in between Two Beds (1975)

Photograph on paper

125 x 195 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13129

Hans-Peter Feldmann born 1941



Tate Collection Acquisitions 2009-10

All the Clothes of a Woman (1970)

70 photographs on paper

100 x 100 mm

Presented by Tate Members 2010

P79778

Dee Ferris born 1973



Crush and Rush (2009)

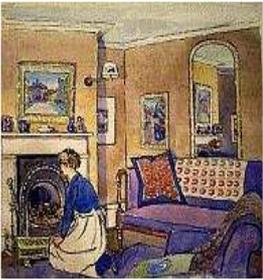
Oil on canvas

1525 x 2750 mm

Purchased with funds from the Kenneth and Joyce Jenkins Legacy 2010

T13037

Douglas Fox Pitt 1864-1922



Interior with Maid (circa 1913)

Pencil and watercolour on paper

412 x 483 mm

Presented by Sarah Fox-Pitt and Anthony Pitt-Rivers 2008, accessioned 2009

T12996



The Stafford Gallery (circa 1912)

Pencil and watercolour on paper

400 x 320 mm

Presented by Sarah Fox-Pitt and Anthony Pitt-Rivers 2008, accessioned 2009

T12995

Meredith Frampton 1894-1984



Sir Clive Forster-Cooper (1945)

Oil on canvas

1078 x 1263 mm

Presented by Tate Members 2010

T13032

Robert Frank born 1924

Memory for the Children (2001-2)

6 Photographs on paper

417 x 400 mm

Purchased with funds provided by The 2008 Tate Photography Patrons, Tate Members and Tate Patrons, 2009

P79780-P79785

Studio, Mabou (2002)

Photograph on paper

389 x 499 mm

Purchased with funds provided by The 2008 Tate Photography Patrons, Tate Members and Tate Patrons, 2009

P79786

Story A Story B (2002)

Photograph on paper

508 x 610 mm

Purchased with funds provided by The 2008 Tate Photography Patrons, Tate Members and Tate Patrons, 2009

P79779

On the Road, Peru (1949)

Photograph on paper

330 x 175 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13130

Lee Friedlander born 1934



Jersey City, New Jersey (1963)

Photograph on paper

190 x 285 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13136

Terry Frost 1915-2003

Leeds Landscape (circa 1956)

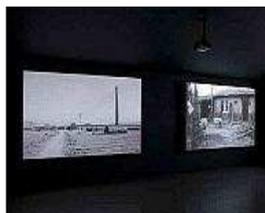
Pencil on paper

562 x 140 mm

Presented by Elizabeth Knowles 2009

T12994

Yang Fudong born 1971



East of Que Village (2007)

Video, six channels, black and white and sound

20min, 5sec

number 1 in an edition of 6 plus 1 artist's proof

Presented by Tate Members 2009

Sandra Gamarra born 1972



Page 70 (2006)

Oil on canvas

1950 x 1620 mm

Purchased with funds provided by the American Patrons of Tate, courtesy of the Latin American Acquisitions Committee 2009

T12959

Henri Gaudier-Brzeska 1891-1915



Fish (1914)

Bronze

48 x 30 x 8 mm

Presented by Tate Members 2010

T13034

Tim Gidal 1909-1996



Man Building a Boat

Photograph on paper

295 x 295 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13131

Harold Gilman 1876-1919



Nude at a Window

Oil on canvas

610 x 508 x 18 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Tate Gallery 2010

T13227



Madeleine Knox (1910-11)

Oil on canvas

608 x 454 x 16 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Tate Gallery 2010

T13024

Charles Ginner 1878-1952



La Vieille Balayeuse, Dieppe (1913)

Oil on canvas

630 x 470 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Tate Gallery 2010

T13025

Jesse Aron Green born 1979



Ärztliche Zimmergymnastik (2009)

Video, single channel, colour, and sound

90min

number 1 of 2 artist's proofs aside from the edition of 3

Presented by the artist 2009

T13023

Herbert James Gunn 1893-1964



Portrait of Sir William Oliphant Hutchison (circa 1926)

Oil on canvas

2032 x 1143 mm

Presented by Chloe and Paul Gunn 2010

T13199

Subodh Gupta born 1964



Everyday (2009)

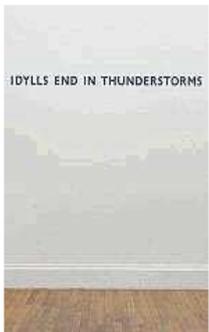
Stainless steel

800 x 2400 x 2400 mm

Presented by Iwan and Manuela Wirth 2010

T13202

Ian Hamilton Finlay 1925-2006



IDYLLS END IN THUNDERSTORMS (1986)

Wall text

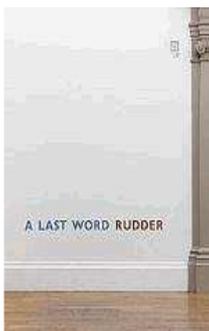
Overall displayed dimensions variable

ARTIST ROOMS

Tate and National Galleries of Scotland. Presented by the artist's estate 2010

AR01124

ARTIST
ROOMS



A LAST WORD: RUDDER (1999)

Household paint on wall

Overall displayed dimensions variable

ARTIST ROOMS

Tate and National Galleries of Scotland. Presented by the artist's estate 2010

AR01125

ARTIST
ROOMS

Richard Hamilton born 1922



Soft blue landscape (1979)

Collotype and screenprint on paper

728 x 920 mm

number 4 in an edition of 136 plus 14 artist's proofs

Presented by Tate Members 2010

P79796



Hers is a lush situation (1957) (1982)

Collotype, screenprint and foil on paper

383 x 490 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79797



Towards a definitive statement on the coming trends in men's wear and accessories (b) (1962) (1982)

Collotype and screenprint on paper

384 x 490 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79801



Self-portrait (1965) (1982)

Collotype and screenprint on paper

384 x 300 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79805



Berlin interior (1979)

Photogravure, engraving, hard-ground etching, roulette, aquatint and burnishing on paper

565 x 759 mm

number 90 in an edition of 100 plus 10 artist's proof

Presented by Tate Members 2010

P79813



Towards a definitive statement on the coming trends in men's wear and accessories (c) (1962) (1982)

Aerosol spray and screenprint on paper

384 x 490 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79802



'AAH!' in perspective (1963) (1982)

Collotype, screenprint, and screen ink on paper

260 x 267 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79803



Lobby (1984)

Collotype and screenprint on paper

429 x 582 mm

number 80 in an edition of 88 plus 9 artist's proofs

Presented by Tate Members 2009

P79810



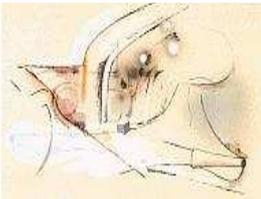
Marcel Duchamp (1967)

Lithograph, laminated, with silver embossing on paper
800 x 585 mm
Presented by Tate Members 2010
P79814



Bathroom - fig.2 (1998)

Iris digital print on paper
400 x 400 mm
one of 4 artist's proofs aside from the edition of 50 with Arabic numerals and 25 with Roman numerals
Presented by Tate Members 2010
P79812



AAH!(1961) (1982)

Collotype and screenprint on paper
384 x 490 mm
number 41 in an edition of 100 plus 10 artist's proofs
Presented by Tate Members 2010
P79800



Palindrome (1974)

Lenticular acrylic and collotype on paper
595 x 440 mm
number 16 in an edition of 100 plus 10 artist's proofs and 6 publisher's proofs
Presented by Tate Members 2010

P79815



I'm dreaming of a white Christmas (1967)

Screenprint on paper

890 x 1142 mm

number 17 in an edition of 75 plus 10 artist's proofs

Presented by Tate Members 2010

P79795



Pin-up (1961) (1982)

Collotype and screenprint on paper

384 x 300 mm

number 41 in an edition of 100 plus 10 artist's proofs

Presented by Tate Members 2010

P79799



Patricia Knight II (1982)

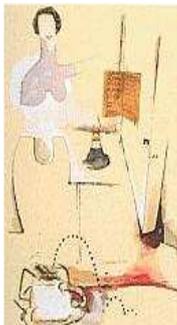
Aquatint on paper

235 x 161 mm

number 43 in an edition of 50 plus 5 artist's proofs

Presented by Tate Members 2010

P79816



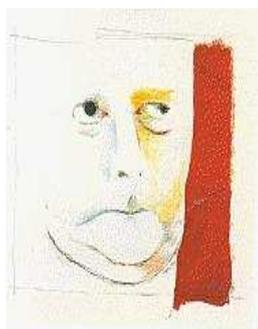
\$he(1958) (1982)

Collotype and screenprint on paper
384 x 280 mm
number 41 in an edition of 100 plus 10 artist's proofs
Presented by Tate Members 2010
P79798



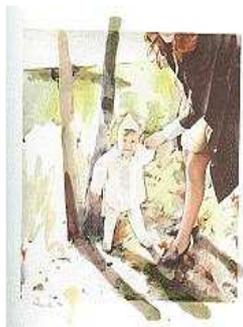
Mother and child - Greenham Common (1984)

Greenham Common, P79806-P79808 incomplete
Acrylic and drypoint on paper
176 x 176 mm
number 23 in an edition of 40
Presented by Tate Members 2010
P79806



Hugh Gaitskell as a Famous Monster of Filmland (1963) (1982)

Collotype and screenprint on paper
384 x 375 mm
number 41 in an edition of 100 plus 10 artist's proofs
Presented by Tate Members 2010
P79804



Mother and child (1984)

Collotype and screenprint on paper
612 x 569 mm
number 15 in an edition of 98 plus 10 artist's proofs
Presented by Tate Members 2009
P79809



Bathroom- fig.1 (1997)

Iris digital print on paper
400 x 400 mm

number 26 in an edition of 50 with Arabic numerals and 25 with Roman numerals
Presented by Tate Members 2010

P79811



Motel I (1979)

Etching and aquatint on paper
275 x 348 mm

number 31 in an edition of 40 plus 4 artist's proofs
Presented by Tate Members 2010

P79817

Eberhard Havekost born 1967



Infinity 1 and 2 (2008)

Oil on canvas
1600 x 1200 mm

Presented by the artist and the Galerie Gebr. Lehmann Berlin / Dresden 2009

T12973

Georg Herold born 1947



Cyberspace (1993)

Wood, plastic and metal

2625 x 2400 x 3500 mm

Presented by the Estate of Angus Fairhurst in memory of Angus Fairhurst 2009

T13201

Lynn Hershman born 1941



Roberta's Body Language Chart (1978; printed 2009)

Photograph on paper

1026 x 853 mm

number 2 in an edition of 5

Presented anonymously 2010

P20340



Roberta Construction Chart #1 (1975, printed 2009)

Photograph on paper

1015 x 760 mm

number 8 in an edition of 12

Presented anonymously 2010

P20339



Untitled (Roberta's Signature in Guest Book) (1975)

Photograph on paper
70 x 151 mm
number 1 in an edition of 3
Presented anonymously 2010
P20341



Check (1974)

Ink on paper
203 x 252 mm
Presented anonymously 2010
T13026



Lay Off & Leave Me Alone (1976; printed 1978)

Photograph hand painted with acrylic, ink and pencil
1015 x 760 mm
number 2 in an edition of 5
Presented anonymously 2010
P20342

Lucien Hervé 1910-2007



Villa Royan (Quentin) (1953)

Photograph on paper
47 x 45 mm
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13132

Paul Joyce born 1944



Photograph of Ansel Adams, Bill Brandt and Brassai sitting in the Victoria and Albert Museum Garden (1976)

Photograph on paper

200 x 255 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13114

R.B. Kitaj 1932-2007



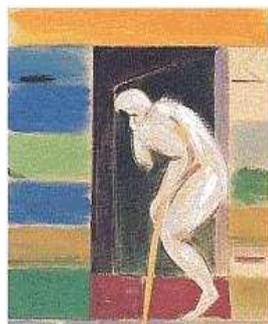
Creeley (1966)

Oil on canvas

480 x 336 x 45 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13008



Death's Door (2005)

Oil on canvas

503 x 503 x 54 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13011



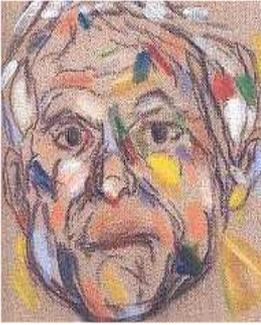
Count West-West (2005)

Oil on canvas

505 x 505 x 55 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13012



Self-portrait (2007)

Oil and charcoal on canvas

308 x 307 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13010



Sacha and Gabriel (1981)

Charcoal on paper

773 x 563 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13013



Abraham's God (After Rembrandt) (2005-6)

Oil and charcoal on canvas

1263 x 1263 x 60 mm

Tate Collection Acquisitions 2009-10

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13009



Los Angeles No. 25 (Black Pool) (2003)

Oil on canvas

914 x 914 mm

Presented by the family of R. B. Kitaj from the Estate of the artist 2010

T13172

David Lamelas born 1946



Film Script (Manipulation of Meaning) (1972)

16mm colour film and triple slide projection

Overall displayed dimensions variable

one artist's proof aside from the edition of 3

Presented by Tate Patrons 2010

T12978

Dorothea Lange 1895-1965



Migrant Mother, Nipomo, California (1935, printed circa 1950)

Photograph on paper

355 x 280 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13115

Jacques-Henri Lartigue 1894-1986



René Pearl (1930)

Photograph on paper

133 x 108 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13116

Mark Leckey born 1964



Flix (2008)

Film, 16mm

2min

number 1 from an edition of 3 plus one artist's proof

Purchased with assistance from Charles Asprey 2009

T12940



Felix Gets Broadcasted (2007)

Video, single channel, colour and sound

5min

number 2 from an edition of 6 plus an artist's proof

Purchased with assistance from by Charles Asprey 2009

T12939

Nelson Leirner born 1932



Homage to Fontana II (1967)

Cotton, steel and aluminium

1800 x 1240 mm

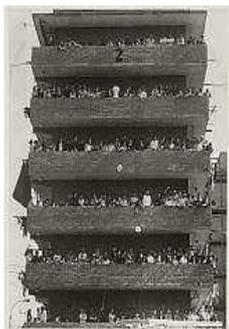
unknown number in an edition of 25

Presented by Patricia Phelps de Cisneros through the Latin American Acquisitions Committee in honour of Tiqui Atencio

Demirdjian 2009

T12976

Yau Leung 1941-1997



Wong Tai Sin Resettlement Estate (1965)

Photograph on paper

290 x 250 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13118



Salt Fish and Government Warning (1966)

Photograph on paper

210 x 160 mm

number 2 in an edition of 100

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13117

Peter Lowe born 1938



Diagonal Grey Relief (1974)

Wood and paint
500 x 500 x 80 mm
Purchased 2009
T12992

Man Ray 1890-1976



Gertrude Stein (circa 1920-9)

Photograph on paper
240 x 180 mm
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13133

Robert Mapplethorpe 1946-1989

Patti Smith (1976)

Photograph on paper
355 x 355 mm
Edition of 10
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13083

Josiah McElheny born 1966



Island Universe (2005-8)

Video, single channel, colour and sound
18min, 8sec
number 1 in an edition of 10
Presented by an anonymous donor 2010
T13005

Marisa Merz born 1931



Untitled (1969)

Steel and nylon

240 x 330 x 20 mm

Presented by the artist 2009

T13030



Untitled (Little shoe) (1968)

Nylon and paraffin

60 x 195 x 135 mm

Presented by the artist 2009

T13029



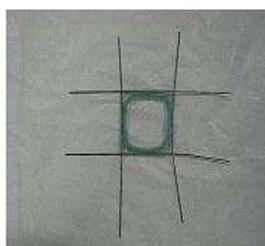
Untitled (Living Sculpture) (1966)

Aluminium

Overall displayed dimensions variable

Purchased with funds provided by an anonymous donor 2009

T12950



Untitled (1969)

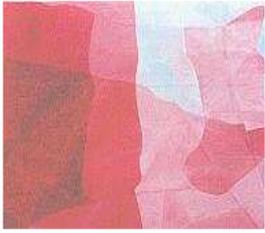
Steel and nylon

290 x 290 x 14 mm

Presented by the artist 2009

T13031

Alan Michael born 1967



Flags at Le Havre (2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 incomplete

Giclee print on paper

375 x 520 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79788

Dario Mitidieri born 1959



Woman, Ethiopia (1991)

Photograph on paper

255 x 375 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13134

Santu Mofokeng



The Black Photo Album / Look at Me (1997)

Slide projection, 80 slides, black and white

6min, 40sec

number 1 in an edition of 5

Purchased 2010

T13173

Gareth Moore born 1975



Neither Here nor There (2009)

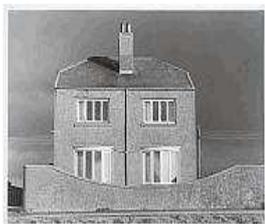
Cotton, wood, plastic, metal and paint

Overall displayed dimensions variable

Purchased using funds provided by the 2009 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010

T13150

Raymond Moore 1920-1987



Allonby (1982)

Photograph on paper

372 x 473 mm

Presented by Mark Haworth-Booth in memory of Raymond Moore 2009

T13006



Maryport (1977)

Photograph on paper

435 x 535 mm

Presented by Mark Haworth-Booth in memory of Raymond Moore 2009

T13007

Katy Moran born 1975



Rooms of the Mind (2009)

Acrylic and collage on canvas

Tate Collection Acquisitions 2009-10

486 x 387 mm

Purchased 2010

T13035



Lady Things (2009)

Acrylic and collage on canvas

463 x 385 mm

Purchased with assistance from the Charities Advisory Trust 2010

T13036

Rabih Mroué born 1967



On Three Posters (2004)

Video, colour and sound

18min

number 3 in an edition of 5, plus 1 artist's proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13196

Juan Muñoz 1953-2001

Conversation Piece (2001)

Bronze

1640 x 800 x 800 mm

number 2 in an edition of 2 plus 1 artist's proof

Purchased with assistance from Tate Members, Tate International Council and individual donors 2009

T13021

Lucia Nogueira 1950-1998

collaborative contributor Shelagh Wakely



Tate Collection Acquisitions 2009-10

Vai e Vem (1993)

7 ink drawings on gesso panels, spinning top and screws, broken glass, video

441 x 442 x 11 mm

support: 501 x 502 x 11 mm

Presented by Tate Members 2009

T12942

Untitled (1990)

Watercolour, pencil and ink on paper

500 x 405 mm

Presented by Tate Members 2009

T12944

Untitled (Ladder with Elephant) (circa 1993-7)

Watercolour and ink on paper

620 x 705 mm

Presented by Tate Members 2009

T12945

Untitled (1994)

Watercolour and ink on paper

420 x 245 mm

Presented by Anthony Reynolds Gallery, London 2009

T12948

Untitled

Watercolour and ink on paper

405 x 500 mm

Presented by Tate Members 2009

T12946

Untitled

Watercolour, ink and pencil on paper

405 x 500 mm

Presented by Tate Members 2009

T12947

Untitled (1994)

Watercolour, pencil and ink on paper

500 x 405 mm

Presented by Tate Members 2009

T12943

Emily Osborn 1828-1925



Nameless and Friendless. "The rich man's wealth is his strong city, etc." - Proverbs, x, 15 (1857)

Oil on canvas

825 x 1038 mm

Purchased with assistance from Tate Members 2009

T12936

Alejandro Otero 1921-1990



Shutter and Label (1962)

Wood, paint and metal

470 x 323 x 60 mm

Purchased with funds provided by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee 2010

T13046

Pino Pascali 1935-1968



Trap (1968)

Braided steel wool

4000 x 2500 x 2000 mm

Purchased 2009

T12982

Oliver Payne and Nick Relph born 1977, born 1979



Master Friday (2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 incomplete

Giclee print on paper

595 x 420 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79789

Irving Penn 1917-2009



New York Still Life (1947, printed 1978)

Photograph on paper

450 x 588 mm

number 7 in an edition of 65

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13087



Man with Pink Face, New Guinea (1970, printed 1978)

Photograph on paper

502 x 502 mm

number 43 in an edition of 49

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13088



Three Rissani Women with Bread, Morocco (1971, printed later)

Photograph on paper

550 x 490 mm

number 27 in an edition of 32

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13086



Yellow Apples, New York (1985)

Photograph on paper

245 x 195 mm

signed edition not exceeding 35

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13085



Colette, Paris (1960, printed 1976)

Photograph on paper

507 x 507 mm

number 7 in an edition of 50

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13089



Red Apples, New York (1985)

Photograph on paper

245 x 195 mm

signed edition not exceeding 17

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13084

Peter Peri 1899-1967

Stalin I (1942)

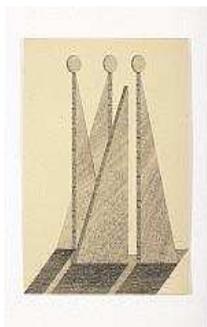
Concrete

715 x 800 x 505 mm

Presented by the Artist's Estate 2009

T12977

Peter Peri born 1971



Batchelors (2008)

Graphite on paper

513 x 411 mm

Purchased with funds provided by Charles Asprey 2009

T12932



Woodcutter (2008)

Mixed media on canvas

1902 x 1700 x 50 mm

Purchased 2009

T12931



Head 10 (2008)

Graphite on paper

580 x 530 mm

Purchased 2009

T12934



Point Fold 2 (2007)

Graphite on paper

607 x 442 mm

Purchased 2009

T12933

Hani Rashid born 1975



Untitled (2007)

Collage on cardboard

450 x 450 mm

Presented by Tate Members 2010

T12987

Marwan Rechmaoui born 1964



Monument for the Living (2001-8)

Concrete and wood

2350 x 363 x 472 mm

number 1 in an edition of 5, plus 1 artist's proof

Purchased using funds provided by the 2009 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010

T13193



Beirut Caoutchouc (2004-8)

Engraved rubber

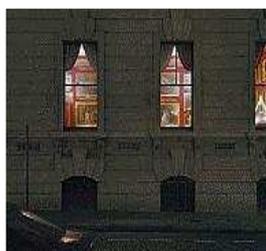
30 x 8250 x 6750 mm

number 5 in an edition of 5 plus 1 artist's proof

Purchased using funds provided by the Middle East North Africa Acquisitions Committee 2010

T13192

John Riddy born 1959



Tate Collection Acquisitions 2009-10

London (Garrick) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Presented by Frith Street Gallery 2009

P79844



London (Gillender Street 3) 1997 (1997)

Photograph on paper

376 x 480 mm

number 3 in an edition of 5

Purchased 2009

P79849



Chandigarh (Capitol Complex 4) 2006 (2008)

Photograph on paper

900 x 1130 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79846



Chandigarh (Capitol Complex 1) 2006 (2009)

Photograph on paper

900 x 1130 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79845



Tate Collection Acquisitions 2009-10

London (Bank) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79841



Bexhill on Sea (De la Warr 1) 1998 (1998)

Photograph on paper

376 x 480 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79847



London (Heygate) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79843



London (Weston Street) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79842



Bexhill on Sea (De la Warr 7) 1998 (1998)

Photograph on paper

376 x 480 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79848



London (Wapping) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79839



London (Wyndham Road) 2008 (2009)

Photograph on paper

720 x 930 mm

number 1 in an edition of 5 plus 1 artist's proof

Purchased 2009

P79840



London (Gillender Street 4) 1997 (1997)

Photograph on paper

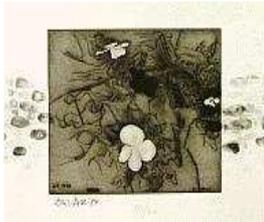
376 x 480 mm

number 2 in an edition of 5

Purchased 2009

P79850

Dieter Roth 1930-1998



Untitled (1984)

Greenham Common, P79806-P79808 incomplete

etchings, aquatint on paper

285 x 383 mm

number 23 in an edition of 40

Presented by Tate Members 2010

P79808

cassette (1971, 1973)

Containers, T13197 incomplete

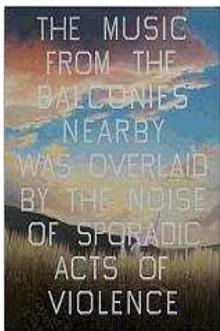
Ready made cassette

number 74 in an edition of 85 plus 10 artist's proofs.

Purchased 2009 accessioned 2010

T13197

Edward Ruscha born 1937



The Music from the Balconies (1984)

Oil on canvas

2515 x 2057 mm

ARTIST ROOMS

Tate and the National Galleries of Scotland. Presented by the artist, 2009

AR01126

ARTIST
ROOMS

Sebastião Salgado born 1944



The Gold Mine, Brazil (1986)

Photograph on paper

Tate Collection Acquisitions 2009-10

430 x 280 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13091



Mining, Brazil (1986)

Photograph on paper

280 x 430 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13090

Ernesto Salmeron born 1977



Auras of War (1996-2006)

Mixed media

Overall displayed dimensions variable

Presented by Tate Patrons 2010

T12991

August Sander 1876-1964



Anna and August Sander in Tier (1902-3)

Photograph on paper

230 x 175 mm

Presented by Gerd and Christine Sander 2009

P20344



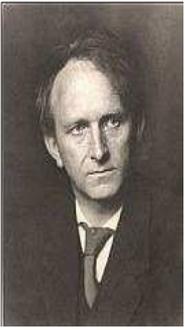
In the Siebengebirge (circa 1941)

Photograph on paper

222 x 162 mm

Presented by Gerd and Christine Sander 2009

P20345



Self-portrait (1922)

Photograph on paper

216 x 149 mm

Presented by Gerd and Christine Sander 2009

P20347



Karl Sander, Cologne (1938)

Photograph on paper

235 x 172 mm

Presented by Gerd and Christine Sander 2009

P20343



August Sander (1906-7)

Photograph on paper

194 x 152 mm

John Singer Sargent 1856-1925



Mrs Carl Meyer and her Children (1896)

Oil on canvas

2340 x 1670 x 130 mm

Bequeathed by Adèle, Lady Meyer 1930, with a life interest for her son and grandson and presented in 2005 in celebration of the lives of Sir Anthony and Lady Barbadee Meyer, accessioned 2009

T12988

Jon Savage born 1953



Uninhabited London (1977-2008)

Photograph on paper; in 35 parts

254 x 305 mm

From an edition of 12

Purchased 2009

P79851

Lindsay Seers born 1966



Extramission 6 (Black Maria) (2009)

Video, single channel, colour and sound

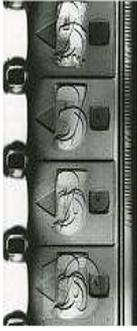
Overall displayed dimensions variable

One artist's proof aside the edition of 1

Presented by Tate Members 2010

T12975

Guy Sherwin born 1948



At the Academy (1974)

16mm film, black & white and optical soundtrack

5min

Unlimited

Purchased 2009

T12986

Lorna Simpson born 1960



Photo Booth (2008)

50 found photo booth portraits and 50 ink drawings on paper

Overall displayed dimensions variable

Purchased using funds provided by the 2008 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2009

T12949

Lucy Skaer born 1977



Zero Table (2008)

Wooden table and ink on paper

720 x 1580 x 1020 mm

image, each: 1687 x 1132 mm

Purchased with assistance from Anne Best 2010

T12993

Bob and Roberta Smith born 1963



Humiliate (1993)

Video, single channel, colour and sound

30min

Purchased with funds from the Mrs Olga Davenport Legacy 2010

T12955

W. Eugene Smith 1918-1978



Guarda Civil (1951, probably printed later)

The Spanish Village, P13092 incomplete

Photograph on paper

340 x 420 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13092

Simon Starling born 1967



Work Made-ready, Les Baux de Provence (Mountain Bike) (2001)

Groups of objects that relate to the refining of bauxite rock into aluminium which is used to cast a section of a bicycle, and a framed photograph and 9 lamps.

Overall displayed dimensions variable

Purchased with assistance from Tate Members 2009

T12938

John Stezaker born 1949



Negotiable Spaces II: Incisions for a Private Space No. 1-4 (1978)

Collage on paper

375 x 500 mm

Presented by Tate Patrons 2010

T12965

Peter Suschitzky born 1941



LA (1995)

Photograph on paper

295 x 395 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13093

Guy Tillim born 1962



Grande Hotel, Beira, Mozambique (2008)

Avenue Patrice Lumumba, P79826-P79831; P79836-P79838 incomplete

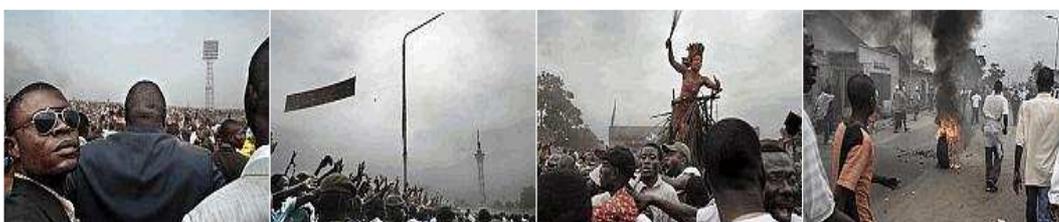
9 Photographs on paper

915 x 1315 mm, each

number 4 in an edition of 9 plus 2 artist's proofs

Purchased 2010

P79826-P79831; P79836-P79838



Jean-Pierre Bemba, presidential candidate, enters a stadium in central Kinshasa flanked by his bodyguards, July 2006 (2006)

Congo Democratic, P79832-P79835 incomplete

Tate Collection Acquisitions 2009-10

4 Photographs on paper
910 x 1330 mm, each
unconfirmed: 810 x 1230 mm
first of two artist's proof aside from the edition of 5
Purchased 2010
P79832-P79835

James Van Der Zee 1886-1983



Wedding Day, Harlem (1926, printed 1974)

Photograph on paper
232 x 168 mm
Number 50 in an edition of 75
Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009
P13094

Marc Vaux born 1932

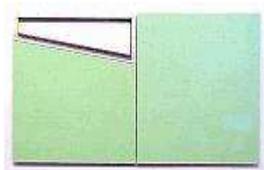
Lyla (1966)

Acrylic on canvas
2133 x 2590 mm
Presented by the artist 2009
T13017



Composition: Red and Green (1960)

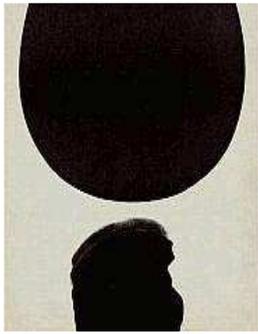
Oil on canvas
1833 x 1587 mm
Presented by the artist 2009
T13014



NE1.1.04 (2004)

Tate Collection Acquisitions 2009-10

Cellulose on board
1219 x 2438 mm
Presented by the artist 2009
T13018



D1.6. (1961)
Oil on canvas
1841 x 1843 x 31 mm
Presented by the artist 2009
T13015



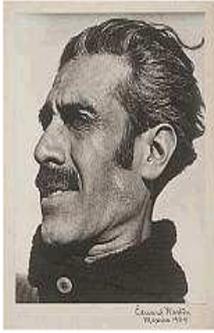
Wake (1965)
Acrylic on canvas
1828 x 1828 mm
Presented by the artist 2009
T13016

Gary Webb born 1973



Paranoidmountain (2001)
Sprayed Q-Cell, steel, perspex, glass, wood, mini disc player, small speakers, wires and audiotrack
3500 x 2500 x 3000 mm
Presented by Tate Patrons 2010
T13195

Edward Weston 1886-1958



Portrait of Manuel Hernandez Galván, Mexico (1924)

Photograph on paper

224 x 182 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13095



Shells (1927, printed later)

Photograph on paper

235 x 180 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Barbara Lloyd and allocated to Tate 2009

P13096

Paul Winstanley born 1954

Woman at a Window 2 (2003)

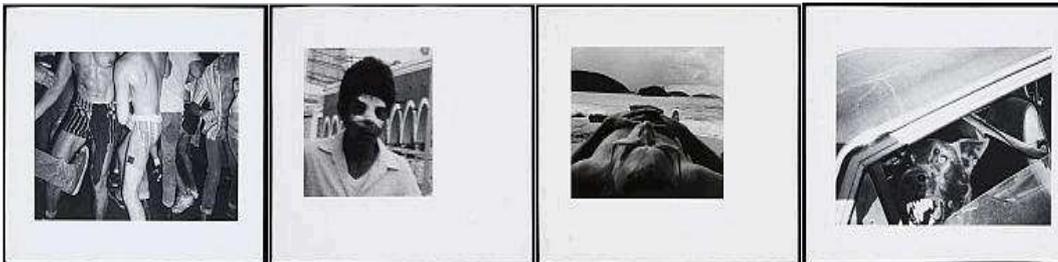
Oil on linen

1350 x 1550 mm

Presented by Dasha Shenkman 2009

T13019

David Wojnarowicz 1954-1992



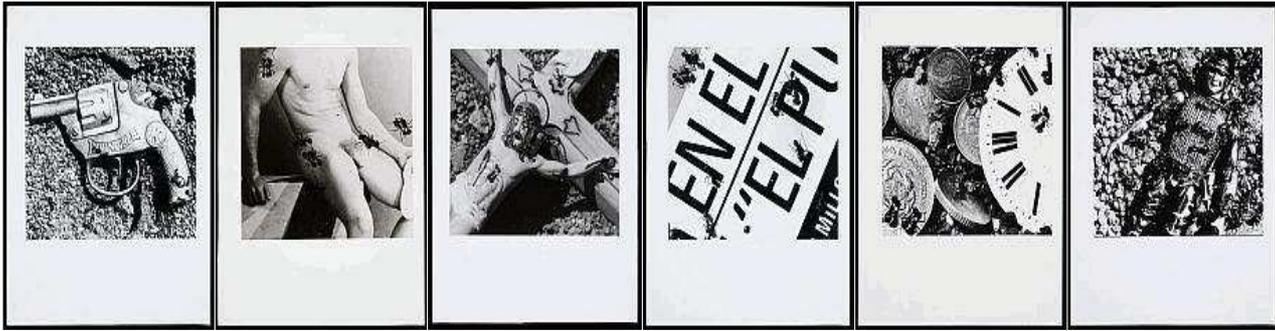
Untitled (1988)

30 Photographs on paper

200 x 250 mm, each

Purchased 2010

P79858-P79887



from *Ant Series* (P79852-P79857; Complete)

6 Photographs on paper

200 x 250 mm, each

Purchased 2010

P79852-P79857

Cerith Wyn Evans born 1958



Automatic Ink Drawing, Kyoto (2011) (2008)

Studio Voltaire Portfolio 2008, P79787-P79790; P79792-P79793 *incomplete*

Silkscreen print on paper

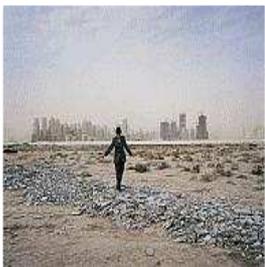
595 x 420 mm

number 4 in an edition of 50 plus 5 artist's proofs and 2 printer's proofs

Purchased using funds provided by the Charities Advisory Trust 2009

P79792

Carey Young born 1970



Body Techniques (after A Line in Ireland, Richard Long, 1974) (2007)

Photograph on paper

1219 x 1518 mm

number 4 in an edition of 5

Presented by Tate Patrons 2009

P79818



Body Techniques (after Dance or Exercise on the Perimeter of a Square [Square Dance], Bruce Nauman, 1967-68) (2007)

Photograph on paper
1219 x 1422 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79822



Body Techniques (after Hartford Wash: Washing, Tracks, Maintenance: Outside, Mierle Laderman Ukeles, 1973) (2007)

Photograph on paper
1219 x 1519 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79824



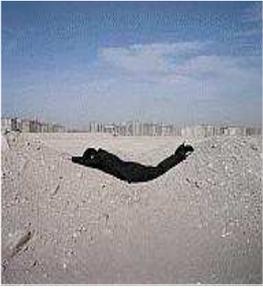
Body Techniques (after Sculpture II, Kirsten Justesen, 1969) (2007)

Photograph on paper
1219 x 1422 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79821



Product Recall (2007)

Video, single channel, colour and sound
4min, 27sec
number 1 in an edition of 5 plus 2 artist's proofs
Presented by Tate Patrons 2009
T12985



Body Techniques (after Parallel Stress, Dennis Oppenheim, 1970) (2007)

colour photograph on paper
1219 x 1419 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79819



Body Techniques (after Circles, Ulrich Ruckriem, 1971) (2007)

Photograph on paper
1219 x 1397 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79825



Body Techniques (after Lean In, Valie Export, 1976) (2007)

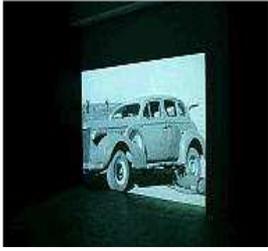
Photograph on paper
1219 x 1518 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79820



Body Techniques (after Encirclement, Valie Export, 1976) (2007)

Photograph on paper
1219 x 1524 mm
number 4 in an edition of 5
Presented by Tate Patrons 2009
P79823

Akram Zaatari born 1966



This Day (2003)

Video, single channel, colour, with audio track

86min

Unlimited edition

Presented by the artist 2009

T12974

Chen Zhen 1955-2000



Cocon du Vide (2000)

Wooden abacus beads, Buddhist rosary beads, wooden chair, steel and paint

2030 x 1060 x 1550 mm

Presented by Tate International Council 2009

T12941

Artur Żmijewski born 1966



Democracies (2009)

Video, 20 channels, colour and sound

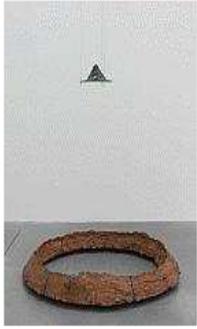
2hours, 26min

number 1 in an edition of 3

Purchased using funds provided by the 2009 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2010

T13174

Gilberto Zorio born 1944



Terracotta Circle (1969)

Terracotta, lead, glass and aluminium

1850 x 1800 mm

Purchased with funds provided by an anonymous donor 2009

T12951

Hatred (1971)

Perspex, resin, steel and 3 black and white photographs

125 x 1113 x 190 mm

image: 340 x 287 mm each

Purchased with funds provided by an anonymous donor 2009

T12952

Tate Report 2009-10: List of Tate Archive Accessions

Helen Anrep

1885-1965

Correspondence to Helen Anrep, 1907-1947

Purchased, 2009

TGA 200916

Art Monthly

Annual accrual of material relating to the periodical, 2000s

Presented by Letty Mooring, 2009

Added to TGA 20083

AICA

Additional material relating to the International Association of Art Critics (AICA), 1993-2008

Presented by Heather Waddell, 2009

Added to 200514

BANK

The gallery's extant records, publications and ephemera, 1991-2003

Purchased, 2008

TGA 200824

Vanessa Bell

1879-1961

Manuscripts and typescripts by Vanessa Bell and correspondence to and from Duncan Grant and others, 1960s-1990s

Presented by Henrietta Garnett, 2009

TGA 20096

Siegfried Charoux

1896-1967

Correspondence, greetings cards, photographs and a catalogue sent by the sculptor to the Kreitman family, 1962-1967

Presented by Neil Kreitman, 2009

TGA 20097

Christopher Wood Gallery

The records of the gallery, including files and stock books, 1977-2000

Presented by Christopher Wood, 2009

TGA 20098

Robin Crozier

1936-2001

Papers of Robin Crozier, including correspondence, artworks, posters, and mail art related material, 1960s-1990s

Presented by Chris Nolan Crozier, 2009

TGA 200919

Dennis Farr

1929-2006

Files relating to Dennis Farr's writings and lectures, as well as additional correspondence, 1960-2007

Presented by Diana Farr, 2009

Added to TGA 200729

Charles Harrison

1942-2009

Additional material comprising correspondence, draft writings (often annotated by other members of Art & language), postcards (used as source material and for teaching purposes) and diaries, 1960s-2000s

Presented by Charles Harrison, 2009

Added to TGA 200826

Jack Wendler Gallery

Records of the Jack Wendler Gallery, including correspondence, accounts, private view cards, and photographs, 1971-1974

Presented by Jack Wendler

TGA 200911

S. W. Hayter

1901-1988

Stock and sales book of Atelier 17 plus further personal documents, publications and

ephemeral items, 1950s-1980s

Presented by Desiree Hayter, 2010

Added to TGA 200510

Anthony Hill

born 1930

Personal papers of Anthony Hill, 1950s-2009

Presented by Anthony Hill, 2010

TGA 20102

David Jones

1895-1974

Sketches and letters by David Jones, with publications relating to the artist, 1940s-1970s

Presented by Stanley Honeyman, 2009

TGA 200910

Stanley Jones

born 1933

Personal papers of the master printer, Stanley Jones, 1958-1990

Presented by Stanley Jones, 2010

TGA 20103

Elsbeth Juda (Jay)

born 1911

Three black and white photographs of artists by Jay, 1953-1962

Presented by Elspeth Juda through Michael Mohammed of L'Équipement des Arts, London, 2010

Photograph Collection

Frank Martin

1914-2004

Fifty-five boxes of personal papers, c. 1930s–2004

Accepted by HM Government in Lieu of Inheritance Tax and allocated to Tate, 2010

TGA 201014

New English Art Club (NEAC)

Additional material comprising one press cuttings album, 1940s, and ten duplicate catalogues, 1990s-2000s

Presented by Charlotte Halliday, 2009

Added to TGA 20067

Ben Nicholson

1894-1982

Six letters and one postcard sent by Ben Nicholson to Sven Berlin, Felix Man and Marguerite Steen, c. 1943-1960s

Purchased, 2009

TGA 200918

Uli Nimitsch

1897-1977

Photographic and documentary material relating to the sculptor, 1920s-1970s

Presented by David King, 2009

TGA 200913

Pentonville Gallery

Scrapbooks relating to exhibitions at the Pentonville Gallery, 1979-1988

Purchased, 2009

TGA 200915

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, 2009

TGA 200825

E J Power

1899-1993

Papers relating to E J Power's art collection, including correspondence, photographs, and background information, 1981-1993

Presented by Ian McIntyre, 2009

TGA 200912

John Rae

Material compiled by John Rae regarding Hornsey College of Art and its sit-in, 1965-1969

Presented by John Rae, 2009

TGA 200917

Sir Norman Reid

1915-2007

Correspondence files relating to Naum Gabo, Barbara Hepworth and Ben Nicholson as well as a selection of Gabo's paints, tools and materials, 1976-2005

Presented by the family of Sir Norman Reid, 2010

TGA 20104

Anne Estelle Rice

1877-1959

Personal papers and a selection of sketchbooks of Anne Estelle Rice, 1884-1978

The sketchbooks were purchased, and the remaining material was presented by Gill Drey, 2009

TGA 200920

Jill Ritblat

Files relating to Jill Ritblat's collaboration with Damien Hirst, the Koestler Foundation, and miscellaneous multiples, 1980s-1990s

Presented by Jill Ritblat, 2009

TGA 20099

Berenice Sydney

1944-1983

Additional material, including juvenilia, relating to the artist, 1950s-1983

Presented by Charlotte Frieze

Added to TGA 200711

Peter Townsend

1919-2006

Material relating to Peter Townsend including additional records of Studio International and Art Monthly, 1970s-2000s

Purchased, 2009

TGA 20094

Darrell Viner

1946-2001

Original and secondary material relating to the British computer artist, Darrell Viner, 1970s

Presented by Ally Raftery, 2009

TGA 200914

Pauline Vogelpoel

1926-2002

Personal papers and photographs, 1960s-1990s

Presented by David Mann, 2009

TGA 20095

Aubrey Williams

1926-1990

Twenty taped recordings relating to Aubrey Williams, 1967-1980s

Presented by Anne Walmsley, 2009

TAV 3412A

Donated Works and Purchased Acquisitions 2009-10

Artist	Title	£
ABAKANOWICZ, Magdalena born 1930	Abakan Orange (1971)	85,252
ABAKANOWICZ, Magdalena born 1930	Abakan Red (1969)	170,505
ABAKANOWICZ, Magdalena born 1930	Backs (1976-80)	191,818
ABAKANOWICZ, Magdalena born 1930	Embryology (1978-80)	853,029
ABTS, Tomma born 1967	Untitled no. 6 (2008), Untitled no. 8 (2008) & Untitled no. 10 (2008)	25,000
ACCONCI, Vito born 1940	Overall Show (1972)	81,570
ACCONCI, Vito born 1940	SEEDBED (1972)	81,570
ACCONCI, Vito born 1940	SUPPLY ROOM (1972)	81,570
ACCONCI, Vito born 1940	TRANSFERENCE ZONE (1972)	81,570
AL-ANI, Jananne born 1966	The Visit (2004)	18,750
ALLEN, Richard 1933-1999	Untitled Systems painting (six sections) 1972	15,000
ALLORA, Jennifer born 1974, CALZADILLA, Guillermo born 1971	Balance of Power (2007)	25,875
ALYS, Francis born 1959, collaborative contributor HUERTA, Enrique , collaborative contributor RIVERA, Emilio	Untitled (1996)	450,000
ANSARINIA, Nazgol born 1979	Living Room (2005)	2,000
ANSELMO, Giovanni born 1934	Detail 1972/2008, Particolare	271,525
ANSELMO, Giovanni born 1934	Direction 1967-8, Direzione	
Apostol, Alexander	Av. Libertador	4,675 ¹
ARNATT, Keith 1930-2008	A.O.N.B. (1982-4) (23 photographs)	18,000
ARNATT, Keith 1930-2008	Gardeners (1978-9) (40 photographs)	45,000
ARNATT, Keith 1930-2008	Miss Grace's Lane (1986-7) (16 photographs)	6,992
ARNATT, Keith 1930-2008	Pictures from a Rubbish Tip (1988-9) (5 photographs)	50,000
ARNATT, Keith 1930-2008	Walking the Dog (1976-9) (40 photographs)	45,000
ATTIA, Kader born 1970	Oil and Sugar #2 (2007)	17,459
ATTIA, Kader born 1970	Untitled (Ghardaia) (2009)	14,549
BAKSHI MOAKHAR, Mahmoud born 1977	Air Pollution of Iran (2004-6)	28,000

Tate Donated Works and Purchased Acquisitions

BANNER, Fiona born 1966	Top Gun (1994)	43,359
Barriball, Anna	Untitled	10,200 ²
BLAKE, William 1757-1827	First Book of Urizen pl. 17, First Book of Urizen pl. 19, First Book of Urizen pl. 23, The Book of Thel pl. 7, The Marriage of Heaven and Hell pl. 16, First Book of Urizen pl. 7, First Book of Urizen pl. 11& First Book of Urizen pl. 12	441,570
BLOM, Ansuya born 1956	...this human being... (1993-5), ...daß dieser Mensch...	1,282
BLOM, Ansuya born 1956	...this human being... (1994), ...daß dieser Mensch...	1,312
BOETTI, Alighiero 1940-1994	Insicuro Noncurante (1975)	61,924
BOYD, Arthur 1920-1999	Bride Drinking from a Creek (1960)	250,000
BRISLEY, Stuart born 1933	Untitled (circa 1960)	15,500
BRUGUERA, Tania born 1968	Tatlin's Whisper #5 (2008), El susurro de Tatlin #5	18,722
BUCKINGHAM, Matthew born 1963	Situation Leading to a Story (1999)	19,573
BURGIN, Victor born 1941	25 feet two hours (1969)	6,000
CAMPBELL, Duncan born 1972	Bernadette (2008)	4,800
CANIARIS, Vlassis born 1928	Untitled (1974)	30,640
CARNEGIE, Gillian born 1971	Black Square 2008	40,000
CAULFIELD, Patrick 1936-2005	Braque Curtain (2005)	175,000 ³
CHANNER, Alice born 1977	(Sleeve) (2009)	3,190
CHANNER, Alice born 1977	See-Thru (2009)	3,510
CHEN, Zhen 1955-2000	Cocon du Vide (2000)	307,836 ³
CHETWYND, Spartacus born 1973	Hermitos Children, the pilot episode (2008)	8,000
CHODZKO, Adam born 1965	Nightvision (1998)	18,000
CLOUGH, Prunella 1919-1999	Stack (1993)	60,000
DAVID, Enrico born 1966	Untitled (2002)	30,000
DOHERTY, Willie born 1959	Ghost Story (2007)	64,080
DZAMA, Marcel born 1974	The Lotus Eaters (2001-7)	14,496
EMIN, Tracey born 1963	Albert, Bert and Andy (I couldn't stop it) (1997)	10,000
EMIN, Tracey born 1963	Everybodies been there (1997)	8,000
EMIN, Tracey born 1963	Scorfega (1997)	10,000
ESKANDARFAR, Samira born 1980	A Dowry for Mahrou (2007)	2,041
FAIRHURST, Angus 1966-2008	Pietà (first version) (1996)	6,000

Tate Donated Works and Purchased Acquisitions

FELDMANN, Hans-Peter born 1941	All the Clothes of a Woman (1970), Alle Kleider einer Frau	17,373
FERRIS, Dee born 1973	Crush and Rush (2009)	7,040
FOX PITT, Douglas 1864-1922	Interior with Maid (circa 1913)	3,000
FOX PITT, Douglas 1864-1922	The Stafford Gallery (circa 1912)	3,000
FRAMPTON, Meredith 1894-1984	Sir Clive Forster-Cooper (1945)	81,150
FRANK, Robert born 1924	Memory for the Children (2001-2)	286,078 ³
FROST, Terry 1915-2003	Leeds Landscape (circa 1956)	1,500
FUDONG, Yang born 1971	East of Que Village 2007	93,442
GAMARRA, Sandra born 1972	Page 70 (2006), Pag. 70	8,800
GAUDIER-BRZESKA, Henri 1891-1915	Fish (1914)	38,338
GILMAN, Harold 1876-1919	Madeleine Knox (1910-11)	126,000 ⁴
GILMAN, Harold 1876-1919	Nude at a Window	168,000 ⁴
GINNER, Charles 1878-1952	La Vieille Balayeuse, Dieppe (1913)	87,500 ⁴
GREEN, Jesse born 1979	Ärztliche Zimmergymnastik (2009)	5,357
GUNN, Herbert James 1893-1964	Portrait of Sir William Oliphant Hutchison (circa 1926)	300,000
GUPTA, Subodh born 1964	Everyday (2009)	306,449
HAMILTON FINLAY, Ian 1925-2006	Idylls End in Thunderstorms (1986), A Last Word: Rudder (1999)	n/a ¹
HAMILTON, Richard born 1922	Bathroom - fig.2 (1998)	6,000
HAMILTON, Richard born 1922	Bathroom- fig 1 (1997)	6,000
HAMILTON, Richard born 1922	Berlin Interior (1979)	6,000
HAMILTON, Richard born 1922	Hers is a lush situation (1957) (1982), \$he(1958) (1982), Pin-up (1961) (1982), AAH!(1961) (1982), Towards a definitive statement on the coming trends in men's wear and accessories (b) (1962) (1982), Towards a definitive statement on the coming trends in men's wear and accessories (c) (1962) (1982), 'AAH!' in perspective (1963) (1982), Hugh Gaitskell as a Famous Monster of Filmland (1963) (1982) & Self-portrait (1965) (1982)	8,000
HAMILTON, Richard born 1922	I'm dreaming of a white Christmas (1967)	28,000
HAMILTON, Richard born 1922	Lobby (1984)	4,800
HAMILTON, Richard born 1922	Marcel Duchamp (1967)	720
HAMILTON, Richard born 1922	Motel I (1979)	3,600
HAMILTON, Richard born 1922	Mother and Child (1984)	3,600
HAMILTON, Richard born 1922	Palindrome (1974)	7,200

		Tate Donated Works and Purchased Acquisitions
HAMILTON, Richard born 1922	Patricia Knight II (1982)	3,200
HAMILTON, Richard born 1922	Soft blue landscape (1979)	6,000
HAMILTON, Richard born 1922, DINE, Jim born 1935, ROTH, Dieter 1930-1998	Greenham Common portfolio	2,000
HAVEKOST, Eberhard born 1967	Infinity 1 and 2 (2008), Unendlichkeit 1 & 2	80,016
HEROLD, Georg born 1947	Cyberspace (1993)	45,826
HERSHMAN-LEESON, Lynn born 1941	Check (1974)	8,686
HERSHMAN-LEESON, Lynn born 1941	Lay Off & Leave Me Alone (1976 (1978))	21,880
HERSHMAN-LEESON, Lynn born 1941	Roberta Construction Chart #1 (1975)	11,167
HERSHMAN-LEESON, Lynn born 1941	Roberta's Body Language Chart (1978)	18,755
HERSHMAN-LEESON, Lynn born 1941	Untitled (Roberta's Signature in Guest Book) (1975)	7,814
KITAJ, R.B. 1932-2007	Abraham's God (After Rembrandt) (2005-6)	125,000
KITAJ, R.B. 1932-2007	Count West-West (2005)	25,000
KITAJ, R.B. 1932-2007	Creeley (1966)	50,000
KITAJ, R.B. 1932-2007	Death's Door (2005)	25,000
KITAJ, R.B. 1932-2007	Los Angeles No. 25 (Black Pool) (2003)	90,000
KITAJ, R.B. 1932-2007	Sacha and Gabriel (1981)	20,000
KITAJ, R.B. 1932-2007	Self-portrait (2007)	30,000
LAMELAS, David born 1946	Film Script (Manipulation of Meaning) (1972)	76,091
LECKEY, Mark born 1964	Felix Gets Broadcasted 2007	8,750
LECKEY, Mark born 1964	Flix 2008	18,750
LEIRNER, Nelson born 1932	Homage to Fontana II (1967), Homenagem a Fontana II	62,064
LOWE, Peter born 1938	Diagonal Grey Relief (1974)	5,000
MCELHENY, Josiah born 1966	Island Universe (2005-8)	12,239
MERZ, Marisa born 1931	Untitled (1969), Senza titolo	34,850
MERZ, Marisa born 1931	Untitled (1969), Senza titolo	46,466
MERZ, Marisa born 1931	Untitled (Little shoe) (1968), Senza titolo (Scarpetta)	34,850
MERZ, Marisa born 1931	Untitled (Living Sculpture) 1966	240,343

	Tate Donated Works and Purchased Acquisitions	
Mixed Artists	Collection of photographs: ABBOTT, Berenice 1898-1991, AVEDON, Richard 1923-2004, BALLEEN, Roger born 1950, BAYER, Herbert 1900-1985, BO, Hou born 1924, BOHM, Dorothy born 1924, BOOTH, L, BRANDT, Bill 1904-1983, BRASSAI, 1899-1984, BRAVO, Manuel Álvarez 1902-2002, CARTIER-BRESSON, Henri 1908-2004, CULLEN, Martin, DRTIKOL, František 1883-1961, ERWITT, Elliot born 1928, FRANK, Robert born 1924, HERVÉ, Lucien 1910-2007, JOYCE, Paul born 1944, LANGE, Dorothea 1895-1965, LARTIGUE, Jacques-Henri 1894-1986, LEUNG, Yau 1941-1997, MAN RAY, 1890-1976, MAPPLETHORPE, Robert 1946-1989, MITIDIERI, Dario born 1959, PENN, Irving 1917-2009, SALGADO, Sebastião born 1944, SMITH, W. Eugene 1918-1978, SUSCHITZKY, Peter born 1941, VAN DER ZEE, James 1886-1983 & WESTON, Edward 1886-1958	227,290 ⁴
MOFOKENG, Santu	The Black Photo Album / Look at Me (1997)	29,098
MOORE, Gareth born 1975	Neither Here nor There (2009)	21,417
MOORE, Raymond 1920-1987	Allonby (1982)	2,000
MOORE, Raymond 1920-1987	Maryport (1977)	2,000
MORAN, Katy born 1975	Lady Things (2009)	10,500
MORAN, Katy born 1975	Rooms of the Mind (2009)	8,400
MROUÉ, Rabih born 1967	On Three Posters (2004), Reflections on a video performance: 'Three Posters' by Rabih Mroué and Elias Khoury	7,275
MUÑOZ, Juan 1953-2001	Conversation Piece (2001)	928,338 ³
NOGUEIRA, Lucia 1950-1998	Untitled	3,200
NOGUEIRA, Lucia 1950-1998	Untitled	3,200
NOGUEIRA, Lucia 1950-1998	Untitled (Ladder with Elephant) circa 1993-7	3,200
NOGUEIRA, Lucia 1950-1998	Untitled 1990	3,200
NOGUEIRA, Lucia 1950-1998	Untitled 1994	3,200
NOGUEIRA, Lucia 1950-1998	Untitled 1994	4,000
NOGUEIRA, Lucia 1950-1998	Vai e Vem 1993	50,000
OSBORN, Emily Mary 1828-1925	Nameless and Friendless. "The rich man's wealth is his strong city, etc." - Proverbs, x, 15 1857	300,000 ³
OTERO, Alejandro 1921-1990	Shutter and Label (1962), Postigo y Etiqueta	33,217
PASCALI, Pino 1935-1968	Trap (1968), Trappola	1,100,000 ³
PERI, Peter 1899-1967	Stalin I (1942)	15,000
PERI, Peter born 1971	Woodcutter 2008, Batchelors 2008, Point Fold 2 2007, Head 10 2008	22,800
RASHED, Hani born 1975	Untitled (2007)	14,679
RECHMAOUI, Marwan born 1964	Beirut Caoutchouc (2004-8)	27,280

Tate Donated Works and Purchased Acquisitions

RECHMAOUI, Marwan born 1964	Monument for the Living (2001-8)	18,186
RIDDY, John born 1959	London (Garrick) 2008 (2009)	5,000
RIDDY, John born 1959	London (Wapping) 2008 (2009), London (Wyndham Road) 2008 (2009), London (Bank) 2008 (2009), London (Weston Street) 2008 (2009), London (Heygate) 2008 (2009), Chandigarh (Capitol Complex 1) 2006 (2009), Chandigarh (Capitol Complex 4) 2006 (2008), Bexhill on Sea (De la Warr 1) 1998 (1998), Bexhill on Sea (De la Warr 7) 1998 (1998), London (Gillender Street 3) 1997 (1997), London (Gillender Street 4) 1997 (1997)	40,000
RUSCHA, Edward born 1937	The Music from the Balconies (1984)	n/a ¹
SALMERON, Ernesto born 1977	Auras of War (1996-2006), Auras de Guerra	36,703
SANDER, August 1876-1964	Anna and August Sander in Tier (1902-3)	32,663
SANDER, August 1876-1964	August Sander (1906-7)	32,663
SANDER, August 1876-1964	In the Siebengebirge (circa 1941), Im Siebengebirge	32,663
SANDER, August 1876-1964	Karl Sander, Cologne (1938), Karl Sander, Köln	32,663
SANDER, August 1876-1964	Self-portrait (1922), Selbstporträt	32,663
SARGENT, John Singer 1856-1925	Mrs Carl Meyer and her Children (1896)	4,000,000
SAVAGE, Jon born 1953	Uninhabited London (1977-2008)	7,000
SEERS, Lindsay born 1966	Extramission 6 (Black Maria) (2009)	15,000
SHERWIN, Guy born 1948	At the Academy (1974)	1,200
SIMPSON, Lorna born 1960	Photo Booth 2008	42,829
SKAER, Lucy born 1977	Zero Table (2008)	7,650
SMITH, Bob and Roberta born 1963	Humiliate 1993	6,800
Starling, Simon	Work Made-ready, Les Baux-de-Provence	64,000 ³
STEZAKER, John born 1949	Negotiable Spaces II: Incisions for a Private Space No. 1-4 (1978)	11,500
Studio Voltaire	Studio Voltaire Portfolio 2008, Edition 4/50	500
TILLIM, Guy born 1962	Apartment building, Avenue Bagamoyo, Beira, Mozambique (2008), Apartment building, Beira, Mozambique (2008), Avenue Bagamoyo, Beira, Mozambique (2008), City Hall Offices, Lubumbashi, DR Congo (2008), Grande Hotel, Beira, Mozambique (2008), Grande Hotel, Beira, Mozambique (2008), A traditional dancer and crowd salute Jean-Pierre Bemba as he makes his way to a rally from the airport, Kinshasa (2006), Jean-Pierre Bemba, presidential candidate, enters a stadium in central Kinshasa flanked by his bodyguards, July 2006 (2006), Protesters calling for a boycott of the elections, central Kinshasa, July 2006 (2006), Supporters of Jean-Pierre Bemba line the road as he walks to a rally from the airport, Kinshasa, July 2006 (2006), High school, Lubumbashi, DR Congo (2008), Old landline exchange, Post Office, Lubumbashi, DR Congo (2008), & Park in the centre of town, Gabela, Angola (2008)	38,687

Tate Donated Works and Purchased Acquisitions

VAUX, Marc born 1932	Composition: Red and Green (1960)	35,000
VAUX, Marc born 1932	D1.6. (1961)	35,000
VAUX, Marc born 1932	Lyla (1966)	45,000
VAUX, Marc born 1932	NE1.1.04 (2004)	30,000
VAUX, Marc born 1932	Wake (1965)	35,000
WEBB, Gary born 1973	Paranoidmountain (2001)	28,000
WINSTANLEY, Paul born 1954	Woman at a Window 2 (2003)	12,000
WOJNAROWICZ, David 1954-1992	Ant Series [6 photographs: Untitled (Desire) (1988), Untitled (Violence) (1988), Untitled (Spirituality) (1988), Untitled (Time/Money) (1988), Untitled (Control) (1988) & Untitled (Language) (1988)] & Untitled (1988) [(30 photographs)]	26,959
Young, Carey	8 Photographs, from Body Techniques; Product Recall	26,876 ¹
ZAATARI, Akram born 1966	This Day (2003), Al Yaoum	1,692
ZMIJEWSKI, Artur born 1966	Democracies (2009)	33,645
ZORIO, Gilberto born 1944	Hatred (1971)	85,837
ZORIO, Gilberto born 1944	Terracotta Circle (1969)	128,755
AICA	ARCHIVE	2,500
Anrep, Helen	ARCHIVE	62,938
Art Monthly	ARCHIVE	5,000
Bank	ARCHIVE	4,500
BELL, Vanessa and GRANT, Duncan	ARCHIVE	25,000
CHAROUX, Siegfried	ARCHIVE	1,000
Christopher Wood Gallery	ARCHIVE	10,000
CROZIER, Robin	ARCHIVE	10,000
FARR, Denis	ARCHIVE	500
Genesis P-Orridge	ARCHIVE	60,000
HAYTER, Stanley William	ARCHIVE	1,500
HILL, Anthony	ARCHIVE	25,000
Jack Wendler Gallery	ARCHIVE	30,000
JONES, David	ARCHIVE	50,000
JONES, Stanley	ARCHIVE	15,000
JUDA (JAY), Elspeth	ARCHIVE	1,500

Tate Donated Works and Purchased Acquisitions

MARTIN, Frank	ARCHIVE	56,000 ⁵
New English Art Club	ARCHIVE	500
NICHOLSON, Ben	ARCHIVE	323
NIMPTSCH, Uli	ARCHIVE	2,500
Pentonville Gallery	ARCHIVE	1,000
POWER, EJ	ARCHIVE	10,000
RAE, John	ARCHIVE	2,500
REID, Sir Norman	ARCHIVE	5,000
RICE, Anne Estelle	ARCHIVE	55,000
RITBLAT, Jill	ARCHIVE	7,500
Studio International	ARCHIVE	60,000
SYDNEY, Berenice	ARCHIVE	10,000
VINER, Darrell	ARCHIVE	7,500
VOGELPOEL, Pauline	ARCHIVE	10,000
WILLIAMS, Aubrey	ARCHIVE	250

Notes:

¹ Paid for in 2008-09 but accessioned in 2009-10

² Accessioned in 2009-10 but will be paid for in 2010-11

³ Paid for in multiple installments over financial years

⁴ Received in lieu of inheritance tax

⁵ Received in 2009-10 but will be formally accessioned in 2010-11, received in lieu of inheritance tax