Introduction

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Trustees’ Foreword

• Following the opening of Tate Modern and Tate Britain in 2000, Tate has consolidated and built on this unique achievement, presenting the Collection and exhibitions to large and new audiences. As well as adjusting to unprecedented change, we continue to develop and innovate, as a group of four galleries linked together within a single organisation.

• One exciting area of growth has been Tate Online – tate.org.uk. Now the UK’s most popular art website, it has won two BAFTAs for online content and for innovation over the last two years. In a move that reflects this development, the full Tate Biennial Report is this year published online at tate.org.uk/tatereport. This printed publication presents a summary of a remarkable two years.

• A highlight of the last biennium was the launch of the new Tate Boat in May 2003. Shuttling visitors along the Thames between Tate Britain and Tate Modern, it is a reminder of how important connections have been in defining Tate’s success.

• Tate is a British institution with an international outlook, and two appointments from Europe – of Vicente Todolí as Director of Tate Modern in April 2003 and of Jan Debbaut as Director of Collection in September 2003 – are enabling us to develop our links abroad, bringing fresh perspectives to our programme. With the appointments of Alex Beard as Deputy Director and a new Director of Communications, Will Gompertz, we have a restructured and reinvigorated senior management team, ensuring that we can confidently face the future.

• Tate receives £28 million a year in Grant-in-Aid. This is less than similar institutions, despite the scope and breadth of our work across the UK and internationally. We have worked very hard to supplement this funding with self-generated income, and a National Audit Report of national museums showed that Tate earned twice as much as any other institution in 2002–03. We are enormously grateful to our many individual and corporate supporters. However, Tate remains vulnerable to small shifts in the economic climate and in visitor numbers.

• Over the past two decades, government has effectively abandoned financial support for new acquisitions for public collections in the UK. It is therefore imperative that the Trustees should secure support from other sources, so that we may plan for the long term. Our priorities for the next biennium are to achieve a more stable financial position and to find ways to enhance our Collection, the root from which all our programmes grow.

• The Trustees are grateful to everyone, throughout Tate and our partner organisations, whose imagination and perseverance
have generated so much for our audiences. First, it should be acknowledged that without the extraordinary leadership and energy of Tate’s Director, Nicholas Serota, the changes that so many have worked to bring about could not have been achieved. We must also thank David Verey, Trustee since 1992 and Chairman from July 1998 to March 2004. His outstanding contribution during an exceptional period for Tate was duly recognised by the award of a CBE in the Queen’s Birthday Honours 2004. We would also like to pay tribute to the contributions of several senior staff who left Tate during the biennium. We were sorry to lose Sandy Nairne, Director of National Programmes 1995–2002, whom we congratulate on his appointment as Director of the National Portrait Gallery; Jeremy Lewison, Director of Collections and a curator at Tate since 1983, who left in 2002 to pursue independent research; and Jim France, Director of Collection and Research Services 1995–2003, who has also moved on to freelance activity in his retirement. Finally, it is with great regret that we report the death of John Anderson, Head of Frame Conservation, who died unexpectedly at the end of 2003. He joined Tate in 1973 and single-handedly established Frame Conservation as a centre of excellence. The loss of his expertise and knowledge is inestimable, but he leaves a tangible legacy.

• It is thanks to the hard work and commitment of staff throughout Tate that our opportunities are still growing, and we look forward with optimism. That is why this year’s report sets our achievements in the context of our hopes for the future.

Paul Myners
CHAIRMAN

Professor Dawn Ades
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Victoria Barnsley
Melanie Clore (from 1 May 2004)
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Director’s Introduction

• In the decade to 2002 our overriding aim was to develop our galleries in London and the regions. This priority enabled us to display more of the national collection to ever broader audiences, and to facilitate a wider range of exhibitions and activities. Over the last biennium, the number of visitors to all our galleries has remained at the very high levels experienced following the opening of Tate Modern, and to this we should add visits to our website and to Tate exhibitions travelling to other venues in Britain and overseas. In 2003, for example, our exhibition of twentieth-century British art, *A Bigger Splash*, was seen by over 250,000 visitors in Brazil. Appreciation of the Tate Collection and of our programmes has grown significantly, as has our standing both in Europe and around the world.

• However, access is about more than numbers, and over the last two years we have made a concerted effort to innovate and share, so that we can enrich the experience we offer, serve our visitors better and enable more people to enjoy art and benefit from our programmes. To achieve this we have been developing our relationships with universities, museums and other institutions at home and abroad; with schools, social services, local organisations and charities; with our technology and media associates, our corporate sponsors and many others, including our individual supporters. Numerous research projects, partnerships and collaborations have helped us to build knowledge, improve audience experience and extend our reach to a wider public.

• Our exhibition programme has again produced major popular and critical successes. *Matisse Picasso* at Tate Modern combined scholarly research with sensitive presentation and was the most visited exhibition in Tate’s history. At Tate Britain, *Turner and Venice* drew on our special knowledge of Turner, as well as the rich holdings of the Turner Bequest, while at the same time we celebrated the twentieth year of the Turner Prize. *Shopping*, the most ambitious exhibition ever mounted at Tate Liverpool, was a major public success and affirmed Tate Liverpool’s status as an international gallery. Tate St Ives celebrated its tenth birthday with steadily increasing visitor numbers and its most popular exhibition to date, a centenary display of the work of Barbara Hepworth.

• Over the past two years we have sought to add variety to our programmes and to explore fusions between different art forms. *Tate & Egg Live* was an innovative series of live performances which invited artists from different disciplines to work together. The results were remarkable, and it has given us the knowledge and confidence to continue to explore
new areas of artistic practice. At Tate St Ives we are running a flourishing artist residency scheme, and Tate Liverpool plays a major role in the Liverpool Biennial.

• The Collection is the centre of Tate and belongs to everyone – a universal asset that has unique meaning to each person who discovers it. A first encounter with a work of art can be a revelation, but being able to return to it can lead to a profound relationship over a lifetime. When visitors describe what favourite works mean to them, it is a reminder of the true value of a living, growing museum collection. Developing the Tate Collection is one of our most important responsibilities and over the last two years we have, thanks to our supporters, made some outstanding acquisitions.

• However, we need to do much more if we are to ensure that the Tate Collection continues to develop for future generations. Recently we have been focusing on new geographical areas, beginning to acquire contemporary and modern art from Latin America. We have also been adapting to developments in art and a new commitment to collecting photography, as well as video and film, has been underpinned with major exhibitions and displays. As artists continue to work on a large scale, we are responding to the challenges of buying, showing, transporting and storing such pieces.

• Tate is thriving, but of course success creates its own challenges. Tate St Ives was designed to accommodate 70,000 visitors. Last year the figure was 268,000. Similarly, Tate Modern’s visitor figures continue to be double the anticipated number, which inevitably causes congestion in certain areas, as well as wear and tear on the building. So now we do need to look again at how to develop and improve our galleries.

• We have enjoyed two years of progress that have been rich in ideas and detail. The next two promise further developments and exciting new departures.

Nicholas Serota
DIRECTOR, TATE
Collection

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Tate Collection

• At the heart of Tate is the Collection – the art that we hold in trust for visitors, now and in the future. Comprising the national collection of British art from 1500 and the national collection of international modern and contemporary art from 1900, it is a magnificent resource for all four Tate galleries, as well as for those museums and galleries internationally, nationally and regionally that borrow works from it.

• We share our Collection with as wide an audience as possible. Since it is not a static entity, we must develop and add to it, consolidating it historically and tracking contemporary art as it evolves. Some works that might be affordable today could be so highly valued in ten years’ time as to be out of our reach. The quality of our Collection tomorrow depends on our actions today.

• The last biennium was a period of change, following the departure of Director of Collections, Jeremy Lewison, and Director of Collection and Research Services, Jim France. With the appointment of a new post of Director of Collection in 2003 we have created a new, dedicated, Collection Division to coordinate Tate’s collecting policy and every activity relating to the Collection. Under the leadership of Jan Debbaut, the new division oversees four linked departments. The Collection Curators advise on acquisitions, collaborate on the display of the Collection and undertake research. Collection Management is in charge of the registering, logistics, handling and storage of works of art, and Tate’s distinguished Conservation Department cares for them. The fourth arm is the Library and Archive, acknowledged today as a central resource for the Tate Collection.

• Since April 2002 we have acquired major works by Peter Blake, Lothar Baumgarten, David Cox, Luciano Fabro, William Hogarth, Anish Kapoor, Robert Motherwell, Shirin Neshat, Paula Rego, Bridget Riley, Dorothea Tanning and Rachel Whiteread, among many others. This list is a reminder of the breadth of Tate’s collecting remit. But behind each acquisition is a story that reflects the many means that help us build the Collection. We buy some works outright, while others are bequeathed or donated – as was the case with 400 prints given in early 2004 by Kenneth E Tyler, the eminent American printmaker. Some are accepted by HM Government in lieu of tax. In 2002, two outstanding works, by Alexander Calder and Jean Hélon, came to us in this way, allocated from the estate of John and Myfanwy Piper. Tate Members, private donors and Patrons all gave significant support. In 2003, Tate Members assisted the purchase of an installation by Juan Muñoz, the American Fund for the
Tate Gallery acquired Carl Andre’s *Diamondback*, and the Latin American Acquisitions Committee presented the video installation 15,000,000 *Parachutes* by Sebastian Diaz Morales. Often, single works are funded from various sources. Georges Braque’s late painting *The Billiard Table*, which greatly strengthens Tate’s representation of the artist, was paid for with the generous assistance of a range of supporters. We have also started to share ownership with museums abroad, a new method of collecting that allowed us in 2002 to purchase Bill Viola’s superb *Five Angels for the Millennium*, shown at Tate Modern in 2003.

Certainly, we only achieve major purchases with financial help from others. In the spring of 2002, thanks to the efforts of our supporters, we managed to purchase Sir Anthony van Dyck’s *Portrait of Sir William Killigrew*. A year on, swift action from the National Art Collections Fund (the Art Fund) and the support of our Members secured its companion picture, *Portrait of Mary Hill, Lady Killigrew*, when it came up for sale in New York. The result is that now, after a century and a half apart, husband and wife are reunited in the Tate Collection. And, in late 2002, following careful work over a long period, we announced that two paintings by Turner, stolen from an exhibition in Frankfurt in 1994, had been recovered. They went on display again at Tate Britain in January 2003. Sometimes, sadly, we are unable to obtain important works. Our attempts to purchase one of the most outstanding eighteenth-century British pictures, *Portrait of Omai* by Joshua Reynolds, have not yet been successful.

While continuing to try to strengthen established areas of the Collection, we are extending the geographical range in which we collect to Latin America, while in continental Europe we are beginning to focus particularly on major artists there who are little known in Britain. We are also collecting a wider range of media, including photography, film and video, and digital media. These extensions have been aided by the appointment of Cuauhtémoc Medina as Associate Curator of Latin American Art in 2002 and by the earlier appointment of Gregor Muir as Kramlich Curator of Contemporary Art.

Museums are centres of knowledge to be developed and shared, and two new Tate research forums have been set up to identify, define and implement the areas of research we wish to pursue. Today, partnerships with academic institutions are featuring more strongly in our research programmes. Leading the way is an ambitious programme of cross-disciplinary research into Surrealism with the Arts and Humanities Research Board and the Universities of Essex and Manchester.

The internet gives us the opportunity to offer our knowledge to a wider public. A new Tate Research section on Tate’s...
website details both our research services and projects ranging across many areas, from conservation and conservation science to art history, museum studies and interpretation. Tate Research also includes Tate Papers, scholarly articles relating to Tate’s Collection and programmes. In addition, we have been building a databank of short texts around the Collection so that lively, reliable information on 2,000 works can be accessed online.

- We apply our knowledge at the most practical level in handling the Collection. Collection Management combines the departments of Registrars, Art Handling and Photography, taking responsibility for movement, transportation, installation, insurance, documentation and access to works in store. Our registrars organise some 5,000 object movements per month, liaising with lenders and borrowers all over the world. Our Art Handling department is renowned for its expertise in solving the complex technical problems of installing, transporting and packing contemporary art, often working directly with the artist. Photography provides services throughout Tate, using the most up to date technology. The new Collection Division enables all curatorial, conservation and management procedures to be streamlined.

- In Conservation, we have conducted technical investigations and treatments on works by artists from Sir Anthony van Dyck to Anselm Kiefer. Substantial projects, often in collaboration with other institutions, are also underway. They include the research of oxygen-free framing, which allows more freedom in the display of sensitive material normally shown at low light levels. Our research into modern paints has expanded to evaluating methods for cleaning synthetic materials.

- Informed by our work on the Collection, we have published books on the painting techniques of William Blake and the Pre-Raphaelites. We are contributing technical research to Collection catalogues of Tudor and Stuart paintings and are collaborating on establishing guidelines for conserving video, audio and computer installations.

- The Library and Archive includes personal papers, exhibition catalogues and artists’ bookworks. The opening of the Hyman Kreitman Research Centre has encouraged more visitors to use this fascinating and unique resource, but making the Library and Archive more accessible remains a priority. We completed conversion of the catalogues for online access in 2004. Meanwhile, the catalogue of Tate’s own historic records is now available on the National Archives’ website. In September 2003, three Archive Journeys were launched on Tate Online. Packed with information, they reveal aspects of Tate history, the archives of Bloomsbury and the papers of the American art critic Barbara Reise.
• The Archive’s first ever bid to the Heritage Lottery Fund secured the exceptional John and Myfanwy Piper archive, while John Piper’s sketchbooks came to us accepted by the Treasury in lieu of Inheritance Tax. Thanks to the support of Members and donors, we have received papers including those of Kenneth Armitage and Bryan Robertson, and the records of the Lefèvre Gallery. A major highlight was the acquisition of the Barry Joule Collection of materials connected to Francis Bacon.

• Overall, the creation of a unified Collection Division will now enable us to improve our approach to acquisitions and collect more proactively. Streamlined procedures will ensure that decisions are made faster, adding efficiency and giving us a better negotiating position in the market.

1. Details of these acquisitions may be found online at www.tate.org.uk/abouttate/tatereport. Find out about all works in the Collection at www.tate.org.uk/collection
2. Most of these Kenneth E Tyler prints were made after 1980, and the most recent were published in 2001. They were created with many of the late twentieth century’s most important international artists
6. Sebastian Díaz Morales (born 1975) 15,000,000 Parachutes 2001
7. Georges Braque (1882–1963) The Billiard Table 1945. Acquired in 2003 with the help of the National Art Collections Fund, the Gustav and Elly Kahnweiler Bequest, Tate Members and Dr VI Daniel Bequest
9. Sir Anthony van Dyck (1599–1641) Portrait of Sir William Killigrew 1638. Accepted by HM Government in lieu of Inheritance Tax with additional payment (General Funds) made with assistance from the Patrons of British Art, Christopher Ondaatje and the National Art Collections Fund, 2002
10. Sir Anthony van Dyck (1599–1641) Portrait of Mary Hill, Lady Killigrew 1638. Purchased in 2003 with the assistance of the National Art Collections Fund and Tate Members and the bequest of Alice Cooper Creed
11. JM Turner (1775–1851) Shade and Darkness – the Evening of the Deluge exhibited 1843, and Light and Colour (Goethe’s Theory) – the Morning after the Deluge – Moses writing the Book of Genesis exhibited 1843
12. This post is funded by the Kramlich Foundation
13. The University of Essex, the University of Manchester, and Tate are partners in the AHRB Research Centre for Studies of Surrealism and its Legacies, set up in June 2002
14. www.tate.org.uk/research
15. Supported by the Leverhulme Trust
17. Tudor and Stuart Paintings and Drawings: Works in the Tate Collection, supported by the Getty Grant Program (2005–09)
19. The Hyman Kreitman Research Centre at Tate Britain opened to readers in May 2002
20. www.tate.org.uk/archivejourneys
21. The personal papers of John and Myfanwy Piper, 1920s–1990s, purchased with assistance from the Heritage Lottery Fund, Tate Members and private donors, 2004
Acquisitions Highlights

- Tate has long relied upon the generosity of collectors and artists who give or bequeath works to the Collection and the debt to them is evident to any visitor to the galleries. Tate also continues to benefit considerably from the Government scheme for accepting works of art in lieu of inheritance tax. This mutually beneficial scheme is especially effective when the legatee expresses a particular wish as to the destination of a work. Otherwise, with diminishing funds from central government, acquisitions are increasingly funded by outside organisations, notably the Heritage Lottery Fund and the Art Fund (National Art Collections Fund), and by Tate’s own support bodies, notably Tate Members, Tate Patrons, the American Fund and the Latin American Acquisitions Committee. Their help is vital to the continuation of our work.

Early British Art

- Sir Anthony Van Dyck’s Portrait of Mary Hill, Lady Killigrew of 1638 proved to be one of the most satisfying and significant of acquisitions. In 2001 Tate had acquired its companion, Van Dyck’s three-quarter-length portrait of Sir William Killigrew. When Lady Killigrew re-appeared at auction in early 2003 we seized the opportunity to purchase it. That the two works were conceived together is confirmed by the matching landscapes backgrounds. This remarkable pair of portraits is a step towards the fulfilment of Tate’s ambition that Van Dyck, whose impact on British portrait painting is unrivalled, should be represented more fully in the national collection of British art.

- Tate is always grateful for donations to the collection. In 2002 Professor Luke Herrmann presented, through the Art Fund, four works on paper from the eighteenth and nineteenth centuries. These include a drawing by Thomas Hearne, an exceptionally fine Peter De Wint watercolour, a plein air cloud study by David Cox and a further drawing, long ascribed to Stubbs, now tentatively attributed to James Ward. The gains consistently derived from the acceptance of works of art in lieu of inheritance tax are exemplified in the allocation to Tate, at the wish of its owner, of a conversation piece by William Hogarth known as Three Ladies in a Grand Interior (‘The Broken Fan’), possibly Catherine Darnley, Duchess of Buckingham with Two Ladies. Further additions to Tate’s stewardship, from the same source, are seven large oils painted for Longleat in Wiltshire in 1733–6 by John Wootton, the leading sporting and landscape painter of the moment. The pictures were accepted by the Government in lieu of tax and...
allocated to Tate in 2003. All seven will remain in Longleat (five being in the Great Hall) where they epitomise the importance in English country house culture of sporting art, a significant genre with which Tate is closely associated. A distinguished precedent for such in situ acquisitions is found in the pre-eminent paintings by J.M.W. Turner in Petworth House transferred from the Treasury to Tate in 1984.

- Acknowledgement should be made of Tate’s continuing efforts to secure Sir Joshua Reynolds’s Portrait of Omai. Following the recommendation by the Reviewing Committee on the Export of Works of Art in December 2002 that the work merited a star rating as a work of particular importance, the Minister of State agreed that a licence for its export should not be granted. Tate has actively pursued its acquisition since then.

TWENTIETH CENTURY BRITISH ART

- A number of important acquisitions in this area have been made, partly through the generosity of individuals who gave works or offered exceptional terms, and partly through the funding bodies that support Tate. Of the total value of the forty works acquired only about seven percent was met by government funds.

- Among the major items was Augustus John’s Dorelia Standing before a Fence, presented by Tate Members, an early full length portrait of the artist’s companion dressed as a gypsy. Equally significant was Ben Nicholson’s Bread, presented by the Patrons of British Art, an important early work that adds substantially to Tate’s excellent Nicholson holdings. The sculpture Akua Ba, carved by Nicholson’s friend John Skeaping, is both the artist’s pre-eminent work and a supreme example in Britain of the response of European artists to African and other tribal art in the early twentieth century. It was secured for the national collection by the Tate Collectors Forum. Other significant sculptures acquired include: Kenneth Armitage’s Pandarus (Version 8), Geoffrey Clarke’s Complexities of Man and Eduardo Paolozzi’s Fountain. Armitage’s Pandarus is a major piece from a series of the early 1960s, a period of his work hitherto neglected in the Tate Collection. Like Armitage, Geoffrey Clarke was closely associated in the 1950s with the so-called Geometry of Fear and Complexities of Man was his major contribution to the 1952 Venice Biennale where the term was coined. Paolozzi’s Fountain was made at about the same time. It is a model for a fountain commissioned for Hamburg on the strength of a major piece made for the Festival of Britain. Untitled 1958 is the first work by William Green to enter the Tate collection and an extremely rare example of his fire paintings, the tech-
niques of which were imitated by Yves Klein and other European contemporaries. In addition to these works, Tate acquired Peter de Francia’s triptych The Emigrants and a number of drawings, including the impressive Man Carrying a Child, which was a gift from the artist.

• Tate was also the grateful recipient of a donation by Bernard Meadows, of six bronzes which, at a stroke, transformed the representation of his work. Other gifts included a major work by Bryan Wynter (Dark Landscape), Barbara Hepworth’s Model for Sculpture for Waterloo Bridge, Alfred Wallis’s Boats at Rest in Mount’s Bay and a drawing related to Peter Coker’s painting in the collection, The Gorse Bush. Among bequests were four works from the 1930s and 1940s by the Socialist Realist artist Clive Branson, and a drawing of St Ives by Ben Nicholson. In addition, late Pauline Vogelpoel, former Director of the Contemporary Art Society, bequeathed two important drawings, Lucian Freud’s Narcissus and William Roberts’s Sparring Partners. Among works allocated to Tate by the Government in lieu of inheritance tax, was John Piper’s significant early relief Construction, Intersection 1934 from the estate of John and Myfanwy Piper. Such donations and bequests continue to prove essential to our ability to fulfil our remit to represent British art comprehensively within the national collection.

INTERNATIONAL MODERN ART

• The most significant acquisition in this area is Georges Braque’s The Billiard Table 1945. This important painting exemplifies Braque’s complex and sophisticated analysis of his familiar world, and its purchase fulfils a long-held ambition to strengthen his representation. It was made possible through the fund associated with the Gustav and Elly Kahnweiler Bequest (the subject of an exhibition at Tate Modern and Tate Liverpool during 2004), with additional generous support from the Art Fund, Tate Members and the Dr V.J. Daniel Bequest.

• In 2002, we acquired Boris Taslitzky’s searing Study for ‘The Death of Danielle Casanova’ to add to other, recently secured, Socialist Realist paintings. The collection of Surrealism was also augmented. Now in her nineties, Dorothea Tanning is a vital living link to the Surrealist movement and her painting Some Roses and Their Phantoms, presented by Tate Collectors Forum, embodies that position. Two disturbing soft sculptures by Tanning, purchased at the same time, chime with a group of six objects by Man Ray. His presence in the Collection has been transformed by this addition to the one already there. Two were generously presented by Lucien Treillard, the artist’s one-time assistant, two were presented by Tate
Collectors Forum, and two were purchased. Artists have long been generous in releasing significant works for the Tate Collection, and this is maintained by Shozo Shimamoto’s gift of two important Holes pieces made in the early 1950s. Their arrival initiates our representation of Japanese Gutai work, which has strong connections with European and American gestural abstraction. Beyond that, this acquisition signals a more widely international view of post-war art.

- Two outstanding works in this area have been allocated from the estate of John and Myfanwy Piper through the Government scheme of acceptance in lieu of inheritance tax. These are a dramatic Standing Mobile by Alexander Calder and an early Abstract Composition by Jean Hélion. Appropriately, they date from the vital moment at the end of the 1930s in when Britain played a crucial international role in avant-garde art.

CONTEMPORARY ART

- The development of Tate’s representation of international contemporary art remains a priority and we continue to make significant acquisitions. Of particular importance are two major sculptures by Luciano Fabro, on long loan since first shown at Tate in 1997, which have been secured for the Collection: The Sun, presented by Tate Members, and The Moon, which was purchased. In addition Tate’s existing holdings of a number of artists’ work were substantially strengthened by judicious acquisitions, including: Show Your Wounds 1977 by Joseph Beuys, a recent work 480x10x10 by Miroslaw Balka, and an installation by Juan Muñoz, Towards the Corner (purchased with assistance from Tate Members), including the characteristic figures close to those seen in Double Bind, his Turbine Hall installation at Tate Modern in 2001. Representing certain leading artists by recent work is an imperative in Tate’s collecting strategy and Her Blood, 1998, a magnificent three-part sculpture in stainless steel and lacquer by Anish Kapoor, was purchased with the assistance of Tate Members.

- Our continuing strategy of collecting art from Latin America, boosted by the activities of the Latin American Acquisition Committee, has resulted in the acquisition of Sebastian Diaz Morales’s video 15,000,000 Parachutes, two of Eugenio Dittborn’s Airmail Paintings and works by Gabriel Orozco. Within the field of contemporary British art, Tate was delighted to acquire The Betrothal, a major pastel triptych by Paula Rego, purchased with assistance from the Art Fund and the Gulbenkian Foundation and, as a gift from David Hockney, Portrait of David Hockney in a Hollywood Spanish Interior by Peter Blake. Bridget Riley’s recent large-scale painting, Evoe 3,
that formed the climax to her retrospective at Tate Britain in 2003, was presented by Tate Members.

• Tate has been actively collecting artists’ film and video for some time and notable acquisitions in this field include Willy Doherty’s Re-Run, Pierre Huyghe’s Les Grands Ensembles, Christian Marclay’s Video Quartet, Ori Gersht’s Neither Black nor White and Shirin Neshat’s Soliloquy. Bill Viola’s Five Angels for the Millenium, shown at Tate Modern in 2003, set a precedent in co-operation between international museums, as it was purchased jointly by Tate, the Whitney Museum of American Art, New York, and the Centre Pompidou, Paris. Our collection of modern and contemporary prints was greatly enhanced by the magnificent gift of 455 prints by numerous artists, from printmaker Ken Tyler.

ARCHIVE

• A busy and successful period for the Archive has seen the acquisition of significant collections spanning the twentieth century, from the 1890s (studies for Luke Fildes’s The Doctor, donated via the Art Fund) to the 1990s (a large collection, including sketchbooks, from the estate of Donald Rodney). In a climate of rising prices which seriously inhibited our ability to purchase, we developed existing and new relationships to support acquisitions. The Archive’s first bid to the Heritage Lottery Fund secured the exceptional archive of John Piper, while Tate Members and private donors generously supported this and other acquisitions, including the archive of the Artist Placement Group. Three important collections – the sketchbooks of John Piper, the papers of the collector Marcus Brumwell and those of the art historian Sir John Summerson – were accepted by the Treasury in lieu of tax and allocated to Tate Archive. The generosity of our donors, especially artists’ relatives, enabled the acquisition of personal papers of Graham Bell, William Gear and Ruskin Spear. Tate Archive continues to benefit from significant and generous bequests, including the papers of Kenneth Armitage, David Brown, Robin Crozier, Joanna Drew, Bryan Robertson, and Nicholas Zurbrugg. Our relationships with living artists and art-world figures have brought in more recent material, notably from Ian Breakwell, as well as the important donation of the Barry Joule collection of material from Francis Bacon’s London studio. Holdings of the papers of key arts organisations continue to grow, with the deposit of records of the Commonwealth Institute’s exhibition programme, the Lefevre Gallery and the Musgrave Kinley Outsider Trust, and further accruals from the London Group, the British Council and the Contemporary Art Society.
Acquisitions

• Measurements are given in millimeters, height before width (followed by depth for sculptures)

• Francis Alÿs
  born 1959
  THE LAST CLOWN 1995–2000
  Mixed media
  Purchased from Lisson Gallery with funds provided by the American Fund for the Tate Gallery 2002
  T07993

• Kenneth Armitage
  1916–2002
  PANDARUS (VERSION 8) 1963
  Brass, 1765 x 840 x 550
  Presented by the Patrons of British Art 2003
  T11754

• Fikret Atay
  born 1974
  REBELS OF THE DANCE 2002
  Single screen colour video projection, 10 min 52 sec with audio track overall display dimensions variable; edition of 6
  Purchased from Galerie Chantal Crousel, Paris with funds provided by the Frieze Art Fair Fund 2003
  T11808

• FAST AND BEST 2003
  Single screen colour video projection, 7 min 32 sec with audio overall display dimensions variable; edition of 6
  Purchased from Galerie Chantal Crousel, Paris with funds provided by the Frieze Art Fair Fund 2003
  T11809

• Frank Auerbach
  born 1931
  RUTH 2000
  Etching on wove paper
  image: 147 x 114; paper: 300 x 250; edition of 35
  Presented by Ruth and Joseph Bromberg 2004
  P12439

• Miroslaw Balka
  born 1958
  480X10X10 2002
  Soap and stainless steel, 4820 x 100 x 85
  Purchased from White Cube (General Funds) 2003
  T07953
• Yael Bartana  
born 1970  
KINGS OF THE HILL 2003  
Single screen projection, colour video, audio track, 7 min 52 sec, 3200 x 2400; overall display dimensions variable; edition of 5  
Presented by the Film and Video Special Acquisitions Fund 2003  
T11804

• Lothar Baumgarten  
born 1944  
I PREFER IT THERE BETTER THAN IN WESTPHALIA, ELDORADO (CANDIDE, VOLTAIRE) (DA GEFAELT'S MIR BESSER ALS IN WESTFALEN, ELDORADO (CANDIDE, VOLTAIRE)) 1968–74  
Installation of 35mm slide projections, audio track, 36 min 52 sec  
overall display dimensions variable; edition of 5  
Purchased from Marian Goodman Gallery, New York (General Funds) 2002  
T07869

• Ed Baynard  
born 1940  
MY EGYPT, P11984–P11991 (COMPLETE)  
Portfolio of eight lithographs, various sizes on wove paper  
MY EGYPT 1997  
Lithograph on wove paper  
image: 728 x 880; paper: 740 x 1044; edition of 45  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P11984

LITTLE SISTER 1997  
Lithograph on wove paper  
image: 980 x 567; paper: 1046 x 740; edition of 45  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P11985

MOUNT KISCO ARABESQUE 1997  
Lithograph on wove paper  
image: 1005 x 685; paper: 1044 x 740; edition of 45  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P11986
SUNDAY MORNING 1997
Lithograph on wove paper
image: 993 x 692; paper: 740; edition of 45
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11987

MANHATTAN AT DUSK 1997
Lithograph on wove paper
image: 992 x 690; paper: 1046 x 740; edition of 45
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11988

COOL MOON 1997
Lithograph on wove paper
image: 1005 x 694; paper: 1047 x 740; edition of 45
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11989

VENICE LOOKING EAST 1997
Lithograph on wove paper
image: 993 x 674; paper: 1046 x 740; edition of 45
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11990

DOWNTOWN JUBILEE 1997
Lithograph on wove paper
image: 715 x 877; paper: 740 x 1044; edition of 45
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11991

• The London Quartet, P11992–P11994 (incomplete)
  Three from a series of four lithographs with aquatint and
  woodcut, various sizes on wove paper
WESTBOURNE GROVE 1988
Lithograph, aquatint and woodcut on wove paper
image: 616 x 611; paper: 839 x 700; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P11992

PEMBRIDGE GARDENS 1988
Lithograph, aquatint and woodcut on wove paper
image: 611 x 578; paper: 836 x 701; edition of 58
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11993

NOTTING HILL GATE 1988
Lithograph, aquatint and woodcut on wove paper
image: 660 x 590; paper: 835 x 701; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11994

THE TULIP PITCHER 1980
Woodcut on natural Okawara handmade paper
image: 823 x 762; paper: 1066 x 762; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11995

A DARK POT WITH ROSES 1980
Woodcut on natural Okawara handmade paper
image: 1027 x 490; paper: 1070 x 763; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11996

MONOTYPE (B-2) 1981
Monotype on natural Okawara handmade paper
image: 865 x 590; paper: 865 x 590
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11997

• Basil Beattie
born 1935
BREATHING DEEP 2002
Oil on canvas
canvas: 2870 x 1836 x 101; canvas: 2860 x 1833 x 101; displayed:
2870 x 3669 x 101
Purchased from Emma Hill Fine Art – The Eagle Gallery
(General Funds) 2003
T07963

UNTITLED DRAWING 2000
Acrylic on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07964
UNTITLED DRAWING 2000
Acrylic on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07965

UNTITLED DRAWING 2002
Acrylic on paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07966

UNTITLED DRAWING 2002
Graphite on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07967

UNTITLED DRAWING 2002
Crayon on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07968

UNTITLED DRAWING 2002
Oil pastel on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
T07969

• Bill Beckley
born 1946
PIPES AND HICS 1980
Cibachrome, enamel and aluminium, 2438 x 1981
Presented by David Quinn 2004
T11794

• John Bellany
born 1942
ODYSSEY 1998
Screenprint on wove paper
image: 851 x 1173; paper: 851 x 1173; edition of 100
Presented by the artist in memory of David Brown 2003
P20266

HOMAGE TO DAVID B 2002
Oil on canvas, 1015 x 761 x 23
Presented by the artist in memory of David Brown 2003
T11750

MY GRANDMOTHER 1967
Red crayon on off-white wove paper, 555 x 380
Presented by the artist in memory of David Brown 2003

T11751

MY GRANDMOTHER CIRCA 1967
Chalk on wove paper
image: 175 x 200; paper: 520 x 425
Presented by the artist in memory of David Brown 2003

T11752

• Hans Bellmer
1902–1975
THE DOLL (LA POUPÉE) CIRCA 1936
Hand-coloured black and white photograph on paper
image: 238 x 240; paper: 238 x 240
Presented by Tate Members 2003

T11781

• Joseph Beuys
1921–1986
SHOW YOUR WOUNDS 1977
Six photographic negatives, framed, 1015 x 1950 x 60; edition of 28
Purchased from Christie's through Timothy Taylor Gallery (General Funds) 2003

T07976

• Per Inge Bjørlo
born 1952
HEADS FROM BALANCE, P11998–P12012 (INCOMPLETE)
Fourteen from a series of seventeen prints, various media, various sizes on handmade wove paper

HEAD I 1998
Drypoint on TGL handmade paper
image: 282 x 230; plate-mark: 282 x 230; paper: 439 x 384; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11998

HEAD II 1998
Drypoint on TGL handmade paper
image: 282 x 229; plate-mark: 282 x 229; paper: 441 x 385; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P11999

HEAD III 1998
Drypoint on TGL handmade paper
image: 283 x 229; plate-mark: 283 x 229; paper: 442 x 387;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12000

HEAD IV 1998
Drypoint on TGL handmade paper
image: 228 x 282; plate-mark: 228 x 282; paper: 385 x 440;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12001

HEAD V 1998
Drypoint and aquatint on TGL handmade paper
image: 282 x 227; plate-mark: 282 x 227; paper: 440 x 385;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12002

HEAD VI 1998
Drypoint, aquatint and etching on TGL handmade paper
image: 282 x 229; plate-mark: 282 x 229; paper: 441 x 384;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12003

HEAD VII 1998
Drypoint and aquatint on TGL handmade paper
image: 227 x 283; plate-mark: 227 x 283; paper: 386 x 444;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12004

HEAD VIII 1998
Drypoint and aquatint on TGL handmade paper
image: 223 x 282; plate-mark: 223 x 282; paper: 383 x 439;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12005

HEAD IX 1998
Drypoint on TGL handmade paper
image: 225 x 281; plate-mark: 225 x 281; paper: 382 x 437; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12006

HEAD X 1998
Drypoint and aquatint on TGL handmade paper
image: 226 x 282; plate-mark: 226 x 282; paper: 383 x 439; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12007

HEAD XI 1998
Drypoint and aquatint on TGL handmade paper
image: 226 x 283; plate-mark: 226 x 283; paper: 383 x 439; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12008

HEAD XII 1998
Drypoint and aquatint on TGL handmade paper
image: 282 x 227; plate-mark: 282 x 227; paper: 437 x 385; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12009

HEAD XIII 1998
Drypoint and aquatint on TGL handmade paper
image: 227 x 285; plate-mark: 227 x 285; paper: 384 x 440; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12010

HEAD XIV 1998
Drypoint and aquatint on TGL handmade paper
image: 282 x 226; plate-mark: 282 x 226; paper: 438 x 381; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12011

HEAD XV 1998
Drypoint on TGL handmade paper
image: 282 x 226; plate-mark: 282 x 226; paper: 440 x 382;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12012

SORT 1998
Aquatint and drypoint on TGL handmade paper
image: 403 x 494; plate-mark: 403 x 494; paper: 524 x 613; edi-
tion of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12013

LET IN 1998
Aquatint and drypoint on TGL handmade paper
image: 403 x 494; plate-mark: 403 x 494; paper: 525 x 617; edi-
tion of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12014

SILENCE: FLIGHT, DIVE, MOONSHINE 1999
Linocut on three sheets of Dohauga handmade paper
image: 1016 x 425.5; image: 1016 x 482.6; image: 1016 x 654;
overall dimensions: 1016 x 1565.3; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12015

ATMOSPHERE I 1999
Linocut on Dohauga handmade paper
image: 803 x 968; paper: 917 x 1073; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12016

ATMOSPHERE II 1999
Linocut on Dohauga handmade paper
image: 803 x 1034; paper: 920 x 1133; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12017

COUPLE 1999
Linocut on Dohauga handmade paper
image: 1004 x 1007; paper: 1145 x 1067; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12018

DARK RELIEF 1999
Linocut on Dohauga handmade paper
image: 834 x 702; paper: 818 x 935; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12019

LINE 1999
Linocut on Dohauga handmade paper
image: 754 x 669; paper: 868 x 775; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12020

CLAW 1999
Linocut on Dohauga handmade paper
image: 754 x 670; paper: 867 x 770; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12021

MIND 1999
Linocut on Dohauga handmade paper
image: 673 x 754; paper: 791 x 855; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12022

LISTENING FLESH 1999
Linocut on Suzuki handmade paper
image: 455 x 438; paper: 648 x 613; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12023

LISTENING WATER 1999
Linocut on Suzuki handmade paper
image: 454 x 438; paper: 650 x 602; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
LISTENING EARTH 1999
Linocut on Suzuki handmade paper
image: 455 x 438; paper: 655 x 608; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12024

BEHIND 1996
Lithograph on Rives BFK mould-made paper
image: 970 x 660; paper: 1067 x 762; edition of 24
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12025

DRIFTING 1996
Linocut and lithograph on Rives BFK mould-made paper
image: 615 x 608; paper: 813 x 813; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12026

INSIDE 1996
Lithograph on Rives BFK mould-made paper
image: 905 x 710; paper: 1029 x 813; edition of 24
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12027

PRESSURE 1996
Linocut and lithograph on Rives BFK mould-made paper
image: 778 x 1183; paper: 850 x 1270; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12028

TRUST 1996
Linocut and lithograph on Rives BFK mould-made paper
image: 775 x 800; paper: 875 x 865; edition of 22
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12029

DRIFT 1996
Linocut and lithograph on Rives BFK mould-made paper
image: 695 x 1020; paper: 800 x 1118; edition of 24
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12031

• Peter Blake
born 1932
PORTRAIT OF DAVID HOCKNEY IN A HOLLYWOOD SPANISH INTERIOR 1965
Acrylic on canvas, 1828 x 1528 x 21
Presented by David Hockney 2002
T07900

• Louise Bourgeois
born 1911
TOPIARY: THE ART OF IMPROVING NATURE, P78621–P78629 (COMPLETE)
Portfolio of nine hand-coloured etchings with drypoint and aquatint on wove paper
TREE 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York (General Funds) 2002
P78621

TREE WITH TRUNK 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
P78622

TREE WITH WOMAN 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
P78623

TREE WITH SHOES 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
P78624
AMPUTEE 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78625

AMPUTEE 1998
Etching, drypoint and aquatint on paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78625

AMPUTEE WITH CRUTCH 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78627

BLUE DRESS 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78628

TREE WITH RED CRUTCH 1998
Etching, drypoint and aquatint on wove paper
image: 760 x 553; paper: 995 x 710; edition of 28
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78629

Stanley Boxer
1926–2000

CARNIVAL OF ANIMALS, P12032–P12042 (INCOMPLETE)
Eleven from a series of fourteen prints, various media on
handmade wove paper
INTRODUCTION, ROYAL PRANCE OF THE LION 1979
Etching and engraving on TGL handmade paper
image: 495 x 542; plate-mark: 378 x 430; paper: 593 x 665;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12032
CHICKEN AND COCK 1979
Etching, engraving and drypoint on TGL handmade, hand-coloured paper
image: 489 x 510; plate-mark: 383 x 432; paper: 602 x 675;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12033

JACKASS FREE 1979
Etching, engraving and drypoint on TGL handmade, hand-coloured paper
image: 553 x 590; plate-mark: 382 x 431; paper: 600 x 675;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12034

TURTLE 1979
Etching, aquatint, engraving and drypoint on TGL handmade, hand-coloured paper
image: 566 x 468; plate-mark: 378 x 430; paper: 590 x 667;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12035

KANGAROOS 1979
Etching, aquatint and engraving on TGL handmade, hand-coloured paper
image: 522 x 566; plate-mark: 379 x 432; paper: 590 x 670;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12036

AQUARIUM 1979
Etching, aquatint and engraving on TGL handmade, hand-coloured paper
image: 549 x 580; plate-mark: 378 x 424; paper: 586 x 662;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12037
PERSONAGES WITH LONG EARS 1979
Etching, aquatint and engraving on TGL handmade, hand-coloured paper
image: 529 x 583; plate-mark: 378 x 425; paper: 592 x 660;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12038

COCKATOO IN THE DEPTH OF THE WOODS 1979
Etching, aquatint and engraving on TGL handmade, hand-coloured paper
image: 526 x 577; plate-mark: 377 x 424; paper: 586 x 656;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12039

BIRDS SOARING 1979
Etching, aquatint and engraving on TGL handmade, hand-coloured paper
image: 535 x 590; plate-mark: 379 x 430; paper: 593 x 662;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12040

PIANIST 1979
Etching, aquatint, engraving and drypoint on TGL handmade, hand-coloured paper
image: 515 x 565; plate-mark: 382 x 430; paper: 586 x 656;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12041

FINALE 1979
Etching, aquatint, engraving and drypoint on TGL handmade, hand-coloured paper
image: 490 x 505; plate-mark: 382 x 431; paper: 586 x 655;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12042

RING OF DUST IN BLOOM, P12043–P12054 (COMPLETE)
Portfolio of twelve etchings with aquatint and watercolour,
various sizes on wove paper
CONVENTION OF SLY DISCUSSANTS 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 352 x 155; plate-mark: 354 x 154; paper: 619 x 525;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12043

ASKANCE GLANCE LONGLINGLY 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 315 x 283; plate-mark: 306 x 281; paper: 612 x 520;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12044

CURIOUS STALKING 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 153 x 456; plate-mark: 153 x 454; paper: 524 x 619;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12045

PAUSE OF NO CONCERN 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 281 x 378; plate-mark: 280 x 351; paper: 522 x 616;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12046

STRANGE TALK WITH FRIEND 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 260 x 263; plate-mark: 251 x 251; paper: 615 x 519;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12047

ODD CONVERSATION AT NOON 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 283 x 353; plate-mark: 280 x 353; paper: 524 x 618;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12048
AMISSINAMIST 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 276 x 447; plate-mark: 279 x 452; paper: 530 x 620;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12049

ARGUMENTOFNOAVAIL 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 313 x 302; plate-mark: 306 x 283; paper: 612 x 521;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12050

BUDDINGWITHOUTPAST 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 302 x 408; plate-mark: 219 x 373; paper: 515 x 607; edi-
tion of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12051

FEYBOWLOFPLAY 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 203 x 380; plate-mark: 205 x 353; paper: 520 x 616;
edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12052

GATHERINGFORSOMEREASON 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 331 x 360; plate-mark: 328 x 352; paper: 527 x 614; edi-
tion of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12053

OBLIQUEQUESTIONOFATURTLE 1976
Etching, aquatint and watercolour on HMP handmade paper
image: 371 x 251; plate-mark: 371 x 246; paper: 610 x 520; edi-
tion of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12054
CLEAVED SUMMER AUTUMNAL GLANCE 1977
Etching, aquatint and engraving on Hawthorne of Larroque handmade paper
image: 371 x 596; paper: 582 x 767; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12055

SOFT WINTER SEEKING WHITENESS 1976
Lithograph on grey Rives BFK mould-made paper
image: 327 x 275; paper: 587 x 510; edition of 6
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12056

• Clive Branson
1907–1944
PORTRAIT OF A WORKER CIRCA 1930
Oil on canvas, 610 x 250 x 16
Bequeathed by Noreen Branson 2004
T11787

SELLING THE 'DAILY WORKER' OUTSIDE PROJECTILE ENGINEERING WORKS 1937
Oil on canvas, 406 x 508
Bequeathed by Noreen Branson 2004
T11788

BOMBED WOMEN AND SEARCHLIGHTS 1940
Oil on canvas, 509 x 612 x 20
Bequeathed by Noreen Branson 2004
T11789

BLITZ: PLANE FLYING 1940
Oil on canvas, 610 x 509 x 20
Bequeathed by Noreen Branson 2004
T11790

• Georges Braque
1882–1963
THE BILLIARD TABLE (LE BILLARD) 1945
Oil and sand on canvas, 891 x 1163 x 22
Purchased from the Galerie Louise Leiris, Paris, with assistance from the gift of Gustav and Elly Kahnweiler, the National Art Collections Fund, Tate Members and the Dr V.J. Daniel Bequest 2003
T07992
• Ian Breakwell
  born 1943
  THE OTHER SIDE 2002
  Two screen projection, colour video, audio track, 13 min
  overall display dimensions variable; edition of 2
  Purchased from Anthony Reynolds Gallery (General Funds)
  2003
  T07990

• Don Brown
  born 1962
  YOKO VIII 2002
  Resin and metal, 1160 x 298 x 298
  Presented anonymously 2003
  T07981

• Alexander Calder
  1898–1976
  STANDING MOBILE 1937
  Painted metal, steel and wire, 2280 x 2030 x 2600
  Accepted by HM Government in lieu of Inheritance Tax and
  allocated to Tate 2002
  T07920

• Sir Anthony Caro
  born 1924
  DUSTY #II 1993
  Woodblock, graphite and TGL handmade papers with a vari-
  ety of other paper products hand-coloured by the artist
  image: 280 x 350 x 358; paper: 280 x 350 x 358
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  T11798

  UNTITLED #73 1982
  Blind relief, pencil, chalk, acrylic and paper, 478 x 630 x 211
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  T11800

  POINT #15 1993
  Blind relief, blue pencil, acrylic, watercolour, transparent
  coating and paper
  image: 280 x 457 x 460; paper: 280 x 457 x 460
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  T11801
• Helen Chadwick
  1953–1996

  EGO GEOMETRIA SUM
  THE LABOURS I – X, P78657–P78666
  (INCOMPLETE)

  Set of ten silver gelatine photographs on photographic paper

  THE LABOURS I 1986
  Dyed silver gelatin photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78657

  THE LABOURS II 1986
  Dyed silver gelatin photograph on paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78658

  THE LABOURS III 1986
  Dyed silver gelatine photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78659

  THE LABOURS IV 1986
  Dyed silver gelatine photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78660

  THE LABOURS V 1986
  Dyed silver gelatine photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78661

  THE LABOURS VI 1986
  Dyed silver gelatine photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78662

  THE LABOURS VII 1986
  Dyed silver gelatine photograph on photographic paper
  image: 760 x 760; paper: 1200 x 900; artist’s proof
  Purchased from Zelda Cheatle Gallery (General Funds) 2002
  P78663

  THE LABOURS VIII 1986
Dyed silver gelatine photograph on photographic paper
image: 760 x 760; paper: 1200 x 900; artists proof
Purchased from Zelda Cheatle Gallery (General Funds) 2002
P78664

THE LABOURS IX 1986
Dyed silver gelatine photograph on photographic paper
image: 760 x 760; paper: 1200 x 900; artists proof
Purchased from Zelda Cheatle Gallery (General Funds) 2002
P78665

EGO GEOMETRIA SUM – THE LABOURS X 1986
Dyed silver gelatine photograph on photographic paper
image: 760 x 760; paper: 1200 x 900; artists proof
Purchased from Zelda Cheatle Gallery (General Funds) 2002
P78666

• Geoffrey Clarke
born 1924
COMPLEXITIES OF MAN 1951
Iron and stone, 1460 x 435 x 365
Purchased from James Hyman Fine Art Ltd with funds
provided by the Knapping Fund 2003
T11755

• Peter Coker
born 1926
STUDY FOR ‘THE GORSE BUSH’ CIRCA 1957
Crayon paper, 386 x 600
Presented by the artist 2002
T07914

• Phil Collins
born 1970
YOUNG SERBS, P78697–P78701 (COMPLETE)
Series of five colour photographs on photographic paper
mounted on perspex

BOJAN 2001
Colour photograph on photographic paper mounted on perspex
image: 920 x 740; support: 920 x 740; edition of 5
Presented by the Patrons of New Art Special Purchase Fund
through the Tate Foundation 2003
P78697

MILAN 2001
Colour photograph on photographic paper mounted on per-
spex
image: 920 x 740; support: 920 x 740; edition of 5
Presented by the Patrons of New Art Special Purchase Fund through the Tate Foundation 2003
P78698
VESNA 2001
Colour photograph on photographic paper mounted on perspex
image: 920 x 740; support: 920 x 740; edition of 5
Presented by the Patrons of New Art Special Purchase Fund through the Tate Foundation 2003
P78699
SINI_A 2001
Colour photograph on photographic paper mounted on perspex
image: 920 x 740; support: 920 x 740; edition of 5
Presented by the Patrons of New Art Special Purchase Fund through the Tate Foundation 2003
P78700
CACA 2001
Colour photograph on photographic paper mounted on perspex
image: 920 x 740; support: 920 x 740; edition of 5
Presented by the Patrons of New Art Special Purchase Fund through the Tate Foundation 2003
P78701

• Thomas Joshua Cooper
born 1946
A QUALITY OF DANCING, P20231–P20233; P78605–P78606 (INCOMPLETE)
Five from a series of black and white photographs on photographic paper

ST IVES BAY AND THE CELTIC SEA | THE ISLAND, ST IVES, CORNWALL 2001
Black and white photograph on photographic paper, 415 x 575; edition of 3
Presented by the artist 2002
P20231

ST IVES BAY AND THE CELTIC SEA | GODREVY POINT, CORNWALL 2001
Black and white photograph on photographic paper, 415 x 580; edition of 3
Presented by the artist 2002
P20232
THE NORTH ATLANTIC OCEAN AND THE CELTIC SEA | ST AGNES HEAD, CORNWALL 2001
Black and white photograph on photographic paper, 410 x 580; edition of 3
Presented by the artist 2002
P20233

Black and white photograph on photographic paper, 716 x 1000; edition of 3
Purchased from the artist with funds provided by Tate Members 2002
P78605

Black and white photograph on photographic paper, 732 x 1040; edition of 3
Purchased from the artist with funds provided by Tate Members 2002
P78606

• David Cox
1783–1859
CLOUDS 1857
Oil on paper
image: 165 x 238; paper: 165 x 238
Presented by Professor Luke Herrmann (from the Bruce Ingram Collection) through the National Art Collections Fund 2002
T07880

• Michael Craig-Martin
born 1941
HALF-BOX (GREEN) 1968
Wood, paint and brass, 625 x 1712 x 852
Purchased from Timothy Taylor Gallery (General Funds) 2003
T07974

SIX FOOT BALANCE WITH FOUR POUNDS OF PAPER 1970
Mild steel, lithograph on paper, lead and brass, 1105 x 1930 x 85
Presented by Clodagh and Leslie Waddington 2003
T07975
BECOMING 2003
Computer-based LCD light box with digital display,
387 x 318 x 114
Purchased from Gagosian Gallery with assistance from the American Patrons of Tate courtesy of Edwin C. Cohen 2003
T11812

• William Crutchfield
  born 1932
THE VOYAGE 2000
Lithograph on Archers 88 mould-made paper
image: 530 x 975; paper: 623 x 1037; edition of 57
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12062

TRESTLE TRAINS 1978
Lithograph on Archers 88 mould-made paper
image: 940 x 1353; paper: 1017 x 1404; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12063

ELEVATED SMOKE 1978
Lithograph on Archers 88 mould-made paper
image: 925 x 1292; paper: 990 x 1345; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12064

BURIAL AT SEA 1978
Lithograph on Archers 88 mould-made paper
image: 945 x 1295; paper: 995 x 1349; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12065

DIAMOND EXPRESS 1978
Lithograph on Archers 88 mould-made paper
image: 925 x 1255; paper: 1015 x 1310; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12066

CUBIE SMOKE 1978
Lithograph on Archers 88 mould-made paper
image: 940 x 1200; paper: 1000 x 1258; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12067
• Dexter Dalwood
  born 1960
  SITUATIONIST APARTMENT MAY ’68 2001 + IMAGE
  Oil and chalk on canvas, 2464 x 3552 x 53
  Purchased from Gagosian Gallery (General Funds) 2002
  T07906

• Peter De Francia
  born 1921
  THE EMIGRANTS 1964–6
  Oil on canvas
  canvas: 1823 x 1061 x 16; canvas: 1826 x 1061 x 16; canvas: 1823 x 1065 x 16
  Presented by Tate Members 2003
  T07980

  FIGURES IN A FARMYARD 1972
  Charcoal on off-white wove paper
  image: 763 x 560; paper: 763 x 560
  Purchased from the artist (General Funds) 2004
  T11820

  MAN CARRYING A CHILD 1962
  Charcoal on off-white wove paper
  image: 1148 x 893; paper: 1148 x 893
  Purchased from the artist (General Funds) 2004
  T11821

  SEATED BOY, GENOA 1950S
  Charcoal on off-white wove paper
  image: 451 x 351; paper: 451 x 351
  Purchased from the artist (General Funds) 2004
  T11822

  FIGURE ON A LADDER 1953
  Charcoal (recto) and pencil (verso) on off-white wove paper
  image: 558 x 379; paper: 558 x 379
  Purchased from the artist (General Funds) 2004
  T11823

  MOTHER AND CHILD CIRCA 1953
  Charcoal and Conté on off-white wove paper
  image: 772 x 573; paper: 772 x 573
  Purchased from the artist (General Funds) 2004
  T11824
THE PORT OF GENOA 1952
Conté on off-white wove paper
image: 378 x 278; paper: 378 x 278
Purchased from the artist (General Funds) 2004
T11825

IMMIGRANT 'HEAD OF AN ALGERIAN' 1965
Charcoal on off-white wove paper
image: 640 x 521; paper: 640 x 521
Purchased from the artist (General Funds) 2004
T11826

• Peter De Wint
1784–1849
NEAR MILL HILL CIRCA 1820–25
Pencil and watercolour on paper
image: 220 x 340; paper: 220 x 340
Presented by Professor Luke Herrmann (from the Bruce Ingram Collection) through the National Art Collections Fund 2002
T07881

• Tacita Dean
born 1965
THE RUSSIAN ENDING, P20246–P20265 (COMPLETE)
Portfolio of twenty photographs on wove paper
SHIP OF DEATH 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20246

THE CRIMEA 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20247

THE WRECKING OF THE NGAHERE 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20248
ERINNERUNG AUS DEM WELTKRIEG 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20249

BALLON DES AÉROSTIERS DE CAMPAGNE 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20250

THE SINKING OF THE SS PLYMPTON 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20251

DEATH OF A PRIEST 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20252

LA BATAILLE D'ARRAS 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20253

GÖTTERDÄMMERUNG 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20254

DER RÜCKZUG NACH VERDUN 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20255

ZUR LETZTEN RUHE 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20256
THE WRECK OF WORTHING PIER 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20257

THE STORY OF MINKE THE WHALE 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20258

SO THEY SANK HER! 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20259

THE LIFE AND DEATH OF ST BRUNO 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20260

VESUVIO 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20261

THE TRAGEDY OF HUGHESOVKA BRIDGE 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20262

DIE EXPLOSION IN DEM KANAL 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20263

BEAUTIFUL SHEFFIELD 2001  
Photogravure on wove paper  
image: 450 x 685; paper: 540 x 690; edition of 35  
Presented by the artist 2002  
P20264
EIN SKLAVE DES KAPITALS 2001
Photogravure on wove paper
image: 450 x 685; paper: 540 x 690; edition of 35
Presented by the artist 2002
P20265

FOLEY ARTIST 1996
Single monitor installation, colour video, with playback machine, eight speakers and dubbing chart in lightbox, 21 min with audio track overall display dimensions variable
Purchased from Frith Street Gallery (General Funds) 2002
To7870

FERNSEHTURM 2001
Single screen projection, 16mm colour anamorphic film with optical sound, 44 minutes, looped
overall display dimensions variable; edition of 4
Purchased from Frith Street Gallery (General Funds) 2002
To7871

• Mark di Suvero
born 1933
TETRA 1976
Lithograph on Rives BFK mould-made paper
image: 1152 x 843; paper: 1304 x 1007; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12068

• Norman Dilworth
born 1931
SOURCE 1999
Paper relief, 650 x 500
Presented anonymously 2002
To7925

SOURCE 1999
Paper relief, 650 x 500
Presented anonymously 2002
To7926

NINEFOLD 1997
Wood, 591 x 148 x 160
Presented anonymously 2002
To7927
• Eugenio Dittborn
  born 1943
  TO HANG AIRMAIL PAINTING NO.5 1984
  Paint, monotype, wool and screenprint on wove paper, 1750 x 1450
  Presented by the Latin American Acquisitions Committee, with funds provided by the American Fund for the Tate Gallery 2004
  T11827

  TO RETURN (RTM) AIRMAIL PAINTING NO.103 1993
  Paint, charcoal, thread and screenprint on fabric, 4200 x 4200
  Presented by the Latin American Acquisitions Committee, with funds provided by the American Fund for the Tate Gallery 2004
  T11828

• Willie Doherty
  born 1959
  THE BRIDGE 1992 + IMAGE
  Two black and white photographs on photographic paper, 1220 x 1830
  Purchased from Matt’s Gallery (General Funds) 2003
  P78746

  REMOTE CONTROL 1992
  Black and white photograph on photographic paper, 1220 x 1830
  Purchased from Matt’s Gallery (General Funds) 2003
  P78747

  RE-RUN 2002
  Two screen projection, colour video, audio track, looped, 30 min
  overall display dimensions variable
  Purchased from Matt’s Gallery (General Funds) 2003
  T11749

• Carroll Dunham
  born 1949
  SHADOWS, P11882–P11891 (COMPLETE)
  PORTFOLIO OF TEN ETCHINGS ON RICHARD DE BAS HANDMADE
PAPER #1 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11882

#2 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11883

#3 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11884

#4 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11885

#5 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11886

#6 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11887

#7 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11888
#8 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11889

#9 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11890

#10 1989
Drypoint on Richard de Bas handmade paper
image: 392 x 579; paper: 392 x 579; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11891

FLOATING SHAPE WITH BACKDROP 1989–90
Lithograph on paper
image: 480 x 640; paper: 582 x 735; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11892

TOUCHING TWO SIDES 1989–90
Drypoint on paper
image: 509 x 670; paper: 509 x 670; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11893

PUMPING SHAPE 1990
Etching on paper
image: 350 x 475; paper: 468 x 594; edition of 14
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11894

FEMALE PORTRAITS, P11954–P11966 (COMPLETE)
Portfolio of thirteen etchings on wove paper, same size
One 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in
memory of Monique Beudert 2003
P11954
TWO 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11955

THREE 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11956

FOUR 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11957

FIVE 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11958

SIX 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11959

SEVEN 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11960

EIGHT 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11961

NINE 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11962
TEN 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11963

ELEVEN 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11964

TWELVE 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11965

THIRTEEN 2000
Lithograph on wove paper, 451 x 336; edition of 23
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
P11966

• Alan Lydiat Durst
  1883–1970
  THE ACROBATS 1927 + IMAGE
  Walnut wood, 590 x 240 x 250 m
  Presented by Tate Members 2002
  T07903

• Olafur Eliasson
  born 1967
  YELLOW VERSUS PURPLE 2003
  Reflective glass disc, motor and projection light
  overall display dimensions variable
  Purchased from Tanya Bonakdar Gallery, New York with funds provided by the Frieze Art Fair Fund 2003
  T11806

• Tracey Emin
  born 1963
  THE LAST THING I SAID TO YOU WAS DON’T LEAVE ME HERE II 2000
  Ink-jet print on wove paper, 1340 x 1070; edition of 6
  Presented by Anne-Katrin Meier zu Sieker 2002
  P11921
THE PERFECT PLACE TO GROW 2001
Wooden shed and trestle, plants, with a single monitor, super-8 film transferred to colour video, audio track, 2 min, 2590 x 2950 x 2000
Purchased from White Cube (General Funds) 2004
T11791

• John Ernest
1922–1994
MOEBIUS STRIP 1971–2
Painted plywood, 2290 x 2140 x 585
Presented by Paul and Susan Ernest 2003
T11762

• Pepe Espaliú
1955–1993
UNTITLED 1988
Wood, glass, fabrics, steel and brass, 350 x 300 x 110
Presented by Stuart Morgan 2002
T07916

• Garth Evans
born 1934
UNTITLED NO.3 1975
Rubber, 200 x 2850 x 2410
Presented by the artist in memory of his father, Cyril Evans 2003
T07942

SHEFFIELD 1977–8
Polythene, 19 x 2438 x 2743
Presented by the artist in memory of his father, Cyril Evans 2003
T07943

CONVOY 1979
Wood and resin, 200 x 1676 x 1676
Purchased from the artist (General Funds) 2003
T07962

• Luciano Fabro
born 1936
THE SUN (IL SOLE) 1997 + IMAGE
Carrara marble, 915 x 930 x 3130
Purchased from the artist (General Funds) with assistance from Tate Members 2002
T07894
THE MOON (LA LUNA) 1997
Portorino marble, 4550 x 560 x 560
Purchased from the artist (General Funds) 2002
T07895

Öyvind Fahlström
1928–1976
SKETCH FOR WORLD MAP PART 1 (AMERICAS, PACIFIC) 1972
Lithograph on newsprint, 887 x 1022; edition of 7300
Purchased from Galerie Aurel Scheibler, Cologne (General Funds) 2002
P78630

COLUMN NO. 2 (PICASSO 90) 1973
Screenprint on wove paper
image: 585 x 482; paper: 758 x 539; edition of 120
Purchased from Galerie Aurel Scheibler, Cologne (General Funds) 2002
P78631

COLUMN NO. 4 (IB-AFFAIR) 1974
Screenprint on wove paper
image: 588 x 483; paper: 757 x 561; edition of 300
Purchased from Galerie Aurel Scheibler, Cologne (General Funds) 2002
P78632

Helmut Federle
born 1944
BLUE SISTERS, STRUCTURES OF DEVIANCE, P78636–P78645
(COMPLETE)
Portfolio of ten etchings, various sizes on paper

AMAZON, PERU, 1988 1999–2000
Etching on paper
image: 640 x 420; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds) 2002
P78636

GALISTEO, NEW MEXICO 1999–2000
Etching and heliogravure on paper
image: 640 x 420; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds) 2002
P78637
MOROCCO, 1998 1999–2000
Etching and heliogravure on paper
image: 640 x 420; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78638

PINDAYA, BURMA, 1998 1999–2000
Etching and heliogravure on paper
image: 640 x 420; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78639

ANGKOR, CAMBODIA, 1994 1999–2000
Etching and heliogravure on paper
image: 640 x 420; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78640

UNTITLED 1999–2000
Etching and heliogravure on paper
image: 295 x 210; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78641

UNTITLED 1999–2000
Etching and heliogravure on paper
image: 295 x 210; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78642

UNTITLED 1999–2000
Etching and heliogravure on paper
image: 295 x 210; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78643

UNTITLED 1999–2000
Etching and heliogravure on paper
image: 295 x 210; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78644
UNTITLED 1999–2000
Etching and heliogravure on paper
image: 295 x 210; paper: 700 x 630; edition of 35
Purchased from Blumarts Inc., New York (General Funds)
2002
P78645

• Ian Hamilton Finlay
  born 1925
POSTER POEM (LE CIRCUS) 1964
Screenprint on wove paper, 443 x 577
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11923

EARTSHIP 1965
Screenprint on wove paper, 310 x 205 x 110
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11924

AJAR 1967
Screenprint on wove paper, 575 x 405
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11925

ARCHANGEL 1970
Lithograph on wove paper, 254 x 195
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11926

EVENING/SAIL 1970
Screenprint on wove paper, 640 x 400
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11927

POEM/PRINT NO. 14 1970
Screenprint on wove paper, 510 x 710
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11928

SHENVAL CHRISTMAS POEM/PRINT 1971
Lithograph on wove paper, 255 x 253
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11929
THE LITTLE DRUMMER BOY 1971
Screenprint on wove paper, 760 x 690
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11930

HMS ILLUSTRIOUS 1972
Screenprint on wove paper, 496 x 760
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11931

PRINZ EUGEN 1972
Screenprint on wove paper, 380 x 506
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11932

SPIRAL BINDING 1972
Screenprint on wove paper, 450 x 185
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11933

SPIRAL BINDING 1972
Screenprint on wove paper, 450 x 185
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11934

FAMILY GROUP 1973
Lithograph on wove paper, 155 x 260
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11935

STATIONERY 1973
Lithograph on wove paper, 292 x 210
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11936

A PANZER SELECTION 1975
Lithograph on wove paper, 355 x 440
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11937
L’EMBARQUEMENT POUR L’ÎLE DE CYTHÈRE – HOMAGE TO WATTEAU 1975
Lithograph on wove paper, 340 x 225
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11938

LULLABY 1975
Screenprint on wove paper, 585 x 405
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11939

LUFTWAFFE – AFTER MONDRIAN 1976
Lithograph on wove paper, 415 x 530
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11940

SOMEONE, SOMEWHERE... 1977
Screenprint on wove paper, 568 x 768
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11941

THE HARBOUR AT GRAVELINES 1978
Screenprint on wove paper, 510 x 610
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11942

NUDE/DRAPED NUDE 1980
Lithograph on wove paper, 249 x 637
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11943

• Saint-Just Posters, P11944 (incomplete)
One from a series of four lithographs on wove paper
[NO TITLE] 1983
Lithograph on wove paper, 210 x 295
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
P11944
• Ian Hamilton

FINLAY POSTERS, P11945–P11948 (INCOMPLETE)
Set of four lithographs on wove paper

[NO TITLE] 1983
Lithograph on wove paper, 210 x 298
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11945

[NO TITLE] 1983
Lithograph on wove paper, 210 x 298
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11946

[NO TITLE] 1983
Lithograph on wove paper, 210 x 298
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11947

[NO TITLE] 1983
Lithograph on wove paper, 210 x 298
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11948

THREE KINGS FOR THE REPUBLIC 1984
Lithograph on wove paper, 204 x 420
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11949

KNITTING WAS A RESERVED OCCUPATION 1987
Lithograph on wove paper, 209 x 296
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11950

LA LIGUE DES DROITS DE L'HOMME 1988
Lithograph on wove paper, 297 x 419
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11951

EVENING/SAIL 1991 + IMAGE
Screenprint on wove paper, 840 x 280
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11952

SUNDIAL PRINT: UMBRA SOLIS 1975
Screenprint on wove paper, 370 x 750
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
P11953

FISH 1964
Painted wood and nylon string, 340 x 495 x 202
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11734

HOMMAGE TO MALEVICH (BLACK/BLOCK/BLACK) CIRCA 1965
Perspex, 320 x 320 x 68
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11735

LEAD US CIRCA 1967–8
Painted wood, 267 x 1307 x 65, 2.5 kg
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11736

KY 250 (COLLABORATION WITH PETER GRANT) CIRCA 1967–8
Painted wood, 337 x 2184 x 70
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11737

INSCRIBED GLASS FLOAT AND NETS CIRCA 1968
Glass and nylon
object (float): 127 x 128 x 366; object (net): 1340 x 530 x 3;
object (net): 1570 x 560 x 3; overall display dimensions
variable
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11743

SEA/LAND SUNDIAL 1970
Glass, 355 x 307 x 75
Bequeathed by David Brown in memory of Mrs. Liza Brown
2003
T11738
TERRA/MARE (COLLABORATION WITH PAMELA CAMPION)
1973
Embroidery
image: 228 x 755; support, secondary: 57 x 56; displayed: 446 x 977 x 35
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11739

AIRCRAFT CARRIER TORSO DATE NOT KNOWN
Stone, 153 x 62 x 118
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11740

FIVE CONNING TOWERS DATE NOT KNOWN
Marble, 181 x 415 x 235
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11741

KY DATE NOT KNOWN
Wood, 340 x 300 x 60
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11742

HOUR LADY 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11764

U.S.S. ENTERPRISE 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11765

U.S.S. ENTERPRISE 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11766

U.S.S. ENTERPRISE 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11767
THE LAST CRUISE OF THE EMDEN (COLLABORATION WITH RON COSTLEY) 1975–6
Screenprint on ceramic tile, 76 x 153 x 4
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11768

PLAINT OF THE BARGE SAILS 1975–6
Screenprint on ceramic tile, 99 x 199 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11769

BATTLE OF MIDWAY (COLLABORATION WITH LAURIE CLARK) 1975
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11770

A ROSE IS A ROSE 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11771

ZEPHYR INS 6 (COLLABORATION WITH MICHAEL HARVEY) 1978
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11772

SHEPHERD LAD KY 216 (COLLABORATION WITH MICHAEL HARVEY) 1978
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11773

THE HARBOUR (COLLABORATION WITH MICHAEL HARVEY) 1975
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11774
THE END (COLLABORATION WITH IAN GARDNER) CIRCA 1975–8
Screenprint on ceramic tile, 98 x 199 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11775

YAMATO (COLLABORATION WITH RON COSTLEY) 1976
Screenprint on ceramic tile, 79 x 153 x 4
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11776

SAVED BY HELICOPTER 1975–6
Screenprint on ceramic tile, 110 x 110 x 4
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11777

AMARYLLIS BCK 55 (COLLABORATION WITH MICHAEL HARVEY) 1978
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11778

THE FOUR SEAS 1975–6
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11779

ELEGY FOR WHIMBREL AND PETREL (COLLABORATION WITH RON COSTLEY) 1976
Screenprint on ceramic tile, 153 x 153 x 6
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
T11780

• Michael Finn
1921–2002
RED PAINTING CIRCA 1989
Acrylic on canvas, 1830 x 2440 x 20
Presented by the artist’s family 2002
T07913
• Rose Finn-Kelcey
born 1945
Black and white photograph on photographic paper and mounted on board
image: 664 x 1014; support: 1035 x 1295
Purchased from Anthony Stokes (General Funds) 2002
P78607

• Peter Fischli
born 1952,
• David Weiss
born 1946
VISIBLE WORLD (SICHTBARE WELT) 1997
Three monitor colour video installation, silent, 480 min
overall display dimensions variable; edition of 6
Purchased from Matthew Marks Gallery (General Funds) 2002
T07885

• Ceal Floyer
born 1948
LIGHT SWITCH 1992–9
Installation with 35mm slide projection, 850 x 850
Presented by a private collector in memory of Winifred McGuinness 2003
T11811

• Helen Frankenthaler
born 1928
MIRABELLE 1990
Lithograph on Arches Cover mould-made paper
image: 764 x 942; paper: 764 x 942; edition of 56
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12069

MAGELLAN PORTFOLIO, P12070–P12076 (COMPLETE)
Portfolio of seven prints, various media on off-white wove paper
MAGELLAN I 2001
Soft-ground etching, aquatint and drypoint on cream Rives BFK mould-made paper
image: 328 x 480; plate-mark: 328 x 480; paper: 562 x 764;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12070
MAGELLAN II 2001
Etching and drypoint on cream Rives BFK mould-made paper
image: 327 x 429; plate-mark: 327 x 429; paper: 562 x 763;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12071

MAGELLAN III 2001
Soft-ground etching, aquatint and drypoint on cream Rives
BFK mould-made paper
image: 178 x 481; plate-mark: 178 x 481; paper: 567 x 762;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12072

MAGELLAN IV 2001
Soft-ground etching, aquatint and drypoint on cream Rives
BFK mould-made paper
image: 203 x 431; plate-mark: 203 x 431; paper: 567 x 762;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12073

MAGELLAN V 2001
Etching, aquatint and drypoint on cream Rives BFK
mould-made paper
image: 251 x 480; plate-mark: 251 x 480; paper: 567 x 762;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12074

MAGELLAN VI 2001
Etching and drypoint on cream Rives BFK mould-made paper
image: 177 x 480; plate-mark: 177 x 480; paper: 566 x 761;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12075

MAGELLAN VII 2001
Etching, aquatint and drypoint on cream Rives BFK
mould-made paper
image: 352 x 480; plate-mark: 352 x 480; paper: 563 x 763;
edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12076

ROUND ROBIN 2000
Etching, aquatint and mezzotint on TGL handmade paper
image: 177 x 421; plate-mark: 177 x 418; paper: 385 x 661; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12077

MAKING MUSIC 2000
Etching, aquatint and mezzotint on TGL handmade paper
image: 408 x 633; paper: 408 x 638; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12078

THIS IS NOT A BOOK, P12079–P12081 (INCOMPLETE)
Three prints from a thirty-six page book on TGL handmade paper
A PAGE FROM A BOOK I 1997
Etching, aquatint, mezzotint and stencil on TGL handmade paper
image: 119 x 466; plate-mark: 102 x 455; paper: 261 x 630; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12079

A PAGE FROM A BOOK II 1997
Etching and aquatint on TGL handmade paper
image: 142 x 456; plate-mark: 100 x 451; paper: 259 x 627; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12080

A PAGE FROM A BOOK III 1997
Etching, aquatint, mezzotint and stencil on TGL handmade paper
image: 123 x 540; plate-mark: 101 x 451; paper: 260 x 625; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

P12081
REFLECTIONS I 1995
Lithograph on buff Rives BFK mould-made paper
image: 401 x 502; paper: 548 x 641; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12082

REFLECTIONS II 1995
Lithograph on buff Rives BFK mould-made paper
image: 531 x 398; paper: 677 x 534; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12083

REFLECTIONS III 1995
Lithograph on buff Rives BFK mould-made paper
image: 369 x 504; paper: 516 x 641; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12084

REFLECTIONS IV 1995
Lithograph on buff Rives BFK mould-made paper
image: 534 x 369; paper: 683 x 509; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12085

REFLECTIONS VI 1995
Lithograph on grey TGL handmade paper
image: 428 x 337; paper: 511 x 386; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12086

REFLECTIONS VII 1995
Lithograph on Lana mould-made paper
image: 291 x 402; paper: 382 x 512; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12087

REFLECTIONS VIII 1995
Lithograph on Lana mould-made paper
image: 402 x 300; paper: 509 x 385; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12088
REFLECTIONS IX 1995
Lithograph on buff Rives BFK paper
image: 504 x 372; paper: 509 x 381; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12089

REFLECTIONS X 1995
Lithograph on Lana mould-made paper
image: 376 x 300; paper: 485 x 408; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12090

ALL ABOUT BLUE 1994
Lithograph and woodcut on natural triple-layered Kozo
handmade paper
image: 1232 x 734; paper: 1232 x 734; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12091

MADAME DE POMPADOUR 1990
Lithograph on Arches Cover mould-made paper
image: 1106 x 750; paper: 1106 x 750; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12092

FLIRTING WITH STONE 1990
Lithograph on Arches Cover mould-made paper
image: 935 x 687; paper: 1028 x 800; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12093

DAY ONE 1987
Aquatint, etching and drypoint on HMP handmade paper
image: 413 x 413; plate-mark: 413 x 413; paper: 645 x 620;
edition of 58
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12094

THIS IS NOT A BOOK, P12095–P12103 (COMPLETE)
Nine prints, various sizes from a thirty-six page book on
white and coloured TGL handmade paper
[NO TITLE] 1997
Etching, aquatint, mezzotint and stencil on white and coloured TGL handmade paper
image: 119 x 466; plate-mark: 103 x 456; paper: 264 x 629; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12095

[NO TITLE] 1997
Etching and aquatint on white and coloured TGL handmade paper
image: 102 x 453; plate-mark: 102 x 453; paper: 266 x 626; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12096

[NO TITLE] 1997
Etching, aquatint and mezzotint on white and coloured TGL handmade paper
image: 165 x 485; plate-mark: 100 x 450; paper: 261 x 621; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12097

[NO TITLE] 1997
Etching, aquatint and engraving on white and coloured TGL handmade paper
image: 160 x 449; plate-mark: 100 x 448; paper: 259 x 619; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12098

[NO TITLE] 1997
Etching, aquatint and stencil on white and coloured TGL handmade paper
image: 118 x 494; plate-mark: 102 x 455; paper: 260 x 625; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12099

[NO TITLE] 1997
Etching and aquatint on white and coloured TGL handmade paper
image: 144 x 454; plate-mark: 100 x 450; paper: 260 x 621;
[NO TITLE] 1997
Etching, aquatint and stencil on white and coloured TGL handmade paper
image: 112 x 462; plate-mark: 100 x 452; paper: 260 x 625; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12102

[NO TITLE] 1997
Etching and aquatint on white and coloured TGL handmade paper
image: 205 x 512; plate-mark: 179 x 481; paper: 263 x 627; edition of 14
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12103

• Lucian Freud
born 1922
NARCISUS 1948
Pen and ink on paper
image: 210 x 137; paper: 210 x 137
Bequeathed by Pauline Vogelpoel, Director of the Contemporary Art Society 2004
T11793

• Hamish Fulton
born 1946
THE PILGRIM’S WAY 1971
Silver gelatine photograph and leterset text
image: 150 x 225; paper: 570 x 625
Presented by Tate Members 2003
T07995
WINTER SOLSTICE FULL MOON, THE PILGRIM’S WAY 1991
Vinyl wall text
overall display dimensions variable
Purchased from the artist (General Funds) 2003
T07996

SOLSTICE JOURNEY, FRANCE 1992
Silver gelatine photograph with letraset text
image: 1300 x 1000; paper: 1300 x 1000
Purchased from the artist (General Funds) 2003
T07997

GRAVITY NOTHING RHYTHMS, ALASKA 1999
Vinyl wall text
overall display dimensions variable
Purchased from the artist (General Funds) 2003
T07998

RAVEN, JAPAN 1999
Silver gelatin photograph with letraset text
image: 1400 x 1120; paper: 1400 x 1120
Purchased from Danese, New York 2003
T07999

• Anya Gallaccio
  born 1963
  WHITE ICE 2002
  Screenprint on mirrored acrylic
  image: 610 x 850; support: 610 x 850; edition of 30
  Purchased from Dundee Contemporary Arts (General Funds) 2004
  P78917

  BLACK ICE 2002
  Etching on paper
  image: 610 x 850; paper: 610 x 850; edition of 30
  Purchased from Dundee Contemporary Arts (General Funds) 2004
  P78918

  2000 red gerberas, glass, 2600 x 5500 x 6
  Presented by an anonymous donor 2004
  T11829
• Ori Gersht
  born 1967
  NEITHER BLACK NOR WHITE 2001
  Single monitor, colour video, silent, 8 min
  overall display dimensions variable; edition of 7
  Purchased from Andrew Mummery Gallery (General Funds)
  2002
  T07954

• Liam Gillick
  born 1964
  ANNLEE YOU PROPOSES 2001
  Metal, paint, plastic with lamps and multi-format colour
  video, computer animation, audio track
  overall display dimensions variable
  Presented by the artist 2002
  T07901

• Douglas Gordon
  born 1966
  BLIND JAMES (WHITE) 2002
  Black and white photograph on photographic paper,
  610 x 653
  Presented by the artist 2004
  T11830

• William Green
  1934–2001
  UNTITLED 1958
  Bitumen on board, 917 x 892 x 4
  Purchased from England & Co. (General Funds) 2002
  T07905

• Guerrilla Girls
  GUERRILLA GIRLS TALK BACK, P78788–P78817 (COMPLETE)
  Portfolio of thirty screenprints, various sizes on wove paper
  [NO TITLE] 1985–90
  Screenprint on wove paper, 430 x 560; edition of 50
  Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
  P78788

  [NO TITLE] 1985–90
  Screenprint on wove paper, image: 435 x 555; edition of 50
  Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
  P78789
[NO TITLE] 1985–90
Screenprint on wove paper, image:432 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78790

[NO TITLE] 1985–90
Screenprint on wove paper, image:435 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78791

[NO TITLE] 1985–90
Screenprint on wove paper, image:430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78792

[NO TITLE] 1985–90
Screenprint on wove paper, image:432 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78793

[NO TITLE] 1985–90
Screenprint on wove paper, image:430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78794

[NO TITLE] 1985–90
Screenprint on wove paper, image:445 x 570; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78795

[NO TITLE] 1985–90
Screenprint on wove paper, image:430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78796

[NO TITLE] 1985–90
Screenprint on wove paper, image:560 x 432; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78797
[NO TITLE] 1985–90
Screenprint on wove paper, image: 432 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78798

[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78799

[NO TITLE] 1985–90
Screenprint on wove paper, image: 560 x 430; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78800

[NO TITLE] 1985–90
Screenprint on wove paper, image: 280 x 710; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78801

[NO TITLE] 1985–90
Screenprint on wove paper, image: 432 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78802

[NO TITLE] 1985–90
Screenprint on wove paper, image: 570 x 445; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78803

[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78804

[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78805
NO TITLE [1985–90] Screenprint on wove paper, image: 560 x 430; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78806

NO TITLE [1985–90] Screenprint on wove paper, image: 435 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78807

NO TITLE [1985–90] Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78808

NO TITLE [1985–90] Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78809

NO TITLE [1985–90] Screenprint on wove paper, image: 560 x 430; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78810

NO TITLE [1985–90] Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78811

NO TITLE [1985–90] Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78812

NO TITLE [1985–90] Screenprint on paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78813
[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78814

[NO TITLE] 1985–90
Screenprint on wove paper, image: 330 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78815

[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78816

[NO TITLE] 1985–90
Screenprint on wove paper, image: 430 x 560; edition of 50
Purchased from Jim Kempner Fine Art, New York (General Funds) 2003
P78817

• Maggi Hambling
  born 1945
  PORTRAIT OF DR DAVID BROWN 1986
  Charcoal on paper
  image: 765 x 560; paper: 765 x 560
  Bequeathed by David Brown in memory of Mrs. Liza Brown 2003
  T11745

• Richard Hamilton
  born 1922
  SUNSET 1976
  Chine collé lithograph and collage on Arches Cover mould-made Gasenchi Echizen handmade paper, mounted on off-white wove paper
  image: 239 x 358; paper: 236 x 356; paper, secondary: 420 x 537; edition of 50
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12104
FLOWER-PIECE B, CYAN SEPARATION 1976
Lithograph on Arches Cover mould-made paper
image: 432 x 314; paper: 645 x 500; edition of 23
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12105

FLOWER-PIECE B 1976
Lithograph on Arches Cover mould-made paper
image: 465 x 291; paper: 649 x 500; edition of 75
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12106

FLOWER-PIECE B, CRAYON STUDY 1976
Lithograph on Arches Cover mould-made paper
image: 465 x 318; paper: 648 x 500; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12107

TIT 2002
Screenprint on wove paper
image: 660 x 470; paper: 890 x 670; edition of 50
Purchased from Alan Cristea Gallery (General Funds) 2003
P78705

HUGH GAITSKELL AS A FAMOUS MONSTER OF FILMLAND (1963) 1982
Collotype on off-white wove paper, 385 x 375; edition of 100
Purchased from Bonham’s through Paragon Press (General Funds) with assistance from Anne Best 2003
P78721

TYPO/TOPOGRAPHY OF MARCEL DUCHAMP’S LARGE GLASS 2003
Laminated inkjet print on aluminium, 2665 x 1700; edition of 5
Purchased from Gagosian Gallery (General Funds) 2004
P78916

• Mona Hatoum
born 1952
HOME 1999
Kitchen implements and lightbulbs on wood and metal table with wire, circuit board, mixer, amplifier and speakers, 6000 x 3500
Purchased from Alexander and Bonin, New York (General Funds)
Funds) 2002
T07918

• Dan Hays
born 1966
COLORADO IMPRESSION 11B (AFTER DAN HAYS, COLORADO) 2002
Oil on canvas, 1529 x 2035 x 35
Presented by the Patrons of New Art, through the Tate Foundation 2003
T07946

• Thomas Hearne
1744–1817
THREE TREES ON A HILL CIRCA 1790 + IMAGE
Pen, ink and wash on paper
image: 261 x 191; paper: 261 x 191
Presented by Professor Luke Herrmann (from the Bruce Ingram Collection) through the National Art Collections Fund 2002
T07879

• Michael Heizer
born 1944
LEVITATED MASS 1983
Lithograph, screenprint and etching on TGL handmade paper
image: 791 x 1142; plate-mark: 227 x 771; paper: 815 x 1181; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12108

DRAGGED MASS 1983
Lithograph, screenprint and etching on TGL handmade paper
image: 701 x 1182; plate-mark: 241 x 512; paper: 815 x 1182; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12109

CIRCLE II 1977
Etching and aquatint on grey (with coloured threads) HMP handmade paper
image: 601 x 602; plate-mark: 601 x 602; paper: 1051 x 785; edition of 21
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12110
• Al Held
  born 1928
  PRIME MOMENTS I 1999
  Screenprint, acrylic and watercolour on TGL handmade paper
  image: 232 x 866; paper: 346 x 991; edition of 14
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12111

  PRIME MOMENTS II 1999
  Screenprint, acrylic and watercolour on TGL handmade paper
  image: 529 x 783; paper: 750 x 997; edition of 16
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12112

  PRIME MOMENTS III 1999
  Lithograph, screenprint, etching, aquatint, acrylic, water-
  colour and pigments on TGL handmade paper
  image: 667 x 925; paper: 667 x 925; edition of 40
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12113

  PRIME MOMENTS IV 1999
  Lithograph, screenprint, etching, aquatint, acrylic, water-
  colour and pigments on TGL handmade paper
  image: 602 x 1273; plate-mark: 175 x 1273; paper: 602 x 1273;
  edition of 45
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12114

  PRIME MOMENTS V 1999
  Lithograph, screenprint, acrylic and watercolour on TGL
  handmade paper
  image: 750 x 1071; paper: 750 x 1071; edition of 34
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12115

• Jean Hélion
  1904–1987
  ABSTRACT COMPOSITION (COMPOSITION ABSTRAITE) 1934
  Oil on canvas, 271 x 350 x 15
  Accepted by HM Government in lieu of Inheritance Tax and
  allocated to Tate 2002
  T07921
• Dame Barbara Hepworth  
1903–1975  
MODEL FOR SCULPTURE FOR WATERLOO BRIDGE 1947  
Portland stone, 100 x 208 x 66  
Presented by the Barbara Hepworth Estate 2003  
T07941  

PIERCED HEMISPHERE II 1937–8  
Hoptonwood stone on Portland stone base, 400 x 360 x 360  
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004  
T11785  

• Roger Hilton  
1911–1975  
TWO DOGS 1973  
Gouache and charcoal on wove paper, 380 x 560  
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003  
T11746  

FOLIAGE WITH ORANGE CATERPILLAR 1974  
Gouache and charcoal on wove paper, 360 x 440  
Bequeathed by David Brown in memory of Mrs. Liza Brown 2003  
T11747  

• Ivon Hitchens  
1893–1979  
INTERIOR OF A WOOD 1934  
Oil on canvas, 510 x 765  
painting  
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004  
T07815  

• David Hockney  
born 1937  
POOL II-D 2000  
Lithograph on handmade wove paper  
image: 544 x 739; paper: 750 x 867  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12116
Lithograph on Rives BFK mould-made paper
image: 757 x 1075; paper: 757 x 1075; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12455

RAMPANT 1991
Lithograph on Rives BFK mould-made paper
image: 680 x 976; paper: 763 x 1077; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12456

WHITE LINES DANCING IN PRINTING INK 1991
Lithograph on Arches Cover paper
image: 676 x 968; paper: 741 x 998; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12457

EINE (PART 1) 1991
Lithograph on Rives BFK mould-made paper
image: 1133 x 803; paper: 1232 x 910; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12459

DEUX (SECOND PART) 1991
Lithograph on Rives BFK mould-made paper
image: 1134 x 805; paper: 1231 x 909; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12460

TRÉS (END OF TRIPLE) 1991
Lithograph on Rives BFK mould-made paper
image: 1131 x 805; paper: 1236 x 909; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12461

• Candida Höfer
  born 1944
STIFTSBIBLIOTHEK ST. GALLEN I 2001
Colour photograph on photographic paper
image: 1510 x 1210; paper: 1840 x 1520; edition of 6
Purchased from Schirmer/Mosel Verlag, Munich
(General Funds) 2002
P78678
BIBLIOTECA PHE MADRID II 2000
Colour photograph on photographic paper
image: 1320 x 1200; paper: 1640 x 1520; edition of 6
Purchased from Schirmer/Mosel Verlag, Munich (General Funds) 2002
P78679

• William Hogarth
1697–1764
THREE LADIES IN A GRAND INTERIOR (‘THE BROKEN FAN’), POSSIBLY CATHERINE DARNLEY, DUCHESS OF BUCKINGHAM WITH TWO LADIES CIRCA 1736
Oil on canvas, 652 x 667
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2003
T11756

• Leslie Hurry
1909–1978
This Extraordinary Year, 1945 1944–5
Oil, crayon and ink on paper
image: 360 x 540; paper: 762 x 1016
Purchased from John Hurry Armstrong (General Funds) 2003
T11748

• Pierre Huyghe
born 1962
THE HOUSING PROJECTS (LES GRANDS ENSEMBLES) 2001
Single screen projection, vistavision transferred to colour video, audio track, 7 min 51 sec, looped, with ink on transparency in lightbox
overall display dimensions variable; edition of 5
Presented by the Patrons of New Art through the Tate Gallery Foundation 2003
T07986

• Gavin Jantjes
born 1948
A SOUTH AFRICAN COLOURING BOOK, P78646–P78656 (COMPLETE)
Portfolio of eleven screenprints on card
Whites Only 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78646
COLOUR THIS WHITES ONLY 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78647

CLASSIFY THIS COLOURED 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78648

COLOUR THESE BLACKS WHITE 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78649

COLOUR THIS LABOUR DIRT CHEAP 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78650

COLOUR THESE WORKERS SOLD OUT 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78651

COLOUR THIS SLAVERY GOLDEN 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78652

GOLD MARKET 1974
Screenprint on card
image: 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78653

THE TRUE COLOURS OF THE STATE 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78654

COLOUR THESE PEOPLE DEAD 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78655

DEAD 1974
Screenprint on card, 602 x 452; edition of 20
Purchased from Linnemore Jantjes (General Funds) 2002
P78656

• Bill Jensen
  born 1945
  LIE-LIGHT 1989–90
  Etching on paper
  image: 240 x 377; paper: 468 x 580
  Presented by the American Fund for the Tate Gallery,
  courtesy of a private collector 2000
  P11877

• Augustus John
  1878–1961
  DORELIA STANDING BEFORE A FENCE CIRCA 1903–4
  Oil on canvas, 2020 x 1220
  Presented by Tate Members 2003
  T11761

• Jasper Johns
  born 1930
  Ventriloquist 1985
  Lithograph on paper
  image: 830 x 560; paper: 1016 x 685
  Presented by the American Fund for the Tate Gallery,
  courtesy of a private collector 2000
  P11858

  THE SEASONS 1990
  Etching on paper
  image: 1097 x 980; paper: 1278 x 1130
  Presented by the American Fund for the Tate Gallery,
  courtesy of a private collector 2000
  P11859

  UNTITLED 1990
  Anodized aluminium, steel and acrylic, 229 x 1016 x 787;
  overall display dimensions variable
  Presented by the American Fund for the Tate Gallery 2002
  T07951

• Ilya Kabakov
  born 1933
  LABYRINTH (MY MOTHER’S ALBUM) 1990
  Mixed media
  overall display dimensions variable
  Purchased from Ilya and Emilia Kabakov (General Funds)
  2002
  T07923
• Anish Kapoor
born 1954
Blackness from Her Womb, P78608–P78620 (incomplete)
Portfolio of thirteen chine collé etchings on Gampi paper,
mounted on Fabriano paper
[NO TITLE] 2000
Chine collé etchings on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78608

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 430 x 380; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78609

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78610

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78611

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78612
[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78613

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78614

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78615

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78616

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78617
[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78618

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78619

[NO TITLE] 2000
Etching and chine collé on Gampi paper, mounted on Fabriano paper
image: 175 x 200; paper: 430 x 380; plate-mark: 175 x 200; edition of 30
Purchased from Jacob Samuel, Santa Monica (General Funds)
2002
P78620

HER BLOOD 1998
Stainless steel and lacquer in three parts, each:
3490 x 3490 x 416
Purchased from Lisson Gallery with assistance from Tate Members, the artist and Nicholas Logsdail 2003
T11763

• Ellsworth Kelly
born 1923
SAINT MARTIN LANDSCAPE 1979
Lithograph, screenprint and collage on Rives 88 mould-made with Rives Satine mould-made (collage) paper
image: 388 x 557; paper: 680 x 849; edition of 39
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12117
SAINT MARTIN LANDSCAPE, STATE I-A 1979
Lithograph and screenprint on Rives 88 mould-made with
Rives Satine mould-made (collage) paper
image: 388 x 557; paper: 680 x 849; edition of 9
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12118

- Michael Kidner
  born 1917
  DISSOLVING YELLOW 2001
  Acrylic on plywood panel in three parts
  support: 2442 x 1224 x 48; support: 2442 x 1224 x 48; support:
  2442 x 1224 x 48; displayed: 7326 x 3670 x 48
  Purchased from Flowers East (General Funds) 2003
  T07977

- Per Kirkeby
  born 1938
  UNTITLED 2000
  Monoprint on cream wove paper
  image: 2200 x 1250; paper: 2203 x 1252
  Purchased from Sabine Knust Galerie Maximilian Verlag,
  Munich 2003
  P78787

- Justin Knowles
  1935–2004
  S.120.01 2002
  Screenprint on off-white wove paper
  image: 343 x 352; plate-mark: 343 x 352; paper: 501 x 650;
  edition of 25
  Presented by the artist 2003
  P78734

  S.148.01 2002
  Screenprint on off-white wove paper
  image: 302 x 423; plate-mark: 302 x 423; paper: 501 x 650;
  edition of 25
  Presented by the artist 2003
  P78735

  S.149.01 2002
  Screenprint on off-white wove paper
  image: 302 x 299; plate-mark: 302 x 299; paper: 501 x 650;
  edition of 25
  Presented by the artist 2003
  P78736
S.157.01 2002
Screenprint on off-white wove paper
image: 352 x 350; plate-mark: 352 x 350; paper: 501 x 650;
edition of 25
Presented by the artist 2003
P78737

S.157iv.01 2002
Screenprint on off-white wove paper
image: 352 x 350; plate-mark: 352 x 350; paper: 501 x 650;
edition of 25
Presented by the artist 2003
P78738

S.24.02 2002
Screenprint on off-white wove paper
image: 344 x 336; plate-mark: 344 x 336; paper: 501 x 650;
edition of 25
Presented by the artist 2003
P78739

S.26.02 2002
Screenprint on off-white wove paper
image: 348 x 374; plate-mark: 348 x 374; paper: 501 x 650;
edition of 25
Presented by the artist 2003
P78740

S.28.02 2002
Screenprint on off-white wove paper
plate-mark: 371 x 362; paper: 501 x 650; image: 371 x 362;
edition of 7
Presented by the artist 2003
P78741

S.100.01 2002
Screenprint on off-white wove paper
image: 386 x 386; plate-mark: 386 x 386; paper: 501 x 650;
edition of 7
Presented by the artist 2003
P78742

S.107.01 2002
Screenprint on off-white wove paper
image: 350 x 452; plate-mark: 350 x 452; paper: 501 x 650;
edition of 7
Presented by the artist 2003
P78743
Terence La Noue  
born 1941  
RED MIST RISING 1994  
Mezzotint, aquatint, woodcut, carborundum and collage on Sauders mould-made and Rives BFK mould-made (collage) paper  
image: 807 x 1294; paper: 853 x 1331; edition of 18  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12119

SEARCH FOR ATLANTIS 1991  
Etching, aquatint, lithograph and collage on Rives BFK mould-made paper  
image: 1100 x 1317; paper: 1100 x 1317; edition of 30  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12120

THE SORCERER’S APPRENTICE 1982  
Mezzotint, carborundum, woodcut, etching, aquatint, collage and acrylic on Sauders mould-made and Rives BFK mould-made (collage) paper  
image: 1242 x 1037; paper: 1250 x 1037; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12121

THE RITUAL SERIES, P12122–P12126 (COMPLETE)  
Series of five prints, various sizes on handmade wove paper, various sizes  
THE DREAM OF GODS 1987  
Lithograph, woodcut and collage on light yellow-ocher TGL handmade, natural Korean Kozo handmade (collage) paper  
image: 1125 x 1248; paper: 1125 x 1248; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

PAPUAN GULF 1987
Etching, aquatint, lithograph, woodcut, engraving, drypoint and collage on natural Korean Kozo handmade, Moulin du Verger handmade (collage) paper
image: 895 x 920; paper: 910 x 1000; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

THE FOSSIL GARDEN 1987
Etching, aquatint, lithograph, woodcut, engraving, drypoint and collage on natural Korean Kozo handmade, Moulin du Verger handmade (collage) paper
image: 855 x 890; paper: 915 x 1005; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

THE TALKING DRUMS 1987
Etching, aquatint, woodcut, drypoint, collage and acrylic on natural Korean Kozo handmade, Moulin du Verger handmade (collage) paper
image: 727 x 833; paper: 917 x 1005; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

THE WATER SPIRITS 1987
Etching, aquatint, lithograph, woodcut, engraving, drypoint and collage on natural Korean Kozo handmade, Moulin du Verger handmade (collage) paper
image: 830 x 870; paper: 915 x 1015; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

Michael Landy
born 1963

NOURISHMENT, P78722–P78733 (COMPLETE)
Portfolio of twelve etchings, various sizes on wove paper

SHEPHERD’S PURSE 5 2002
Etching on wove paper
image: 605 x 535; plate-mark: 605 x 535; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

THALE CRESS 2002
Etching on wove paper
image: 610 x 530; plate-mark: 610 x 530; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

SHEPHERD’S PURSE 2002
Etching on wove paper
image: 700 x 695; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

HERB ROBERT 2002
Etching on wove paper, 758 x 665; edition of 37
Purchased from the Paragon Press (General Funds) 2003

SMOOTY HAWKS BOARD 2002
Etching on wove paper
image: 605 x 533; plate-mark: 605 x 533; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

SHEPHERD’S PURSE 4 2002
Etching on wove paper
image: 605 x 535; plate-mark: 535; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

COMMON TOAD FLAX 2002
Etching on wove paper
image: 675 x 495; plate-mark: 675 x 495; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003

ANNUAL WALL ROCKET 2002
Etching on wove paper
image: 685 x 495; plate-mark: 685 x 495; paper: 895 x 775; edition of 37
Purchased from the Paragon Press (General Funds) 2003
CREEPING BUTTERCUP 2002  
Etching on wove paper  
image: 390 x 550; plate-mark: 390 x 550; paper: 895 x 775;  
edition of 37  
Purchased from the Paragon Press (General Funds) 2003  
P78730

COMMON GROUNDSEL 2002  
Etching on wove paper  
image: 610 x 535; plate-mark: 610 x 535; paper: 895 x 775;  
edition of 37  
Purchased from the Paragon Press (General Funds) 2003  
P78731

SHEPHERD’S PURSE 2 2002  
Etching on wove paper  
image: 675 x 495; plate-mark: 675 x 495; paper: 895 x 775;  
edition of 37  
Purchased from the Paragon Press (General Funds) 2003  
P78732

COMMON GROUNDSEL 2 2002  
Etching on wove paper  
image: 600 x 535; plate-mark: 600 x 535; paper: 895 x 775;  
edition of 37  
Purchased from the Paragon Press (General Funds) 2003  
P78733

• John Latham  
born 1921  
BELIEF SYSTEM 1959  
Books, plaster, metal, light bulb and paint on canvas,  
1221 x 961 x 280  
Purchased from Austin/Desmond Fine Art Ltd (General  
Funds) 2004  
T11841

• Bob Law  
1934–2004  
KISSES AND CROSSES, P78908–P78915 (COMPLETE)  
Portfolio of eight etchings on wove paper  
DOUBLE CROSS 2000  
Etching on wove paper  
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;  
edition of 30  
Purchased from artHester (General Funds) 2004  
P78908
CROSS FOR ME – KISS FOR YOU 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78909

KISS FOR ME – CROSS FOR YOU 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78910

DOUBLE KISSERS 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78911

A CROSS TO BARE 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78912

CROSS & BROKEN DOUBLE CROSS 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78913

DOUBLE DOUBLE CROSSES 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78914

TWO CROSSES 2000
Etching on wove paper
image: 285 x 385; plate-mark: 285 x 385; paper: 470 x 540;
edition of 30
Purchased from artHester (General Funds) 2004
P78915
• Christopher Le Brun  
  born 1951  
  UNTITLED 1986  
  Oil on wood, 460 x 360  
  Presented by the American Fund for the Tate Gallery 2002  
  T07948

• Mark Leckey  
  born 1964  
  FIORUCCI MADE ME HARDCORE 1999  
  Single screen projection, colour video, audio track, 15 min  
  overall display dimensions variable; edition of 5  
  Presented by the Film and Video Special Acquisitions Fund  
  2003  
  T11817

• Julian Lethbridge  
  born 1947  
  UNTITLED 1990  
  Lithograph on paper, 576 x 435  
  Presented by the American Fund for the Tate Gallery,  
  courtesy of a private collector 2000  
  P11881

• Roy Lichtenstein  
  1923–1997  
  REFLECTIONS ON HAIR 1990  
  Lithograph, screenprint, woodcut, collage with embossing  
  on Somerset mould-made paper  
  image: 1260 x 990; paper: 1429 x 1145; edition of 68  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
  Tate Print Department 1974–7, 2004  
  P12127

  REFLECTIONS ON BRUSHSTROKES 1990  
  Lithograph, screenprint, woodcut, collage with embossing on  
  Somerset mould-made paper  
  image: 1287 x 1650; paper: 1455 x 1805; edition of 68  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
  Tate Print Department 1974–7, 2004  
  P12128

  AMERICAN INDIAN THEME IV 1980  
  Woodcut and lithograph on Suzuki handmade paper  
  image: 724 x 712; paper: 942 x 922; edition of 50  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
  Tate Print Department 1974–7, 2004  
  P12129
• Richard Long
  born 1945
SLATE AND LIMESTONE DRAWINGS, P78717–P78720
(COMPLETE)
Portfolio of four screenprints on grey wove paper

SLATE DRAWING ONE 2002
Screenprint on grey wove paper
image: 240 x 500; paper: 445 x 750; edition of 40
Purchased from Curatorial Services Ltd (General Funds) 2003
P78717

SLATE DRAWING TWO 2002
Screenprint on grey wove paper
image: 240 x 500; paper: 445 x 750; edition of 40
Purchased from Curatorial Services Ltd (General Funds) 2003
P78718

LIMESTONE DRAWING ONE 2002
Screenprint on grey wove paper
image: 240 x 500; paper: 445 x 750; edition of 40
Purchased from Curatorial Services Ltd (General Funds) 2003
P78719

LIMESTONE DRAWING TWO 2002
Screenprint on grey wove paper
image: 240 x 500; paper: 445 x 750; edition of 40
Purchased from Curatorial Services Ltd (General Funds) 2003
P78720

• Michel Majerus
  1967–2002
FRIES 2001
Acrylic on canvas, 2800 x 4000
Purchased from Asprey Jacques with funds provided by the
Evelyn, Lady Downshire’s Trust Fund 2004
T11802

• Man Ray
  1890–1976
NEW YORK 1920, EDITIONED REPLICA 1973
Glass, steel, cork and linen tape, 259 x 65 x 65
Presented by Lucien Treillard 2002
T07882
CADEAU 1921, EDITIONED REPLICA 1972
Domestic iron and copper nails, 178 x 94 x 126
Presented by the Tate Collectors Forum 2002
T07883

L’ENIGME D’ISIDORE DUCASSE 1920, REMADE 1972
Sewing machine, wool, textile and string, 355 x 605 x 335
Purchased from Lucien Treillard (General Funds) 2003
T07957

THE LOVERS 1933, EDITIONED REPLICA 1973
Lead, paint and rope, 50 x 705 x 380
Presented by Lucien Treillard 2003
T07958

EMAK BAKIA 1926, REMADE 1970
Wood and horse hair, 510 x 197 x 260
Presented by the Tate Collectors Forum 2002
T07959

CE QUI MANQUE À NOUS TOUS 1927, EDITIONED REPLICA 1973
Painted clay and glass, 120 x 196 x 80
Purchased from Lucien Treillard (General Funds) 2003
T07960

• Christian Marclay
born 1955
VIDEO QUARTET 2002
Four screen projection, found Hollywood film clips transferred to colour video, audio track, 17 min
overall display dimensions variable; edition of 5
Presented by the Film and Video Special Acquisitions Fund 2003
T11818

• Barry Martin
born 1943
THREE INTERLOCKING SPIRALS WITH DIFFERING RATES OF ACCELERATION 1961
Linoprint on wove paper
image: 279 x 251; paper: 332 x 270
Presented anonymously 2002
P20230

MOVEMENT COLLAGE 1965
Collage on found paper, 233 x 201
Presented anonymously 2002
T07884
• Bernard Meadows
  born 1915
  STARTLED BIRD 1955
  Bronze, 590 x 455 x 305
  Presented by the artist 2002
  T07907

  SPRING 'SEASONS' COCK 1956
  Bronze, 750 x 390 x 240
  Presented by the artist 2002
  T07908

  FALLEN BIRD 1958
  Bronze, 170 x 460 x 230
  Presented by the artist 2002
  T07909

  SHOT BIRD 1959
  Bronze, 460 x 479 x 350
  Presented by the artist 2002
  T07910

  ARMED BUST IV 1963
  Bronze, 560 x 580 x 380
  Presented by the artist 2002
  T07911

  HELP 1966
  Polished bronze, 207 x 700 x 260
  Presented by the artist 2002
  T07912

• Klaus Meyer
  1918–2002
  VIEW OVER FIELDS 1974
  Woodcut on paper, 535 x 770
  Presented by the artist’s family 2004
  P12440

  BLUE TOWER (“OPEN FIELDS”) 1979
  Woodcut and linocut on paper, 656 x 721
  Presented by the artist’s family 2004
  P12441

  RECLINING GIRL OVERLOOKING HAMPSTEAD POND,
  EVENING 1985
  Woodcut and linocut on paper, 530 x 695
  Presented by the artist’s family 2004
  P12442
"GUST OF WIND" FALLING LEAVES (1ST STATE) 1989
Woodcut and linocut on paper, 560 x 410
Presented by the artist's family 2004
P12443

THEME OVER BACKGROUND III 1997
Linocut on paper, 373 x 273
Presented by the artist's family 2004
P12444

THEME OVER BACKGROUND IV 1997
Woodcut and linocut on paper, 570 x 450
Presented by the artist's family 2004
P12445

EVENING LIGHT 1999
Linocut on paper, 405 x 506
Presented by the artist's family 2004
P12446

SUPERIMPOSITIONS, P12447–P12454 (COMPLETE)
Portfolio of eight woodcuts and linocuts on laid paper
[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12447

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12448

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12449

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12450

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12451
[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12452

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12453

[NO TITLE] 1987
Woodcut and linocut on laid paper, 362 x 270; edition of 24
Presented by the artist's family 2004
P12454

• Joan Mitchell
1926–1992
POEMS, P12130–P12137 (COMPLETE)
Portfolio of eight lithographs, various sizes on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper, various sizes
JOIE DE VIVRE 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 385 x 295; paper: 491 x 362; support: 539 x 403 x 38; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12130

IN TIME 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 425 x 352; paper: 487 x 361; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12131

MORNING 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 445 x 310; paper: 489 x 361; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12132
COBBLE HILL 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 445 x 665; paper: 489 x 721; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12133

MORNINGS ON THE BRIDGE 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 435 x 670; paper: 489 x 724; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12134

SKY 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 393 x 310; paper: 491 x 360; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12135

URN BURIAL 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 415 x 337; paper: 493 x 362; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12136

AVENUE OF POPLARS 1992
Lithograph on TGL handmade and multicolour TGL recycled Mitchell proofs handmade paper
image: 419 x 331; paper: 490 x 360; edition of 76
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12137

SUNFLOWERS SERIES, P12138–P12139 (INCOMPLETE)
Two from a series of lithographs, various sizes on two sheets of Rives BFK would-made paper
SUNFLOWERS III 1992
Lithograph on Rives BFK would-made paper
image: 1328 x 2069; displayed: 1449 x 2102; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12138
SUNFLOWERS IV 1992
Lithograph on Rives BFK was-made paper
image: 1390 x 2057; displayed: 1449 x 2100; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12139

TREES SERIES, P12140–P12143 (INCOMPLETE)
Series of four lithographs, various sizes on two sheets of
Rives BFK was-made paper
TREES I 1992
Lithograph on Rives BFK was-made paper
image: 1305 x 1950; displayed: 1448 x 2102; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12140

TREES II 1992
Lithograph on Rives BFK was-made paper
image: 1270 x 1967; displayed: 1450 x 2098; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12141

TREES III 1992
Lithograph on Rives BFK was-made paper
image: 1365 x 2004; displayed: 1449 x 2087; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12142

TREES IV 1992
Lithograph on Rives BFK was-made paper
image: 1300 x 2005; displayed: 1448 x 2099; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12143

BEDFORD SERIES, P12144–P12151 (INCOMPLETE)
Eight from a series of ten lithographs, various sizes on
Archers 88 mould-made paper
BEDFORD II 1981
Lithograph on Archers 88 mould-made paper
image: 1017 x 757; paper: 1085 x 827; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12144
FLOWER II 1981
Lithograph on Archers 88 mould-made paper
image: 1000 x 735; paper: 1085 x 827; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12145

FLOWER III 1981
Lithograph on Archers 88 mould-made paper
image: 985 x 755; paper: 1085 x 829; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12146

SIDES OF A RIVER I 1981
Lithograph on Archers 88 mould-made paper
image: 998 x 712; paper: 1085 x 828; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12147

SIDES OF A RIVER II 1981
Lithograph on Archers 88 mould-made paper
image: 1013 x 750; paper: 1085 x 826; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12148

SIDES OF A RIVER III 1981
Lithograph on Archers 88 mould-made paper
image: 970 x 745; paper: 1084 x 829; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12149

BRUSH 1981
Lithograph on Archers 88 mould-made paper
image: 965 x 740; paper: 1082 x 827; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12150

BRUSH, STATE I 1981
Lithograph on Archers 88 mould-made paper
image: 967 x 730; paper: 1082 x 826; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12151
• Sebastian Diaz Morales
  born 1975
  15,000,000 PARACHUTES 2001
  Single screen video projection, 25 min
  overall display dimensions variable; edition size: 5
  Presented by the Latin American Acquisitions Committee
  2003
  T11803

• Malcolm Morley
  born 1931
  BEACH SCENE WITH PARASAILOR 1998
  Lithograph on Rives BFK mould-made paper
  image: 877 x 1163; paper: 1004 x 1267; edition of 60
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12152

  PAMELA RUNNING BEFORE THE WIND WITH A DUTCH
  LIGHTHOUSE 1998
  Lithograph on Rives BFK mould-made paper
  image: 1263 x 872; paper: 1387 x 990; edition of 60
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12153

  FLYING CLOUD WITH MONTGOLFIÈRE BALLOON 1998
  Lithograph on Rives BFK mould-made paper
  image: 835 x 1092; paper: 958 x 1196; edition of 60
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12154

  DEVONSHIRE COWS 1982
  Lithograph on Rives BFK mould-made paper
  image: 1108 x 804; paper: 1178 x 874; edition of 65
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12155

  DEVONSHIRE BULLOCKS 1982
  Lithograph on Rives BFK mould-made paper
  image: 1211 x 891; paper: 1211 x 891; edition of 58
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12156
HORSES 1982
Lithograph on cream TGL handmade paper
image: 984 x 706; paper: 984 x 734; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12157

GOATS IN THE SHED 1982
Lithograph on Nimaizuki handmade paper
image: 712 x 1005; paper: 729 x 1020; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12158

GOAT 1982
Lithograph on grey with coloured threads HMP handmade paper
image: 799 x 1029; paper: 799 x 1029; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12159

FISH 1982
Lithograph on pur Charve Nacre handmade paper
image: 648 x 991; paper: 670 x 991; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12160

CORSAIR F411 2001
Lithograph and screenprint on off-white wove paper
image: 1028 x 733; paper: 1150 x 833
Purchased from Gemini G.E.L. at Joni Moisant Weyl,
New York (General Funds) 2002
P78633

P-26 PEA SHOOTER 2001
Lithograph and screenprint on off-white wove paper
image: 1028 x 740; paper: 1150 x 833
Purchased from Gemini G.E.L. at Joni Moisant Weyl,
New York (General Funds) 2002
P78634

FOKKER DVIII 2001
Lithograph and screenprint on off-white wove paper
image: 1025 x 725; paper: 1150 x 833
Purchased from Gemini G.E.L. at Joni Moisant Weyl,
New York (General Funds) 2002
P78635
• Robert Morris
born 1931
NEO CLASSIC 1971
Multi format black and white 16 film transferred to video,
silent, 15 min
overall display dimensions variable
Presented by the artist 2002
T07899

• Sarah Morris
born 1967
DULLES (CAPITAL), P78596–P78604 (COMPLETE)
Portfolio of nine screenprints on Somerset wove paper
[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78596

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78597

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78598

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78600

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78601
[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78602

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78603

[NO TITLE] 2001
Screenprint on Somerset wove paper
image: 737 x 737; paper: 737 x 737; edition of 45
Purchased from Paragon Press (General Funds) 2002
P78604

• Robert Motherwell
1915–1991

GAME OF CHANCE 1987
Lithograph, aquatint, collage, pastel and acrylic on wove paper
image: 592 x 418; paper: 889 x 701; edition of 100
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12161

VIVO (SEPIA) 1986
Lithograph on wove paper
image: 865 x 1093; paper: 890 x 1105; edition of 13
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12162

BLACK RUMBLE 1984
Lithograph on wove paper
image: 816 x 660; paper: 966 x 740; edition of 65
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12163

AMERICA-LA FRANCE VARIATIONS II 1984
Lithograph and collage on handmade wove paper
image: 1067 x 650; paper: 1163 x 751; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12164
ACQUISITIONS

AMERICA-LA FRANCE VARIATIONS III 1984
Lithograph and collage on wove paper
image: 1221 x 782; paper: 1221 x 782; edition of 70
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12165

AMERICA-LA FRANCE VARIATIONS IV 1984
Lithograph and collage on handmade wove paper
image: 1048 x 674; paper: 1175 x 830; edition of 68
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12166

AMERICA-LA FRANCE VARIATIONS V 1984
Lithograph and collage on wove paper
image: 1171 x 801; paper: 1171 x 801; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12167

AMERICA-LA FRANCE VARIATIONS VI 1984
Lithograph and collage on wove paper
image: 1171 x 802; paper: 1171 x 802; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12168

AMERICA-LA FRANCE VARIATIONS VII 1984
Lithograph and collage on wove paper
image: 1226 x 817; paper: 1334 x 914; edition of 68
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12169

AMERICA-LA FRANCE VARIATIONS IX 1984
Lithograph and collage on wove paper
image: 705 x 441; paper: 736 x 556; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12170

EL NEGRO, P12171–P12189 (COMPLETE)
Portfolio of nineteen lithographs, various sizes on handmade
wove paper, various sizes, bound in portfolio 432 x 421 x 63.5
NEGRO 1983
Lithograph on handmade wove paper
image: 334 x 317; paper: 390 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12171

MOURNING 1983
Lithograph on handmade wove paper
image: 340 x 350; paper: 390 x 715; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12172

NIGHT ARRIVED 1983
Lithograph and collage on handmade wove paper
image: 180 x 238; paper: 390 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12173

ELEGY BLACK BLACK 1983
Lithograph on handmade wove paper
image: 383 x 970; paper: 390 x 970; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12174

BLACK BANNERS 1983
Lithograph on handmade wove paper
image: 277 x 220; paper: 390 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12175

BLACK OF THE ECHO 1983
Lithograph on handmade wove paper
image: 231 x 339; paper: 395 x 674; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12176

ETERNAL BLACK 1983
Lithograph on handmade wove paper
image: 328 x 245; paper: 385 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12177
BLACK WALL OF SPAIN 1983
Lithograph on handmade wove paper
image: 350 x 905; paper: 390 x 970; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12178

AIRLESS BLACK 1983
Lithograph on handmade wove paper
image: 350 x 450; paper: 387 x 670; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12179

BLACK CONCENTRATED 1983
Lithograph on handmade wove paper
image: 280 x 490; paper: 387 x 975; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12180

BLACK IN BLACK 1983
Lithograph on handmade wove paper
image: 281 x 213; paper: 387 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12181

FOREVER BLACK 1983
Lithograph on handmade wove paper
image: 388 x 910; paper: 389 x 970; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12182

INVISIBLE STAB 1983
Lithograph on handmade wove paper
image: 315 x 305; paper: 388 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12183

BLACK LAMENT 1983
Lithograph on handmade wove paper
image: 340 x 622; paper: 387 x 672; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12184
BLACK WITH NO WAY OUT 1983
Lithograph on handmade wove paper
image: 390 x 917; paper: 390 x 975; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12185

GYPSY CURSE 1983
Lithograph and collage on handmade wove paper
image: 227 x 148; paper: 390 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12186

BLACK UNDONE BY TEARS 1983
Lithograph and collage on handmade wove paper
image: 263 x 297; paper: 390 x 390; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12187

THROUGH BLACK EMERGE PURIFIED 1983
Lithograph on handmade wove paper
image: 349 x 885; paper: 385 x 970; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12188

POOR SPAIN 1983
Lithograph on handmade wove paper
image: 349 x 885; paper: 390 x 978; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12189

EL NEGRO, P12190–P12192 (INCOMPLETE)
Three from a series of nineteen lithographs, various sizes on handmade wove paper, various sizes
THROUGH BLACK EMERGE PURIFIED 1983
Lithograph on handmade wove paper
image: 310 x 830; paper: 393 x 957; edition of 98
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12190
AIRLESS BLACK 1983
Lithograph on handmade wove paper
image: 340 x 462; paper: 391 x 656; edition of 98
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12191

BLACK WALL OF SPAIN 1983
Lithograph on handmade wove paper
image: 350 x 916; paper: 393 x 962; edition of 98
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12192

ON STAGE 1983
Lithograph on handmade wove paper
image: 334 x 356; paper: 385 x 381; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12193

THE QUARREL 1983
Lithograph on wove paper
image: 910 x 650; paper: 1019 x 650; edition of 100
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12194

THE DALTON PRINT 1979
Lithograph on tan wove paper
image: 550 x 455; paper: 655 x 508; edition of 150
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12195

LA GUERRA I 1980
Lithograph on laid paper
image: 755 x 1108; paper: 952 x 1247; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12196

LA GUERRA II 1980
Lithograph on wove paper
image: 704 x 997; paper: 806 x 1133; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12197
BRUSHSTROKE 1980
Lithograph on wove paper
image: 399 x 295; plate-mark: 405 x 277; paper: 804 x 409;
edition of 49
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12198

EL GENERAL 1980
Lithograph on wove paper
image: 994 x 698; paper: 1036 x 698; edition of 49
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12199

EASTER DAY 1979 1980
Lithograph on wove paper
image: 875 x 580; paper: 989 x 772; edition of 75
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12200

SPANISH ELEGY I 1975
Lithograph on brown wove paper
image: 360 x 475; plate-mark: 443 x 552; paper: 443 x 780;
edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12201

SPANISH ELEGY II 1975
Lithograph on cream wove paper
image: 370 x 471; plate-mark: 400 x 507; paper: 572 x 825; edi-
tion of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12202

MEDITERRANEAN 1975
Lithograph and screenprint on wove paper
image: 722 x 509; paper: 1185 x 807; edition of 26
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12203

MEDITERRANEAN, STATE I WHITE 1975
Lithograph and screenprint on wove paper
image: 722 x 509; paper: 1185 x 803; edition of 26
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12204

MEDITERRANEAN, STATE II YELLOW 1975
Lithograph and screenprint on wove paper
image: 725 x 508; paper: 1189 x 806; edition of 26
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12205

ELEGY TO THE SPANISH REPUBLIC #132 1975–85
Acrylic on canvas, 2440 x 3050
Presented by the American Fund for the Tate Gallery 2002
T07950

• Elizabeth Murray
born 1940
HER STORY, P11860–P11872 (COMPLETE)
Portfolio of thirteen etchings with hand colouring
[NO TITLE] 1988–90
Etching on paper
image: 149 x 107; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11860

[NO TITLE] 1988–90
Etching on paper
image: 150 x 105; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11861

[NO TITLE] 1988–90
Etching on paper
image: 148 x 109; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11862

[NO TITLE] 1988–90
Etching on paper
image: 148 x 110; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11863
[NO TITLE] 1988–90
Etching on paper
image: 149 x 110; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11864

[NO TITLE] 1988–90
Etching on paper
image: 108 x 145; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11865

[NO TITLE] 1988–90
Etching on paper
image: 107 x 147; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11866

[NO TITLE] 1988–90
Etching on paper
image: 145 x 105; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11867

[NO TITLE] 1988–90
Etching on paper
image: 149 x 110; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11868

[NO TITLE] 1988–90
Etching on paper
image: 150 x 110; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11869

[NO TITLE] 1988–90
Etching on paper
image: 146 x 108; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11870
[NO TITLE] 1988–90
Etching on paper
image: 148 x 107; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11871

[NO TITLE] 1988–90
Etching on paper
image: 147 x 105; paper: 287 x 444; edition of 74
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11872

• Juan Muñoz
1953–2001
TOWARDS THE CORNER 1998
Wood, resin, paint and metal, 2100 x 3785 x 1130
Purchased from Marian Goodman Gallery, New York (General Funds) with assistance from Tate Members 2003
T07872

• Matthias Müller
born 1961
VACANCY 1998
Single screen projection, colour video, audio track, 13 min 52 sec
overall display dimensions variable; edition of 10
Purchased from Timothy Taylor Gallery (General Funds) 2003
T11758

• Paul Neagu
1938–2004
NEAGU’S BOXES 1969
Multi-format 16mm black and white film, audio track 10mm
overall display dimensions variable
Purchased from the artist (General Funds) 2002
T07892

GOING TORNADO 1974
Single monitor, colour video, audio track, 40min
overall display dimensions variable
Purchased from the artist (General Funds) 2002
T07893
• Shirin Neshat  
born 1957  
SOLILOQUY 1999  
Two screen projection, colour video, audio track, 15 min  
overall display dimensions variable; edition of 6  
Presented by the Patrons of New Art through the Tate  
Gallery Foundation 2003  
T07970

• John Newman  
born 1952  
SECOND THOUGHTS I 1995  
Linocut on paper  
image: 315 x 238; paper: 452 x 356  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12206

SECOND THOUGHTS II 1995  
Linocut on wove paper  
image: 308 x 231; paper: 452 x 356; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12207

SECOND THOUGHTS III 1995  
Linocut on wove paper  
image: 314 x 239; paper: 453 x 358; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12208

SECOND THOUGHTS IV 1995  
Linocut on wove paper  
image: 313 x 238; paper: 452 x 357; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12209

SECOND THOUGHTS V 1995  
Linocut on wove paper  
image: 314 x 238; paper: 452 x 351; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12210
SECOND THOUGHTS VI 1995
Linocut on wove paper
image: 315 x 237; paper: 452 x 357; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12211

MAKING ENDS MEET 1992
Lithograph on wove paper
image: 678 x 518; paper: 713 x 536; edition of 36
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12212

LOOP HOLE 1993
Etching, aquatint, mezzotint and engraving on wove paper
image: 409 x 275; plate-mark: 414 x 280; paper: 637 x 478;
edition of 22
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12213

JAW BREAKER 1992
Lithograph on wove paper
image: 307 x 321; paper: 512 x 522; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12214

HEAD LOCK 1992
Lithograph on wove paper
image: 668 x 537; paper: 827 x 662; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12215

AUTO-DA-FÉ 1990
Lithograph, etching, aquatint, engraving and drypoint on
wove paper
image: 1414 x 1425; paper: 1455 x 1455; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12216
SOTTO VOCE 1990
Lithograph on wove paper
image: 1437 x 1432; paper: 1462 x 1462; edition of 42
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12217

MOVING TARGET 1990
Lithograph on wove paper
image: 1435 x 1425; paper: 1465 x 1465; edition of 48
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12218

COLOR DOUBLE 1990
Lithograph on wove paper
image: 430 x 322; paper: 687 x 498; edition of 32
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12219

TWIST IN TURN 1990
Lithograph on wove paper
image: 1062 x 936; plate-mark: 1062 x 936; paper: 1172 x 1039;
edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12220

TWIST IN TIME 1990
Etching, drypoint and aquatint on wove paper
image: 555 x 470; plate-mark: 555 x 470; paper: 759 x 610; edi-
tion of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12221

AFTERIMAGE (FOR MOVING TARGET) 1990
Lithograph on wove paper
image: 873 x 873; paper: 1141 x 1065; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12222

UPWARD TURN (STUDY) 1995
Lithograph on wove paper
image: 296 x 232; paper: 414 x 351; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12223
COLOR DOUBLE 1990
Lithograph on wove paper
image: 434 x 324; paper: 689 x 500
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12458

• Ben Nicholson
  1894–1982
  1922 (BREAD) 1922
  Oil on canvas, 685 x 756
  Purchased from a Private Collection with funds provided by
  the Patrons of British Art 2003
  T07955

ST IVES (YELLOW AND WHITE) OCT 14–51 1951
Pencil and watercolour on paper, 285 x 440
Bequeathed by Joan Williams 2003
T07983

• Paul Noble
  born 1963
  PAUL’S PLACE 2002
  Etching on wove paper
  image: 475 x 730; paper: 650 x 860
  Purchased from Maureen Paley, Interim Art (General Funds)
  2002
  P78667

• Lucia Nogueira
  1950–1998
  SMOKE 1996
  Multi-format, 16mm film transferred to black and white
  video. Audio track 5 min, with umbrella and kite
  overall display dimensions variable; edition of 10
  Purchased from Anthony Reynolds Gallery with funds pro-
  vided by the Gytha Trust 2003
  T11757

• Hugh O’Donnell
  born 1950
  WACCABUC I 1992
  Lithograph and acrylic on Rives BFK mould-made paper
  image: 1038 x 1345; paper: 1038 x 1345; edition of 20
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12224
• Nathan Oliveira  
  born 1928  
  STELAE #21 1993  
  Oil on canvas, 2133 x 1778  
  Presented by the American Fund for the Tate Gallery, courtesy of Gretchen and John Berggruen and Thom Weisel 2002  
  T07949  

• Glen Onwin  
  born 1947  
  SEA COAL, SEAFIELD 1974–5  
  Six black and white and three colour photographs on photographic paper  
  image: 410 x 510; displayed: 1230 x 1530; overall display dimensions variable  
  Bequeathed by David Brown in memory of Mrs. Liza Brown 2003  
  T11744  

• Julian Opie  
  born 1958  
  ESCAPED ANIMALS 2002  
  Powder-coated aluminium, vinyl, metal and paint in four parts  
  object: 3300 x 1000 x 900; object: 3410 x 1460 x 900; object: 4080 x 1430 x 900; object: 4080 x 1262 x 900; overall display dimensions variable  
  Presented by BALTIC, on behalf of the artist 2003  
  T07944  

• Gabriel Orozco  
  born 1962  
  PRINTED DUST (POLVO IMPRESSO), P78771–P78782 (COMPLETE)  
  Portfolio of twelve chine collé soft-ground etchings on Gampi paper, same size, mounted on Fabriano paper  
  [NO TITLE] 2002  
  Chine collé soft-ground etchings on Gampi paper, same size, mounted on Fabriano paper  
  image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375; edition of 25  
  Purchased from Editions and Artists’ Books Johan Deumens, Heemstede (General Funds) 2003  
  P78771
[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78772

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78773

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78774

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78775

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78776
[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens,
Heemstede (General Funds) 2003
P78777

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens,
Heemstede (General Funds) 2003
P78778

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens,
Heemstede (General Funds) 2003
P78779

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens,
Heemstede (General Funds) 2003
P78780

[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375;
edition of 25
Purchased from Editions and Artists' Books Johan Deumens,
Heemstede (General Funds) 2003
P78781
[NO TITLE] 2002
Chine collé soft-groud etchings on Gampi paper, same size, mounted on Fabriano paper
image: 200 x 165; plate-mark: 200 x 165; paper: 430 x 375; edition of 25
Purchased from Editions and Artists' Books Johan Deumens, Heemstede (General Funds) 2003
P78782

• Sir Eduardo Paolozzi
born 1924
FOUNTAIN 1951–2
Steel, copper alloy and paint, 1029 x 620 x 483
Presented by Tate Members 2003
T11783

• Martin Parr
born 1952
THE LAST RESORT 40 1983–6, PRINTED 2002
Colour photograph on photographic paper, 1040 x 1320; edition of 5
Presented by the artist and Rocket Gallery 2002
P11922

THE LAST RESORT 23 1983–6, PRINTED 2002
Colour photograph on photographic paper, 1040 x 1320; edition of 5
Purchased from the Rocket Press (General Funds) 2002
P78702

THE LAST RESORT 25 1983–6, PRINTED 2002
Colour photograph on photographic paper, 1040 x 1320; edition of 5
Purchased from the Rocket Press (General Funds) 2002
P78703

THE LAST RESORT 29 1983–6, PRINTED 2002
Colour photograph on photographic paper, 1040 x 1320; edition of 5
Purchased from the Rocket Press (General Funds) 2002
P78704
• Oliver Payne  
  born 1977.
• Nick Relph  
  born 1979

THE ESSENTIAL SELECTION 2002
Single screen projection, colour video, audio track, 90 min  
overall display dimensions variable; edition of 20  
Presented by the Film and Video Special Acquisitions Fund  
2003
T11814

MIXTAPE 2002
Single screen projection, colour video, audio track, 23 min  
overall display dimensions variable; edition of 20  
Presented by the Film and Video Special Acquisitions Fund  
2003
T11815

GENTLEMEN 2003
Single screen projection, colour video, audio track, 25 min  
overall display dimensions variable; edition of 20  
Presented by the Film and Video Special Acquisitions Fund  
2003
T11816

• Grayson Perry  
  born 1960

ASPECTS OF MYSELF 2001
Glazed earthenware, 550 x 410 x 410; overall display  
dimensions variable  
Purchased from Laurent Delaye Gallery with assistance from  
David and Janice Blackburn 2002
T07904

MY GODS 1994
Glazed earthenware, 400 x 345 x 330; overall display  
dimensions variable  
Purchased from Laurent Delaye Gallery with assistance from  
Rob Taylor and Michael Kallenbach 2002
T07940

• John Piper  
  1903–1992

CONSTRUCTION, INTERSECTION 1934
Oil and painted dowels on wood and canvas, 533 x 635 x 52  
Accepted by HM Government in lieu of Inheritance Tax and  
allocated to Tate 2002
T07922
• Sigmar Polke  
born 1941  
GIRLFRIENDS I (FREUNDINNEN I) 1967  
Offset lithograph on wove paper, 480 x 610; edition of 150  
Purchased from Matthew Marks Gallery, New York (General Funds) 2003  
P78769

• Sam Posey  
born 1944  
ARTIST AND MODEL 2000  
Screenprint on Rives BFK mould-made paper  
image: 789 x 590; paper: 879 x 737; edition of 26  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12225

ODYSSEY 2000  
Screenprint on TGL handmade paper  
image: 786 x 663; paper: 880 x 740; edition of 26  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12226

GOOD-BYE KISCO AVENUE 2001  
Woodcut and screenprint on Rives BFK mould-made paper  
image: 795 x 657; paper: 879 x 738; edition of 26  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12227

• Marc Quinn  
born 1964  
MARBLE, P11976–P11983 (COMPLETE)  
Portfolio of eight screen prints on wove paper  
[NO TITLE] 2002  
Screenprint on wove paper  
image: 1300 x 985; paper: 1350 x 1020; edition of 45  
Presented by Charles Booth-Clibborn and the Paragon Press 2003  
P11976

[NO TITLE] 2002  
Screenprint on wove paper  
image: 1300 x 985; paper: 1350 x 1020; edition of 45  
Presented by Charles Booth-Clibborn and the Paragon Press 2003  
P11977
[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11978

[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11979

[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11980

[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11981

[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11982

[NO TITLE] 2002
Screenprint on wove paper
image: 1300 x 985; paper: 1350 x 1020; edition of 45
Presented by Charles Booth-Clibborn and the Paragon Press
2003
P11983

• Robert Rauschenberg
born 1925
SOVIET/AMERICAN ARRAY I 1988–90
Etching and collage on paper
image: 2220 x 1336; paper: 2248 x 1336
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11853
SOVIET/AMERICAN ARRAY II 1988–90
Etching and collage on paper
image: 2170 x 1329; paper: 2226 x 1329
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11854

SOVIET/AMERICAN ARRAY III 1989–90
Etching on paper
image: 2218 x 1327; paper: 2232 x 1327
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11855

SOVIET/AMERICAN ARRAY IV 1988–90
Etching on paper
image: 2214 x 1316; paper: 2245 x 1316
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11856

SOVIET/AMERICAN ARRAY V 1988–90
Etching on paper
image: 2220 x 1346; paper: 2235 x 1346
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11857

• David Rayson
  born 1966
  ESDS 2002
  Ink on wove paper
  image: 900 x 1120
  Purchased from Maureen Paley, Interim Art (General Funds)
  2002
  T07902

• Paula Rego
  born 1935
  ABORTION SERIES, P20234–P20240 (INCOMPLETE)
  Series of seven etchings on wove paper
  UNTITLED I 1999
  Etching on wove paper
  image: 200 x 295; paper: 380 x 475; artist’s proof from an
  edition of 17
  Presented by the artist 2002
  P20234
UNTITLED II 1999
Etching on wove paper
image: 200 x 295; paper: 380 x 475; artists proof from an edition of 17
Presented by the artist 2002
P20235

UNTITLED III 1999
Etching on paper
image: 200 x 295; paper: 380 x 475; artists proof from an edition of 17
on paper, print
Presented by the artist 2002
P20236

UNTITLED IV 1999
Etching on wove paper
image: 200 x 295; paper: 380 x 475; artists proof from an edition of 17
Presented by the artist 2002
P20237

UNTITLED V 1999
Etching on wove paper
image: 200 x 295; paper: 380 x 475; artists proof from an edition of 17
Presented by the artist 2002
P20238

UNTITLED VI 1999
Etching on wove paper
image: 200 x 295; paper: 380 x 475; artists proof from an edition of 17
Presented by the artist 2002
P20239

UNTITLED VII 1999
Etching on wove paper
paper: 380 x 475; image: 200 x 295; artists proof from an edition of 17
Presented by the artist 2002
P20240
THE BETROTHAL: LESSONS: THE SHIPWRECK, AFTER 'MARRIAGE A LA MODE' BY HOGARTH 1999
Pastel on paper mounted on aluminium in three framed parts
support: 1500 x 1600; support: 1500 x 900; support: 1500 x 1600; displayed: 1650 x 5000; overall display dimensions variable
Purchased from Marlborough Fine Art Ltd with assistance from the National Art Collections Fund and the Gulbenkian Foundation 2002
T07919

STUDY FOR 'BETROTHAL' 1999
Ink, pencil and wash on paper, 295 x 380
Presented by the artist 2002
T07928

STUDY FOR THE GIRL’S MOTHER IN 'BETROTHAL' I 1999
Pencil on paper, 297 x 332
Presented by the artist 2002
T07929

STUDY FOR THE GIRL’S MOTHER IN 'BETROTHAL' II 1999
Pencil on paper, 420 x 297
Presented by the artist 2002
T07930

STUDY FOR 'LESSONS' I 1999
Pencil on paper, 420 x 396
Presented by the artist 2002
T07931

STUDY FOR 'BETROTHAL' 1999
Ink, pencil and wash on paper, 393 x 230
Presented by the artist 2002
T07933

STUDY FOR 'WRECK' 1998
Pencil on paper, 296 x 420
Presented by the artist 2002
T07934

• Brian Rice
born 1936
RED ASSEMBLY 1964
Screenprint on wove paper, 737 x 737; edition of 30
Purchased from the artist (General Funds) 2003
P78783
STRUCTURE 1965
Screenprint on wove paper, 1030 x 686; edition of 50
Purchased from the artist (General Funds) 2003
P78784

GORAN NASAI 1963
Relief print on off-white wove paper, 787 x 590; edition of 25
Purchased from the artist (General Funds) 2003
P78785

KUROI 1963
Relief print on off-white wove paper, 805 x 610; edition of 25
Purchased from the artist (General Funds) 2003
P78786

• Bridget Riley
born 1931
EVOÉ 3 2003
Oil on canvas in two parts
canvas: 1934 x 2905; displayed: 1934 x 5815; overall display
dimensions variable
Presented by Tate Members 2003
T11753

• Pipilotti Rist
born 1962
I’M NOT THE GIRL WHO MISSES MUCH 1986
Single monitor, colour video, audio track, 5 min 2 sec
overall display dimensions variable; edition unlimited
Presented by the Patrons of New Art through the Tate
Gallery Foundation 2003
T07972

• William Roberts
1895–1980
SPARRING PARTNERS CIRCA 1919
Watercolour on paper
image: 355 x 255; paper: 355 x 255
Bequeathed by Pauline Vogelpoel, Director of the
Contemporary Art Society 2004
T11792

• James Rosenquist
born 1933
KATONAH MUSE 1993
Lithograph on Arches 88 mould-made paper
image: 681 x 500; paper: 703 x 544; edition of 100
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12228
MAGIC BOWL 1992
Lithograph on Arches Cover mould-made paper
image: 794 x 559; paper: 820 x 611; edition of 75
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12229

THE LIGHT BULB SHINING 1992
Lithograph and metal chain on Rives BFK mould-made paper
image: 1208 x 946; paper: 1340 x 1060; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12230

TIME DUST 1992
Pressed paper pulp with acrylic, lithograph, screenprint,
relief, etching, collage and metal chain on seven sheets of
TGL handmade, hand-coloured; Rives BFK mould-made
(collage); black/gray marble Dri-Print metalized foil (collage)
paper
image: 2185 x 10619; paper: 2185 x 10619; support, secondary:
2301 x 10735; edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12231

HOUSE OF FIRE 1989
Pressed paper pulp, acrylic, dye, lithograph and collage on
TGL handmade, hand-coloured and Rives BFK mould-made
(collage) paper
image: 1384 x 3042; paper: 1384 x 3042; edition of 54
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12232

WELCOME TO THE WATER PLANET, P12233–P12241
(INCOMPLETE)
Series of nine prints, various media on wove paper,
various sizes

SPACE DUST 1989
Pressed paper pulp with acrylic, lithograph and collage on
TGL handmade, hand-coloured and Rives BFK mould-made
(collage) paper
image: 1689 x 2673; paper: 1689 x 2673; edition of 56
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12233
TIME DOOR TIME D’OR 1989  
Pressed paper pulp with acrylic, lithograph and collage on  
TGL handmade, hand-coloured (two sheets) and Rives BFK  
mould-made (collage) paper  
image: 2477 x 3048; paper: 2477 x 3048; edition of 28  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12234

THE BIRD OF PARADISE APPROACHES THE HOT WATER PLANET 1989  
Pressed paper pulp with acrylic, lithograph and collage on  
TGL handmade, hand-coloured (two sheets) and Rives BFK  
mould-made (collage) paper  
image: 2455 x 2140; paper: 2455 x 2140; edition of 38  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12235

SKY HOLE 1989  
Pressed paper pulp with acrylic, lithograph and collage on  
TGL handmade, hand-coloured and Rives BFK mould-made  
(collage) paper  
image: 2598 x 1486; paper: 2598 x 1486; edition 56  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12236

WHERE THE WATER GOES 1989  
Pressed paper pulp with acrylic, lithograph and collage on  
TGL handmade, hand-coloured and Rives BFK mould-made  
(collage) paper  
image: 2611 x 1473; paper: 2611 x 1473  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12237

SUN SETS ON THE TIME ZONE 1989  
Pressed paper pulp with acrylic, lithograph and collage on  
TGL handmade, hand-coloured and Rives BFK mould-made  
(collage) paper  
image: 2019 x 1473; paper: 2019 x 1473; edition of 47  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12238
SKULL SNAP 1989
Pressed paper pulp with acrylic, lithograph, relief and collage on handmade wove paper
image: 1511 x 1511; paper: 1511 x 1511; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12239

SKULL SNAP, STATE I 1989
Pressed paper pulp, acrylic, lithograph, relief and collage TGL handmade, hand-coloured and Rives BFK mould-made (collage) paper
image: 1511 x 1511; paper: 1511 x 1511; edition of 25
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12240

CAUGHT ONE LOST ONE FOR THE FAST STUDENT OR STAR CATCHER 1989
Lithograph, collage and pressed paper pulp, acrylic, dye and collage on C.P. Saunders mould-made and TGL handmade, hand-coloured (collage) paper
image: 1316 x 841; paper: 1384 x 965; edition of 92
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12241

WOMAN IN THE SUN 1991
Lithograph on Rives BFK mould-made paper
image: 840 x 1080; paper: 840 x 1080; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12242

• Daniela Rossell
born 1973
RICAS Y FAMOSAS, P11972–P11975 (INCOMPLETE)
Four from a series of colour photographs on photographic paper
UNTITLED (SIN TÍTULO) 1999
Colour photograph on photographic paper, 1270 x 1524; edition of 3
Presented by the Latin American Acquisitions Committee 2003
P11972
UNTITLED (SIN TÍTULO) 1999
Colour photograph on photographic paper, 1270 x 1524;
edition of 3
Presented by the Latin American Acquisitions Committee
2003
P11973

UNTITLED (SIN TÍTULO) 2002
Colour photograph on photographic paper, 1270 x 1524;
edition of 3
Presented by the Latin American Acquisitions Committee
2003
P11974

UNTITLED (SIN TÍTULO) 2002
Colour photograph on photographic paper, 1270 x 1524;
edition of 3
Presented by the Latin American Acquisitions Committee
2003
P11975

• Susan Rothenberg
  born 1945
  LISTENING BAMBOO 1989–90
  Woodcut on paper
  image: 1072 x 1672; paper: 1387 x 2132
  Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
  P11878

MEZZO FIST #1 1990
Mezzotint and collage on paper
image: 495 x 495; paper: 794 x 570
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11879

MEZZO FIST #2 1990
Mezzotint and collage on paper
image: 453 x 344; paper: 620 x 495
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11880

• Judith Rothschild
  1921–1993
  UNTITLED COMPOSITION 1945
  Oil on canvas, 730 x 595 x 20
  Presented by the Judith Rothschild Foundation 2004
  T11810
• Anri Sala
  born 1974
  DAMMI I COLORI 2003
  single screen video projection, 15 min 24 sec with audio track
  overall display dimensions variable; edition of 6
  Purchased from Hauser and Wirth, Zurich with funds provided by the Frieze Art Fair Fund 2003
  T11813

• David Salle
  born 1952
  HIGH AND LOW, P12243–P12247 (INCOMPLETE)
  Five from a series of six prints, various media on two sheets of handmade wove paper, various sizes
  HIGH AND LOW 1994
  Lithograph, woodcut and screenprint on two sheets of handmade wove paper
  image: 1445 x 1135; paper: 679 x 1135; paper: 766 x 1135; displayed: 1445 x 1135; overall display dimensions variable; edition of 30
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12243

  FAST AND SLOW 1994
  Lithograph and woodcut on two sheets of handmade wove paper
  image: 1423 x 993; displayed: 1423 x 993; overall display dimensions variable; edition of 30
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12244

  HIGH AND WIDE 1994
  Woodcut and lithograph on two sheets of handmade wove paper
  image: 1473 x 948; displayed: 1473 x 948; overall display dimensions variable; edition of 30
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12245

  LOW AND NARROW 1994
  Lithograph, woodcut, etching and collage on two sheets of handmade wove paper
  image: 954 x 1245; paper: 954 x 1245; edition of 30
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12246
LONG AND HIGH 1994
Lithograph and woodcut on two sheets of handmade wove paper
image: 1260 x 782; displayed: 1260 x 782; overall display dimensions variable; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12247

• Rudolf Schwarzkogler
1940–1969
2ND ACTION (2ND AKTION) 1965
Black and white photograph on photographic paper
image: 600 x 500; paper: 600 x 500
Purchased from Galerie Zrinzinger, Vienna (General Funds) 2002
T11846

3RD ACTION (3RD AKTION) 1965
Black and white photograph on photographic paper
image: 600 x 500; paper: 600 x 500
Purchased from Galerie Zrinzinger, Vienna (General Funds) 2002
T11847

3RD ACTION (3RD AKTION) 1965
Black and white photograph on photographic paper
image: 600 x 500; paper: 600 x 500
Purchased from Galerie Zrinzinger, Vienna (General Funds) 2002
T11848

• Thomas Schütte
born 1954
LOW TIDE WANDERING, P78921–P79059 (COMPLETE)
Portfolio of one hundred and thirty nine etchings, various sizes on Somerset paper
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 101 x 121; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78921

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 100 x 124; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78922
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 113 x 118; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78923

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 100 x 125; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78924

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 100 x 117; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78925

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 100 x 175; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78926

[NO TITLE] 2001
Etching on Somerset paper
image: 130 x 168; plate-mark: 129 x 168; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78927

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 127 x 193; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78928

[NO TITLE] 2001
Etching on Somerset paper
image: 198 x 138; plate-mark: 198 x 137; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78929

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 139 x 189; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78930
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 134 x 188; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78931

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 134 x 189; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78932

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 186; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78933

[NO TITLE] 2001
Etching on Somerset paper
paper: 320 x 447; plate-mark: 138 x 183; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78934

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 138 x 190; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78935

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 187; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78936

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 168 x 177; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78937

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 190 x 282; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78938
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 191 x 141; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78939

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 139 x 191; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78940

[NO TITLE] 2001
Etching on Somerset paper
image: 130 x 168; plate-mark: 128 x 168; paper: 320 x 447;
edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78942

[NO TITLE] 2001
Etching on Somerset paper
image: 200 x 248; plate-mark: 199 x 248; paper: 320 x 447;
edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78943

[NO TITLE] 2001
Etching on Somerset paper
image: 241 x 288; plate-mark: 240 x 287; paper: 320 x 447;
edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78944

[NO TITLE] 2001
Etching on Somerset paper
image: 120 x 169; plate-mark: 120 x 167; paper: 320 x 447;
edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78945
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 140 x 190; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78946

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 170 x 184; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78947

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 280 x 192; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78948

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 193 x 140; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78949

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 190 x 139; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78950

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 190 x 278; paper: 320 x 447
Purchased from Frith Street Gallery (General Funds) 2003
P78951

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 140 x 158; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78952

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 122 x 158; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78953
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 132 x 177; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78954

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 124 x 156; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78955

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 124 x 145; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78956

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 159 x 207; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78957

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 124 x 157; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78958

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 107 x 158; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78959

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 141 x 120; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78960

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 139 x 189; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78961
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 199 x 162; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78962

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 282 x 190; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78963

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 140 x 120; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78964

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 187 x 131; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78965

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 195 x 139; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78966

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 120 x 140; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78967

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 139 x 209; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78968

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 220 x 178; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78969
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 175 x 139; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78970

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 154 x 198; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78971

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 141 x 119; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78972

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 130 x 198; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78973

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 141 x 120; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78974

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 190 x 140; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78975

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 190 x 140; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78976

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78977
[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 183 x 137; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78978

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 190 x 138; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78979

[NO TITLE] 2001  
Etching on Somerset paper  
image: 204 x 167; plate-mark: 204 x 166; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78980

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 190 x 138; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78981

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 188 x 140; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78982

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 160 x 120; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78983

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 160 x 120; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78984

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 134 x 160; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78985
[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 160 x 136; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78986

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 177 x 113; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78987

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 249 x 190; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78988

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 187 x 137; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78989

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 187 x 137; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78990

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 187 x 137; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78991

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 178 x 124; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78992

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 167 x 195; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P78993
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 175 x 123; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78994

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 186; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78995

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 187; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78996

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 187; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78997

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 274 x 185; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78998

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 274 x 185; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P78999

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 274 x 190; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79000

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 274 x 185; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79001
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 189 x 273; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79002

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 178 x 186; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79003

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 178 x 128; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79004

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 159 x 120; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79005

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 140 x 190; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79006

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 252 x 170; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79007

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 207 x 252; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79008

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 121 x 195; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79009
[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 121 x 207; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79010

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 138 x 188; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79011

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 137 x 186; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79012

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 136 x 188; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79013

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 188 x 138; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79014

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 138 x 187; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79015

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 138 x 188; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79016

[NO TITLE] 2001  
Etching on Somerset paper  
plate-mark: 187 x 270; paper: 320 x 447; edition of 12  
Purchased from Frith Street Gallery (General Funds) 2003  
P79017
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 187 x 136; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79018

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 187 x 137; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79019

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 137; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79020

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 246 x 136; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79021

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 247 x 136; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79022

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 248 x 137; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79023

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 247 x 136; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79024

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 137; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79025
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 189 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79026

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 189 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79027

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 139 x 187; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79028

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 138 x 187; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79029

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 138 x 247; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79030

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 247; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79031

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 167 x 228; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79032

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 136 x 247; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79033
[NO TITLE] 2001
Etching on Somerset paper
paper: 320 x 447; plate-mark: 188 x 138; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79034

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 118 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79035

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79036

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79037

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 188; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79038

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 137 x 188; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79039

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 177 x 145; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79040

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 177 x 145; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79041
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 178 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79042

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 202 x 142; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79043

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 202 x 150; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79044

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 200 x 150; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79045

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 202 x 133; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79046

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 184; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79047

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 212; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79048

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 182; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79049
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 182; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79050

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 144 x 158; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79051

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 140 x 200; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79052

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 237; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79053

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 102 x 210; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79054

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 155 x 201; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79055

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79056

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 138 x 186; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79057
[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 188 x 138; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79058

[NO TITLE] 2001
Etching on Somerset paper
plate-mark: 159 x 118; paper: 320 x 447; edition of 12
Purchased from Frith Street Gallery (General Funds) 2003
P79059

THE STRANGERS (DIE FREMDEN) 1992
Glazed ceramic in nine parts
object: 1587 x 510 x 485; object: 1898 x 662 x 532; object: 1821 x 622 x 540; object: 1005 x 470 x 490; object: 1158 x 660 x 660; object: 1048 x 462 x 505; object: 950 x 1568 x 533; object: 943 x 630 x 475; object: 820 x 570 x 570; overall display dimensions variable
Purchased from Marian Goodman Gallery, New York (General Funds) 2002
T07873

DOUBLE CROSS 1988
Steel, 3820 x 2600 x 2600
Purchased from Faggionato Fine Arts (General Funds) 2003
T11854

• Sean Scully
born 1945
COYOTE 2000
Oil on canvas
canvas: 2740 x 1523 x 70; canvas: 2743 x 1526 x 70
Purchased from Timothy Taylor Gallery with funds provided by Mr. and Mrs. Jonathan Green 2003
T11782

• George Shaw
born 1966
SCENES FROM THE PASSION: LATE 2002
Enamel on board, 917 x 1215 x 52
Presented by the Patrons of New Art Special Purchase Fund through the Tate Foundation 2003
T07945
* Alan Shields  
  born 1944  
  GAS-UP 1984  
  Woodcut, etching, aquatint, relief, collage and thread on handmade wove paper  
  image: 1440 x 1005 x 15; paper: 1440 x 1005 x 15  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
  P12248  
  ODD-JOB 1984  
  Woodcut, etching, relief, collage and thread on blue handmade wove paper  
  image: 1075 x 1011; paper: 1074 x 1011; edition of 46  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
  P12249  
  BULL-PEN 1984  
  Woodcut, etching, aquatint and collage on handmade wove paper  
  image: 1032 x 1067; paper: 1032 x 1067; edition of 46  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
  P12250  
  TWO BIRDS, WOODCOCK I 1978  
  Lithograph on cream and grey handmade wove paper  
  image: 527 x 617; paper: 527 x 617; edition of 11  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
  P12251  

* Shozo Shimamoto  
  born 1928  
  HOLES (ANA) 1953  
  Paper collage on plywood panel, 1169 x 912  
  Presented by the artist 2002  
  T07897  
  HOLES (ANA) 1954  
  Oil on paper, 892 x 699  
  Presented by the artist 2002  
  T07898
- **Yinka Shonibare**
  born 1962
  **THE SWING (AFTER FRAGONARD) 2001**
  Fiberglass, resin, fabrics, metal, wood, polystyrene, polyurethane foam, paper, plastic and household emulsion paint, 3300 x 3500 x 2200
  Purchased from Stephen Friedman Gallery (General Funds) 2001
  T07952

- **John Skeaping**
  1901–1980
  **AKUA-BA 1931**
  Acacia wood, 1117 x 560 x 500
  Presented by the Tate Collectors Forum 2002
  T07862

- **Kiki Smith**
  born 1954
  **UNTITLED 1990**
  Lithograph on paper, 908 x 912
  Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
  P11910

  **OUT OF THE WOODS, P11967–P11971 (COMPLETE)**
  Portfolio of five photogravures on wove paper
  **UNTITLED (ENCRYPTION) 1:5 2002**
  Photogravure on wove paper
  image: 290 x 190; paper: 510 x 395; edition of 41
  Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
  P11967

  **UNTITLED (ENCRYPTION) 2:5 2002**
  Photogravure on wove paper
  image: 290 x 190; paper: 510 x 395; edition of 41
  Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
  P11968

  **UNTITLED (ENCRYPTION) 3:5 2002**
  Photogravure on wove paper
  image: 290 x 190; paper: 510 x 395; edition of 41
  Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003
  P11969
UNTITLED (ENCRYPTION) 4:5 2002  
Photogravure on wove paper  
image: 290 x 190; paper: 510 x 395; edition of 41  
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003  
P11970

UNTITLED (ENCRYPTION) 5:5 2002  
Photogravure on wove paper  
image: 290 x 190; paper: 510 x 395; edition of 41  
Presented by Universal Ltd Art Editions and the artist in memory of Monique Beudert 2003  
P11971

• Richard Smith  
born 1931  
FIELDS AND STREAMS, P12252–P12258 (COMPLETE)  
Series of seven prints, various media on wove paper  
ICK 1982  
Etching, aquatint and lithograph on wove paper  
image: 511 x 444; paper: 765 x 573; edition of 38  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12252

PIX 1982  
Aquatint, lithograph and drypoint on wove paper  
image: 480 x 390; paper: 763 x 575; edition of 34  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12253

PIX, STATE I 1982  
Aquatint and drypoint on wove paper  
image: 486 x 395; paper: 766 x 575; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12254

OUSE 1982  
Aquatint, etching and lithograph on wove paper  
image: 576 x 575; paper: 764 x 575; edition of 44  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004  
P12255
CAM 1982
Aquatint, etching and lithograph on wove paper
image: 517 x 575; paper: 765 x 575; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12256

DOUBLE MEADOW 1982
Aquatint, etching and lithograph on wove paper
image: 763 x 578; paper: 763 x 578; edition of 44
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12257

HIZ 1982
Aquatint, etching and lithograph on wove paper
image: 685 x 540; paper: 762 x 575; edition of 27
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12258

• Robert Smithson
1938–1973
ITHACA MIRROR TRAIL, ITHACA, NEW YORK 1969
Map, Letraset letters and eight slides
image (map): 525 x 365; support (map): 525 x 365; frame
(map): 715 x 510 x 40; image (photographs): 510 x 760; support
(photograph): 510 x 760
Purchased from James Cohen Gallery, New York with funds
provided by the American Patrons of the Tate Gallery,
courtesy of the Tate American Collectors Forum 2002
T07868

• T.L. Solien
born 1949
EXCALIBUR 1986
Relief, woodcut and mezzotint on handmade wove paper
image: 1066 x 412; paper: 1066 x 412; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12259

PSYCHE: THE BLUE MARTIN 1985
Woodcut, aquatint and etching on handmade wove paper
image: 579 x 572; paper: 579 x 572; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12260
• Yutaka Sone  
  born 1965
  HIGHWAY JUNCTION 110–105 2002
  Marble, 257 x 1451 x 1502
  Purchased from David Zwimmer, New York with funds provided by the Frieze Art Fair Fund 2003
  T11807

• Steven Sorman  
  born 1948
  FROM TIME TO TIME – I 2000
  Collage and acrylic on wove paper
  image: 1684 x 1257; paper: 1684 x 1257
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12261

EACH WAY 1999
Etching, aquatint and engraving on two sheets of wove paper
image: 1072 x 406; displayed: 1072 x 406; overall display dimensions variable; edition of 25
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12262

CHANGE OF HEART 1999
Etching, aquatint, engraving and drypoint on three sheets of wove paper
image: 1527 x 407; paper: 1527 x 407; edition of 25
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12263

LESSONS FROM THE RUSSIAN, P12264–P12284 (COMPLETE)
Portfolio of twenty-two mezzotints with engraving, various sizes on laid paper
[NO TITLE] 1999
Woodcut and lithograph on laid paper
image: 295 x 206; paper: 295 x 206; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12265
[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 298 x 144; paper: 298 x 210; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12266

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 263 x 142; paper: 298 x 207; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12267

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 245 x 207; paper: 295 x 207; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12268

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 238 x 140; paper: 294 x 207; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12269

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 275 x 141; paper: 299 x 209; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12270

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 215 x 185; paper: 299 x 211; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12271

[NO TITLE] 1999  
Mezzotint and engraving on laid paper  
image: 190 x 210; paper: 299 x 210; edition of 20  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12272
[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 297 x 210; paper: 297 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12273

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 275 x 182; paper: 299 x 211; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12274

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 298 x 210; paper: 298 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12275

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 247 x 148; paper: 298 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12276

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 187 x 180; paper: 295 x 209; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12277

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 224 x 196; paper: 297 x 209; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12278

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 276 x 210; paper: 299 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12279
[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 280 x 200; paper: 300 x 212; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12280

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 197 x 145; paper: 300 x 211; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12281

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 299 x 165; paper: 299 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12282

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 282 x 173; paper: 297 x 210; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12283

[NO TITLE] 1999
Mezzotint and engraving on laid paper
image: 286 x 207; paper: 298 x 207; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12284

WIND SHIFT 1995
Lithograph and woodcut on wove paper
image: 471 x 315; paper: 471 x 315; edition of 250
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12285

INSIDE WEATHER, P12286–P12288 (INCOMPLETE)
Three from a series of eight prints, various media on wove paper, various sizes
ANY OF WHICH 1998
Monoprint, lithograph, screenprint, bronze powder, collage and acrylic on wove paper
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004

**P12286**

**AS REMEMBERED 1998**
Lithograph, screenprint, relief, bronze powder, collage and stencil on wove paper
image: 465 x 1880; paper: 540 x 1950; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12287

**COULD BE 1998**
Lithograph, screenprint, bronze powder, collage and stencil on wove paper
image: 224 x 1016; paper: 303 x 1094; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12288

**LONG YEAR, P12289 (INCOMPLETE)**
**FACING 1992**
Aquatint, etching, drypoint and acrylic on wove paper
image: 770 x 712; plate-mark: 770 x 712; paper: 770 x 712; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12289

**HALF LIGHT, P12290–P12308 (INCOMPLETE)**
Series of nineteen prints, various media on wove paper, various sizes
**DUTY OF WATER 1991**
Etching, aquatint, mezzotint and drypoint on wove paper
image: 1007 x 809; plate-mark: 1007 x 809; paper: 1022 x 824; edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12290

**ACTING LIKE OURSELVES 1991**
Mezzotint and drypoint on wove paper
image: 795 x 1003; plate-mark: 795 x 1003; paper: 812 x 1017; edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12291
ACTING LIKE OURSELVES, STATE I 1991
Mezzotint, carborundum and acrylic on wove paper
image: 797 x 1006; plate-mark: 797 x 1006; paper: 812 x 1020;
edition of 7
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12292

ACTING LIKE OURSELVES, STATE II 1991
Mezzotint on wove paper
image: 797 x 1004; plate-mark: 797 x 1004; paper: 813 x 1016;
edition of 6
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12293

COMING GOING 1991
Mezzotint and drypoint on wove paper
image: 803 x 1005; plate-mark: 803 x 1005; paper: 817 x 1021;
edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12294

COMING GOING, STATE I 1991
Mezzotint, carborundum and acrylic on wove paper
image: 806 x 1011; plate-mark: 806 x 1011; paper: 820 x 1023;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12295

COMING GOING, STATE II 1991
Mezzotint and drypoint on wove paper
image: 803 x 1008; plate-mark: 803 x 1008; paper: 817 x 1022;
edition of 9
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12296

DWARF OF ITSELF 1991
Mezzotint and drypoint on wove paper
image: 1005 x 816; plate-mark: 1005 x 816; paper: 1020 x 830;
edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12297
DWARF OF ITSELF, STATE I 1991
Mezzotint, carborundum and acrylic on wove paper
image: 1007 x 816; plate-mark: 1007 x 816; paper: 1020 x 832;
edition of 6
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12298

DWARF OF ITSELF, STATE II 1991
Mezzotint and drypoint on wove paper
image: 1003 x 816; plate-mark: 1003 x 816; paper: 1016 x 830;
edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12299

DWARF OF ITSELF, STATE III 1991
Mezzotint and drypoint on wove paper
image: 1007 x 816; plate-mark: 1007 x 816; paper: 1021 x 828;
edition of 12
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12300

IS WAS WILL BE 1991
Mezzotint and drypoint on wove paper
image: 1006 x 811; plate-mark: 1006 x 811; paper: 1021 x 827;
edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12301

IS WAS WILL BE, STATE I 1991
Mezzotint, carborundum and acrylic on wove paper
image: 1005 x 815; plate-mark: 1005 x 815; paper: 1019 x 828;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12302

IS WAS WILL BE, STATE II 1991
Mezzotint on wove paper
image: 1002 x 811; plate-mark: 1002 x 811; paper: 1017 x 827;
edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12303
IS WAS WILL BE, STATE III 1991
Mezzotint and drypoint on wove paper
image: 1005 x 811; plate-mark: 1005 x 811; paper: 1018 x 827;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12304

NOW THEN 1991
Mezzotint and drypoint on wove paper
image: 1007 x 802; plate-mark: 1007 x 802; paper: 1023 x 815;
edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12305

NOW THEN, STATE I 1991
Mezzotint, carborundum and acrylic on wove paper
image: 1011 x 805; plate-mark: 1011 x 805; paper: 1026 x 819;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12306

NOW THEN, STATE II 1991
Mezzotint and drypoint on wove paper
image: 1002 x 802; plate-mark: 1002 x 802; paper: 1017 x 816;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12307

NOW THEN, STATE III 1991
Mezzotint, drypoint, carborundum and acrylic on wove paper
image: 1003 x 802; plate-mark: 1003 x 802; paper: 1018 x 816;
edition of 6
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12308

THOSE FROM AWAY III 1989
Linocut and acrylic on two sheets of wove paper
image: 525 x 365; paper: 525 x 365; edition of 31
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12309
THOSE FROM AWAY IV 1989
Linocut and acrylic on two sheets of wove paper
image: 525 x 365; paper: 525 x 365; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12310

THOSE FROM AWAY V 1989
Linocut and acrylic on two sheets of wove paper
image: 590 x 584; paper: 590 x 584; edition of 24
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12311

THOSE FROM AWAY VI 1989
Linocut and acrylic on two sheets of wove paper
image: 749 x 737; paper: 749 x 737; edition of 29
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12312

THOSE FROM AWAY VII 1989
Linocut and acrylic on two sheets of wove paper
image: 1178 x 704; paper: 1178 x 704; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12313

YEARS AND WHEN 1985
Woodcut, relief, etching, lithograph and collage on wove paper
image: 1423 x 915; paper: 1475 x 968; edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12314

NOW AT FIRST AND WHEN 1985
Woodcut, relief, etching and collage on handmade wove paper
image: 1680 x 1323; paper: 1680 x 1323; edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12315
DIFFERENCE IN AGES, P12316–P12317 (INCOMPLETE)
Two from a series of thirty prints, various media on wove paper, various sizes
DIFFERENCE IN AGES – III 1998
Monotype, lithograph, mezzotint, collage and acrylic on wove paper, mounted on wove paper
image: 452 x 416; paper: 452 x 416; paper, secondary: 553 x 550
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12316

DIFFERENCE IN AGES – IV 1998
Monotype, lithograph, mezzotint, collage, bronze powder and acrylic on wove paper, mounted on wove paper
image: 457 x 417; paper: 457 x 417; paper, secondary: 553 x 449
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12317

RUMORS OF VIRTUE, P12318–P12319 (INCOMPLETE)
Two from a series of seventy three prints, various media on wove paper, various sizes
RUMORS OF VIRTUE – IV 1993
Monoprint and collage on wove paper
image: 448 x 432; paper: 448 x 432
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12318

Monoprint, collage and wove paper mounted on wood
image: 419 x 746; support: 419 x 746; support, secondary: 468 x 799 x 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12319

FROM AWAY 1988
Woodcut, lithograph, screenprint, collage, acrylic and paper on panel and wood
image: 1537 x 2057 x 305; support: 1537 x 2057 x 305; edition of 2
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12320
• Ruskin Spear
  1911–1990
  HAUTE COUTURE 1954
  Oil on board, 2280 x 920 x 5
  Purchased from Mary Spear with funds provided by the Patrons of British Art 2003
  T07971

• Simon Starling
  born 1967
  FIVE–MAN PEDERSEN (PROTOTYPE NO.1) 2003
  Iron, steel, aluminium, paint, leather, rubber, glass, nylon and plastic, 1240 x 4050 x 550
  Purchased from The Modern Institute, Glasgow (General Funds) 2004
  T11819

• Frank Stella
  born 1936
  SCHWARZE WEISHEIT #1 2000
  Aquatint and lithograph on handmade wove paper
  image: 845 x 621; paper: 945 x 713; edition of 19
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12321

  SCHWARZE WEISHEIT #2 2000
  Aquatint and lithograph on handmade wove paper
  image: 811 x 629; paper: 905 x 718; edition of 19
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12322

  SCHWARZE WEISHEIT #3 2000
  Aquatint and lithograph on handmade wove paper
  image: 803 x 618; paper: 919 x 728; edition of 19
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12323

  SCHWARZE WEISHEIT FOR D.J. 2000
  Lithograph, etching, aquatint, relief and embossing on handmade wove paper
  image: 1204 x 1012; paper: 1204 x 1012; edition of 23
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
  P12324
STRANZ 1999
Screenprint on wove paper
image: 1907 x 1056; paper: 1960 x 1110; edition of 28
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12325

NEMRIK 1999
Screenprint, relief, etching, lithograph, engraving and stencil
on two sheets of handmade wove paper
image: 1128 x 818; paper: 1128 x 818; edition of 60
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12326

JUAM 1997
Relief, etching, aquatint, lithograph, screenprint, woodcut
and engraving on two sheets of handmade wove paper
image: 2375 x 1545; paper: 2375 x 1545; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12327

JUAM, STATE I 1997
Relief, woodcut, etching, aquatint and acrylic on handmade
wove paper
image: 1990 x 1517; paper: 1990 x 1517; edition of 16
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12328

IMAGINARY PLACES III, P12329–P12334 (INCOMPLETE)
Series of six prints, various media on handmade wove paper,
various sizes
CANTAHAR 1998
Lithograph, screenprint, etching, aquatint and relief on hand-
made wove paper
image: 1330 x 1330; paper: 1330 x 1330; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12329

OROFENA 1998
Lithograph, screenprint, etching and aquatint on handmade
wove paper
image: 547 x 552; paper: 547 x 552; edition of 55
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12330
RONCADOR 1998
Lithograph, screenprint, etching and relief on handmade wove paper
image: 542 x 554; paper: 542 x 554; edition of 55
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12331

EUSAPIA 1998
Lithograph, screenprint, etching and relief on handmade wove paper
image: 550 x 550; paper: 550 x 550; edition of 55
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12332

IFFISH 1998
Lithograph, screenprint, etching, aquatint, relief and engraving on handmade wove paper
image: 556 x 536; paper: 556 x 536; edition of 55
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12333

AIOLIO 1998
Lithograph, screenprint, etching, aquatint and relief on handmade wove paper
image: 545 x 722; paper: 545 x 722; edition of 51
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12334

NO SMOKING (LARGE) 1998
Enamel on steel
image: 721 x 595; support: 737 x 605 x 16; unlimited edition
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12335

NO SMOKING (SMALL) 1998
Enamel on steel
image: 721 x 595; support: 737 x 605 x 16; unlimited edition
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12336
IMAGINARY PLACES II, P12337–P12347 (INCOMPLETE)
Eleven from a series of twelve prints, various media on handmade wove paper, various sizes

FATTIPUFF 1996
Lithograph, screenprint, etching, aquatint and relief on handmade wove paper
image: 812 x 816; paper: 812 x 816; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12337

FATTIBURG 1996
Lithograph, screenprint, etching, aquatint, relief and engraving and stamping on handmade wove paper
image: 811 x 804; paper: 811 x 804; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12338

DUBIAKO 1996
Lithograph, screenprint, etching, aquatint, stamping and relief on handmade wove paper
image: 664 x 705; paper: 664 x 705; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12339

JUNDAPUR 1996
Lithograph, screenprint, etching, aquatint, stamping and relief on handmade wove paper
image: 720 x 658; paper: 720 x 658; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12340

SANOR 1996
Lithograph, screenprint, etching, aquatint, relief and engraving on handmade wove paper
image: 697 x 677; paper: 697 x 677; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12341

BILBIMTESIROL 1996
Lithograph, etching, aquatint, stamping and relief on handmade wove paper
image: 661 x 663; paper: 661 x 663; edition of 37
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12342
PERINTHIA 1996
Lithograph, screenprint, etching, aquatint and relief on handmade wove paper
image: 672 x 678; paper: 672 x 678; edition of 35
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12343

PLUTUSIA 1996
Lithograph, screenprint, etching, aquatint, relief, mezzotint and engraving on handmade wove paper
image: 665 x 660; paper: 665 x 660; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12344

ATVATABAR 1996
Lithograph, screenprint, etching, aquatint and relief on handmade wove paper
image: 673 x 655; paper: 673 x 655; edition of 32
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12345

CALNOGOR 1996
Etching, aquatint and relief on handmade wove paper
image: 676 x 676; paper: 676 x 676; edition of 34
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12346

EGYPLOSIS 1996
Lithograph, etching, aquatint, relief, stamping and screenprint on handmade wove paper
image: 657 x 653; paper: 657 x 653; edition of 36
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12347

IMAGINARY PLACES I, P12348–P12350 (INCOMPLETE)
Three from a series of nine prints, various media on handmade wove paper, various sizes

SPECTRALIA 1995
Lithograph, etching, relief, aquatint, engraving and screenprint on handmade wove paper
image: 686 x 831; paper: 686 x 831; edition of 75
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12348
FENERALIA 1995
Screenprint, lithograph, etching, aquatint, relief and collagraph on handmade wove paper
image: 1174 x 1053; paper: 1174 x 1053; edition of 65
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12349

LIBERTINIA 1995
Relief, screenprint, etching, aquatint, lithograph and engraving on handmade wove paper
image: 1257 x 557; paper: 1257 x 557; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12350

MOBY DICK SERIES, P12351–P12358 (INCOMPLETE)
Eight from a series of twenty-two prints, various prints, various media on handmade wove paper
A BOWER IN THE ARSACIDES 1993
Lithograph, etching, aquatint, relief and collagraph on handmade wove paper
image: 1479 x 1250; paper: 1479 x 1250; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12351

THE AFFIDAVIT 1993
Lithograph, etching, aquatint, relief and screenprint on handmade wove paper
image: 1565 x 1151; paper: 1565 x 1151; edition of 38
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12352

THE WHALE-WATCH 1993
Lithograph, etching, aquatint and relief on two sheets of handmade wove paper
image: 2232 x 1836; paper: 2232 x 1836; edition of 26
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12353

JONAH HISTORICALLY REGARDED (DOME) 1992
Etching, aquatint, relief, engraving, screenprint, paint and stencil on handmade wove paper
image: 1845 x 1345 x 140; paper: 1845 x 1345 x 140; edition of 21
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12354
THE CABIN. AHAB AND STARBUCK 1991
Etching, aquatint and relief on handmade wove paper
image: 1896 x 1337; paper: 1896 x 1337; edition of 32
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12355

THE FOSSIL WHALE 1991
Etching, aquatint, carborundum and relief on handmade wove paper
image: 1905 x 1375; paper: 1905 x 1375; edition of 22
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12356

STUBB & FLASH KILL A RIGHT WHALE 1991
Etching, aquatint, carborundum and relief on handmade wove paper
image: 1940 x 1365; paper: 1940 x 1365; edition of 27
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12357

THE FUNERAL 1991
Etching, aquatint, relief, drypoint and carborundum on handmade wove paper
image: 1995 x 1503; paper: 1995 x 1503; edition of 27
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12358

BENE COME IL SALE 1989
Etching, aquatint and relief on handmade wove paper
image: 1940 x 1508; paper: 1940 x 1508; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12359

BENE COME IL SALE, STATE I 1989
Etching, aquatint and relief on handmade wove paper
image: 1937 x 1507; paper: 1937 x 1507; edition of 9
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12360
BENE COME IL SALE, STATE IV 1989
Etching, aquatint and relief on handmade wove paper
image: 1935 x 1496; paper: 1935 x 1496; edition of 9
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12361

GIUFÁ E LA BERRETTA ROSSA 1989
Etching, aquatint, relief and engraving on handmade wove paper
image: 1965 x 1435; paper: 1965 x 1470; edition of 50
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12362

GREEN JOURNAL 1985
Etching, screenprint and relief on handmade wove paper
image: 1680 x 1330; paper: 1680 x 1330; edition of 25
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12363

CIRCUIT SERIES, P12364–P12366 (INCOMPLETE)
Three from a series of twelve prints, various media on handmade wove paper
TALLADEGA THREE III 1982
Relief on handmade wove paper
image: 1680 x 1318; paper: 1680 x 1318; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12364

TALLADEGA FIVE I 1982
Relief and woodcut on handmade wove paper
image: 1680 x 1305; paper: 1680 x 1305; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12365

IMOLA THREE I 1982
Relief and engraving on handmade wove paper
image: 1677 x 1305; paper: 1677 x 1305; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12366
SWAN ENGRAVING SERIES, P12367–P12369 (INCOMPLETE)
Three from a series of nine prints, various media on handmade wove paper
SWAN ENGRAVING I 1982
Etching on handmade wove paper
image: 1667 x 1285; paper: 1685 x 1305; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12367

SWAN ENGRAVING II 1982
Etching on handmade wove paper
image: 1678 x 1315; paper: 1678 x 1315; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12368

SWAN ENGRAVING IV 1982
Etching and relief on handmade wove paper
image: 1653 x 1303; paper: 1674 x 1324; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12369

• Altoon Sultan
born 1948
DAIRY COWS, NORTH DANVILLE, VERMONT 1992
Drypoint, aquatint and watercolour on wove paper
image: 260 x 761; plate-mark: 262 x 763; paper: 490 x 963; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12370

SPRING CLOUDS, OJAI, CALIFORNIA 1992
Drypoint and watercolour on wove paper
image: 235 x 413; plate-mark: 231 x 414; paper: 487 x 657; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12371

RED ROOFS, NORTH ISLAND, NEW ZEALAND 1990
Drypoint and watercolour on wove paper
image: 310 x 542; plate-mark: 308 x 541; paper: 689 x 945; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12372
HOUSE AND HILL, NORTH ISLAND, NEW ZEALAND 1990
Drypoint and watercolour on wove paper
image: 158 x 399; plate-mark: 157 x 400; paper: 432 x 679;
edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12373

Donald Sultan
born 1951

FOUR RED FLOWERS MAY 17 1999 1999
Woodcut on handmade wove paper
image: 710 x 912; paper: 710 x 912; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12374

BLUE FLOWERS MAY 19 1999 1999
Woodcut on handmade wove paper
image: 706 x 910; paper: 706 x 910; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12375

BLACK FLOWERS SEPT 26 1999 1999
Woodcut on handmade wove paper
image: 702 x 907; paper: 702 x 907; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12376

SIX RED FLOWERS OCT 28 1999 1999
Woodcut on handmade wove paper
image: 712 x 913; paper: 712 x 913; edition of 40
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12377

BLACK EGGS AND ROSES MAY 22 2000 2000
Woodcut, paper pulp, dye and acrylic on four sheets of wove paper
image: 1750 x 1733; paper: 1750 x 1733; edition of 12
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12378
THE ALBUM SERIES, P12379–P12382 (COMPLETE)
Series of four prints, various media on tan handmade wove paper
EIGHT BALL FEB 14 1996 1996
Lithograph woodcut and etching on tan handmade wove paper
image: 1002 x 640; plate-mark: 1024 x 710; paper: 1079 x 760; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12379

ORANGE FEB 27 1996 1996
Lithograph, woodcut and etching on tan handmade wove paper
image: 968 x 657; plate-mark: 1031 x 709; paper: 1087 x 751; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12380

BUTTON MARCH 1 1996 1996
Lithograph, woodcut, etching and collage on tan handmade wove paper
image: 944 x 650; plate-mark: 1029 x 708; paper: 1076 x 745; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12381

BUTTERFLY FEB 26 1996 1996
Screenprint, relief, embossing, acrylic and watercolour on tan handmade wove paper
image: 1018 x 680; plate-mark: 1025 x 707; paper: 1079 x 751; edition of 30
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974–7, 2004
P12382
• Dorothea Tanning  
  born 1910  
  SOME ROSES AND THEIR PHANTOMS 1952  
  Oil on canvas, 763 x 10  Presented by the Tate Collectors  
  Forum 2003  
  T07987

PINCUSHION TO SERVE AS FETISH 1965  
Cotton velvet, lead, steel pins, plastic funnel, sawdust and wool, 372 x 370 x 455  
Purchased from the artist (General Funds) 2003  
T07988

NUE COUCHÉE 1969–70  
Cotton textile, cardboard, wool and plastic table tennis balls, 385 x 1089 x 535  
Purchased from the artist (General Funds) 2003  
T07989

• Boris Taslitzky  
  born 1911  
  STUDY FOR ‘THE DEATH OF DANIELLE CASANOVA’ (LA MORT DE DANIELLE CASANOVA (ÉTUDE)) 1949  
  Oil on canvas, 811 x 1303 + image  
Purchased from the artist (General Funds) 2002  
T07917

• Sam Taylor-Wood  
  born 1967  
  KILLING TIME 1994  
  Four screen projection, colour video, audio track, 48 min 16 sec  
  overall display dimensions variable; edition of 3  
Purchased from Christie’s (General Funds) 2002  
T07937

• Masami Teraoka  
  born 1936  
  LONGING SAMURAI 1993  
  Woodcut, etching and aquatint on laid paper  
  image: 645 x 974; paper: 645 x 974; edition of 30  
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
  Tate Print Department 1974–7, 2004  
P12383
VIEW FROM HERE TO ETERNITY 1993  
Woodcut, etching, aquatint and ink on laid paper  
image: 645 x 969; paper: 645 x 969; edition of 30  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12384

CATFISH ENVY 1993  
Woodcut, etching, aquatint and ink on laid paper  
image: 658 x 979; paper: 658 x 979; edition of 30  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12385

KUNISADA ECLIPSED 1993  
Woodcut, etching, aquatint and ink on laid paper  
image: 656 x 1156; paper: 656 x 1156; edition of 30  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,  
Tate Print Department 1974–7, 2004  
P12386

• David Tindle  
born 1932  
TELEPHONE 1988  
Egg tempera on board, 812 x 1224  
Presented by the artist 2003  
T07973

• William Tucker  
born 1935  
POMONA 1999  
Bronze, 2460 x 2100 x 2150  
Purchased from McKee Gallery, New York with assistance from the American Fund for the Tate Gallery, the Estate of Tom Bendhem and the Royal Academy of Art Sculpture Fund 2002  
T07886

GUARDIAN IV 1983  
Bronze, 1940 x 700 x 750  
Bequeathed by Tom Bendhem 2003  
T07982
• Jack Tworkov  
1900–1982  
KTL #1 1982  
Lithograph on wove paper  
image: 611 x 612; paper: 700 x 702; edition of 150  
Presented by Tyler Graphics Ltd in honour of Pat Gilmour, 
Tate Print Department 1974–7, 2004  
P12387

• Sir Anthony Van Dyck  
1599–1641  
PORTRAIT OF SIR WILLIAM KILLIGREW 1638  
Oil on canvas, 1052 x 841  
Accepted by HM Government in lieu of Inheritance Tax with 
additional payment (General Funds) made with assistance 
from the Patrons of British Art, Christopher Ondaatje and the 
National Art Collections Fund 2002  
T07896

• Bill Viola  
born 1951  
FIVE ANGELS FOR THE MILLENNIUM 2001  
Five screen video projection, screen one: 9 min; screen two: 7 
min 45 sec; screen three: 13 min 10 sec; screen four: 9 min 20 
sec; screen five: 11 min 30 sec, audio track (all)  
overall display dimensions variable  
Purchased from Anthony d’Offay Gallery jointly by Tate, 
London courtesy of Lynn Forester de Rothschild, the Whitney 
Museum of American Art, New York courtesy of Leonard 
Lauder, and the Centre Pompidou, Paris courtesy of Lily Safra, 
2003  
T11805

• John Virtue  
born 1947  
LANDSCAPE NO 624 1999–2000  
Acrylic, ink and shellac on canvas, 3665 x 2667 x 25  
Presented by the Trustees of the Chantrey Bequest 2002  
T07915
John Walker
born 1939
THE WITNESS 1999
Etching, aquatint, carborundum and oil on handmade wove paper
image: 417 x 303; paper: 568 x 413; edition of 18
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12388

A TERRE 1999
Etching, aquatint, engraving and monotype on handmade wove paper
image: 395 x 253; paper: 468 x 368; edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12389

THE STUDIO 1999
Etching, aquatint, engraving and oil on handmade wove paper
image: 254 x 202; plate-mark: 253 x 202; paper: 464 x 365;
edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12390

FLANDERS 1999
Etching, aquatint and engraving on handmade wove paper
image: 264 x 206; plate-mark: 251 x 202; paper: 467 x 366;
edition of 10
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12391

REPOSE 1999
Etching, monotype and stencil on handmade wove paper
image: 257 x 204; plate-mark: 257 x 203; paper: 468 x 366;
edition of 8
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12392

MOUNT KISCO STUDIO 1996
Woodcut, acrylic and dye on handmade wove paper
image: 804 x 647; paper: 930 x 779; edition of 12
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12393
MOUNT KISCO STUDIO, STATE I 1996
Woodcut, acrylic and dye on handmade wove paper
image: 809 x 640; paper: 930 x 772; edition of 7
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12394

MOUNT KISCO STUDIO, STATE II 1996
Woodcut, acrylic and dye on handmade wove paper
image: 785 x 628; paper: 937 x 778; edition of 5
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12395

SHEEP SKULL I 1998
Etching and aquatint on handmade wove paper
image: 326 x 536; plate-mark: 326 x 536; paper: 425 x 663;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12396

SHEEP SKULL II 1998
Etching and aquatint on handmade wove paper
image: 258 x 440; plate-mark: 258 x 440; paper: 423 x 662;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12397

THE SOMME 1998
Etching and aquatint on handmade wove paper
image: 412 x 299; paper: 661 x 423; edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12398

THE SOMME, STATE I 1998
Etching and aquatint on handmade wove paper
image: 415 x 301; plate-mark: 418 x 304; paper: 662 x 423;
edition of 7
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12399
PASSING BELLS, P12400–P12410 (INCOMPLETE)
Eleven from a series of twenty-two prints various media, various sizes on handmade wove paper
PAGE 1, STATE I 1998
Etching on handmade wove paper
image: 222 x 153; plate-mark: 222 x 153; paper: 465 x 362;
edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12400

PAGE 5, STATE I 1998
Etching on handmade wove paper
image: 201 x 140; plate-mark: 201 x 140; paper: 468 x 365;
edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12401

PAGE 6, STATE I 1998
Etching on handmade wove paper
image: 255 x 203; plate-mark: 255 x 203; paper: 471 x 368;
edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12402

PAGE 9, STATE I 1998
Etching on handmade wove paper
image: 168 x 132; plate-mark: 168 x 132; paper: 468 x 365;
edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12403

PAGE 10, STATE I 1998
Etching on handmade wove paper
image: 176 x 136; plate-mark: 176 x 136; paper: 467 x 364;
edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12404

PAGE 16, STATE I (BROWN) 1998
Etching and aquatint on handmade wove paper
image: 202 x 252; plate-mark: 202 x 252; paper: 463 x 362;
edition of 5
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12405
PAGE 16, STATE I (BLACK) 1998
Etching and aquatint on handmade wove paper
image: 202 x 254; plate-mark: 202 x 254; paper: 475 x 385;
edition of 4
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12406

PAGE 18, STATE I 1998
Etching on handmade wove paper
image: 256 x 204; plate-mark: 256 x 204; paper: 473 x 372;
edition of 4
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12407

PAGE 19, STATE I 1998
Etching and aquatint on handmade wove paper
image: 262 x 202; plate-mark: 262 x 202; paper: 466 x 364;
edition of 4
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12408

PAGE 24, STATE I 1998
Etching and aquatint on handmade wove paper
image: 252 x 203; plate-mark: 252 x 203; paper: 471 x 369;
edition of 4
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12409

PAGE 25, STATE I 1998
Etching on handmade wove paper
image: 252 x 203; plate-mark: 252 x 203
paper: 468 x 362; edition of 3
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12410

PASSING BELLS, P12411-P12437 (COMPLETE)
Portfolio of twenty-seven prints, various media, various sizes
on handmade wove paper
[NO TITLE] 1998
Etching on handmade wove paper
image: 221 x 153; plate-mark: 221 x 153; paper: 464 x 364;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12411
[NO TITLE] 1998
Etching on handmade wove paper
image: 199 x 144; plate-mark: 199 x 144; paper: 465 x 364;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12412

[NO TITLE] 1998
Etching on handmade wove paper
image: 202 x 139; plate-mark: 202 x 139; paper: 469 x 368;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12413

[NO TITLE] 1998
Etching on handmade wove paper
image: 170 x 134; plate-mark: 170 x 134; paper: 468 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12414

[NO TITLE] 1998
Etching on handmade wove paper
image: 202 x 139; plate-mark: 202 x 139; paper: 468 x 363;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12415

[NO TITLE] 1998
Etching on handmade wove paper
image: 255 x 202; plate-mark: 255 x 202; paper: 467 x 363;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12416

[NO TITLE] 1998
Etching on handmade wove paper
image: 168 x 133; plate-mark: 168 x 133; paper: 466 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12417
[NO TITLE] 1998
Etching on handmade wove paper
image: 177 x 140; plate-mark: 177 x 140; paper: 467 x 365;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12418

[NO TITLE] 1998
Etching on handmade wove paper
image: 168 x 134; plate-mark: 168 x 134; paper: 467 x 364;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12419

[NO TITLE] 1998
Etching on handmade wove paper
image: 174 x 135; plate-mark: 174 x 135; paper: 467 x 365;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12420

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 255 x 202; paper: 465 x 365; overall: 255 x 202;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12421

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 255 x 202; plate-mark: 255 x 202; paper: 467 x 365;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12422

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 151 x 225; plate-mark: 151 x 225; paper: 468 x 368;
dition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12423
[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 176 x 140; plate-mark: 176 x 140; paper: 467 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12424

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 153 x 230; plate-mark: 153 x 230; paper: 468 x 364;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12425

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 202 x 252; plate-mark: 202 x 252; paper: 465 x 367;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12426

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 176 x 149; plate-mark: 176 x 149; paper: 469 x 367;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12427

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 252 x 203; plate-mark: 252 x 203; paper: 465 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12428

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 258 x 195; plate-mark: 258 x 195; paper: 467 x 366;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12429
[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 175 x 137; plate-mark: 175 x 137; paper: 467 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12430

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 204 x 137; plate-mark: 204 x 137; paper: 466 x 363;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12431

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 176 x 148; plate-mark: 176 x 148; paper: 465 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12432

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 175 x 138; plate-mark: 175 x 138; paper: 465 x 367;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12433

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 251 x 203; plate-mark: 251 x 203; paper: 467 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12434

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 251 x 202; plate-mark: 251 x 202; paper: 465 x 367;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12435
[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 176 x 139; plate-mark: 176 x 139; paper: 465 x 366;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12436

[NO TITLE] 1998
Etching and aquatint on handmade wove paper
image: 255 x 202; plate-mark: 255 x 202; paper: 466 x 365;
edition of 20
Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004
P12437

• Jeff Wall
born 1946
DIAGONAL COMPOSITION 1994
Cibachrome transparency in lightbox, 400 x 460;
edition of 10
Purchased from Marian Goodman Gallery, New York
(General Funds) 2003
T07961

• Alfred Wallis
1855–1942
BOATS AT REST IN MOUNT’S BAY (DATE NOT KNOWN)
Oil on board, 434 x 482
Presented by Catherine Gaskin Cornberg 2002
T07924

• Gary Webb
born 1973
SOUND OF THE BLUE LIGHT 2002
Stone, wood, plastic, brass and paper with found audio track,
12mm, looped
displayed: 1815 x 2700 x 2800; overall display dimensions
variable
Presented by the Patrons of New Art Special Purchase Fund
through the Tate Foundation 2003
T07947
• Rachel Whiteread
  born 1963
  UNTITLED (ROOMS) 2001
  Polymer reinforced plaster, fiberglass matting, wood and metal, 2820 x 7260 x 13430
  Purchased from Anthony d’Offay Gallery with funds provided by the American Patrons of Tate, courtesy of Noam and Geraldine Gottesman and Tate International Council 2003
  T07938

  UNTITLED (STAIRS) 2001
  Polymer reinforced plaster, fiberglass matting, wood and metal, 3750 x 220 x 5800
  Purchased from Anthony d’Offay Gallery with funds provided by the National Art Collections Fund and Tate Members 2003
  T07939

  UNTITLED (NINE TABLES) 1998
  Concrete and polystyrene in nine parts
  object: 681 x 685 x 605; displayed: 681 x 3750 x 5190; overall display dimensions variable
  Presented by the Tate Collectors Forum 2003
  T07984

  UNTITLED (TWENTY-FOUR SWITCHES) 1998
  Aluminium, 263 x 203 x 60
  Purchased from Anthony d’Offay Gallery with funds provided by the Gytha Trust 2003
  T07985

• Alison Wilding
  born 1948
  ASSEMBLY 1991
  Powder-coated steel and polyvinyl chloride, 1230 x 1740 x 5470
  Presented by the Contemporary Art Society and the Henry Moore Foundation, courtesy of an anonymous donor 2003
  T11759

  HARBOUR 1994–6
  Staffordshire alabaster and cast silicone rubber, 1305 x 1520 x 1580
  Presented by the Contemporary Art Society and the Henry Moore Foundation, courtesy of an anonymous donor 2003
  T11760
• Stephen Willats  
born 1943  
**VISUAL AUTOMATIC NO.5 1965**  
Wood, plastic, paint, metal and electronic parts, 765 x 1330 x 245  
Purchased from Victoria Miro Gallery with funds provided by the Knapping Fund 2004  
T11784  

**VISUAL FIELD AUTOMATIC NO.1 1964**  
Wood, plastic, paint and electronic parts, 1910 x 1220 x 220  
Purchased from Victoria Miro Gallery with funds provided by the Knapping Fund 2004  
T11786  

**WORKSHEETS FOR VISUAL AUTOMATIC NO.5 NO.1 1965**  
Crayon and graphite on wove paper, 562 x 773  
Presented by the artist 2004  
T11831  

**WORKSHEETS FOR VISUAL AUTOMATIC NO.5 NO.2 1965**  
Wax crayon and graphite on paper, 562 x 560  
Presented by the artist 2004  
T11832  

**WORKSHEETS FOR VISUAL AUTOMATIC NO.5 NO.3 1965**  
Wax crayon and graphite on wove paper, 562 x 620  
Presented by the artist 2004  
T11833  

• Terry Winters  
born 1949  
**NOVALIS 1983, 1989**  
Etching on paper  
image: 950 x 680; paper: 1083 x 785  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11895  

**FOURTEEN ETCHINGS, P11896–P11909 (COMPLETE)**  
Portfolio of fourteen etchings  
**[NO TITLE] 1989**  
Etching on paper  
image: 200 x 164; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11896
[NO TITLE] 1989  
Etching on paper  
image: 135 x 91; image: 200 x 166; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11897

[NO TITLE] 1989  
Etching on paper  
image: 203 x 170; image: 98 x 102; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11898

[NO TITLE] 1989  
Etching on paper  
image: 140 x 90; image: 200 x 162; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11899

[NO TITLE] 1989  
Etching on paper  
image: 200 x 165; image: 90 x 100; paper: 475 x 360  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 1991  
P11900

[NO TITLE] 1989  
Etching on paper  
image: 91 x 82; image: 200 x 163; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 1991  
P11901

ETCHING ON PAPER  
image: 90 x 60; image: 200 x 168; paper: 475 x 360; edition of 65  
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000  
P11902
[NO TITLE] 1989
Etching on paper
image: 125 x 65; image: 200 x 167; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11903

[NO TITLE] 1989
Etching on paper
image: 200 x 166; image: 102 x 75; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11904

[NO TITLE] 1989
Etching on paper
image: 130 x 86; image: 202 x 170; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11905

[NO TITLE] 1989
Etching on paper
image: 200 x 163; image: 137 x 93; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11906

[NO TITLE] 1989
Etching on paper
image: 200 x 165; image: 137 x 64; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11907

[NO TITLE] 1989
Etching on paper
image: 125 x 83; image: 200 x 163; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery, courtesy of a private collector 2000
P11908
[NO TITLE] 1989
Etching on paper
image: 135 x 85; image: 200 x 165; paper: 475 x 360;
edition of 65
Presented by the American Fund for the Tate Gallery,
courtesy of a private collector 2000
P11909

Christopher Wood
1901–1930
THE FISHERMAN’S FAREWELL 1928
Oil on wood, 279 x 700
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate 2002
T07994

John Wootton
1682–1764
VISCOUNT WEYMOUTH’S HUNT: A GROOM HOLDING
A SADDLED GREY HUNTER WITH HOUNDS AND
tERRIERS 1733–6
Oil on canvas, 4030 x 3600
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate 2004
T11834

VISCOUNT WEYMOUTH’S HUNT: THOMAS, 2ND VISCOUNT
WEYMOUTH, WITH A BLACK PAGE AND OTHER HUNTMEN
AT THE KILL 1733–6
Oil on canvas, 3590 x 3450
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate 2004
T11835

VISCOUNT WEYMOUTH’S HUNT: MR. JACKSON, THE HON.
HENRY VILLIERS AND THE HON. THOMAS VILLIERS, WITH
HUNTERS AND HOUNDS 1733–6
Oil on canvas, 4050 x 4310
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate 2004
T11836

VISCOUNT WEYMOUTH’S HUNT: THE HON. JOHN SPENCER
BESIDE A HUNTER HELD BY A YOUNG BOY 1733–6
Oil on canvas, 3450 x 2560
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate 2004
T11837
VISCOUNT WEYMOUTH’S HUNT: TWO HUNT SERVANTS ON HUNTERS BESIDE A COTTAGE 1733–6
Oil on canvas, 3450 x 2610
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004
T11838

TWO STALLIONS FIGHTING 1733–6
Oil on canvas, 2510 x 3580
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004
T11839

DIGGING OUT THE FOX 1733–6
Oil on canvas, 1820 x 3040
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004
T11840

• Elizabeth Wright
  born 1964
  B.S.A. TOUR OF BRITAIN RACER ENLARGED TO 135% 1996–7
  Steel, aluminium, rubber, plastic, paint and wood,
  1240 x 2360 x 550
  Purchased from Timothy Taylor Gallery (General Funds) 2002
  T07936

• Richard Wright
  born 1960
  GAGOSIAN GALLERY POSTER EDITION, P78706–P78711
  (COMPLETE)
  Portfolio of six screenprints, various sizes on wove paper
  UNTITLED FIGURE 1 2002
  Screenprint on wove paper
  image: 460 x 400; paper: 460 x 400; edition of 30
  Purchased from Gagosian Gallery (General Funds) 2003
  P78706

  UNTITLED FIGURE 2 2002
  Screenprint on wove paper
  image: 547 x 770; paper: 547 x 770; edition of 30
  Purchased from Gagosian Gallery (General Funds) 2003
  P78707
UNTITLED FIGURE 3 2002
Screenprint on wove paper
image: 595 x 772; paper: 595 x 772; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78708

UNTITLED FIGURE 4 2002
Screenprint on wove paper
image: 604 x 850; paper: 604 x 850; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78709

UNTITLED FIGURE 5 2002
Screenprint on wove paper
image: 610 x 856; paper: 610 x 856; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78710

UNTITLED FIGURE 6 2002
Screenprint on wove paper
image: 840 x 1040; paper: 840 x 1040; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78711

BQ POSTER EDITION, P78712–P78716 (COMPLETE)
Portfolio of five screenprints, various sizes on wove paper

UNTITLED FIGURE 1 2001
Screenprint on wove paper
image: 295 x 420; paper: 295 x 420; edition of 30
P78712

UNTITLED FIGURE 2 2001
Screenprint on wove paper
image: 420 x 593; paper: 420 x 593; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78713

UNTITLED FIGURE 3 2001
Screenprint on wove paper
image: 595 x 840; paper: 595 x 840; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78714

UNTITLED FIGURE 4 2001
Screenprint on wove paper
image: 840 x 1190; paper: 840 x 1190; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78715
UNTITLED FIGURE 5 2001
Screenprint on wove paper
image: 890 x 1260; paper: 890 x 1260; edition of 30
Purchased from Gagosian Gallery (General Funds) 2003
P78716

• Cerith Wyn Evans
  born 1958
  INVERSE REVERSE PERVERSE 1996
  Acrylic, 730 x 730 x 300
  Purchased from Timothy Taylor Gallery (General Funds) 2002
  T07935

• Bryan Wynter
  1915–1975
  MEANDER I 1967
  Oil on canvas, 1676 x 2134
  Purchased from Monica Wynter (General Funds) 2003
  T07978

  DARK LANDSCAPE 1954
  Oil on board, 914 x 711
  Presented by Monica Wynter, the artist’s widow 2003
  T07979

  RIVERBED 1959
  Oil on canvas, 1524 x 1220
  Purchased from Monica Wynter (General Funds) 2003
  T07991

• Robert Rahway Zakanitch
  born 1935
  DOUBLE GEESE MOUNTAIN 1981
  Screenprint, lithograph and stencil on paper
  image: 650 x 535; paper: 706 x 579; edition of 75
  Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
  Tate Print Department 1974–7, 2004
  P12438

• attributed to George Stubbs
  1724–1806
  STUDY OF AN EAGLE
  Pen, ink, wash, pencil, chalk on paper
  image: 303 x 209; paper: 303 x 209
  Presented by Professor Luke Herrmann (from the Bruce
  Ingram Collection) through the National Art Collections
  Fund 2002
  T07878
Archive Acquisitions

• John Aldridge
  1905–1984
  Correspondence between John Aldridge and his first wife, Lucie Brown during the years of World War II together with press cuttings, 1940s–1950s.
  Presented the executors of the estate of John Aldridge, 2002.
  TGA 200216

• Carl Andre
  born 1935
  Two black ring binder volumes, containing 88 colour copies from originals in the Andover School Collection of a work by Andre entitled 'Passport 1970'.
  Lent by the American Fund for the Tate Gallery, courtesy of Paula Cooper, 2003.
  TGA 20037

• Kenneth Armitage
  1916–2002
  Personal papers of the sculptor comprising: correspondence; writings; sketches and drawings; published ephemera, audio-visual material, press cuttings and photographs, 1930s–2002.
  TGA 200043

• Art Monthly
  Added to TGA 20013

• Artist Placement Group
  The records of the Artist Placement Group (APG) including files relating to: their approaches and successful placements within national companies and government departments; the Group's involvement with art colleges, galleries, universities and artists' groups; lectures and symposia; correspondence with artists; the day to day running of the Group; publications; press and publicity; a-v material and photographs, 1966–1988.
  Purchased from Barbara Steveni through the O + I Board, 2004.
  TGA 20042
• Artists’ Union
  Publications from Canada, Wales, and the USA associated with the Artists’ Union, and a file of correspondence, minutes, leaflets and press-cuttings relating to the Union, 1970s–1980s.
  Added to TGA 200116

• Graham Bell
  1910–1943
  Personal papers of Graham Bell including: correspondence to and from Anne Olivier Popham (Mrs Quentin Bell); correspondence from his friends, William Coldstream, Adrian Stokes, Victor Pasmore and others, 1937–1943; sketchbooks and notebooks, catalogues, photograph and ephemera, 1930s–1940s.
  Presented by Anne Olivier Bell, 2002.
  TGA 200214

• Sven Berlin
  1911–1999
  Unpublished manuscript (240 pages) by Sven Berlin entitled ‘The Violet Man’, n.d.
  TGA 200323

• Ian Breakwell
  born 1943
  Notes, correspondence, music score, videos and photographs relating to ‘The Other Side’ (T.07990) created for the De La Warr Pavilion, Bexhill-on-Sea, 2000–2002.
  TGA 20039

• British Council
  Presented by the British Council, 2003
  TGA 200317.

• British Council
  Added to TGA 200317
• David Brown
1926–2002
The personal papers of the curator and art historian, Dr. David Brown relating to art, artists and his own writing, 1940s–1990s.
TGA 200318

• Marcus Brumwell
1901–1983
The personal papers of J.R.M. Brumwell (correspondence, ephemera and publications) as well as the records of the Design Research Unit and Stuart’s Advertising, 1939–1984.
Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate, 2004.
TGA 20046

• John Christopherson
1921–1996
Press cuttings relating to John Christopherson, 1950s–2000 and a folder containing a manuscript by Christopherson concerning Jacob Epstein, 1950.
Presented by Mrs Anne Christopherson, the artist’s widow, 2003.
Added to TGA 9916

• Cecil and Elisabeth Collins
1908–1989 and 1905–2001
Added to TGA 2000/15

• Commonwealth Institute
The records of the Commonwealth Institute’s exhibiting activities from planning and policy documents to correspondence with artists, published ephemera, press cuttings and photographic material, 1960s–1997.
Presented by the Board of Trustees of the Commonwealth Institute
TGA 20045
• Contemporary Art Society
  TGA 20032

• Robin Crozier
  1936–2001
  TGA 200311

• Joanna Drew
  1929–2003
  Presented by the executors of the estate of Joanna Drew, 2003
  TGA 200319

• Luke Fildes
  1843–1927
  Six studies for the painting ‘The Doctor’ 1891 in Tate Collection (N.01522). + image
  TGA 200322

• Robert Fraser Gallery
  Catalogues (some annotated), periodicals, press cuttings and a poster relating to the gallery, 1962–1967.
  Presented by John Fraser, 2003.
  TGA 200329

• Naum Gabo Trust
  Papers and reports written by scholars who have received grants from the Trust since 1988.
  Presented by Nina and Graham Williams, 2002.
  TGA 200215
• William Gear
1915–1997
The personal papers of William Gear consisting of: correspondence; photographs, exhibition papers and catalogues; personal documents and diaries; copies of writings; videos and transcripts of interviews with Gear; press cuttings and contributions to publications covering the majority of his life c.1915–1997.
Presented by David Gear, the artist’s son, 2003.
TGA 200328

• Luke Gertler
born 1932
Material relating to Mark Gertler (including correspondence, catalogue of works and biographical information) collated by Luke Gertler, 1980s–2000, as well as notebook, sketches and artists’ materials by and relating to Bernard Meninsky, 1930s–1940s.
TGA 200338

• Pat Gilmour
Eighty seven Christmas cards, by artists, sent to Pat Gilmour, 1971–2002.
TGA 200320

• Barbara Hepworth
1903–1975
Presented by the executors of the estate of Barbara Hepworth, 2003.
TGA 200313

• Barbara Hepworth
1903–1975
Material (includes photographs, storyboard and scrapbook of film reviews) relating to the film ‘Figures in a Landscape: Cornwall and The Sculpture of Barbara Hepworth’ made by Dudley Shaw Ashton, 1953
TGA 200314
• Cliff Holden
born 1919
One folder containing manuscripts and published texts about Evert Lundquist, Dorothy Mead, the Borough Group and Bomberg’s teaching by Cliff Holden, 1959–64.
Added to TGA 2000/16

• Barry Joule Collection of material relating to Francis Bacon’s studio at 7 Reece Mews, London
Over nine hundred pages of source material (many overpainted or scratched), over fifty pages from the so-called ‘X-Album’, over one hundred photographs (many taken by Joule) of Francis Bacon and friends, and over forty books, catalogues, periodicals and other publications, c.1950’s–1990’s.
TGA 2004/16

• Lefevre Gallery
The records of the gallery including: administrative correspondence 1934 – 1998; Bignou Gallery files, 1934–1946; private papers of D.M. MacDonald – financial records, sale books, stock books; cash books and ledgers for Glasgow and London offices; legal papers, press cuttings albums; photographs and negatives; artists’ albums (images of works sold), 1930s–1990s.
Presented by the Directors of Alex Reid and Lefevre Ltd, 2002.
TGA 2002/11

• London Group
TGA 2003/26

• London Group
Added to TGA 2003/26
• Bernard Meninsky
  1891–1950
  Seventy nine catalogues, books and other publications
  formerly in Bernard Meninsky’s library, annotated by him
  during the 1920s–1940s.
  TGA 20044

• Musgrave Kinley Outsider Collection and Trust
  The records of the Trust, including: legal and financial docu-
  ments, Victor Musgrave’s correspondence files, files relating
  to the management of The Outsider Collection such as loans,
  exhibitions and desiderata, biographical information, property
  Presented by the Trustees of the Musgrave Kinley Outsider
  TGA 200327

• National Art Collections Fund
  Presented by the Chairman and Committee of the NACF,
  2003.
  Added to 9328

• Colin Painter
  Fifty six models, drawings and prototypes by Angela Bulloch,
  Tony Cragg, Ricard Deacon, Antony Gormley, Anish Kapoor,
  David Mach, Richard Wentworth, Alison Wilding and
  Perminder Kaur for ‘At Home with Art’; a joint venture by
  Tate and Homebase and exhibited at Tate, 15 November
  TGA 200210

• John Piper
  1903–1992
  Accepted by HM Government in lieu of Inheritance Tax and
  allocated to Tate, 2003.
  TGA 20033

• John Piper
  1903–1992
  The personal papers of John and Myfanwy Piper including:
  correspondence; papers and files relating to works of art;
  projects and commissions; diaries; notebooks and scrap-
  books; printing proofs; sketches; audio-visual material;
  photographs and press cuttings, 1920s–1990s.
Purchased from the artist’s family with assistance from the Heritage Lottery Fund, Tate Members and private donors, 2004.
TGA 200410

• Bryan Robertson
1925–2002
The personal papers of the art critic, curator and former Director of the Whitechapel Art Gallery, 1950s–2002.
Presented by the executors of the estate of Bryan Robertson, 2003.
TGA 200310

• Bryan Robertson
1925–2002
Correspondence, file of papers relating to the Mark Rothko Memorial Trust, manuscripts and transcripts, 1973.
Presented by the executors of the estate of Bryan Robertson, 2003.
Added to TGA 200310

• Donald Rodney
1961–1998
Forty eight sketch/notebooks, 1982–1998; correspondence, 1980s–1990s; source material; scrapbooks; printed ephemera, books and catalogues; posters; videos and photographs, 1982–1998.
Purchased from and donated by the executors of the estate of Donald Rodney, 2003.
TGA 200321

• Kenneth Rowntree
1915–1997
Presented by Diana and Adam Rowntree, the artist’s widow and son, 2003.
TGA 200316

• Ruskin Spear
1911–1990
The personal papers of Ruskin Spear including: correspondence files; notebooks; sketchbook; diaries; files relating to portrait commissions; financial records, exhibition catalogues; press cuttings, ephemera; photographs of works by Spear; and a poster, 1940s–1990s.
Presented by Mary Spear, the artist’s widow, 2003.
TGA 20035
• John Cecil Stephenson
1889–1965
Letters from Ben Nicholson, Barbara Hepworth and Piet
TGA 200324

• Adrian Stokes
1902–1972
Two postcards to Stokes, 1933–37; thirteen manuscripts and
typescripts by Stokes 1961–72; and fifteen publications by or
Presented by Mrs Ann Stokes Angus, the writer’s widow,
2003.
TGA 200325

• John Summerson
Correspondence from Ben Nicholson to John Summerson,
plus a small number of catalogues, photographs and plates,
Accepted by HM Government in lieu of Inheritance Tax and
allocated to Tate, 2004.
TGA 20048

• Jean Tinguely
1925–1991
Letters and drawings sent to staff regarding his exhibition at
Tate, 8 September–28 November 1982.
Sent by Jean Tinguely, 1981–82, and transferred to Tate
Archive 2003.
TGA 200315

• John A. Walker
born 1939
Audio-visual material by and relating to John Latham,
Added to TGA 9913

• Simon Watney
Drawings, sketches, notes and ephemera relating to Duncan
Grant’s ‘Abstract Kinetic Collage Painting with Sand’, 1914
(T.01744).
TGA 20036
• Sarah Wilson  
Correspondence and ephemera sent to Dr Wilson by Anthony Hill/Redo, 1986–1995.  
Presented by Dr Sarah Wilson, 2002.  
TGA 200213  

• Nan Youngman  
1906–1995  
The personal papers of Nan Youngman including: personal documents; correspondence; writings; artworks; publications; photographs and press cuttings, 1930s–1990s.  
Purchased from Julian Rea, 2002.  
TGA 20029  

• Nicholas Zurbrugg  
1947–2001  
Presented by the executors of the estate of Nicholas Zurbrugg, 2003.  
TGA 200312
Loans from Tate

• In this two-year period Tate lent a total of 1,538 works to 227 exhibitions at 325 venues, 145 in the UK and 180 abroad. Compared to the last biennium there was an increase of 32% in the number of works lent. The majority of loans (as opposed to works lent) were made in response to external requests; 688 works from the Collection to 195 exhibitions at 283 venues (122 in this country, 161 abroad). The remainder of our loans occur as part of Tate-initiated programmes; Partnerships, the International Programme, and Tate exhibition tours. Alongside loans from the Collection, we also administer the loan out of works on long-term loan to the Collection, and works in the Archive; these add a further 34 works and 29 Archive items to the loans out programme, and another 11 to Tate programmes. These works are not included in the figures below; the long-term loans referred to are loans out from the Collection, a separate programme again.

LOANS TO EXHIBITIONS

• We have received more loan requests than before: 416 in the two-year period, of which 198 were agreed. This slightly under the normal percentage (47% agreed, rather than 50% or more), contradicting the hope expressed in the last report that more realistic requests were being made, with a greater chance of success. Perhaps we are still normalising after the massive ‘Tate Modern effect’.

• A feature of the period has been an increased number of exhibitions where tour venues were both in the UK and abroad; for example ‘Shakespeare in Art’ shown at the Palazzo dei Diamanti, Ferrara and Dulwich Picture Gallery (5 works lent), ‘Turner: the Late Seascapes’ which began at the Clark Art Institute, Williamstown and toured to Manchester Art Gallery and the Burrell Collection, Glasgow (16 works), and ‘Dante Gabriel Rossetti’ which was shown at both the Walker Art Gallery, Liverpool and the Van Gogh Museum, Amsterdam (18 works).

• We have however made many loans to exhibitions shown exclusively in the UK: 10 works to the ‘William Roberts’ exhibition shown at the Hatton Gallery, Newcastle and the Graves Art Gallery, Sheffield; 5 works plus archive items for ‘Abstraction on the Beach: John Piper in the 1930s’ at Dulwich Picture Gallery and the Djanogly Art Gallery, Nottingham; one work and six archive items to ‘David Jones’ at Ditchling Museum.

• Other UK national museums have developed exhibitions in partnership with non-nationals, to which we have contributed: ‘Thomas Jones’ was shown at the National
Museums and Galleries of Wales, Cardiff, Manchester Art Gallery and the National Gallery (14 works lent); ‘Ceri Richards’ also at Cardiff, Leeds City Art Gallery and the Glynn Vivian Art Gallery, Swansea (5 works); ‘Paradise’ at Bristol Museum and Art Gallery, the Laing Art Gallery, Newcastle and the National Gallery (2 works).

- There have been a number of loans to UK exhibitions focussing on Turner: 14 works, including 6 sketchbooks to Portsmouth City Museum for ‘Turner, Portsmouth and the Sea’; 12 to the Barber Institute of Arts, Birmingham; 25 to the Gas Hall, Birmingham, and 70 to Petworth House, Sussex.
- In London, we supported the Hayward Gallery’s major exhibition ‘Saved! 100 Years of the National Art Collections Fund’ with 15 works, and an exhibition at Christie’s to celebrate the 25th anniversary of the British Sporting Art Trust (13 works).
- Overseas, there have been major loans to the Institute of Contemporary Art, Valencia (14 Ben Nicholsons), the Musee d’Amiens (17 Turners), the Musee d’Orsay, Paris (14 works), and the new Museum of Kamakura and Hayama, and two tour venues in Japan (10 Nicholsons). We have also supported British Council exhibitions in Wolfsburg and Toulouse (14 works), Paris (15 Constables) and recently, Tehran for the first time (one work, a Woodrow).

TATE PARTNERSHIP SCHEME

- The first five partnerships, established in 2000, were renewed in April 2003 for a further two years. The partners are Norwich Castle Museum and Art Gallery, the New Art Gallery Walsall, the Potteries Art Gallery and Museum, Stoke-on-Trent, Sheffield Galleries and Museums Trust, and Abbot Hall Art Gallery and Blackwell, Kendal. Exhibitions have ranged from large surveys to small ‘in focus’ displays. Each gallery has organised between one and three exhibitions each year, with loans and technical assistance from Tate. Kendal borrowed 16 Spencers in 02–03, and 6 Gills in 03–04; Sheffield borrowed 12 Constables in 02–03 and 27 Blakes in 03–04; Stoke had 19 works for ‘British Landscapes’ in 02–03 and 17 Turners in 03–04; Walsall had 64 works for ‘Coming of Age’ in 02–03 and 27 for ‘Strangers’ in 03–04; and Norwich had 8 Selfs in 02–03 and 34 works for ‘St Ives’ in 03–04.

INTERNATIONAL PROGRAMME

- This scheme has developed further, with five loan exhibitions taking place. These exhibitions are curated within Tate and consist almost entirely of Tate works. ‘Whistler, Sargent and Steer’ (32 works) went to the Frist Center for Visual Arts, Nashville. ‘The Pre-Raphaelite Dream’ (69 works) travelled to
the Art Gallery of Western Australia, Perth, Dunedin Public Art Gallery and the Frist Center, Nashville. ‘A Bigger Splash: British Art from the 1960s to the Present Day’ (112 works) was shown at Oca and the Instituto Tomike Ohtake, Sao Paulo. Finally, ‘The Stage of Drawing: Gesture and Act’ (150 works) went to The Drawing Center, New York and the Museum of Contemporary Art, Sydney, followed by a showing at Tate Liverpool (and also at Tate Britain later this year).

TATE EXHIBITION TOURS

• Tate exhibitions have continued to grow in number, and to draw increasingly on the Collection. Compared to 2000–2002, this biennium has been busy, with 9 Tate touring exhibitions including 169 Tate works (an increase of 26%). These ranged from Tate Britain’s ‘American Sublime’ (2 Turners included in the tour to the Pennsylvania Academy of Fine Arts, Philadelphia), through Tate Modern’s ‘Matisse Picasso’ (4 works in the tour to the Grand Palais, Paris and the Museum of Modern Art, New York), Tate Liverpool’s ‘Shopping’ (8 works to the Schirn Kunsthalle, Frankfurt), to Tate Britain’s ‘Turner and Venice’ (119 works to the Kimbell Art Museum, Fort Worth).
### LOANS TO EXHIBITIONS
#### INCLUDING SPECIAL PROGRAMMES

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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<tbody>
<tr>
<td>Centres in Britain</td>
<td>675</td>
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<tr>
<td>Centres abroad</td>
<td>830</td>
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<tr>
<td>Both Britain and abroad</td>
<td>33</td>
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<tr>
<td><strong>Total number of works</strong></td>
<td><strong>1,538</strong></td>
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#### LOANS TO EXHIBITIONS
#### EXCLUDING SPECIAL PROGRAMMES

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centres in Britain</td>
<td>393</td>
</tr>
<tr>
<td>Centres abroad</td>
<td>262</td>
</tr>
<tr>
<td>Both Britain and abroad</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total number of works</strong></td>
<td><strong>688</strong></td>
</tr>
</tbody>
</table>

### LOANS TO TATE PARTNER GALLERIES

- 5 partners
- 19 exhibitions
- 280 works

### LOANS TO INTERNATIONAL PROGRAMME

- 4 exhibitions
- 7 venues
- 401 works

### LOANS TO TATE EXHIBITION TOURS

- 8 exhibitions
- 14 venues
- 169 works

### REQUESTS FOR LOAN

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of requests</td>
<td>416</td>
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<tr>
<td>Requests agreed</td>
<td>198</td>
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### LONG-TERM LOANS

<table>
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<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public galleries in Britain</td>
<td>10</td>
</tr>
<tr>
<td>Public Buildings/ parks</td>
<td>46</td>
</tr>
<tr>
<td>British national collections</td>
<td>91</td>
</tr>
<tr>
<td>British embassies</td>
<td>2</td>
</tr>
<tr>
<td>Government buildings</td>
<td>11</td>
</tr>
<tr>
<td>Overseas venues</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total number of works</strong></td>
<td><strong>168</strong></td>
</tr>
</tbody>
</table>
Loans to Tate

• Carl Andre  
  born 1935  
  DIAMONDBACK 1998  
  Western Red cedar  
  900 x 10900 x 2170 mm  
  Lent by the American Fund for the Tate Gallery 2002  
  L02486

• Basil Beattie  
  WITNESS V 1992  
  Oil and wax on canvas  
  2116 x 1985 x 54 mm  
  frame: 2156 x 2030 x 44 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of  
  Peter and Maria Kellner 2003  
  L02503

• British School 16th century  
  1500–1599  
  PORTRAIT OF MARY KYTSON, LADY DARCY OF CHICHE, LATER  
  LADY RIVERS CIRCA 1590  
  Oil on canvas  
  2020 x 1243 mm  
  frame: 2155 x 1395 x 50 mm  
  Lent from a private collection 2002  
  L02466

• British School 17th century  
  1600–1699  
  PORTRAIT OF A LADY, PROBABLY MRS CLEMENT EDMONDES  
  CIRCA 1605–10  
  Oil on canvas  
  2100 x 1098 mm  
  Lent from a private collection 2002  
  L02467

• Steven Campbell  
  born 1954  
  MURDER THROUGH AN ABSTRACTION 1988  
  Oil on canvas  
  2134 x 2743 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of  
  Gretchen and John Berggruen 2003  
  L02528
• Janet Cardiff
  40 PART MOTET 2001
  Mixed media
  Lent by Pamela and Richard Kramlich and the American
  Fund for the Tate Gallery, fractional and promised gift 2003
  L02502

• James Casebere
  born 1953
  BLUE HALLWAY 2000
  Photograph on paper mounted on Plexiglas
  2430 x 1958 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  the Tate American Collectors Forum 2002
  L02453

• Peter De Francia
  born 1921
  THE BOMBING OF SAKIET 1959
  Oil on canvas
  1900 x 3650 mm
  Lent by the Tunisian Embassy 2002
  L02458

• Willie Doherty
  born 1959
  INCIDENT 1993
  Cibachrome print on paper on aluminium
  1220 x 1830 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  Carolyn Alexander 2002
  L02468

• Marcel Dzama
  UNTITLED 2000
  Ink and watercolour on paper
  356 x 279 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  the American Acquisitions Committee 2004
  L02516

  UNTITLED 2002
  Ink and watercolour on paper
  356 x 279 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  the American Acquisitions Committee 2004
  L02517
UNTITLED 2002
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02518

UNTITLED 2002
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02519

UNTITLED 2002
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02520

UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02521

UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02522

UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02523

UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02524
UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02525

UNTITLED 2003
Ink and watercolour on paper
356 x 279 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2004
L02526

• Luciano Fabro
  born 1936
  DAY WEIGHS HEAVILY ON MY NIGHT 1 1994
  Marble, marbles, gold and lead
  1003 x 380 x 2565 mm
  Lent by the artist 2002
  L02461

  DAY WEIGHS HEAVILY ON MY NIGHT 2 1996
  Marble and earth
  1350 x 680 x 255 mm
  Lent by the artist 2002
  L02462

• Leonor Fini
  1908–1996
  LITTLE HERMIT SPHINX 1948
  Oil on canvas
  411 x 244 x 21 mm
  Lent by a private collector in memory of Rafael Martínez
  2002
  L02464

• Terry Frost
  1915–2003
  Eleven Poems by Federico García Lorca, L02488–L02498
  complete
  LAMENT FOR IGNACIO SANCHEZ MEJÍOS 1989
  Etching on paper
  557 x 378 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  David and Renée McKee 2003
  L02488
Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
RIDER’S SONG 1989
Etching with acrylic on paper
555 x 375 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02489

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
IT IS TRUE 1989
Etching on paper
555 x 378 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02490

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
THE SPINSTER AT MASS 1989
Etching on paper
556 x 378 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02491

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
THE MOON RISING 1989
Etching on paper
555 x 378 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02492

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
VARIATIONS 1989
Etching on paper
555 x 380 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02493
Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
PAUSE OF THE CLOCK 1989
Etching on paper
555 x 374 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02494

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
THAMAR AND AMNON 1989
Etching on paper
555 x 376 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02495

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
SAINT RAPHAEL (CORDOBA) 1989
Etching with acrylic on paper
560 x 373 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02496

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
TREE, TREE 1989
Etching on paper
556 x 378 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02497

Eleven Poems by Federico Garcia Lorca, L02488–L02498 complete
THE OLD LIZARD 1989
Etching on paper
558 x 375 mm
Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003
L02498
• Leon Golub  
  born 1922  
  VIETNAM II 1973  
  Acrylic on linen  
  3048 x 12192 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of Ulrich and Harriet Meyer 2003  
  L02511

• David Hammons  
  born 1943  
  PHAT FREE 1997  
  Video  
  Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
  L02506

• Arturo Herrera  
  born 1959  
  UNTITLED 2001  
  Wall painting  
  Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
  L02504

• Roni Horn  
  born 1955  
  Still Water (The River Thames, for Example), L02471–L02485 complete  
  [NO TITLE] 1999  
  Photo-lithograph (photograph and text combined) on paper  
  775 x 1054 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
  L02471

  Still Water (The River Thames, for Example), L02471–L02485 complete  
  [NO TITLE] 1999  
  Photo-lithograph (photograph and text combined) on paper  
  775 x 1054 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
  L02472
Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02473

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02474

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02475

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02476

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02477
Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003
L02478

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003
L02479

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003
L02480

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003
L02481

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003
L02482
Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02483

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02484

Still Water (The River Thames, for Example), L02471–L02485 complete
[NO TITLE] 1999
Photo-lithograph (photograph and text combined) on paper
775 x 1054 mm
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
L02485

• Christian Jankowski
  born 1968
  THE HOLY ARTWORK 2001
  Video
  Lent by the American Fund for the Tate Gallery, courtesy of
  the American Acquisitions Committee 2004
  L02527

• Ellsworth Kelly
  born 1923
  MÉDITERRANÉE 1952
  Oil on wood
  1949 x 2286 x 432 mm
  Lent from a private collection 2002
  L02465
• Sharon Lockhart  
  born 1964  
  MAJA AND ELODIE 2002  
  Colour photographs on paper  
  1219 x 1626 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of  
  the American Acquisitions Committee 2003  
  L02507

• Jock McFadyen  
  born 1950  
  BROADWAY AND 7TH AVENUE LOCAL 1989  
  Oil on canvas  
  1226 x 811 x 23 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of a  
  private collector 2003  
  L02470

• Mary Martin  
  1907–1969  
  PERSPEX GROUP 1963  
  Perspex  
  Lent by Philip Granville 1999 [credit line to be confirmed]  
  L02510

• Lisa Milroy  
  born 1959  
  UNTITLED 1990  
  Oil on canvas  
  2032 x 2286 mm  
  Lent by the American Fund for the Tate Gallery, courtesy of  
  Gretchen and John Berggruen 2003  
  L02529

• Amedeo Modigliani  
  1884–1920  
  RECLINING NUDE (ON HER LEFT SIDE) 1917  
  Oil on canvas  
  905 x 1464 mm  
  Lent from a private collection  
  X09417

• Bruce Nauman  
  born 1941  
  MAPPING THE STUDIO NOTEBOOK (BOOK 1) 2001  
  Ink on paper  
  240 x 152 x 10 mm  
  Lent by the American Fund for the Tate Gallery 2004  
  L02512
MAPPING THE STUDIO NOTEBOOK (BOOK 2) 2001
Ink on paper
240 x 152 x 10 mm
Lent by the American Fund for the Tate Gallery 2004
L02513

• Catherine Opie
  born 1961
UNTITLED #2 2000–1
Inkjet print on paper
675 x 1305 mm
Lent by the American Fund for the Tate Gallery, courtesy of the Tate American Collectors Forum 2002
L02454

UNTITLED #5 2000–1
Inkjet print on paper
675 x 1305 mm
Lent by the American Fund for the Tate Gallery, courtesy of the Tate American Collectors Forum 2002
L02455

UNTITLED #11 2000–1
Inkjet print on paper
675 x 1305 mm
Lent by the American Fund for the Tate Gallery, courtesy of the Tate American Collectors Forum 2002
L02456

UNTITLED #19 2000–1
Inkjet print on paper
675 x 1305 mm
Lent by the American Fund for the Tate Gallery, courtesy of the Tate American Collectors Forum 2002
L02457

• Pablo Picasso
  1881–1973
RECLINING NUDE 1971
Oil on canvas
1302 x 1950 x 22 mm
frame: 1595 x 2234 x 66 mm
L02499
Carolee Schneemann  
born 1939  
INTERIOR SCROLL 1975  
screenprint with handwriting in beet juice, coffee and urine  
905 x 1830 mm  
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
L02469

Paul Sietsema  
born 1968  
EMPIRE 2002  
Video  
Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003  
L02505

Raghubir Singh  
1942–1999  
PILGRIM CAMP, LOLARKA SHASHTI FESTIVAL, BENARES, UTTAR PRADESH 1985, PRINTED 2002  
Colour photograph on paper  
515 x 755 mm  
Presented by the artist’s estate 2002  
L02538  
BOMBAY: GATEWAY OF INDIA, L02539–L02540 INCOMPLETE VISITOR, BOMBAY DYEING OFFICE, MUMBAI, MAHARASHTRA 1989, PRINTED 2002  
Colour photograph on paper  
510 x 755 mm  
Presented by the artist’s estate 2002  
L02539  
Colour photograph on paper  
515 x 757 mm  
Presented by the artist’s estate 2002  
L02540  
MUNNAR, PERIYAR ROAD, KERALA 1995, PRINTED 2002  
Colour photograph on paper  
505 x 750 mm  
Presented by the artist’s estate 2002  
L02541
• David Alfaro Siqueiros
  1896–1974
  COSMOS AND DISASTER CIRCA 1936
  Duco, Pyroxilin, sand, wood on copper mesh over plywood
  608 x 761 mm
  Lent by the American Fund for the Tate Gallery 2002
  L02487

• Richard Smith
  born 1931
  BIG T 1975
  Acrylic on canvas
  800 x 3650 mm
  Lent by the American Fund for the Tate Gallery, courtesy of
  Benjamin and Linda Frankel 2004
  L02515

• Stanley Spencer
  1891–1959
  PORTRAIT OF SIBYL WILLIAMS 1955
  Oil on canvas
  455 x 355 mm
  Lent by Sibyl Williams 2003
  L02509

• Fred Tomaselli
  born 1962
  AIRBOURNE EVENT 2003
  Mixed media, acrylic and resin on wood
  2137 x 1524 mm
  Lent by the American Fund for the Tate Gallery and John and
  Amy Phelan, fractional and promised gift, 2004
  L02514

• Rachel Whiteread
  born 1963
  25 SPACES 1995
  Acrylic resin
  Lent from a private collection 2002
  X03264
1. Van Dyck, Sir Anthony Portrait of Mary Hill Lady Killigrew T07956 © Tate, London 2004
2. Van Dyck, Sir Anthony Portrait of Sir William Killigrew T07896 © Tate, London 2004
3. Wootton, John Viscount Weymouth's Hunt: Thomas, 2nd Viscount Weymouth, with a Black Page and other Huntsmen at the Kill T11835 Tate, London 2004
4. John, Augustus Dorelia Standing Before a Fence T12376 © Courtesy of the artist's estate/Bridgeman Art Library
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6. Skeaping, Aku Ba, T07860 ©
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20. Calder, Alexander Standing Mobile T07920 © All Rights Reserved, DACS 2004
21. Cox, David Clouds T07880 © Tate, London 2004
22. De Francia, Peter The Emigrants T07980 © Peter de Francia
23. Dorelia Standing Before a Fence T11761 © Courtesy of the artist's estate/Bridgeman Art Library
24. Dorelia Standing Before a Fence T11761 © Courtesy of the artist's estate/Bridgeman Art Library
25. Ermen, Tracey The Last Thing I Said to You was Don't Leave Me Here II P12362 © Tracey Ermen
27. Hays, Dan Colorado Impression No. XIII (After Dan Hays, Colorado) T07946 © Dan Hays
28. Hearne, Thomas Three Trees on a Hill T07889 © Tate, London 2004
29. Heilon, Jean Abstract Composition T07921 © All Rights Reserved, DACS 2004
31. Kapoor, Anish Her Blood T11835 Tate, London 2004
32. Kapoor, Anish Her Blood T11835 Tate, London 2004
33. Kidner, Michael Five Angels for the Millennium T11805 © Bill Viola Studio
34. Kirkeby, Friedrich The Emigrants T07980 © Peter de Francia
35. Long, Richard Slate Drawing One P12377 © Richard Long
36. Low, Richard Slate Drawing One P12377 © Richard Long
37. Ray, Man The Lovers T07956 © Man Ray Trust/ADAGP, Paris and DACS, London 2004
38. Ray, Man Some Roses and Their Phantoms T07987 © Tate, London 2004
40. Muñoz, Juan Towards the Corner T07870 © Estate of Juan Muñoz
41. Piper, John Construction, Intersection T07921 © Estate of the Artist
42. Rego, Paula The Betrothal: Lessons: The Shipwreck, after "Marriage a la Mode" by Hogarth T07905 © Tate, London 2004
43. Shubert, Thomas Double Cross T11834 © London DACS, 2004/Kunsthalle Bern CH © Galerie Ch Stein, Milano Italy
44. Shaw, George Scenes from the Passion: Late T07945 © George Shaw
45. Skeaping, Aku Ba, T07860 ©
46. Stella, Frank Swan Engraving I P12367 © ARS, NY and DACS, London 2004
47. Tanning, Dorothea Some Roses and Their Phantoms T07987 © DACS, 2003
49. Van Dyck, Sir Anthony Portrait of Sir William Killigrew T07896 © Tate, London 2004
50. Van Dyck, Sir Anthony Portrait of Mary Hill Lady Killigrew T07956 © Tate, London 2004
51. Van Dyck, Sir Anthony Portrait of Mary Hill Lady Killigrew T07956 © Tate, London 2004
52. Visconti, Libby Five Angels for the Millennium T11805 © Bill Viola Studio
53. Wootton, John Viscount Weymouth's Hunt: Thomas, 2nd Viscount Weymouth, with a Black Page and other Huntsmen at the Kill T11835 Tate, London 2004

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Galleries & Online

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Tate Britain

• The vibrancy of our Collection displays and the popular success of exhibitions such as Lucian Freud, Turner and Venice and the annual Turner Prize, among many others, have enabled us to establish Tate Britain’s reputation as the home of British art, old and new. The challenge for the future is to develop the ways in which we reveal and explore British visual art and culture. We must also respond imaginatively to opportunities such as the arrival of Chelsea College of Art and Design at its new Millbank home, next door to the gallery.

• Tate Britain is more than a gallery. One of our tasks is to bring the fruits of new scholarship to bear on our presentation and interpretation of art for a wide public. We uncover the historical and cultural contexts in which British art is created, sometimes challenging orthodox thinking, and try to view art of all ages with a fresh and contemporary eye. The quality of the visitor’s visual experience remains of paramount importance, in both our displays and our exhibitions.

• Gainsborough¹ was a contemporary look at a celebrated historic British artist which, through bold, modern interpretation showed his work in a new light, while Pre-Raphaelite Vision² reflected our ambition to reconsider the familiar. Constable to Delacroix³, which included the work of non-British artists such as Jean-Auguste-Dominique Ingres and Jean-Louis-André-Théodore Géricault alongside work of the same period by JMW Turner and John Constable, explored Anglo-French
cultural interchange at the beginning of the nineteenth century. *Turner and Venice*, Tate Britain’s second most popular exhibition ever, focused on the remarkable paintings, watercolours and drawings created by Turner in response to one of the world’s most magical cities.

- Whether we are engaged with the past or the present, what counts in the end is the impact of the art itself. Lucian Freud*, which attracted more visitors than any other Tate Britain exhibition since the gallery’s opening in 2000, significantly increased public understanding of the artist and, through him, of modern figurative painting. *Bridget Riley* was also an illuminating and authoritative survey of one of Britain’s greatest living artists. Anya Gallaccio rose to the challenge of the Duveen Galleries with a striking installation, and an exhibition of the work of Turner Prize winner Wolfgang Tillmans* provided a timely opportunity to reassess his work.

- Among a number of contemporary survey shows, the second *Tate Triennial* was an overview of current artistic practice in Britain, featuring both established and emerging artists, while the annual Turner Prize* exhibition continued to showcase the work of artists under fifty who have made an outstanding contribution to British art. In addition *In-A-Gadda-Da-Vida*, with new work by Angus Fairhurst, Damien Hirst and Sarah Lucas, was a provocative exhibition of recent work by three mutually influential British artists.

- Tate Britain also has a crucial role to play in nurturing new talent and developing new audiences. In a series of smaller exhibitions each year, *Art Now* introduces less-established artists and has built a reputation as an important platform for the latest contemporary art. During the last two years this series has been supplemented with *Art Now Lightbox*, a programme featuring recent developments in film and video. The openings of *Art Now* often coincide with Late at Tate Britain, a new and already very successful initiative of Friday evening openings at Tate Britain aimed at encouraging a wider audience.

- One of our priorities over the last two years has been to bring the Collection into sharper focus. *British Art Week*, a new annual event instituted in 2003, helps us to do just this by promoting the newly installed BP British Art Displays and exploring the meaning of British visual culture in a series of high profile lectures and events.

- Tate Britain’s Collection displays range from Tudor portraits to contemporary multimedia installations and are arranged both chronologically and thematically in order to explore multiple strands of British art. So, for example, *Making British History* surveys literary and history painting from 1770 to around 1900, while *Bomberg & the Borough Polytechnic*...
focuses on a close-knit group of artists over a few years in the 1940s. *A Century of Artists' Film in Britain* was an ambitious display of artists’ films made since the 1890s, shown in four separate programmes over a year, and looking at the long history behind contemporary artists’ use of film and video.

- Monographic displays, such as those dedicated to John Constable and George Stubbs, highlight works by seminal British artists to great effect. Sometimes individual contemporary works, such as Ian Breakwell’s haunting video of dancers in the De La Warr Pavilion at Bexhill-on-Sea, have the authority to occupy an entire room. Meanwhile the Clore Gallery is devoted to showing and exploring works from the Turner Bequest, one of Tate’s most important and famous assets. Together with our dynamic exhibition programme and continuing scholarship, our regularly-changing displays tell the rich, complex and exhilarating story of British art from the sixteenth century to the present day.
Tate Modern

- Tate Modern has quickly established itself as one of the world’s leading museums of modern and contemporary art. Over the past two years we have worked hard to maintain this position by adding breadth and depth to our programme.
- Before opening Tate Modern in 2000 we sought to develop a relationship with our neighbours, and in the past two years have continued to strengthen these ties. We are also, under the leadership of our new director Vicente Todoli, adding more texture to our programme, working more closely with artists and forging new partnerships with national and international organisations. In addition, we are extending and enhancing the ways we interpret art for our audiences.
- Among several innovations has been the introduction to the programme of live events. Both the performance event Live Culture and the ambitious Tate & Egg Live season – involving the visual arts, film, music, dance and theatre, often in combination – were extraordinarily successful experiments that brought new kinds of art and new audiences to Tate Modern.
- Another significant development was a major exhibition of documentary-style photography. Cruel and Tender surveyed the twentieth century and included the work of more than twenty photographers. It was Tate’s first major photography show, and in introducing Tate Modern as a new platform for the medium in London, suggested fresh possibilities for Tate.
• In 2002 Matisse Picasso⁴, an authoritative study of the relationship between the two artists’ work, won critical acclaim and was the most visited exhibition in Tate’s history. In-depth monographic exhibitions included Barnett Newman⁵ and Max Beckman⁶, both of which amassed substantial bodies of work and threw new light on the artists’ significance. Eva Hesse⁷ brought vividly into focus an important artist previously little known in the UK. Early in 2004, we staged Constantin Brancusi⁸, the first major Brancusi show in this country, and deliberately programmed alongside Donald Judd⁹, the first full retrospective survey of Judd’s work to be held anywhere.

• Complementing these modern exhibitions are shows by contemporary international artists. Since 2002, we have featured the renowned German artist Sigmar Polke¹⁰, Eija-Liisa Ahtila¹¹ from Finland, American artist Paul McCarthy¹² and, in a group exhibition called Common Wealth¹³, the collaborative artists Jennifer Allora and Guillermo Calzadilla, as well as Thomas Hirschhorn, Carsten Höller and Gabriel Orozco.

• We believe we should also offer opportunities for younger or less-established international artists and this ambition led us, in the spring of 2004, to create our new Untitled space¹⁴, close to the North Entrance, where we will present the work of emerging artists.

• The Turbine Hall has become one of London’s great public spaces. It is free to visit, dramatic in its impact, and draws people in as if it were an extension of the street. It also presents a unique challenge for artists, as we have seen in two further commissions in The Unilever Series¹⁵ – Anish Kapoor’s Marsyas¹⁶ and Olafur Eliasson’s Weather Project¹⁷. Both these remarkable and very different works enthralled the public, not least with their response to the awe-inspiring scale of the space. Between commissions, the Turbine Hall has also been the location for dynamic shows from the Collection. The Upright Figure¹⁸ assembled human figure sculptures from throughout the twentieth century, while Henry Moore: Public Sculptures¹⁹ brought into an interior space sculptures conceived as public works, often for outdoor settings.

• Our thematic displays of the Collection have continued to attract large audiences. Highlights of the displays have included newly-acquired works by Bill Viola and Cy Twombly²⁰. Several iconic works, including Auguste Rodin’s The Kiss and Carl Andre’s Equivalent VIII, were the subject of In Focus²¹ displays. We continued the Contemporary Intervention series with the display of The Story of Art by British artist Emma Kay²².

• Our innovative education, events and community programme includes schools and youth schemes, professional development for teachers and programmes engaging local people.
A growing schedule of talks and seminars ranges across visual culture, art theory and politics – the context in which contemporary art sits. We also now deliver interpretation in innovative ways, for example via touch screens, and are refining our visitor services through initiatives such as the Arrivals Project.

- In the next period, we will aim to further broaden and strengthen our programme, by reshaping our Level 3 and Level 5 Collection displays.
- The opening of the Millennium Bridge in 2002 has created a major new route to Bankside. The popularity of Tate Modern suggests that we must begin to explore the potential of the building and its landscape, for the benefit of our audiences and to contribute further to Bankside’s growth as a major cultural centre.
Liverpool was built on trading partnerships around the world. In the last biennium at Tate Liverpool we have shifted the emphasis of our work to reflect the city’s instinct to look outwards, and have begun to develop a more internationally-oriented programme.

As one of the most-visited modern art galleries outside London, Tate Liverpool offers a unique platform for established and emerging artists from around the world. An exhibition curated by the Los Angeles-based artist Mike Kelley was his first in Britain since 1992, and we were UK hosts for the first retrospective exhibition of the acclaimed German photographer Thomas Ruff. Also in the summer of 2003, Janet Cardiff, the respected Canadian audio and film artist, exhibited works including *Forty-Part Motet*, featuring Thomas Tallis’s *Spem in Alium* for forty voices, which became her first work to enter the Tate Collection.

Music has a special place in Liverpool’s culture. Exploring connections between art, pop music and video, the *Remix* exhibition extended our audiences, drawing a younger age group to the gallery. Meanwhile, *Shopping*, our most ambitious exhibition to date, addressed a universal ritual of contemporary culture and became the second most-visited exhibition in the gallery’s history. A very different survey exhibition, *Art, Lies and Videotape*, explored the history of performance art. In the same year, our Paul Nash exhibition proved the third most
Our displays from the Collection are themselves exciting exhibitions. Pin-up focused on the notion of glamour from Pop art onwards; Formal Situations presented abstract painting of the 1960s; The Shape of Ideas featured rarely seen small-scale sculptures, models and maquettes, some on display for the first time. It complemented The Stage of Drawing, a display of works ranging from the eighteenth century to the 1980s, selected by British artist Avis Newman from the Tate Collection, and organised by the Drawing Center in New York. A dynamic ongoing display, International Modern Art, showcases major art movements and includes important works by Paul Cézanne, Pablo Picasso, Jackson Pollock and Mark Rothko.

• Since 2002, our education activities including programmes for schools and colleges, workshops and courses, have been well attended and productive. The children’s Drawing Space was particularly popular during a display of work from the Tate Collection by the German artist Rebecca Horn and we have developed the scope of our artist talks and symposiums. We have increased the number of our partnerships, in both the public and private sectors, for a wide range of professional and learning projects, including an apprenticeship training partnership with Rolls-Royce. The Tate Liverpool Members scheme has progressed, and our Corporate Members and Partners, consisting of leading firms and organisations, have increased from single figures to more than twenty.

• It is important that we build on our work with emerging artists. The dedicated Project Space, in the Wolfson Room, was created in 2000, providing artists with an opportunity to develop and show new work. In 2003, we commissioned the German photographer Rut Blees Luxemburg to create a series of photographs of Senegal. This was followed in 2004 by an exhibition of important recent paintings by the artist Michel Majerus, who tragically died in a plane crash the same year. Most recently, the outstanding African-American artist Kara Walker made a powerful installation for the Project Space that has increased our international perspective and enlivened our connections with local communities, inspiring both our Black Audience Participation programmes and popular family activities. Kara Walker’s commission for Tate Liverpool was her first UK solo exhibition.

• In 2002, as one of five participating venues, Tate Liverpool hosted the Liverpool Biennial’s International exhibition. Featuring twenty-eight artists, many contributing specially commissioned work, it marked the first time that two floors of the gallery were used for a single major show.

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Liverpool’s year as the European Capital of Culture in 2008 is an exciting prospect for Tate Liverpool. As we work towards it, our aim is to ensure that Tate Liverpool is recognised worldwide as a major European gallery for modern and contemporary art. We will be looking at how to maximise the potential of our building and our programmes and, above all, how to contribute to the success of this great opportunity for our city.

8. Liverpool Biennial: International 02, 14 September – 24 November 2002
14. The Shape of Ideas: Models and Sculptures from the Tate Collection, 13 December 2003 – 31 May 2004
17. Rebecca Horn 19 April 2003 – 11 January 2004
Tate St Ives

- In June 2003, Tate St Ives celebrated its tenth birthday. This event coincided with the centenary of the birth of Barbara Hepworth who, together with Ben Nicholson and Naum Gabo, had settled in St Ives at the beginning of the Second World War. To mark this anniversary, works by Hepworth were brought back to St Ives from around the world for an exhibition that proved the most popular in Tate St Ives’ history, attracting over 160,000 people.

- Tate St Ives was founded on the legacy of Hepworth, Nicholson and other modern artists attracted to Cornwall. But in recent years our success has generated a broader imperative, beyond promoting the St Ives School. People living throughout the West of England are looking to us to provide a more general programme of modern and contemporary art.

- Responding to our artistic roots is important – but so is meeting the demands of our audience, and it was in this spirit that we programmed Real Life. A mixed show of film and video, it featured the work of artists such as Tracey Emin, Gilbert and George, Susan Hiller, Steve McQueen, Sam Taylor Wood, Bill Viola and Gillian Wearing – none of them directly associated with St Ives.

- But of course, as we explore more widely, we continue to anchor our overall strategy in our particular context. The renowned ceramic artist Kosho Ito, as well as Richard Slee, Turner Prize winner Grayson Perry and, more recently, the
We are working more directly with artists and have set up a new Artist Residency scheme.

Australian artist Gwyn Hanssen Pigott, have helped develop our ceramics programme beyond the Bernard Leach displays that are so integral to the character of the gallery. Kosho Ito also made two new works especially for Tate St Ives. Sculptor David Nash’s exhibition Making and Placing referred both to the ideas emerging from the St Ives School, and to the location and architecture of the gallery itself.

- More often, now, we are working directly with artists and commissioning more works for the gallery. A substantial Richard Long exhibition featured site-specific works made with Cornish Delabole slate, Cornish driftwood, Cornish china clay and River Avon mud. For Painting Not Painting, artists from outside Cornwall were invited to exhibit alongside a major St Ives artist, Terry Frost, who sadly died in 2003. The show included works made for the gallery by Jim Lambie, Victoria Morton and Julie Roberts.

- In 2003, we set up a new Artist Residency programme based at the historic Porthmeor Studio, previously occupied by artists including Patrick Heron, Ben Nicholson and Sandra Blow. The programme began with two successful six-month pilot residencies. The Iranian-born painter Partou Zia’s residency culminated in an exhibition inspired by works in the Tate Collection by William Blake. The second recipient, who also exhibited, was Ged Quinn. Both artists live and work in Cornwall. The next residency will begin in October 2004 with the German-born, London-based artist Kersten Kartscher.

- Each season, an exhibiting artist is invited to choose works from the Tate Collection that hold special meaning for them, for an accompanying display called Artists on Artists. Alan Davie selected paintings by Max Ernst, Paul Klee, Pablo Picasso, Henri Matisse, Joan Miró and Jackson Pollock. Karl Weschke chose works by Max Beckmann, Wassily Kandinsky and JMW Turner, among others. David Nash selected three works by Alberto Giacometti.

- The way we structure our programmes at Tate St Ives has proved a rich creative catalyst both for artists and for our audiences. Our education programme includes work with children, adults and groups with particular needs, such as Travellers. Local schools winning national art competitions cite us as being important to their success, and we are now seeing the benefits enjoyed by young people who began their education ten years ago and have had contact with us throughout.

- Collaborative work with Falmouth College of Arts has culminated in the lecture series Is This Modern Art?, with speakers Grayson Perry, Julian Stallabrass and Jeremy Deller. The next phase of this initiative, This is International Art,
begins with a lecture by Tate’s Director of Collection, Jan Debbaut. Our valuable work with the Combined Universities of Cornwall is ripe for expansion, and our potential for broadening and elaborating our education offer is great. We are severely limited by having no dedicated space for education, and are working energetically, in partnership with Cornwall County Council and Penwith District Council, to extend the gallery at the rear of the building. If this exciting project is realised, the increased space will provide a much-needed learning zone.

1. Barbara Hepworth: Centenary, 24 May – 12 October 2003. Supported by the Hepworth Family Estate, The Henry Moore Foundation, Tate Members and Tate St Ives Members
5. Grayson Perry, Collection Intervention, 7 February – 9 May 2004
7. Kazuo Ito, Sea Folds and Earth Folds. Supported by South West Arts, the Woo Charitable Foundation, the Japan Foundation, the Daiwa Anglo-Japanese Foundation, the Great Britain Sasakawa Foundation and Tate St Ives Members
12. Ged Quinn, Utopia, Dystopia, 7 February – 9 May 2004
Tate Online

• Tate Online has grown significantly over the past biennium and is now visited by nearly four million unique visitors each year. Many of Tate’s aims can be fulfilled through embracing new technology and finding ways to use it most effectively. Today, Tate Online is no longer simply a vehicle providing information for those preparing to visit the galleries. Instead, it generates its own projects and special content.

• Almost all departments now contribute content and ideas and with the Interpretation and Education department, Tate Online appointed an E-Learning Curator in 2003. The first project from this collaboration, Tate Kids, includes the popular interactive activity My Imaginary City. This will shortly be followed by a dedicated section for schools.

• Digital media provide many new ways of discovering and looking at art, and perhaps our most exciting recent project is i-Map. Introduced at the time of Tate Modern’s Matisse Picasso exhibition, it helps visually impaired visitors to explore the two artists’ work. We have also launched our first online course, providing users with an introduction to modern art. Tate’s public programme of talks, symposia and live performances is enhanced by live webcasts which are then archived and can be viewed later at Online Events.

• Tate Online continues to extend access to the Tate Collection. The digitisation of over 60,000 works was completed two years ago and since then 4,000 objects from the Tate Archive
Today, up to fifty percent of advance ticket sales are made at Tate Online and over 6,000 additional interpretation texts have been added. The site has also launched its first special imaging treatments which use new multimedia techniques to reveal different aspects of works by Frank Auerbach, Henry Moore and Rachel Whiteread.

• Tate Online plays an important role in deepening and broadening knowledge beyond the Tate Collection. Turner Worldwide, the first online catalogue of the complete works of JMW Turner, enables scholars and enthusiasts to explore the artist online far more comprehensively than before. It includes 2,500 works outside the Turner Bequest held at Tate and provides links to a wide range of other Turner collections and websites.

• Research is at the heart of Tate programmes and making it public has become one of the site’s priorities. We have recently added a Research section. Focusing on academic research, and with a new online journal called Tate Papers, it reports on major projects and partnerships, with links to Tate’s Library and Archive.

• People planning a visit to a Tate gallery often go first to Tate Online for information and to book tickets and purchase Tate Membership. Today, up to fifty percent of advance ticket sales for Tate’s exhibitions and events are made online. We send out 50,000 monthly e-newsletters and we piloted multi-media messaging when we offered images to download as mobile phone wallpaper for the Wolfgang Tillmans exhibition at Tate Britain in 2003.

• Online content is also available in the galleries themselves. A new touch-screen system allowed visitors to Tate Britain’s Turner and Venice exhibition to view the artist’s sketchbooks online while in the galleries. Kiosks in the interpretation area on Level 5 at Tate Modern provide information on works on display, and also promote the possibility of finding out more, later, from a home computer.

• For those who cannot reach the galleries, Tate Online gives a vivid experience of current exhibitions and displays. Online footage of Tate Modern’s Donald Judd exhibition, for instance, includes clips from an interview with curator Nicholas Serota and is regularly visited months after the show ended. Explore Tate Britain and Explore Tate Modern extend gallery displays to an international audience, while two new works commissioned for Net Art introduce new visitors directly to art. Tate Online has much to offer in its own right.

• We are delighted that BT, Tate Online’s first sponsor, renewed their sponsorship in April 2003 for a further three years. BT’s support has enabled Tate Online to innovate, think differently and serve Tate’s audiences better. In 2002 the site won both a prestigious BAFTA award for i-Map and the first ever London
Tourism Award for Best Website. Then, in 2003, Tate Online was awarded a second BAFTA, for the Best Online Factual site.

- Over the next two years we will continue to invest in and improve Tate Online, bringing more of our programmes to more people and deepening their experience of Tate.

1. www.tate.org.uk/learning/kids
3. www.tate.org.uk/imap
4. www.tate.org.uk/ita. Introduction to Modern and Contemporary Art is a collaboration with the New Opportunities Fund and the City Literary Institute. Online learning at Tate is linked to the National Grid for Learning (NgfL)
5. www.tate.org.uk/onlineevents
6. www.tate.org.uk/collections/in_special. Supported by the New Opportunities Fund NOF-digitise programme
7. www.tate.org.uk/turnerww. Supported by the New Opportunities Fund NOF-digitise programme
8. www.tate.org.uk/research
10. www.tate.org.uk/tickets and tate.org.uk/members
12. www.tate.org.uk/netart. New additions are agoraXchange 2003 by Natalie Bookchin and Jacqueline Stevens, and Blessed Bandwidth 2003 by Shilpa Gupta. Both works were made with financial assistance from the Daniel Langlois Foundation for Art, Science and Technology
Buildings

- By the standards of most two year periods over the last two decades or more, this has been a quiet period for Tate in terms of building work. The last biennial report covered the conclusion of the two of the biggest construction projects in Tate’s history: the creation of Tate Modern and the Centenary Development at Tate Britain. Since then further work has taken place at Tate Modern and now, thanks to a final distribution of funds from the Millennium Commission, additional substantial improvements, known as the Arrivals Project, are being carried out there by our architects Herzog & de Meuron. Drawing on the lessons of several years of operation, the project will provide a spectacular new shop at the North Entrance, freeing the existing shop for a programme of contemporary art. It will also open up the concourse on Level Four, the middle level of galleries where temporary exhibitions are staged, providing improved freedom of movement around the espresso bar and extending existing views of the river, St Paul’s and the City. We continue with plans for a Collection Centre to offer better visitor access at the Tate Southwark Store. We have appointed Grimshaw Architects to design it and are now developing the brief to take account of the complex problem of giving greater accessibility to stored work, in the light of the changing nature, and therefore changing storage requirements, of contemporary art.

- This has been an active period in terms of laying the groundwork for future development initiatives. The arrival of Tate Modern at Bankside has generated a cauldron of development activity in the area, and we have been compelled to bring forward our plans for the further development of the site. This is to ensure that opportunities to develop a further phase of the building are safeguarded, once the electricity substation which occupies the southern third of the building has been relocated. There has been an intensive period of consultation with our developer neighbours, following which planning permission for an extension of Tate Modern is being sought. At St Ives, following a number of feasibility studies, a proposal to develop a further building on the site of a car park above the existing Tate St Ives has been adopted by a partnership of Tate, Penwith District Council, and Cornwall County Council (which owns the gallery building). A competition to select a design team will take place in the latter part of 2004.

- The success of the Centenary Development at Tate Britain has encouraged us to consider similar upgrading of the front half of the building. The first step will be the appointment of a
new design team to bring the site master plan up to date before embarking on the improvements.

- At Tate Liverpool, the historic building continues to require substantial maintenance and a series of modest projects are in train. The designation of Liverpool as Capital of Culture 2008 has brought an additional challenge: that of maintaining the prominence of the Albert Dock as a destination for visitors while major new developments are in train elsewhere in the city. We are working with our neighbours, developers and with various public agencies to see what might be done.
- The aftermath of a series of major projects has brought a period of evaluation and study for the Projects team; but for the Estates team newly-delivered projects bring a period of intense operational activity as the new buildings are managed in normal mode for the first time. There has been much to learn from the brand-new operational set up at Tate Modern that can be applied across the whole of Tate. An initial period of devolved facilities management for our London sites has been replaced by a central administration that can benefit from various economies of scale and of flexible working between sites. This has also been a period where compliance with new legislation and regulations has required considerable central support to the individual Tate galleries. The pause in major projects has also allowed time for a thorough appraisal of our building and engineering assets. In doing this we are using a life cycle costing approach to inform our future capital maintenance programme, which will continue to be integrated with Tate’s major new project activity.
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**EXHIBITIONS**

- **Hamish Fulton: Walking Journey**
  14 March – 4 June 2002
  This major exhibition of work by Hamish Fulton was the first contemporary show to be held in Tate Britain’s new Linbury Galleries. The focus was the artist’s output of the last ten years, but some sense of Fulton’s development, and an indication of the consistency of his approach, was given by the inclusion of certain key earlier works. These included a group of important photographic pieces from the late 1960s and early 1970s which have not been exhibited since that time. The full range of Fulton’s work was presented: black and white photo-text works, prints and books, wood and ribbon works, and large scale wall-works (including a major wall painting of a 1996 River Thames walk, outside the exhibition at the foot of the staircase in the Manton Entrance).
  - The exhibition was curated by Ben Tufnell, assisted by Louise Hayward.

- **New Generation Sculpture – Duveens Display**
  25 March – 19 August 2002
  This collection display of New Generation sculpture brought together work by Philip King, Michael Bolus, David Annesley, Tim Scott, William Tucker, William Turnbull and Isaac Witkin. Many of the pieces included are part of the McAlpine gift and had recently undergone conservation treatment, and this was a timely opportunity to show them. The display also coincided with an exhibition at the Whitechapel Gallery which referred to the original New Generation series of shows there in the 1960s, and featured the work of a younger generation of sculptors such as Gary Webb and Graham Little. The Whitechapel show was linked to Tate Britain with an event there that brought the two generations of artists together. Some works on paper by the younger artists were exhibited in the adjacent Gallery 61. The Whitechapel produced a catalogue including images of the works on display at Tate Britain.
  - The display was curated by Mary Horlock and Chris Stephens.

- **Lucian Freud**
  20 June – 22 September 2002
  *Sponsored by UBS Warburg*
  This major exhibition was the first retrospective of Lucian Freud’s work to be held in London in over a decade. Bringing together key works from Freud’s entire career, the exhibition...
comprised of 156 paintings, drawings and prints and provided an exciting opportunity to see his exceptionally productive period of the last twenty years in the context of earlier decades. Freud had made several new works for the show including a striking self-portrait. The exhibition was curated by William Feaver, with Mary Horlock and Lizzie Carey-Thomas. It travelled to Fundació ‘la Caixa’, Barcelona, and The Museum of Contemporary Art, Los Angeles.

- Thomas Girtin: The Art of Watercolour
  4 July – 29 September 2002
  Supported by Safeway plc
  Media partner: Classic FM

- Timed to coincide with the bicentenary of Girtin’s death, the exhibition was a comprehensive survey, comprising some 200 of his works. The exhibition placed Girtin in the broader context of watercolour practice of the time and therefore included groups of works by his contemporaries and followers. Alongside this, emphasis was placed on the artist’s working methods and also on the technical innovations introduced by Girtin and his fellow watercolourists. The exhibition was [...] curated by Greg Smith, a leading expert in the history of watercolours and Anne Lyles, Collections Curator at Tate.

- Anya Gallaccio: Beat – Duveens Contemporary Commission
  Supported by Malvern English Mineral Water, with support from the Henry Moore Foundation. Cerestar and British Sugar have given sponsorship in kind.

- Anya Gallaccio fixed upon an archetypal symbol of both the national landscape and the nation itself – the English oak tree as the key element of her Duveens commission. Seven oak tree trunks occupied the South Duveens. Standing at the far end of the North Duveens, a gigantic root base had water pumping through it, trickling slowly across the surface. Another natural substance – sugar – had also been brought in to the North Duveens. Thick tiles cast in molten sugar were layered across a small section of the floor. The project was curated by Mary Horlock and Rachel Meredith

- Gainsborough
  Sole Sponsor The British Land Company PLC

- As one of the most original painters of portraits, landscapes and subject pictures of the eighteenth century, Thomas Gainsborough has long been admired as a quintessentially British artist. This was the most important and wide-ranging exhibition of the artist’s work held to date. Encompassing
over 150 major paintings, drawings and prints, it offered a dynamic new vision of the artist. The selection included many of the most famous images in the whole of British art - including as *Mr and Mrs Andrews, The Watering Place, Countess Howe, Ann Ford and Mrs Sheridan*. Exceptional groups of loans came from the National Gallery, London; the Huntington Library, San Marino; the Pierpoint Morgan Library, New York; English Heritage, Kenwood House, London; and the Royal Collection Trust, London; with further loans coming from across Britain and America, Canada, Germany and Australia.

- The exhibition was curated by Professor Michael Rosenthal of the University of Warwick, author of *The Art of Thomas Gainsborough* (1999) in close collaboration with Martin Myrone and a consultative team. This was the first full-scale Gainsborough exhibition to be seen in America, and toured, in altered form, to the National Gallery of Art in Washington DC and the Museum of Fine Arts in Boston.

- **Turner Prize 2002**
  30 October – 19 January 2003
  *Sponsored by Channel 4*

- The four shortlisted artists were Fiona Banner, Liam Gillick, Keith Tyson and Catherine Yass. The 2002 Turner Prize was awarded to Keith Tyson. The exhibition was curated by Katharine Stout and Lizzie Carey-Thomas.

- **Self-Evident: Making the Self the Subject of Art from 1970 to the Present Day**

- For the first time, Tate Britain presented a themed exhibition from the collection.
- This exhibition explored artists’ use of their own bodies and identities in their work. It was an examination of a major strand in British art of the last few decades and provided a historical context for more recent work seen at Tate Britain in the Turner Prize and other exhibitions and displays. The exhibition was devised and curated by Mary Horlock and Katharine Stout.

- **Constable to Delacroix: British Art and the French Romantics 1820 – 1840**
  6 February – 11 May 2003
  *Supported by John Lyon’s Charity*

- This major exhibition investigated cultural exchanges between France and Britain during the period of High Romanticism. The period under scrutiny was the two decades separating the Bourbon Restoration in 1816 from the accession of Queen Victoria in 1837, when fascination with every
level of Anglo-Scottish culture played a formative role in the development of modern French art. Affinities between the two schools in matters of theory, subject preference, and technique were explored through a number of associated themes as well as interrelations between a range of key artists. The exhibition included a reconstruction of the highly successful 1820 exhibition of Géricault’s *Raft of the Medusa* in the Egyptian Hall, Piccadilly, with a full scale copy of the original painting, executed by French Academicians in 1859. The exhibition was curated by Patrick Noon, and Patrick and Aimee Butler at the Minneapolis Institute of Arts, with Tate curators David Brown and Christine Riding as co-curators. The exhibition toured to Minneapolis Institute of Art and the Metropolitan Museum of Art in New York under the title *Crossing the Channel: French and British Painting in the Age of Romanticism*.

- **Days Like These: Tate Triennial of Contemporary British Art 2003**
  26 February – 26 May 2003
  *In partnership with Volkswagen for Phaeton and Touareg with additional support from The Glass-House Trust.*

  - The Tate Triennial was inaugurated in 2000 with the exhibition *Intelligence*. The aim of the Triennial is to provide an important forum for the discussion of British art both in Britain and abroad, taking stock of developments in contemporary art practice in the preceding three years. The second triennial, *Days Like These*, was curated by Jonathan Watkins, Director of the Ikon Gallery in Birmingham, and Judith Nesbitt at Tate. The exhibition did not have a theme and did not attempt to summarise the whole of current practice. Its intention rather, was to present artists whose work the curators found compelling and relevant at that moment, and who had connections and correspondences that were present and illuminating but not prescriptive. Entry to the exhibition was free, with the intention that it be as accessible as possible and it reached a large and broad audience.

- **Wolfgang Tillmans**

  If one thing matters, everything matters
  6 June – 14 September 2003
  *Supported by Tate International Council*
  *Media partner: The Guardian*

  - This was the first monographic museum exhibition in the UK of Wolfgang Tillmans’s work and was conceived especially for the galleries at Tate Britain. It focused on key moments in his career and recreated a number of specific installations, while also showcasing new works made for the Tate exhibition,
including a number of abstract photographic compositions. While continuing to explore the potential of the still image, Tillmans has begun to work with video, and there was one video installation in the presentation. Tillmans also curated a number of evening events in early September, before the close of his exhibition, as part of the Tate and Egg Live programme. This exhibition was curated by Mary Horlock in close collaboration with the artist, assisted by Lizzie Carey-Thomas.

- **Bridget Riley**
  26 June – 28 September 2003
  *Supported by Tate Members*
  *Media partner: The Guardian*
  Bridget Riley is one of Britain’s most respected senior artists and one of the few contemporary British painters with a truly international reputation. Her distinguished and singular career encompasses forty years of uncompromising and remarkable innovation. This Tate exhibition was the first comprehensive survey of Riley’s entire career and included key works from all phases of her career. As such it offered the opportunity both to review early, well-known, paintings and to also see these afresh in the context of works produced since then and up to the present day. It consisted of approximately sixty major paintings from public and private collections in the UK, Europe and the US.
  The exhibition was curated by Paul Moorhouse and Ben Tufnell in close collaboration with the artist.

- **Lynn Chadwick**
  September 2003 – March 2004
  *Duveen Galleries & Sculpture Court*
  Lynn Chadwick was one of the leading figures of the generation of British sculptors who secured international reputations during the 1950s. He was one of the nine artists whose work was described by the critic Herbert Read as ‘the geometry of fear’ when shown at the 1952 Venice Biennale. Chadwick went on to win the International Prize for Sculpture at Venice four years later. His work has continued to focus on the human figure or on animals, and the potential for both to express intense emotion through movement or stasis. This selective presentation in the Duveen Galleries and the outdoor Sculpture Court was drawn from Tate’s and the artist’s own collections and covered the breadth of his career. The exhibition was curated by Chris Stephens.
• Turner and Venice
16 October 2003 – 11 January 2004
Sponsored by Barclays
Media partner: Daily Mail

This ambitious exhibition explored Turner's relationship with Venice. Although it is recognised that Venice played a crucial part in the development of Turner's late style, there had hitherto been no comprehensive survey of the work he produced in response to the city's unique history and environment. The exhibition presented the city through Turner's eyes, showing his remarkable and sustained vision of it, without parallel in the work of any artist, with the exception of Canaletto. The presentation explored the influences that shaped Turner's experience of the city, and his interest in the work of Venetian artists such as Titian, Bellini and Canaletto, as well as writers from Shakespeare to Byron. It also included works by Turner's contemporaries to create a sense of the competitive market for which Turner painted views of Venice.

Turner and Venice was curated by Ian Warrell. It toured to the Kimbell Art Museum in Forth Worth and will then travel in reduced form to the Correr Museum in Venice and 'La Caixa' in Barcelona.

• Turner Prize 2003
29 October 2002 – 18 January 2003
Sponsored by Channel 4

The four shortlisted artists were Jake and Dinos Chapman, Willie Doherty, Anya Gallaccio and Grayson Perry. The 2003 Turner Prize was awarded to Grayson Perry. The exhibition was curated by Katharine Stout and Lizzie Carey-Thomas.

• Pre-Raphaelite Vision: Truth to Nature
12 February – 3 May 2004
With support from The Ahmanson Foundation, The Starr Foundation and Mrs Coral Samuel CBE
Media partner: The Daily Telegraph.

Pre-Raphaelitism was a movement that not only transformed subject painting but also fundamentally altered English approaches to landscape painting in the 1850s and remained influential long after. The exhibition presented some of the most memorable, closely observed, depictions of the natural world ever made. There has never before been an exhibition devoted specifically to Pre-Raphaelite landscape painting. Tracing the development of an art movement that was deeply rooted in the scientific, religious and social culture of its age, the exhibition grouped works within the following themes: Selecting Nothing, Rejecting Nothing, The Mere Look of Things, Holy Lands, Understanding the Landscape, The
Inhabited Landscape, and Impression of the Effect. The exhibition was curated by Allen Staley and Christopher Newall (external curators) and Alison Smith, Ian Warrell and Tim Batchelor. The exhibition toured to Alte Nationalgalerie in Berlin followed by Fundacio ‘La Caixa’ in Madrid.

- **In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst and Sarah Lucas**
  3 March – 31 May 2004
  Supported by Tate Members
  Media partner: The Daily Telegraph

- **In-A-Gadda-Da-Vida** was a unique collaboration between three of Britain’s best-known contemporary artists.

- Angus Fairhurst, Damien Hirst and Sarah Lucas first met on the fine art course at Goldsmiths College, London 1986 and have remained close friends, influencing each other’s work through a process of social interaction and intermittent collaboration. This was the first time that the three artists have worked together to realise a full scale exhibition installation, which included new work by all the artists. The exhibition’s title is a mangled version of the phrase ‘in the garden of Eden’ which occurs in a 1968 recording by the psychedelic rock band Iron Butterfly. Here it refers to the biblical theme of the exhibition, which was curated by Clarrie Wallis and Gregor Muir.

**ART NOW**

- **Ori Gersht: Afterglow**
  24 May – 26 August 2002
  Supported by the Patrons of New Art

- Journeys, both literal and metaphorical, are an important element of Ori Gersht’s art and his recent work has developed through a series of trips made to places of significant historical interest to him. The photographs presented in this exhibition, shown for the first time in Britain, were taken in the Judea desert, on the outskirts of Jerusalem. This land has been in dispute for thousands of years, and is still the cause of continuing conflict. Yet in Gersht’s photographs there is little physical trace of the historic claims to this land – the only evidence of human life is a few tyre tracks. It is this discrepancy between notions of the history of a place and its reality that fascinates the artist. **Neither Black nor White** is a new video work, shot from the Jewish quarter of Nazareth looking down on the Arabic village Iksal. The camera recorded half a second of footage every thirty seconds reducing a shooting period of eight hours to eight minutes of film. Shot overnight, the urban scene is unrecognisable, resembling a star constellation more than a cityscape. As the dawn breaks, the city
gradually emerges before disappearing again, as the image is bleached out by the intensity of the rising sun. The exhibition was curated by Katharine Stout

- Matt Franks: transcendent plastic infinite  
  *Supported by the Patrons of New Art*  
  In his work transcendent plastic infinite, Franks inverts traditional floor-based sculpture by placing it on the ceiling. In doing so he parodies the key moment in British sculpture of the 1960s when Anthony Caro rejected the use of the plinth, and placed his sculptures directly on the floor. At the same time Franks’s installation refers to work by more distant figures in art history, including the great Italian Baroque sculptor Bernini. Seemingly opposite elements are fused: Baroque excess and theatricality are set against modernist purity. Franks also alludes to the imagery of cartoons such as The Brothers Grunt. The humour of these cartoon motifs undercuts the serious ideals of modernism, comprehensively sending it up. The exhibition was curated by Tim Batchelor.

- Zarina Bhimji: Out of Blue  
  *Supported by the Patrons of New Art*  
  1 March – 5 May 2003  
  The opening scenes of Zarina Bhimji’s Out of Blue revealed the breathtaking landscape of Uganda. However, almost immediately this luscious vista was disturbed by the murmur of voices and the crackle of flames. The film showed various places which suggest elimination, extermination and erasure. Many Asian and African residents were expelled from Uganda by General Idi Amin on 9 August 1972, events which provided a background for Out of Blue. They are also part of the history of this country, since many of them came to Britain in the early 1970s to start a new life.
  
  Out of Blue can be seen within the tradition of British landscape painting, as it captured the mood and historical significance of a place through representations of the countryside. The intense and atmospheric soundtrack included the natural sounds of birds, fire, and echoes from the buildings filmed.
  
  Out of Blue was commissioned for the exhibition Documenta 11, held in Kassel, Germany, in 2002. It was shown here for the first time in the UK. The exhibition was curated by Katharine Stout.
• Mark Titchner: BE ANGRY BUT DON’T STOP BREATHING
17 May – 6 July 2003
Supported by the Patrons of New Art
Mark Titchner presented BE ANGRY BUT DON’T STOP BREATHING, a hybrid installation continuing the artist’s interest in the ways in which once avant-garde ideologies gradually become assimilated into mainstream culture. Through sculpture and text-based works Titchner conflates the ideas of a number of cult theorists whose work occupies the margins of popular thought: Wilhelm Reich, psychiatrist and pioneer of Orgone energy, Arthur Janov, pioneer of Primal Therapy, Hans Jenny, natural scientist and inventor of Cymatics, and Emmanuel Swedenborg, philosopher and theologian.
Titchner invited visitors to shout into one of the six arms protruding from his hand-carved sculpture at the centre of the gallery and watch as their screams become manifest as vibrations in an adjacent pool of liquid. A series of printed banners provided a backdrop to the sculpture incorporating philosophical proclamations from a variety of sources that are earnestly suggestive of spiritual redemption. Here, Titchner attempted to conflate the experimental forum of the laboratory with the devotional space of the cathedral. The exhibition was curated by Lizzie Carey-Thomas.

• Roger Hirons: Vauxhall
7 June – 31 August 2003
Supported by the Patrons of New Art
Vauxhall was the first Art Now project to be shown at Tate Britain’s outdoor Sculpture Court. It combined two basic elements that are materially very different: a steel grating set in the pavement and a flame. Gratings are part of our everyday life which we rarely notice. This one sat naturally with the structure of the Sculpture Court; it might almost have always been there, except for the fact that it sat incongruously in the centre, where a drain would never actually be placed, and at a very slightly awkward angle. But instead of water running through it, a flame rose from the drain, subverting its normal function and disrupting the safe and ordered space in which it sat. The fire is unpredictable and dangerous, in total contrast to the apparently highly ordered nature of its surroundings. Like many of Hirons’s sculptures, Vauxhall looked both functional and totally alien; we could not fit it into our ordered world of objects that have a place and a purpose. The exhibition was curated by Carolyn Kerr.
• David Musgrave  
19 July – 7 September 2003  
Supported by the Patrons of New Art  
• Using a variety of media, Musgrave used this presentation to develop his interest in the human figure, pushing his strange, yet compelling representations of the human form to the point of illegibility. His works are often based on an unexhibited original, which is then enlarged and translated into entirely different material, exploring art as both representation and as process. This practice was succinctly demonstrated by the floor sculpture Paper golem which formed part of his Art Now installation. It began as torn pieces of paper, which were then moved around until they suggested a recognisable figure. They were then translated into painted aluminium which was presented on the floor of the space. A large wall painting also echoed the human form, this time as if constructed from torn tape. The exhibition was curated by Katharine Stout.

• Lucy McKenzie – MMIV  
20 September – 9 November 2003  
Supported by the Patrons of New Art  
• McKenzie’s art practice is multi-disciplinary and she finds inspiration in a diversity of sources, mixing high art and popular culture, creating events as well as exhibitions. As part of her Art Now project MMIV, McKenzie presented a new film showing edited footage of her live performance with Polish artist Paula Olowska. In this, they played caricatured roles of working women: an architect and an artist. A key theme of the performance was the manipulation of reality, and this idea is enhanced by its presentation as a film, with an atmospheric soundtrack by composer Marcin Dutka.  
• A handmade silkscreen year-planner for 2004, shown alongside linoprints and drawings of Glasgow’s cityscape, continued to evoke the notion of the artist as cultural worker. McKenzie is interested in aspects of socially-engaged art and wished to explore the role of charity in Britain, and in capitalist society in general. Considering her own position as an artist and feminist, McKenzie has also used this ArtNow to focus attention on the activities of the Warsaw based charity La Strada, whose aim is to combat the trafficking of women from East to Western Europe, where they are forced into prostitution.
Art Now Lightbox
Artists’ film and video programme
Supported by the Patrons of New Art

Art Now Lightbox was a new initiative which focused on artists’ film and video. The programme, in what will be a continuing series, presented a selection of new works which were screened in the new gallery adjacent to the Manton Entrance at Tate Britain.

The programme showed a cross-section of work by artists living and working in Britain, presenting new films, and pieces that had not previously been shown in London. The programme was selected by Lizzie Carey Thomas, Mary Horlock, Gregor Muir and Katharine Stout and consisted of the following:

19 – 27 July 2002 – Breda Beban
28 July – 3 August – Ann Course in collaboration with Paul Clark
11 – 17 August – Dan Holdsworth
18 – 24 August – Oliver Payne & Nick Relph
25 – 31 August – Phil Collins
1 – 7 September – Jaki Irvine
8 – 14 September – Saskia Olde Wolbers
22 November – 14 December 2003 – Daria Martin
15 December – 4 January 2004 – Katy Dove
5 January – 25 January 2004 – Haluk Akakce
26 January – 15 February 2004 – Rob Kennedy

Ian Kiaer
22 November 2003 – 25 January 2004
Supported by the Patrons of New Art

Ian Kiaer makes carefully constructed assemblages in which he combines found objects, architectural models, paintings and drawings to form poetic narratives. The humble nature of the materials contrasts directly with the epic subjects they evoke: a block of polystyrene represents a snow-covered sweep of land, an upturned plastic waste bin stands in for a cliff face, while a painted backdrop lends depth and context to the setting. His forms derive from research into the idealistic visions of eccentric historical figures, whether architect, poet or artist, who were united in their desire for retreat away from the dominant ideologies of their day, or concerned with reconciling the relationship between man and nature. For Art Now, Kiaer brought together both new and existing works to explore the relationship between the landscape paintings of Brueghel and the working spaces of the philosopher Wittgenstein. Tentative connections were weaved through the works: the desire to view the world from a remote position and the importance of the workplace or studio within the
landscape. However, rather than illustrate specific narratives, Kiaer created a dialogue between disparate components, allowing ideas and motifs to overlap. The exhibition was curated by Lizzie Carey-Thomas.

• Nigel Cooke
7 February – 28 March 2004
Supported by Tate Members
Nigel Cooke paints elaborate, intense, entropic landscapes on a vast scale and for this exhibition he brought together an impressive body of new work, with two paintings measuring up to 12 ft in length. Littered with the rubble of abandoned buildings, severed heads, skulls and insects, Cooke’s paintings created a strange, nightmare view of the world, that is both familiar and alien, composed and chaotic. In some of the paintings, nature was depicted as a vast and virulent force infecting the surface of the canvas and morphing into skull-like presences. In other works, the picture plane was suffused in an ultraviolet glow and edged with graffiti. Cooke’s meticulous attention to detail left nothing to the imagination; in both form and content his paintings involved and overwhelmed the viewer, resonating with references to the visionary landscape painters of the past whilst remaining firmly rooted in the present. The exhibition was curated by Mary Horlock.

SMALLER EXHIBITIONS
• Turner’s Picturesque Travels: Engraved Views of Britain
4 March – September 2002
This was the first display in the Clore Gallery to focus on Turner’s engravings since the exhibition Colour Into Line, Turner and the Art of Engraving in 1989. Following a geographical arrangement, the display showed engravings representing the breadth of Turner’s travels around Great Britain. Comparative material included sketchbooks and published volumes. The display was curated by Sarah Taft and Nicola Moorby of the Prints and Drawings Rooms.

• Brice Marden and Turner
4 March – Mid July 2002
This small display in the Clore Gallery continued the series begun by last year’s Darren Almond room examining the work of a modern or contemporary artist in relation to Turner. Brice Marden is well represented in the Tate Collection by several portfolios of etchings acquired in the 1970s. Selected prints have been placed alongside a number of late Turner watercolours in order to illuminate parallel methods: mainly a shared concern with art as a means of receiving and trans-
mitting the energies of nature. The work of both artists also revealed a preoccupation with sublime and transcendental aesthetics, as well as poetic allusion and embedded meaning. Process emerged as another area of comparison, with a concern for order and control set against gestures of automatism and spontaneity such as notations of colour in the case of Turner’s watercolours, or a calligraphic use of spit bite and aquatint in Marden’s prints. The display has been curated by Alison Smith.

- Christmas Tree 2002
  13 December – 5 January 2003
  Supported by Clifton Nurseries
  Designed by Tracey Emin
  Curated by Lizzie Carey-Thomas

- A Century of Artists’ Film in Britain
  May 2003 – April 2004
  Illuminations production for Tate, with the support of Tate Members, Central St Martins College of Art and Design, the AHRB Centre for British Film & Television Studies, the LUX and the British Film Institute.
  This ambitious display of 170 works by 130 artists aimed for the first time to reveal the full range, variety and originality of artists’ film and video throughout their history, from films made close to the cinema’s birth in the 1890s to work realised at the start of the twenty-first century. Many of the works had not been seen before in a gallery context, and some had not been seen publicly since their first screenings. The display was presented in four day-long sequences. The films and videos had been clustered in shorter thematic and historical programmes. Some programmes suggest continuities of interest and approach across generations: film’s ability to encapsulate the everyday and to mimic memory; the challenges of portraiture and the creation of visual music. Other programmes reflect the ways in which artists have explored video and film at particular moments: the early 1970s, when conceptual film-making emerged and, in parallel, artists at the London Film-Makers Co-op focused on the materials of their medium; the 1930s, when a committed avant-garde worked on the margins of the mainstream industry; and the early 1990s, as artists began to respond to the possibilities of digital editing. The display was curated by David Curtis, Senior Research Fellow, AHRB Centre for British Film & Television Studies.
• Christmas Tree 2003 Populus Tremula
12 December 2003 – 6 January 2004
• For the Christmas Tree this year, Mark Wallinger filled the space of the Rotunda with a real, leafless aspen, decorated with mass-produced Catholic rosaries. According to legend, it was wood from the aspen tree (scientific name: populus tremula) that was used to make the cross on which Christ was crucified. Rosaries are designed to assist in meditative prayer. Wallinger’s tree thus combined strongly symbolic elements, redolent of death, rebirth and ritual. Characteristically, the artist did not provide easy answers to the questions his tree raised or try to dictate our response to such heady symbolism.

Designed by Mark Wallinger
Curated by Martin Myrone

LIVE EVENTS AT TATE MODERN AND TATE BRITAIN
January 2003
• Cai Guo-Qiang: YE GONG HAO LONG (Tate Modern – outside)
• Chinese artist Cai Guo-Qiang was commissioned to make a spectacular, one minute firework explosion project for Tate Modern, the River Thames and the Millennium Bridge. Titled ‘Ye Gong Hao Long’ (Mr Ye who loves dragons), the one minute ‘explosion’ took place at 7pm on 31 January, the eve of Chinese New Year.

February 2003
• Mark Leckey: BIG BOX STATUE ACTION (Tate Britain)
• A 30 minute live event by Mark Leckey featured one of the artist’s trademark Sound Systems “in conversation” with Jacob Epstein’s alabaster sculpture, ‘Jacob and the Angel’.
• Using sampled music and archive material, Leckey activated a newly created sound piece which alternately serenaded and assaulted Epstein’s work. The piece was designed specifically to suit to the unique acoustic qualities of Tate Britain’s Duveen galleries, especially the glass-domed roof of the Octagon under which the stand-off was staged.

• Anish Kapoor, Arvo Part, Peter Sellers: LAMENT TATE (Tate Modern)
• Anish Kapoor’s soaring sculptural installation Marsyas was the third commission in The Unilever Series at Tate Modern. At 140 metres long and 40 metres high, it filled the cavernous space of the Turbine Hall with its deep red trumpet-like form.
• Inspired by the work, Arvo Pärt wrote a new orchestral piece drawing on Kapoor’s theme of the flaying of Marsyas, and on Pärt’s own experience of the sculpture. Designed to take place in the Turbine Hall, the new work, ‘Lament Tate’ featured pianist Hélène Grimaud and Alexander Briger, conducting...
musicians from London Sinfonietta and the Royal Academy of Music, with the distinguished American theatre and opera director Peter Sellars advising on the realisation of the performance.

- This was preceded and complemented by Sellars’ setting of Antonin Artaud’s ‘For An End to the Judgement of God’ and June Jordan’s ‘Kissing God Goodbye’, staged as a Pentagon Press Conference on the current war.

March 2003:
- Kyupi Kyupi: CABAROTICA (Tate Modern)
  - Japanese performance unit Kyupi Kyupi presented their unique, cabaret-style ‘dinner show’ for Tate & Egg Live: free at Tate Modern in March. The group’s activities combine references to urban popular culture, Manga, pornography and cute cartoon characters with the more traditional performance practices of cabaret and theatre. Kyupi Kyupi is attracting international attention for its extraordinary live act that samples entertainment culture and taps into the hybrid qualities that are unique to contemporary Japan.

April 2003:
- David Thorpe + others: THE GOLDEN RESISTANCE (Tate Britain)
  - Performance art and cabaret have a renewed appeal for the emergent generation of artists in London. Tate Britain hosted a night which platformed a cross-section of artists’ performance featuring new work by artists who have built personal mythologies from fragments of popular culture.
  - David Thorpe presented a choreographic spectacle deriving from his invented ‘world’, depicted in his collages, titled, “The Mighty Lights Community Project”.
  - Using hand-made props and costumes and a group of amateur performers, painter Lali Chetwynd brought Richard Dadd’s ‘The Fairy-Feller’s Master-Stroke’ (1855–64) to life in a combined exploration of the artist’s biographical history – he murdered his own father and created the painstaking work in an asylum – and the magical theme of his painting.

- Sir John Eliot Gardiner, Brothers Quay, Steve Martland: DEATH & RESURREPTION (Tate Modern)
  - The evening contrasted a sublime and unquestioning expression of Christian belief with an exploration of the inner world and feelings of children, in two iconic London settings that most powerfully represent the religious and the secular. The evening began in St Paul’s Cathedral with a performance of three Bach Cantatas by the Monteverdi Choir and the English Baroque Soloists, conducted by Sir John Eliot Gardiner.
• At the end of this performance, the audience were led by conductor and choir, across the Millennium Bridge to Tate Modern. At Tate Modern, the Monteverdi Choir performed Steve Martland’s Street Songs, a song collection that uses traditional children’s rhymes including Poor Roger, Oranges and Lemons, Green Gravel and Jenny Jones, which are about children’s enactments of adult rituals surrounding the ideas of death and resurrection. The Brothers Quay made four short animated films, illuminating these songs.

May 2003:
• Lloyd Newson, DV8: COST OF LIVING (Tate Modern)
  An exploration of class, culture and confectionary. Marvel at the hoop girl... Gasp at the bearded lady... Leer at the beauty contestants... Be amazed by the fat dancer... On the way to the top, see who gets dropped.
  A promenade performance through Tate Modern starting in the Turbine Hall and winding through to Level 7, incorporating dance, circus, physical daring and visual spectacle. Newson combined specially conceived new material, video projections and soundtrack elements from DV8’s stage production ‘the cost of living’.

• Carlos Amorales: AMORALES v AMORALES (Tate Modern)
  Working with professional Mexican Wrestlers, Carlos Amorales choreographed a one-off wrestling match performance titled ‘Amorales v Amorales’ in the Turbine Hall for Tate & Egg Live.
  Amorales’ work examines identity, role-play, and spectacle in the contexts of dance culture and popular Mexican wrestling. Using masks and costumes, including ‘branded’ sportswear called ‘flames’ designed by the artist, Amorales explores the extent to which it is possible to play out fantasy and swap identity through costume and ritualized movement.

• Nick Cave (Tate Britain)
  A specially created performance from one of the few genuinely maverick songwriters and performers of the present day. Cave admits to the influence of a handful of poets – Auden, Thomas Hardy amongst them, and song writers Dylan and Van Morrison although he is still clearly inventing his own traditions as can be heard on the new album Nocturama, which was featured at this concert.

June 2003:
• hobbypopMUSEUM: THE MELODY OF DESTINY (Tate Britain)
  Dusseldorf-London based collective hobbypop created a site-specific performance for Tate Britain. Using the British history
painting gallery and the gardens outside as backdrops, hobbypopMUSEUM explored the common properties of painting and electronic music in this piece, expressing a romantic fascination with the magical ability to make electronic evocations of sounds of water, thunder, wind or birdsong alongside the painter’s ability to describe images of nature in paint.

July 2003:
- Gogol Bordello: MULTI CONTRA CULTI VS IRONY (Tate Modern)
- New York’s Gogol Bordello performed in the Turbine Hall in July 2003. Gogol Bordello’s ‘gypsy punk cabaret’ has been described as a “combination of reckless fervour, foot-stomping rhythms, outlandish lyrics and a circus of surreal stimuli that leaves progressive minded music fans spinning in their wake”. Drawing upon Gypsy, Slavic and punk-rock traditions, Gogol Bordello is the genesis of a new aesthetic that bridges the gap between Eastern European and Gypsy influence with Western culture. The band’s lyrics spin darkly humorous, macabre tales of the immigrant experience and relays aspects of many recent diasporic realities. Gogol Bordello creates for us all a uniquely infectious spectacle that offers up nothing short of a new, free-for-all theatre of anarchy.

- Steve McQueen, Jessye Norman (Tate Britain)
- World premiere collaboration between visual artist Steve McQueen and soprano Jessye Norman. Norman responded to McQueen’s screening of his video work ‘7 November’, a monologue telling the story of a man who accidentally shot his own brother.

August 2003:
- PJ Harvey (Tate Modern)
- Since the release of her astonishing debut album ‘Dry’ (1991), PJ Harvey has enjoyed enormous critical acclaim and worldwide success. Following two previous nominations she was awarded the Mercury Music Prize in 2001 for her sixth album ‘Stories From The City, Stories From The Sea’, the first female artist to receive the award.
- This performance was the first ever rock concert staged at Tate Modern.

- Guy Bar Amotz + Jasmin Vardimon: THE DANCE MACHINE (Tate Britain)
- For The Dance Machine, a short performance by choreographer Jasmin Vardimon animated Guy Bar Amotz’s soundsystem. Using electronic sensors, the soundsystem
translated movement into sound and music. Members of the audience were invited to interact with the machine after the performance.

• Guy Bar Amotz makes sculptural installations which play music and refer to the structure of ‘soundsystems’.

• Using a variety of dance theatre approaches, Jasmin Vardimon’s choreography centres upon her acute observation of human physical behaviour, and character interaction. Vardimon has often worked with artists from different disciplines including animation, music and design to create an integrated, theatrical experience.

September 2003:

• Wolfgang Tillmans: FILM WITH MUSIC, WORDS AND SINGING (Tate Britain)

• Following his recent successful filmmaking venture with Lights (Body) 2001, and a video completed for the Pet Shop Boys, artist Wolfgang Tillmans created a new film for Tate & Egg Live, screened in the Duveen galleries at Tate Britain.

• ‘Film with music, words and singing’ was screened to coincide with his exhibition at Tate Britain, as the final event of the Tate and Egg live series.

November 2003:

• Merce Cunningham: ANNIVERSARY EVENTS (Tate Modern)

• In a unique commission, celebrating both the silver anniversary of Dance Umbrella and the golden anniversary of the Merce Cunningham Dance Company, Anniversary Events continued Cunningham’s Events series, developing performances for non-traditional public spaces. Cunningham uses the principles of ‘chance’ to choreograph movements for a specific space, drawing on both past choreography as well as new works.

• These promenade performances created a singular opportunity for the dancers to move in, around, and through The Weather Project, Icelandic/Danish artist Olafur Eliasson’s new commission for The Unilever Series at Tate Modern. Meanwhile, the audience becomes part of the landscape. Eliasson is known for his elemental installations and sculptures using light, steam, water, fire, wind and ice.

• Music elements were performed and directed by Takehisa Kosugi and two additional contemporary composers/musicians and integrated into the performance at the site. Costumes were by James Hall with lighting by Josh Johnson.
Tate Liverpool

EXHIBITIONS

• Marc Quinn
  1 February – 28 April 2002
  Supported by The Henry Moore Foundation
  The most significant exhibition of Marc Quinn’s work to-date, this show presented a large body of new work and highlighted the diversity of Quinn’s practice over the past decade. A wide selection of paintings, sculpture, drawing and photographs was shown together with flowers preserved using special refrigeration techniques and a new frozen blood cast of the head of Quinn’s son, Lucas.

• Remix: Contemporary Art and Pop
  25 May – 26 August 2002
  Sponsored by Twix
  Supported by The Liverpool Culture Company Limited
  Remix presented the work of artists for whom music appears as a form of inspiration and whose work reflects the visual cultures of film, video and photography that are closely associated with the appreciation and consumption of music. The exhibition included paintings, videos, sculptures and installations by twenty international artists who engage with genres as varied as psychedelia, techno, rock, heavy metal, soul, hip hop and film soundtracks. Music videos formed a vital part of the exhibition and were carefully selected to demonstrate their influence from the 1990s to the present day.

• Liverpool Biennial: International 2002
  14 September – 24 November 2002
  Tate Liverpool was a major venue for the Liverpool Biennial’s International 2002. Liverpool is the only city in the UK to host a biennial of contemporary visual art. In partnership with venues throughout the city, International 2002 brought together artists from around the world in a celebration of the freshest and most innovative elements of visual culture. Many of the artists showing at International 2002 had made work specially commissioned for the exhibition, and artists at Tate Liverpool included Jason Rhoades, Chiho Aoshima, Clare Langan, Guillermo Gómez-Peña, Fred Tomaselli and Francesco Vezzoli.
• Shopping: A Century of Art and Consumer Culture
20 December 2002 – 23 March 2003
Sponsored by Tate Members
Supported by The Henry Moore Foundation, The Liverpool Culture Company Limited and the European Union European Regional Development Fund
Media Partner The Guardian

Shopping: A Century of Art and Consumer Culture was the first exhibition to examine in depth the relationship between the display, distribution and consumption of commodities and modern and contemporary art. It featured over 240 works of art, ranging from photographs of shop fronts by Eugène Atget in turn of the century Paris and Bernice Abbott and Walker Evans in 1930s America, to major installations and environments such as Damien Hirst’s Pharmacy (1992). The major Pop art installation The American Supermarket, featuring work from Billy Apple, Liechtenstein, Warhol and Robert Watts among others, was reconstructed for the first time since the original was shown in the Bianchini Gallery in New York in 1964. The exhibition, staged over two floors of the gallery, was developed in association with the Schirn Kunsthalle Frankfurt, where it was also shown.

• Thomas Ruff: 1979 to the Present
9 May – 6 July 2003
In partnership with Volkswagen for Phaeton and Touareg

This exhibition, part of a tour organised by the Kunsthalle Baden-Baden, presented the first retrospective in the UK of German artist Thomas Ruff, one of the most acclaimed and ground-breaking photographers working today. This comprehensive survey included over 150 works and chronicled Ruff’s influential body of work from the earliest through to his most recent spectacular colour abstractions.

• Janet Cardiff: Forty-Part Motet and Muriel Lake Incident
12 April – 7 September 2003

Canadian artist Janet Cardiff is most widely known for her audio and video walking-tour projects and her large-scale installations. Tate Liverpool was the first Tate venue to present her major work Forty-Part Motet 2001 based on a choral work by the sixteenth-century composer Thomas Tallis, Spem in Alium. Forty audio speakers represented each singer, the audience listening to different voices and harmonies as they move through the gallery. Muriel Lake Incident 1999, a collaboration with George Bures Miller, mentally propels the viewer into a miniature cinema, to become involved in the stories taking place both on and off the screen.
• Paul Nash: Modern Artist, Ancient Landscape
23 July – 19 October 2003
This exhibition was the first major survey exhibition of Paul Nash in Britain since 1989. Major cycles of paintings were shown together alongside a previously unseen selection of Nash’s photographs and archive material from the Tate Collection. Recognised as a major British painter of the twentieth century and the most important landscape painter of the pre-Second World War period, the exhibition followed a loose chronology, but focused on Nash’s key cycles of landscape painting: the First World War landscapes; the Dymchurch series; the dream landscapes; the megaliths series; the vernal equinox and moon paintings; Second World War canvases; and finally, the transcendent sunflower sequence. Bringing together paintings, works on paper, photographs and rare archive material, this exhibition offered a unique opportunity to trace the development of ideas and subtle stylistic progression from Nash’s early to mature work.

• Art, Lies and Videotape: Exposing Performance
14 November 2003 – 25 January 2004
Art, Lies and Videotape: Exposing Performance was the first Tate exhibition to investigate key moments in the history of performance art. Work ranged from rare, circa 1900 film footage of dancer Loïe Fuller (an inspiration for the Art Nouveau movement) to Yoko Ono’s new work not seen before in the UK. Other artists included Vito Acconci, Diane Arbus, Joseph Beuys, Yves Klein, Dennis Oppenheim, Francis Picabia, Man Ray, Robert Rauschenberg and Oskar Schlemmer, as well as work from younger artists such as Franko B, Robert Longo and Catherine Opie.

• Mike Kelley: The Uncanny
20 February – 3 May 2004
Supported by The Henry Moore Foundation
The Uncanny was based on a project originally presented by Mike Kelley, a Los Angeles-based sculptor, performance and installation artist, more than a decade ago. This was revised and updated for Tate Liverpool in close collaboration with the artist. Sigmund Freud described the uncanny as ‘a hidden, familiar thing that has undergone repression and then emerged from it’. In The Uncanny, Kelley explores memory, recollection, horror and anxiety through the juxtaposition of a highly personal collection of objects – the Harems – with an investigation of the uncanny through realist polychrome figurative sculpture.
COLLECTION DISPLAYS

• Modern British Art
  Until 1 June 2003
  This display from the Tate Collection charted a century of British art, presenting key masterpieces alongside lesser-known works and new acquisitions to create a full and varied story. Organised by theme and in a loose chronology, the display encouraged visitors to make connections between certain ideas common to many of the artists throughout the last century. Within the display, a Focus Room enabled visitors to explore key moments of British art in greater depth by presenting two small monographic or group shows each year, such as the work of the eccentric British artist Edward Burra.

• Philip Guston: Paintings and Prints from the Tate Collection
  9 March – 18 August 2002
  This display presented an in-depth examination of Philip Guston, one of the most influential and important American painters of the twentieth-century. A pre-eminent Abstract Expressionist, he later became a major figurative painter. The exhibition examined this radical and dramatic transition from abstraction to figuration, drawing on Tate's strong holdings of this artist.

• Pin-up: Glamour and Celebrity Since the Sixties
  Pin-up charted the changing face of glamour and celebrity from Pop art to the present. It presented British and American works that employ the visual language of the fashion or publicity shot as a means to celebrate or comment on the world of fame. Pin-up provided a timely insight into the highs and lows of our celebrity-obsessed culture and raised many issues concerning hero worship and body image.

• Formal Situations: Abstraction in Britain 1960–1970
  5 April – 30 November 2003
  Sponsored by Tate Liverpool Members
  This display charted the development of British abstract painting and sculpture during the 1960s. It took its starting point from the influential Situation exhibition which was organised in 1960 and changed notions of abstraction in Britain. The exhibition included a wide cross-section of artists who developed the course of abstraction in Britain. These artists shocked 1960s audiences with their unusual emphasis on scale, uncompromising ideas about how art should be displayed, and radical pursuit of abstract imagery. These artists rejected the idea of abstraction from nature and developed formal abstraction through an emphasis on colour, surface and opticality.
• Rebecca Horn  
  19 April 2003 – 11 January 2004  
  German sculptor and film maker, Rebecca Horn has, over the last two decades, created many site-specific installations, sculptural objects and films. Tate has extensive holdings of her work and this display focused on some key pieces. The room-size installation, Ballet of the Woodpeckers (1986), comprising eight large mirrors and mechanical hammers that appear to strike the glass, was shown alongside a selection of performance objects and films.

• The Stage of Drawing: Gesture and Act  
  26 September 2003 – 28 March 2004  
  The Stage of Drawing presented a selection of over 120 important drawings and nearly thirty prints from the Tate Collection, selected by the British artist Avis Newman. It featured a wide array of both familiar and rarely exhibited works from the mid-1700s to the 1980s by British and international artists such as Joshua Reynolds, William Blake, Edgar Degas, Pierre Bonnard, William Turner, Aubrey Beardsley, Francis Bacon, Kurt Schwitters, Eileen Agar, Barbara Hepworth, Richard Hamilton, Eva Hesse and Andy Warhol.  
  This exhibition was organised in collaboration with The Drawing Center, New York, where it was first shown, before travelling to the Museum of Contemporary Art in Sydney.

• The Shape of Ideas: Models and Sculptures from the Tate Collection  
  13 December 2003 – 31 May 2004  
  The Shape of Ideas presented small-scale sculpture, models and maquettes, by some of the most important and innovative artists of the twentieth-century. It included both familiar and rarely-seen works, many on display for the first time since they were acquired by Tate, by artists including Henri Gaudier-Brzeska, Reg Butler, Naum Gabo, Barbara Hepworth, Jacques Lipchitz, Joan Miró, Henry Moore and Kurt Schwitters. This display complemented The Stage of Drawing: Gesture and Act, examining ways in which artists explore preliminary ideas in three dimensions.

• International Modern Art  
  From June 2003  
  Sponsored by DLA  
  International Modern Art follows a loose chronology of international developments in modern art since 1900. Artists included are Paul Cézanne, Sonia Delaunay, Henri Matisse, Jackson Pollock and Jake and Dinos Chapman. The display showcases major international movements such as Fauvism,
Cubism, Abstract Expressionism, Nouveau Réalisme and Pop and features important works from the Tate Collection, many not shown before in Liverpool. During this period, the Focus Rooms looked more closely at the work of the pioneering French sculptor Henri Gaudier-Brzeska and the Jamaican-born sculptor Ronald Moody.

PROJECT SPACE

• Project Space: Rut Blees Luxemburg: Phantom
  5 February – 6 April 2003
  This Project Space exhibition presented a new series of specially commissioned photographic works by German artist Rut Blees Luxemburg. Based in London, she has regularly shown her work internationally, establishing herself as one of the most exciting young photographers on the British scene. The photographs for Phantom were taken in Dakar, capital of Senegal and maritime centre of West Africa. The links between Liverpool and Dakar are historically one of colonialism and the slave trade, but Dakar is now considered a fashion and culture capital and so connects with contemporary Liverpool in more positive ways.

• Project Space: Michel Majerus: Pop Reloaded
  24 January – 18 April 2004
  Supported by Tate Liverpool Members
  Michel Majerus, a key figure among a generation of artists emerging from Berlin in the 1990s, came to international prominence following shows in Basel, London, and New York, and through his participation in the 1999 Venice Biennale. This exhibition featured a group of large-format paintings from an ambitious series began during time spent in Los Angeles in 2001. Completed in Berlin the following year, the LA Series includes some of the most dynamic and complex paintings produced by the artist, including one work acquired by Tate.
Tate Modern

MAJOR EXHIBITIONS

• Eija-Lisa Ahtila: Real Characters, Invented Worlds
  30 April – 28 July 2002
  The Finnish artist, Eija-Liisa Ahtila (b. 1959), first came to prominence in the early 1990s. Her work deals with the theme of human relationships – within families, between lovers, among genders – drawn from the artist’s own experience and observations. This exhibition was the first mid-career survey of Ahtila’s work in this country and featured video, film, photography and installations. It included key works from the past ten years, including a brand new work, The Present, a cinematic journey chronicling episodes in the lives of five women. Curated by Susan May assisted by Katherine Green, this exhibition toured to Kiasma, Helsinki.

• Matisse/Picasso
  11 May – 18 August 2002
  Sponsored by Ernst & Young
  This exhibition brought together major masterpieces by two giants of modern art and received great critical and public acclaim, attracting an average daily attendance of 4,671 to achieve a total attendance of 467,166 visitors. Through a series of groupings of over thirty paintings and sculptures, the exhibition provided an opportunity to compare Matisse’s expressive use of colour and line alongside Picasso’s stylistic virtuosity. It traced the fascinating and intricate relationship between the two artists from its beginnings in Paris in 1906 to the period after 1954 when, following Matisse’s death, Picasso paid tribute to him and his work, both directly and indirectly. Matisse Picasso was a major collaboration between the Grand Palais in Paris and the Museum of Modern Art in New York and toured to Paris and New York following its presentation in London. Curated by Elizabeth Cowling and John Golding, the exhibition was co-ordinated by Ruth Rattenbury assisted by Sophie Clark for its London presentation.

• Barnett Newman
  Supported by The Henry Luce Foundation
  Barnett Newman (1905–1970) was one of the leaders of the group of American artists known as the Abstract Expressionists, whose large scale work defined American art in the 1950s and 1960s. Newman’s signature style featured large canvases of intense colour interrupted by vertical bands that he referred to as ‘zips’. This exhibition was the first full scale retrospective of Newman’s work since 1972 and included
a unique opportunity to see the series titled Stations of the Cross 1958–66, widely considered to be his greatest masterpiece, and not shown in Europe for thirty years. The exhibition was organised by the Philadelphia Museum of Art and was curated for its London showing by Sheena Wagstaff assisted by Juliet Bingham.

- **Eva Hesse**
  
  13 November 2002 – 9 March 2003
  
  *Supported by Tate Members*

  Eva Hesse’s remarkable achievement as a sculptor has given her almost mythic status in the art world. Her career developed during the 1960s and she became known for her experimentation with materials such as string, resin and latex to make visceral sculptures that explored the expressive possibilities of abstract form and themes of sexuality. This exhibition, selected by Elisabeth Sussman and Dr Renate Petzinger and curated for its London presentation by Sheena Wagstaff assisted by Helen Sainsbury, featured over 130 of the artist’s works including the majority of her major sculptures, paintings and works on paper. The exhibition toured to London from San Francisco Museum of Modern Art and Museum Wiesbaden.

- **Max Beckmann**
  
  13 February – 5 May 2003
  
  *Media partner: The Times*

  This was the first major retrospective of Max Beckmann in the UK since 1965. This exhibition provided a chronological overview of Beckmann’s artistic career and focused on three pivotal periods: 1918–23, 1927–32 and the late 1930s into the 1940s. The first period reflected the impact of the First World War, during which Beckmann served as a medical orderly. By contrast, the second period was coloured by prosperity and public recognition of the artist’s work. The final period was once again marked by the experience of war. Under the Nazi regime Beckmann was classified as a 'degenerate' artist and fled to Amsterdam in 1937. Beckmann’s engagement with modernism and his ability to adapt and innovate resulted in a highly personal vision and style. His paintings bring together characters from the entertainment world – circus, actors, and masquerades – with figures drawn from ancient myths. They also feature his own person in a famous group of self-portraits. The exhibition was curated by Sean Rainbird assisted by Susanne Bieber for its London showing which followed its first presentation at the Centre Georges Pompidou in Paris. From London it went to the Museum of Modern Art in New York.
• Cruel and Tender: The Real in the Twentieth-Century Photograph  
5 June – 7 September 2003  
Sponsored by UBS

Cruel and Tender was Tate’s first major exhibition dedicated to photography. The exhibition explored how twenty-three of the foremost photographers of the twentieth century pictured the people and places of the world around them, creating some of photography’s most memorable images. Walker Evans’s American photographs launched a host of images which conflated the mythic and the mundane in American life. Twenty years later, Robert Frank’s shocking dissection of society, The Americans caused a furore with its seemingly casual and graphic depictions of segregated America. The exhibition took an equivocal look at the environment, from Robert Adams’s in-depth study of Denver’s urban sprawl, to Andreas Gursky’s monumental studies of supermarkets, shopping malls and rubbish dumps. Cruel and Tender was a collaborative exhibition between Tate Modern and Museum Ludwig, Köln, and was curated by Emma Dexter and Thomas Weski, assisted by Helen Sainsbury, Sophie Clark and Silvia Baumgart.

• Polke: History of Everything  
9 October 2003 – 4 January 2004  
Supported by Tate International Council

Sigmar Polke is one of the most significant painters of the post-war generation. Since the early 1960s, Polke has experimented with a wide range of styles and subject matter, using a variety of different materials and techniques. Sigmar Polke: History of Everything showcased Polke’s work over the last six years. Initiated by the Dallas Museum of Art, several of the works were made with the original venue in mind, reflecting its Texan locale and the gun culture of the American West. The presentation also included several large-scale works made specifically for London, using imagery from local newspaper and magazines that appeared to reflect on aspects of British culture – including a comic allusion to Britain’s reputedly uptight attitudes to sex in a group of works depicting rural nudist colonies. Curated by Vicente Todoli in close collaboration with the artist, assisted by Juliet Bingham.

• Common Wealth  
22 October – 28 December 2003  

Common Wealth was a group exhibition that brought together five celebrated international contemporary artists from Europe and Latin America, in the most important display of their work in the UK to date. Featuring Jennifer Allora and
Guillermo Calzadilla, Thomas Hirschhorn, Carsten Höller, and Gabriel Orozco, the exhibition included large-scale installations, many of which were interactive and encouraged visitor participation, as a way of exploring the meanings, implications and politics of the words ‘common’ and ‘wealth’. The exhibition was curated by Jessica Morgan, assisted by Sophie McKinlay.

• Donald Judd
  29 January – 9 May 2004
  Supported by Tate Members
  Media partner: The Guardian
  One of the most significant American artists of the post-war period, Donald Judd changed the course of modern sculpture. This exhibition marked the first substantial retrospective of his career since 1988. Judd broke new ground in rejecting existing traditions of artistic expression and craftsmanship by using industrial materials such as Plexiglass, sheet metal and plywood. His works also created a new kind of relationship with the space around them. Judd’s pared-down forms and sensuous use of industrial materials remain a feature of much contemporary art, architecture and design. Curated by Nicholas Serota, assisted by Helen Sainsbury.

• Constantin Brancusi: The Essence of Things
  12 February – 23 May 2004
  Sponsored by Aviva
  One of the founding figures of modern sculpture, Brancusi (1876–1957) introduced abstraction and primitivism into sculpture. This was the first major Brancusi exhibition ever held in this country and focused on Brancusi’s carvings, in which he developed central themes that touch upon essential, even spiritual, questions. The exhibition traced Brancusi’s practice of refining sculptural form throughout his lifetime: from his work, The Kiss, to the sequence of Birds developed over thirty years. The exhibition was a collaboration between Tate Modern and the Solomon R. Guggenheim Museum, and was curated by Carmen Giménez and Matthew Gale, assisted by Ben Borthwick.

LARGE PROJECTS
• Turbine Hall Collection Display 2002: The Upright Figure
  22 April – 26 August 2002
  The Upright Figure was launched as a special display of sculpture in the Turbine Hall. Drawing together Tate works from the last one hundred years, it focused on sculptures of life-size standing figures, setting examples of classic realism alongside more totemic abstract pieces. Tracing the history of
modern sculpture, the exhibition included artists such as Rodin, Giacometti, William Turnbull, Germaine Richier, Reg Butler, Barbara Hepworth, and Antony Gormley. Curated by Frances Morris and Matthew Gale, assisted by Toby Treves with installation design by Jamie Fobert.

- **Live Culture**
  27 – 30 March 2003
  As part of Tate's commitment to supporting diverse forms of contemporary artistic practice, Tate Modern collaborated with the Live Art Development Agency to present Live Culture. The initiative provided a timely opportunity to engage with the shifting nature of live art practice in relation to the visual arts, placing contemporary performance within the context of the Tate Collection for the first time. Distinguished artists, theorists and curators were invited to examine the expansion of performance art across broader artistic and social arenas. Live Culture comprised four days of live actions, performances, presentations and debates curated by Lois Keidan and Daniel Brine of the Live Art Development Agency and Adrian Heathfield and co-ordinated for Tate Modern by Juliet Bingham and Sheena Wagstaff. Participants included Marina Abramovic, Ron Athey, Franko B, Carol Becker, Ansuman Biswas, Blast Theory, Oron Catts, Ricardo Dominguez, Forced Entertainment, Tim Etchells, Jean Fisher, RoseLee Goldberg, Matthew Goulish, Guillermo Gómez-Peña, Leslie Hill, Lin Hixson, Kazuko Hohki, Amelia Jones, John Jordan, Keith Khan, Yu Yeon Kim, Oleg Kulik, La Pocha Nostra, Rona Lee, Andre Lepecki, Alastair MacLennan, Hayley Newman, Peggy Phelan, Pope & Guthrie, William Pope. L, Andrew Quick, Alan Read, La Ribot, Henry M Sayre, Aaron Williamson.

- **Turbine Hall Collection Display 2003: Henry Moore**
  12 May – 3 August 2003
  Henry Moore is the best known British sculptor of the twentieth century. This display in the Turbine Hall focused on the large-scale public sculptures that built his national and international reputation from the 1940s onwards. It included a small number of loans, but was primarily drawn from Tate's own holdings, which benefited from a substantial gift from the artist in 1978. Curated by Matthew Gale and Toby Treves.
• Paul McCarthy: Blockhead and Daddies Bighead
19 May – 26 October 2003
Commissioned by the Henry Moore Foundation
Contemporary Projects in partnership with Tate Modern, Paul
McCarthy's massive inflatable sculptures cast an imposing
presence over the north landscape of Tate Modern during the
summer of 2003. The thirty-five metre tall Blockhead was
based on the classic representation of Pinocchio, mutated into
a form bordering on the grotesque. Daddies Bighead, based on
a ketchup bottle, stood approximately half the height of
Blockhead at sixteen metres tall.

LARGE PROJECT: THE UNILEVER SERIES
• Anish Kapoor: Marsyas
9 October 2002 – 6 April 2003
The third in the annual Unilever Series, Kapoor's Marsyas
engaged with the entire space of Tate Modern's massive
Turbine Hall, spanning its full height, width and depth. The
complicated structure was assembled from 7000 square
metres of blood-red fabric and thirty tonnes of steel rings, to
create an installation that challenged the boundaries of archi-
tecture, art and engineering. The name Marsyas refers to the
satyr in Greek mythology, who was flayed alive by the god
Apollo exposing his blood red skin. Curated by Donna De
Salvo assisted by Sophie Clark.

• Olafur Eliasson: The Weather Project
11 September – 21 March 2004
In The Weather Project, the fourth in the annual Unilever
Series of commissions for the Turbine Hall, Olafur Eliasson
took the ubiquitous subject of the weather as a basis for
exploring ideas about perception, experience and representa-
tion. The installation comprised three elements: a large sun
made up of over two hundred mono-frequency lamps, mist
machines and a mirror covering the roof of the Turbine Hall.
Linked to his fascination with the way museums mediate the
reception of art, Eliasson's project sought to bring a part of
London into the building, and through the experience and
memory of the work, allow a part of it to be taken back out
into the city by the viewer. Curated by Susan May, assisted by
Maeve Polkinhorn.

SMALLER PROJECTS
• Fiona Rae
1 July 2002 – spring 2005
Supported by the Belle Shenkman Fund and Tate Catering
Fiona Rae's work fuses a multiplicity of imagery and ways of
painting to give us a sensuous impression of contemporary
Her dramatic three-panel painting, Shadowland, commissioned for Tate Modern Restaurant, continued this trend. Rae said of her ten metre wide triptych, ‘I wanted the new paintings to be a representation of an imaginative place, something to do with my own frame of mind and thoughts at the time. Something a bit dramatic and high tech, like Tokyo street signs, dreamy and romantic like a fantasy book cover, or obsessive and threatening like Dürer’s woodcuts and Hieronymus Bosch. I see these paintings as a synthesis of those kinds of feelings.’ Curated by Emma Dexter assisted by Sophie Clark.

- Julian Opie: Escaped Animals
  13 July – 30 September 2002
- Signs by Julian Opie were strategically placed outside galleries and museums in the UK including Tate Modern to herald the opening of Baltic, the new gallery in Newcastle-upon-Tyne. Julian Opie’s work is based on the landscape – both urban and pastoral – of the developed world. His series of road signs, Escaped Animals, depicts thirteen creatures – including a fox, a deer, a rabbit, and a goose – represented as outline shapes against different coloured backgrounds. The graphic images were designed to be read and understood instantly, functioning as symbols for the things they represent and emphasizing their nature as commodities.

LIVE EVENTS AT TATE MODERN AND TATE BRITAIN

January 2003
- Cai Guo-Qiang: YE GONG HAO LONG (Tate Modern – outside)
- Chinese artist Cai Guo-Qiang was commissioned to make a spectacular, one minute firework explosion project for Tate Modern, the River Thames and the Millennium Bridge. Titled ‘Ye Gong Hao Long’ (Mr Ye who loves dragons), the one minute ‘explosion’ took place at 7pm on 31 January, the eve of Chinese New Year.

February 2003
- Mark Leckey: BIG BOX STATUE ACTION (Tate Britain)
- A 30 minute live event by Mark Leckey featured one of the artist’s trademark Sound Systems “in conversation” with Jacob Epstein’s alabaster sculpture, ‘Jacob and the Angel’.
- Using sampled music and archive material, Leckey activated a newly created sound piece which alternately serenaded and assaulted Epstein’s work. The piece was designed specifically to suit to the unique acoustic qualities of Tate Britain’s Duveen galleries, especially the glass-domed roof of the Octagon under which the stand-off was staged.
• Anish Kapoor, Arvo Part, Peter Sellers: LAMENT TATE (Tate Modern)

• Anish Kapoor’s soaring sculptural installation Marsyas was the third commission in The Unilever Series at Tate Modern. At 140 metres long and 40 metres high, it filled the cavernous space of the Turbine Hall with its deep red trumpet-like form.

• Inspired by the work, Arvo Pärt wrote a new orchestral piece drawing on Kapoor’s theme of the flaying of Marsyas, and on Pärt’s own experience of the sculpture. Designed to take place in the Turbine Hall, the new work, ‘Lament Tate’ featured pianist Hélène Grimaud and Alexander Briger, conducting musicians from London Sinfonietta and the Royal Academy of Music, with the distinguished American theatre and opera director Peter Sellars advising on the realisation of the performance.

• This was preceded and complemented by Sellars’ setting of Antonin Artaud’s ‘For An End to the Judgement of God’ and June Jordan’s ‘Kissing God Goodbye’, staged as a Pentagon Press Conference on the current war.

March 2003:

• Kyupi Kyupi: CABAROTICA (Tate Modern)

• Japanese performance unit Kyupi Kyupi presented their unique, cabaret-style ‘dinner show’ for Tate & Egg Live: free at Tate Modern in March. The group’s activities combine references to urban popular culture, Manga, pornography and cute cartoon characters with the more traditional performance practices of cabaret and theatre. Kyupi Kyupi is attracting international attention for its extraordinary live act that samples entertainment culture and taps into the hybrid qualities that are unique to contemporary Japan.

April 2003:

• David Thorpe + others: THE GOLDEN RESISTANCE (Tate Britain)

• Performance art and cabaret have a renewed appeal for the emergent generation of artists in London. Tate Britain hosted a night which platformed a cross-section of artists’ performance featuring new work by artists who have built personal mythologies from fragments of popular culture.

• David Thorpe presented a choreographic spectacle deriving from his invented ‘world’, depicted in his collages, titled, ”The Mighty Lights Community Project”.

• Using hand-made props and costumes and a group of amateur performers, painter Lali Chetwynd brought Richard Dadd’s ‘The Fairy-Feller’s Master-Stroke’ (1855–64) to life in a combined exploration of the artist’s biographical history – he murdered his own father and created the painstaking work in
an asylum – and the magical theme of his painting.

- Sir John Eliot Gardiner, Brothers Quay, Steve Martland: DEATH & RESURRECTION (Tate Modern)
- The evening contrasted a sublime and unquestioning expression of Christian belief with an exploration of the inner world and feelings of children, in two iconic London settings that most powerfully represent the religious and the secular. The evening began in St Paul’s Cathedral with a performance of three Bach Cantatas by the Monteverdi Choir and the English Baroque Soloists, conducted by Sir John Eliot Gardiner.
- At the end of this performance, the audience were led by conductor and choir, across the Millennium Bridge to Tate Modern. At Tate Modern, the Monteverdi Choir performed Steve Martland’s Street Songs, a song collection that uses traditional children’s rhymes including Poor Roger, Oranges and Lemons, Green Gravel and Jenny Jones, which are about children’s enactments of adult rituals surrounding the ideas of death and resurrection. The Brothers Quay made four short animated films, illuminating these songs.

May 2003:
- Lloyd Newson, DV8: COST OF LIVING (Tate Modern)
- An exploration of class, culture and confectionary. Marvel at the hoop girl... Gasp at the bearded lady... Leer at the beauty contestants... Be amazed by the fat dancer... On the way to the top, see who gets dropped.
- A promenade performance through Tate Modern starting in the Turbine Hall and winding through to Level 7, incorporating dance, circus, physical daring and visual spectacle. Newson combined specially conceived new material, video projections and soundtrack elements from DV8’s stage production ‘the cost of living’.

- Carlos Amorales: AMORALES v AMORALES (Tate Modern)
- Working with professional Mexican Wrestlers, Carlos Amorales choreographed a one-off wrestling match performance titled ‘Amorales v Amorales’ in the Turbine Hall for Tate & Egg Live.
- Amorales’ work examines identity, role-play, and spectacle in the contexts of dance culture and popular Mexican wrestling. Using masks and costumes, including ‘branded’ sportswear called ‘flames’ designed by the artist, Amorales explores the extent to which it is possible to play out fantasy and swap identity through costume and ritualized movement.
• Nick Cave (Tate Britain)
  A specially created performance from one of the few genuinely maverick songwriters and performers of the present day. Cave admits to the influence of a handful of poets – Auden, Thomas Hardy amongst them, and song writers Dylan and Van Morrison although he is still clearly inventing his own traditions as can be heard on the new album Nocturama, which was featured at this concert.

June 2003:
• hobbypopMUSEUM: THE MELODY OF DESTINY (Tate Britain)
  Dusseldorf-London based collective hobbypop created a site-specific performance for Tate Britain. Using the British history painting gallery and the gardens outside as backdrops, hobbypopMUSEUM explored the common properties of painting and electronic music in this piece, expressing a romantic fascination with the magical ability to make electronic evocations of sounds of water, thunder, wind or birdsong alongside the painter’s ability to describe images of nature in paint.

July 2003:
• Gogol Bordello: MULTI CONTRA CULTI VS IRONY (Tate Modern)
  New York’s Gogol Bordello performed in the Turbine Hall in July 2003. Gogol Bordello’s ‘gypsy punk cabaret’ has been described as a “combination of reckless fervour, foot-stomping rhythms, outlandish lyrics and a circus of surreal stimuli that leaves progressive minded music fans spinning in their wake”. Drawing upon Gypsy, Slavic and punk-rock traditions, Gogol Bordello is the genesis of a new aesthetic that bridges the gap between Eastern European and Gypsy influence with Western culture. The band’s lyrics spin darkly humorous, macabre tales of the immigrant experience and relays aspects of many recent diasporic realities. Gogol Bordello creates for us all a uniquely infectious spectacle that offers up nothing short of a new, free-for-all theatre of anarchy.

• Steve McQueen, Jessye Norman (Tate Britain)
  World premiere collaboration between visual artist Steve McQueen and soprano Jessye Norman. Norman responded to McQueen’s screening of his video work ‘7 November’, a monologue telling the story of a man who accidentally shot his own brother.

August 2003:
• PJ Harvey (Tate Modern)
  Since the release of her astonishing debut album ‘Dry’ (1991),
PJ Harvey has enjoyed enormous critical acclaim and worldwide success. Following two previous nominations she was awarded the Mercury Music Prize in 2001 for her sixth album 'Stories From The City, Stories From The Sea', the first female artist to receive the award.

- This performance was the first ever rock concert staged at Tate Modern.

- Guy Bar Amotz + Jasmin Vardimon: THE DANCE MACHINE (Tate Britain)
- For The Dance Machine, a short performance by choreographer Jasmin Vardimon animated Guy Bar Amotz’s soundsystem. Using electronic sensors, the soundsystem translated movement into sound and music. Members of the audience were invited to interact with the machine after the performance.
- Guy Bar Amotz makes sculptural installations which play music and refer to the structure of 'soundsystems'.
- Using a variety of dance theatre approaches, Jasmin Vardimon’s choreography centres upon her acute observation of human physical behaviour, and character interaction. Vardimon has often worked with artists from different disciplines including animation, music and design to create an integrated, theatrical experience.

September 2003:
- Wolfgang Tillmans: FILM WITH MUSIC, WORDS AND SINGING (Tate Britain)
- Following his recent successful filmmaking venture with Lights (Body) 2001, and a video completed for the Pet Shop Boys, artist Wolfgang Tillmans created a new film for Tate & Egg Live, screened in the Duveen galleries at Tate Britain.
- ‘Film with music, words and singing’ was screened to coincide with his exhibition at Tate Britain, as the final event of the Tate and Egg live series.

November 2003:
- Merce Cunningham: ANNIVERSARY EVENTS (Tate Modern)
- In a unique commission, celebrating both the silver anniversary of Dance Umbrella and the golden anniversary of the Merce Cunningham Dance Company, Anniversary Events continued Cunningham’s Events series, developing performances for non-traditional public spaces. Cunningham uses the principles of ‘chance’ to choreograph movements for a specific space, drawing on both past choreography as well as new works.
- These promenade performances created a singular opportunity for the dancers to move in, around, and through The
Weather Project, Icelandic/Danish artist Olafur Eliasson’s new commission for The Unilever Series at Tate Modern. Meanwhile, the audience becomes part of the landscape. Eliasson is known for his elemental installations and sculptures using light, steam, water, fire, wind and ice.

• Music elements were performed and directed by Takehisa Kosugi and two additional contemporary composers/musicians and integrated into the performance at the site. Costumes were by James Hall with lighting by Josh Johnson.
St Ives

EXHIBITION AND DISPLAYS
• Richard Long – A Moving World
  13 July – 13 October 2002
  Richard Long has been known since the 1960s for his fresh and original approach to making landscape art. For this exhibition Long made new pieces including Slate Atlantic – a sculpture made from Delabole slate, and wall works made from Cornish driftwood.

• Naum Gabo – In Space and Time
  13 July – 13 October 2002
  Naum Gabo was one of the pioneers of abstract, constructed sculpture. In Space and Time was drawn from the Tate Collection and selected by Tate Collection curator, Sean Rainbird. It included many previously unseen prints and drawings, the highlight of these being the Opus 1–12 print series, made late in Gabo’s career. Also on display was a series of his works in stone.

• Kosho Ito – VIRUS
  13 July – 13 October 2002
  Kosho Ito uses clay to create large-scale installations using firing techniques developed for the ceramic industry. He made two new works for Tate St Ives – Seafolds and Earthfolds, both exploring the inherent properties of clay in subtle and engaging new ways.

• Digital Works – Real Life
  21 October 2002 – 26 January 2003
  An exhibition of film and video art that brought together pieces from some of the leading practitioners in the world, including Tracey Emin, Gilbert and George, Susan Hiller, Steve McQueen, Shirin Neshat, Bill Viola, Mark Wallinger, Gillian Wearing and Sam Taylor Wood.

• Terry Frost – Installation – Contrasts in Red, Black and White
  8 February – 11 May 2003
  A sculptural dimension was added to this multi-part work in the form of cubes in red, black and white placed in relation to the paintings – an idea Frost said he had wanted to realise for years. This exhibition also included paintings made from 1954–56 in Leeds.
• Artists on Artists  
   8 February – 11 May 2003  
   Selected by Terry Frost from the Tate Collection, this display included work by Alan Londes, Ad Reinhardt, Robert Delaunay, Roger Hilton, Robert Motherwell, Barnett Newman and Frost himself.

• Victoria Morton, Julie Roberts, Jim Lambie – Painting Not Painting  
   8 February – 11 May 2003  
   This exhibition included Jim Lambie’s Zobop, Julie Roberts’ Jack series and Everyday Friction by Victoria Morton.

• The Pier Arts Centre Collection – Homecoming  
   8 February 2003 – 9 May 2004  
   This collection was formed by Margaret Gardiner, a close friend and supporter in the early days of the St Ives artists. It includes particularly fine examples of work by Barbara Hepworth, Ben Nicholson, Alfred Wallis and Peter Lanyon. Normally housed at the Pier Centre on the island of Orkney, the collection was exceptionally lent to Tate St Ives, bringing many of the works back to the place where they were made.

• Barbara Hepworth – Centenary Exhibition  
   19 May – 12 October 2003  
   The exhibition brought together small groups of works on an intimate scale, to contrast with the larger works on display at the Barbara Hepworth Museum. Early carvings and marble works were shown alongside drawings previously unseen.

• Alan Davie – Jingling Space  
   This exhibition showed the range and beauty of Davie’s highly coloured and cosmological works. Moving from the 1930s to the present, this exhibition included works on paper, key oil paintings from the 1950s and 1960s and a display of works from each following decade to 2002.

• Artists on Artists  
   Selected from the Tate collection by Alan Davie were works by: Jackson Pollock, Max Ernst, Joan Miró, Klee, Pablo Picasso, Henri Matisse and Davie himself.

• Partou Zia – Entering the Visionary Zone  
   Partou Zia was the first recipient of the Tate St Ives Artist’s Residency Programme. During six months spent at Porthmeor
Studio number 5, she produced a series of new paintings in response to the work of William Blake, an artist of spiritual significance to her.

- **William Blake**  
- A selection of works from the Tate Collection chosen by Partou Zia.

- **Richard Slee – Panorama**  
- The forms Slee creates, such as animals and vessels, are an ironic deconstruction of normal ceramic practice. For this exhibition he presented a new and unique installation incorporating eighty rabbits for the Tate St Ives ceramics display space.

- **Karl Weschke – Beneath a Black Sky**  
  7 February – 9 May 2004
- This exhibition looked at figures, landscape and atmosphere, and bought together a number of key works including Portrait of Lore, Fighting Dogs and The Fire Eater. A group of drawings not previously exhibited, The Egyptian Suite, was shown in the café.

- **Artists on Artists**  
  7 February – 9 May 2004
- A selection of works chosen from the Tate Collection by Karl Weschke included works by: Marino Marini, Frank Dobson, JMW Turner, James Ward, Max Beckmann, John Crome and Karl Schmidt-Rottluff.

- **Ged Quinn – Utopia Dystopia**  
  7 February – 9 May 2004
- The second recipient of the Tate St Ives Artist’s Residency, Ged Quinn worked on a series of landscape paintings. Inspired by Richard Wilson, Claude Lorrain and others, these enigmatic images include contemporary elements as well as quoted passages of paint from a number of historical works.

- **The Wingfield Digby Collection – Leach and His Circle**  
  7 February – 9 May 2004
- A collection of ceramics loaned by the Wingfield Digby Estate included work by Bernard Leach and contemporaries such as Soji Hamada and Michael Cardew.

- **Grayson Perry – Collection Intervention**  
  7 February – 9 May 2004
Works were selected by Perry from his Turner Prize winning display at Tate Britain. The pots included We’ve Found the Body of Your Child and Sex, Drugs and Earthenware and were displayed amid the Pier Arts Centre Collection as an intervention into these works. Perry’s Coming out Dress was also shown.
National & International Programmes

• Over recent years, Tate has formed a wide range of strong relationships which are helping us to increase and share our knowledge, extend our reach and achieve more on behalf of our audiences all over the UK and around the world. Because partnerships at home and abroad have become vital to Tate, we are currently devising comprehensive National and International Strategies to ensure that we make the most of the many different kinds of work that we do with others.

• Our new National Strategy will be concerned with partnerships in research, communication, training, teaching and more, including loans and exhibitions. We are beginning to tour more exhibitions nationally, and in 2004–05 Art of the Garden will go to Manchester and Belfast, while Art and the 60s: This Was Tomorrow will visit Birmingham. In the past, national museums sometimes had a reputation for dominating their relationships with regional organisations, but our focus today is on an equal exchange. In this two schemes play a central role – the Tate Partnership Scheme and the Strategic Commissioning Scheme.

• The Tate Partnership Scheme, supported by the Heritage Lottery Fund (HLF), was launched in 2000 for a three-year period – an experiment so successful that in 2003 the HLF extended funding for a further two years. Its aim is to broaden access to the Tate Collection via loans, exhibitions, training and development programmes based at five partner galleries around the regions. The galleries each select some twenty works a year from the Tate Collection to create exhibitions and displays so that, for example, works by William Blake from Tate have been displayed in Sheffield while Abstract Expressionist works have been on show at Norwich. To date, the five galleries have mounted twenty-six exhibitions, attracting audiences of 650,000. The Scheme has also brought some outstanding loans to Tate, including the extraordinary Great Picture 1646, lent by Abbot Hall Art Gallery, Kendal in 2003.

• In addition, Tate’s partnership programme has benefited from the government’s new Strategic Commissioning Scheme, a Department of Culture, Media and Sport initiative supporting national museums and their partners in the regions in running education programmes alongside loans and exhibitions. In 2004, as part of the next round of strategic commissioning, we will begin an exciting new project working with young people and our colleagues at museums in Newcastle, Birmingham, Manchester and Sheffield. The aim is to develop together a
new generation of interpretation tools and interactive resources
to make learning about art more vivid and enjoyable.

• Tate has had a consistently international outlook over the
  years. We have established relationships in Europe, the USA
  and around the world. Our collaborations with international
  museums now include joint acquisitions, as well as substan-
tial overseas loans. Over the biennium, twenty-two Tate
  exhibitions have toured to more than thirty museums abroad.
  Among these, five major shows were especially devised for
  overseas touring through our international programmes. Our
  international collecting is now extending to regions of the
  world new to us, and benefits from the efforts of energetic
  overseas donors and supporters. We also have increasingly
  strong academic links worldwide.

• Today we are touring more exhibitions abroad than ever,
  and over the past two years Tate shows have travelled to
  museums in Europe, North and Latin America, Australasia
  and Asia, with more than a million people seeing them in
  the last year alone. A highlight was a special exhibition of
  twentieth-century British art sent to Brazil, a major event
  that introduced Tate to new audiences in South America.
  As many more Tate-generated exhibitions are planned to tour
  over the next two years, our new international strategy will
  ensure that we maximise opportunities to promote British art
  and Tate abroad.

1. Art of the Garden, Tate Britain, 3 June – 30 August 2004. Sponsored by Ernst & Young;
touring to Ulster Museum, Belfast, 1 October – 6 February 2004, and Manchester City
Art Galleries, 5 March – 15 May 2005
2. Art of the 60s: This Was Tomorrow, Tate Britain, 30 June – 6 September 2004; touring
of Victoria, Melbourne, Australia, 28 October 2005 – 5 February 2006, and the Auckland Art
3. The Lakeland Arts Trust (Abbot Hall Art Gallery, Kendal and Blackwell House); the New Art
Gallery, Walsall, Norwich Castle Museum, the Potteries Museum & Art Gallery, Stoke-on-Trent, and Sheffield Galleries and Museums Trust
4. William Blake: Inspiration and Illustration, Millennium Galleries, Sheffield,
August – November 2003
5. Surface Tensions: Abstract Expressionism and Its Influence, Norwich Castle Museum,
March – June 2004
6. The Great Picture was commissioned by Lady Anne Clifford (1590–1676) to record her life
and the history of her family
7. The Abbot Hall Art Gallery in Kendal devised a project based on two major Tate sculptures
by Pablo Picasso and Edgar Degas; the New Art Gallery, Walsall borrowed Lucian Freud’s
Girl with a White Dog for display with their Garman-Ryan Collection; and the Castle
Museum & Art Gallery, Norwich, created a project around Norwich Market Place
by John Sell Cotman
8. A Bigger Splash: British Art from Tate 1960–2003, mounted in São Paulo, Brazil,
August – October 2003
Tate Partnership Scheme

Supported by the Heritage Lottery Fund

EXHIBITION PROGRAMME APRIL 2002 – MARCH 2004

• Kendal: Abbot Hall & Blackwell
  Stanley Spencer, Love, Desire, Faith
  19 June 2002 – 5 October 2002

• Eric Gill: Sculptures from the Tate Collection
  9 July 2002 – 12 Dec 2003

• Picasso’s ‘Le Coq’ & Degas’s ‘Dancer Looking at the Sole of Her Right Foot’
  16 February 2002 – 16 May 2004

• Norwich: Castle Museum
  The Body in the Twentieth Century
  19 Jan 2002 – 21 April 2003

• Colin Self
  29 April 2002 – 15 September 2002

• Sea, Sun, Light: Modern Art and St Ives
  24 May 2003 – 7 September 2003

• Surface Tensions: Abstract Expressionism and its Influence
  19 March 2004 – 20 June 2004

• Sheffield Galleries and Museums Trust
  John Constable: British Landscape – A Breath of Fresh Air
  8 February 2003 – 27 April 2003

• William Blake Inspiration and Illustration
  7 August 2003 – 1 November 2003

• Stoke: The Potteries Museum and Art Gallery
  Modern Edwardians: John Currie & British Art from Tate
  30 March 2002 – 9 June 2002

• British Landscape – A Sense of Place
  22 March 2003 – 22 June 2003

• Tate Turners: Sketches and Studies
  28 February 2004 – 25 April 2004
• Walsall: The New Art Gallery
  Epstein: The Visitation
  (Displayed in the Garman Ryan Collection)
  13 May 2002 – 24 November 2002

• Coming of Age – Works from the Tate Collection
  20 September 2002 – 24 November 2002

• Gill – Crucifixion and Woodcuts
  24 November 2002 – April 2003

• Epstein The Rockdrill
  30 April 2003 – September 2003

• Strangers – Twentieth Century Works from the Tate Collection
  9 February 2004 – 19 April 2004

• Kitty Garman and Co.
  (Display including loan of four works by Lucian Freud)
  13 February 2004 – 5 September 2004

• DCMS: Strategic Commissioning:
  National/Regional Partnerships 2003/2004

• During this period 4 educational projects were organised by Tate regional partners:
  Norwich: Visualising Norwich Market Place (including John Sell Cotman’s ‘Norwich Market-Place)
  Sheffield: William Blake Project (including loan of works by William Blake)
  Walsall: Kitty Garman and Co. (including loan of works by Lucian Freud)
  Kendal: Picasso and Degas at Abbot Hall Art Gallery
Tate International Programme

• Turner: Reflections of Sea and Light
  This exhibition was organised by Tate International Programmes and selected by Ian Warrell. It was shown in three different venues. The selection of works varied slightly between each showing.
  Exhibited at:
  • Fundación Juan March, Madrid, Spain
  • Museu Calouste Gulbenkian, Lisbon, Portugal
    20 February – 18 May 2003

• Turner et le Lorrain
  This exhibition, shown in the Clore Gallery during spring 2001 and curated by Ian Warrell, was assembled for the Musée des Beaux Arts in Nancy, close to the birthplace of Claude, the seventeenth century French painter who had a profound influence on Turner throughout his career.
  Exhibited at:
  • Musée des Beaux-Arts, Nancy, France
    13 December 2002 – 17 March 2003

• The Stage of Drawing: Gesture and Act
  New York’s Drawing Center and Tate invited British artist Avis Newman to select an exhibition of drawings from Tate’s Collection to be shown at the Drawing Center in New York.
  Exhibited at:
  • Drawing Center, New York, USA
    3 April – 31 May 2003
  • Museum of Contemporary Art, Sydney, Australia
    18 June – 24 August 2003
  • Tate Liverpool
    26 September 2003 – 28 March 2004

• The Pre-Raphaelite Dream:
  Paintings and Drawings from the Tate Collection
  Tate has one of the world’s outstanding collections of Pre-Raphaelite pictures and this exhibition showcased the breadth and quality of the material in the Collection. The exhibition also highlighted the outstanding strength of Pre-Raphaelite drawings in the Tate Collection, with a particularly strong group of major Rossetti and Burne-Jones works on paper, which are only rarely seen at Tate.
  Exhibited at:
  • Art Gallery of Western Australia 'AGWA', Perth, Australia
    12 July – 28 September 2003
• Dunedin Public Art Gallery, Dunedin, New Zealand
• Frist Center of the Visual Arts, Nashville, USA
  14 May – 15 August 2004

• A Bigger Splash: British Art from Tate 1960–2003
  The focus of the exhibition was on British Art from 1960 to the present, spanning four decades and including paintings, sculptures, prints, photographs and video installations and was an ambitious exhibition to organise.
  Exhibited at:
• OCA and Instituto Tomie Othake, São Paulo, Brazil
  3 August – 26 October 2003
Learning
Learning

• Interpretation and education are fundamental to Tate’s remit. Our audiences come to the galleries wanting to learn more about art so they can enjoy it to the full, and depend on the interpretation tools we provide. In addition, many take advantage of our talks, symposia, workshops and courses. Developing our learning programmes has been a strategic priority over the last two years and now, thanks to extensive research, we have the knowledge not only to improve and expand our offer but also to innovate.

• Partnership and research are the cornerstones on which we have been developing our learning policy. A project that relies on both is our Multimedia Tour, an exciting new learning tool which, thanks to the active participation of our commercial and technological partners, we have successfully piloted at Tate Modern. Visitors carry a small handheld computer, or PDA. Linked to a wireless network, it provides on-the-spot information and other rich multimedia content about selected works. Research has shown that this device can enhance people’s experience of looking at art, and when fully developed it will offer a radically different way of exploring the galleries. The Multimedia Tour was awarded a BAFTA in the Technical Innovation category in 2002.

• Each year, over 400,000 people participate in our education programmes, a vast range of activities that can be accessed in and beyond the galleries, and online. Around exhibitions and displays, each Tate gallery organises its own talks, schools and community programmes, and activities for families and young people. In addition, we work on projects across all the galleries. We now have an E-Learning Curator who has introduced a range of online activities, and it has recently become possible to study art online at tate.org.uk, thanks to a collaboration between Tate and the City Literary Institute.

• Tate welcomes thousands of schoolchildren and teachers to its galleries every year, with many projects designed around the National Curriculum and Key Stages. Tate Online has developed online activities, resources for community groups and a supportive information system for teachers. Among many notable projects over the biennium, a literacy programme called Visual Paths, based at Tate Britain, has been helping to build teachers’ skills in using art to stimulate children’s interest in words.

• Our work with young people extends far beyond the schools curriculum. Raw Canvas at Tate Modern is a scheme devised, marketed and delivered by young people to encourage their peers to find out more about art. Now four years old, it is going from strength to strength. Early in 2004, Tate Forum, a
similar group run by teenagers at Tate Britain, completed a film, shown in the gallery, which tracked the curatorial and technical processes involved in the installation of Michael Landy’s *Semi-Detached*. At Tate St Ives, education events around the Barbara Hepworth Centenary included a workshop on Porthmeor Beach investigating ideas of landscape and body in the sculptor’s work. And an ambitious film and club night project at Tate Liverpool gave a group of young people a hands-on connection to the *Remix* exhibition.

- We have forged further links with universities, including the Universities of Essex and Manchester and Falmouth College of Arts. A new Masters research degree – a partnership between Tate and Liverpool John Moores University – uses Tate Liverpool as a resource and model, and other popular courses continue in partnership with the London Consortium, the Open University and the Royal College of Art. We have also commissioned the National Foundation for Educational Research to look at how schools work with contemporary art.

- Our Public Events programme ranges across an increasingly broad area of visual art and culture, engaging some of the most stimulating and distinguished thinkers of our time. In the last two years we have incorporated more films into our programmes, helped by a successful partnership with the British Film Institute.

- In 2003, we began an audit of all Tate’s learning activities. This major Interpretation and Education review has led to the formulation of a Tate-wide strategy to be delivered late in 2004. The strategy focuses on young people and adults, including professional development for teachers, and on expanding our adult courses and our work with universities.

1. The visitor research audit *Tate Through Visitors’ Eyes*, commissioned 2003, identified the desire to learn as the single most important driver behind any visit. See Audiences p69
2. Multimedia Tour is sponsored by Bloomberg and developed in association with Antenna Radio
3. Supported by Morgan Stanley
4. Supported by The Paul Hamlyn Foundation
5. *Semi-Detached* by Michael Landy, 18 May – 12 December 2004. Supported by Tate Members with additional support from The Henry Moore Foundation
6. AHRB Research Centre for Studies of Surrealism and its Legacies. Set up in 2002 by the Arts and Humanities Research Board, Tate and the Universities of Essex and Manchester. See [www.surrealismcentre.ac.uk](http://www.surrealismcentre.ac.uk)
7. A joint project with Tate St Ives
Business & Funding

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Tate Organisation

• Tate has grown in many ways over the last few years. Around 2.5 million people visited our galleries in 1999–2000. In 2003–04 the numbers had risen to 6.2 million, not counting the 3.4 million who visited Tate Online. We now show fifty percent more works from the Collection and hold three times the number of exhibitions. Some 400,000 people a year are participating in our education programmes.

• This expansion has taken place in a constrained financial climate for museums and galleries. We have met our statutory obligations, and managed to achieve a small surplus for the biennium in accordance with our financial policy. In 2003–04, we were fortunate to receive a special additional grant of £2 million from the Department of Culture, Media and Sport, invested to achieve greater efficiencies, but our Grant-in-Aid per visitor still falls short of our need.

• So, of necessity, we are becoming more entrepreneurial, and whereas ten years ago eighty percent of our revenue was from government, over the last two years we have generated an average of fifty-four percent of our revenue income ourselves, through trading and from the private sector, and in 2003–04 raised £58.5 million in total self-generated income. As the recent National Audit Office report confirms, we rely less on government funding than any other national museum or gallery.

• Behind this achievement is a combination of factors. We have significantly increased the numbers of Tate Members and Corporate Members and managed, despite market instability, to continue to attract major corporate sponsorship. Trading revenue through Tate Enterprises was particularly strong around the exhibition programme in 2002–03. Then Tate Publishing reorganised its overseas distribution in 2003 and sales of Tate books outside Europe tripled. More than one million people visited our restaurants, cafés and coffee bars.

• We continue to develop our estates, improving both buildings and connections. A highlight of the last biennium was the launch of the Tate Boat in May 2003. Visitors can now travel along the Thames between Tate Modern and Tate Britain in eighteen minutes in a state-of-the-art catamaran, with specially commissioned exterior and interior designs by Damien Hirst. The service, which is run by Thames Clippers and sponsored by St James Homes, is made possible by a striking new pier at Millbank, in front of Tate Britain, designed by Marks Barfield, architects of the BA London Eye. The Millbank area will be further enhanced by the arrival, in buildings next to Tate Britain, of Chelsea College of Art and Design.
• Since 2002, more people have been visiting the South Bank thanks to the Millennium Bridge, which allows pedestrians easy access to Southwark from the City and is an attraction in its own right. Because the bridge lands close to the north entrance of Tate Modern, this route into the building has seen greatly increased use. To accommodate the extra footfall, we have worked with Tate Modern’s architects Herzog & de Meuron to reconfigure the layout of the north entrance, adding a space for the new Untitled series. In the next two years we will look at opportunities for developing Tate Modern further.

• Meanwhile, we are moving ahead with a new development at Tate St Ives, which will enable us to display more art, provide proper education spaces and serve our visitors better. We are also working hard to prepare Tate Liverpool for its role in the city’s tenure as European Capital of Culture in 2008.

• It is the people who work for Tate who realise our ambitions and we have done much in the last biennium to address their needs. Our recently strengthened Human Resources team includes a new dedicated Learning and Development Manager to coordinate our approach to learning and career development throughout Tate. And we have introduced a new pay structure – a system that has enabled us to reward better those people throughout Tate who help deliver such an exciting and varied programme with limited resources.

• We continue to add infrastructure and networks for greater efficiency, and a major development is the creation of our own box office system, introduced alongside a dedicated Membership and Ticketing Services department. Without the need for third-party ticketing, we can now deliver a good, direct service that builds better relationships with people booking for our exhibitions and events. A number of other IT systems, such as a Content Management System, are now helping us improve coordination between departments and keep better records of our work.
Funding

SPONSORS

• Our corporate sponsors help us to mount ambitious exhibitions and to sustain and develop our programmes. Over the last two years we have continued to enjoy invaluable long-term associations while attracting companies new to Tate to work with us on a wide range of projects.

• A highlight of 2002 was Ernst & Young’s sponsorship of Matisse Picasso. We are grateful to them and to many others who have sponsored exhibitions, including Aviva for Constantin Brancusi; The British Land Company PLC for Gainsborough; UBS Warburg, sponsors of Lucian Freud and Cruel and Tender; and Barclays PLC, who supported Turner and Venice. In 2003, we marked the twentieth anniversary of the Turner Prize, and we are indebted to Channel 4, sponsor of the Prize since 1991.

• In February 2004, Unilever and Tate won the Arts & Business Champion of the Year award for The Unilever Series. These major sculpture commissions for the Turbine Hall at Tate Modern would not have been possible without this partnership. Meanwhile, BT’s commitment to Tate Online has helped achieve a string of prestigious awards for Tate’s website.

• We are delighted that in 2003–04, BP, a company with whom Tate has enjoyed a long and fruitful relationship, renewed their sponsorship of displays at Tate Britain. In Liverpool, the law firm DLA has sponsored displays, while Volkswagen UK has supported exhibitions and collaborative programmes. Our partnership with Egg for Tate & Egg Live in 2002 produced exciting experiments in performance at Tate Britain and Tate Modern.

• We much appreciate our sponsors’ backing of our education and community programmes. Tate & Lyle, Lloyd’s of London and ICAP plc in London, and Rolls-Royce in Liverpool are among those who have helped us. Ernst & Young’s sponsorship of Art of the Garden, just after the period covered by this report, linked us with the children’s charity NCH, enabling a group of young people to produce an interactive animation for Tate Britain. Increasingly our sponsors enable us to serve a broad community in new and exciting ways.

• Alongside our many sponsors, we enjoy the significant contribution of more than forty Corporate Members in London and Liverpool.

DONORS

• The Art Fund has in the last two years enabled us to purchase two paintings by Sir Anthony van Dyck, as well as major works by Georges Braque, Paula Rego and Rachel Whiteread.
We are also grateful to The Henry Moore Foundation for their substantial support of Tate exhibitions and, in particular, of the sculpture programme at St Ives.

• Our donors support a wide range of activities at Tate. In 2003, for the first time, the Heritage Lottery Fund supported a significant purchase for the Tate Archive, enabling us to acquire the papers of John and Myfanwy Piper. We are grateful to The Paul Hamlyn Foundation for their generous contribution to our education programmes and to the Foyle Foundation for funding initiatives that widen access to the gallery in Liverpool. We are the only organisation outside the USA to be supported by the Henry Luce Foundation, which funds scholarship and the study of American art, and funded Barnett Newman at Tate Modern.

• Legacies, bequests and gifts are important to Tate. Among those acquisitions entering the Collection partly or wholly through the generosity of individuals over the last two years are works by Georges Braque, Lucian Freud, Barbara Hepworth, Man Ray, Ben Nicholson and William Roberts.

• In addition, a wide range of organised donors’ groups supports both acquisitions and exhibitions. In 2003, several new groups of individuals supported Tate. These included the Frieze Art Fund, which enables Tate to buy works at the Frieze Art Fair in London, and the Film & Video Fund, which focuses on buying new works in this field. Over the past two years, Tate’s International Council has supported Tate Britain’s Wolfgang Tillmans exhibition and the purchase of a major sculpture by Rachel Whiteread. The American Fund for the Tate Gallery and individuals from the American Patrons of Tate have also contributed generously, bringing into the Tate Collection significant works by Carl Andre, Janet Cardiff, Roni Horn and the influential Mexican painter David Alfaro Siqueiros, among others. The new Latin American Acquisition Committee has supported the purchase of works by Sebastian Diaz Morales, Eugenio Dittborn and Gabriel Orozco.

PATRONS

• In January 2004, a major change in the structure of our Patrons schemes brought about the amalgamation of four groups – the Patrons Circle, the Patrons of New Art, the Patrons of British Art and the Associate Patrons – into a single body, the Tate Patrons. As we move into an exciting new era for our Patrons, Tate would like to acknowledge the many key works that the individual groups added to the Collection, and the impetus that they lent to initiatives such as the Turner Prize. Over the period covered by this report, we are indebted to the Patrons of New Art and the Patrons of New Art Special Purchase Fund for works by Phil Collins, Dan Hayes,
Pierre Huyghe, Shirin Neshat, Pipilotti Rist, George Shaw and Gary Webb, and to the Patrons of British Art for works by Kenneth Armitage, Ben Nicholson and Ruskin Spear, and for their contribution to our purchase of Sir Anthony van Dyck’s *Portrait of Sir William Killigrew* 1638.

**MEMBERS**

- In the last two years we have worked hard to grow Tate Membership and numbers have increased from 43,000 to 54,000. This has been achieved through more effective recruitment techniques, combined with a successful drive to convert Members to Direct Debit, in order to reduce attrition. By the end of the period seventy percent of Members were paying for their membership by Direct Debit.
- The growth in numbers, combined with a subscription increase in April 2002, resulted in a significant rise in income, enabling Members to commit over £1 million to Tate for the first time in 2002–03.
- This money was put towards a range of acquisitions and projects. In 2003, Members purchased * Evoë 3*, the work that marked the climax of the Bridget Riley exhibition, which they also sponsored. They supported *Eva Hesse* at Tate Modern, followed in spring 2004 by *Donald Judd*. In Liverpool, Members sponsored the highly successful exhibition *Shopping* and, at Tate St Ives, the Barbara Hepworth Centenary exhibition, together with projects supported by local Members. Other significant acquisitions supported by Members included Georges Braque’s *The Billiard Table* 1945, and Sir Anthony van Dyck’s *Portrait of Mary Hill, Lady Killigrew* 1638.

**TATE ENTERPRISES LTD**

- Tate Enterprises is a wholly owned trading subsidiary of Tate, and covenants all its profits each year to the Trustees. It has two divisions, Catering and Enterprises, which includes retail, publishing, product development, external sales and licensing. The combined net profit was £5.1 million in 2002–03 and £3.8 million in 2003–04.

**TATE ENTERPRISES**

- The partnership between publishing, product and retail within the company continues to be very successful. Tate shops receive tailor-made catalogues and products for every exhibition, and Tate books reach a wide and appreciative audience. Exhibiting artists are often involved in making products or prints, and Olafur Eliasson’s raindrop caught in a transparent cube was especially successful at Tate Modern over Christmas 2003. Tate’s retailers and product developers work with curators and designers to refocus the shops for
new exhibitions, so that repeat visitors find something fresh. For first-time visitors there is a range of introductory books and stylish merchandise designed for each gallery.

- Tate Publishing operates as a trade publishing house and distributes its books all over the world. Almost half its income in 2003–04 came from external sales, with a growing market in the Far East and a new distributor tripling sales in USA. When Tate exhibitions travel, an excellent market for books and products is created alongside, while online sales reach individuals from Seoul to Reykjavik. In 2002, Tate Publishing was the first winner of the Art Newspaper/AXA Art Exhibition Catalogue Award, for American Sublime.

- The Tate brand is occasionally licensed to appropriate partners on a royalty basis. Between 2002 and 2004 the successful B&Q paints licence was extended to include wallpaper and frames, with Tate posters also sold directly to B&Q. This licence has brought income to Tate and helps raise awareness of the gallery among a wider public.

TATE CATERING

- Tate is exceptional among museums in running catering as part of its trading subsidiary rather than through a franchise. The busiest ever year was 2002, thanks to some very popular exhibitions, and more than one million people visited our restaurants, cafés and coffee bars in 2003.

- In 2002, Tate Catering’s remit was extended, and it now operates at all four galleries. It has also built a successful special events catering company, Catered by Tate, which has managed hundreds of non-Tate events at the galleries and beyond.
Financial Review

• Tate is funded by Grant-in-Aid from Parliament, provided through the Department of Culture, Media and Sport. To an increasing extent, Tate supplements this grant through other sources, including trading, admissions to temporary exhibitions and to Tate St Ives, and sponsorship. We now generate over fifty percent of our income from non-government sources.

INCOME

• The exhibition programme at Tate has a direct impact on income each year. In 2002–03 an exceptionally successful and popular exhibition programme, which included Lucian Freud at Tate Britain and Matisse Picasso at Tate Modern, resulted in high levels of trading and admission income. In 2003–04 Tate received a one-off extra Grant-in-Aid of £2 million from the Government to fund a programme of modernisation.

• As shown on the following pages income is allocated to both annual operating expenditure and capital expenditure.
OPERATING EXPENDITURE

• The graphs below 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, management and administration costs.
CAPITAL EXPENDITURE

• Over the past two years, we have added works of art valued at £28.1 million to the Collection. Of this figure, £17 million has been donated by individuals either directly or in lieu of tax. Funding for purchased works of art has come from many sources, including the Lottery, Tate Members, Tate Patrons and self-generated income.

• With less focus on developing new buildings during this biennium, we have invested a total of £4.7 million on essential major repairs and works undertaken to improve visitor circulation and orientation at Tate Modern.
SUMMARISED FINANCIAL STATEMENTS

- These financial statements are summarised from the full audited accounts and can be accessed at tate.org.uk. Tate has followed the Statement of Recommended Practice (SORP), Accounting and Reporting for Charities.
- In accordance with Treasury requirements, a valuation of Tate’s property holdings was undertaken in March 2004. This resulted in a £34.6 million increase in the balance sheet valuation of land buildings.

<table>
<thead>
<tr>
<th></th>
<th>2003–04 £000</th>
<th>2002–03 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed assets</td>
<td>338,658</td>
<td>292,640</td>
</tr>
<tr>
<td>Investments</td>
<td>15,463</td>
<td>13,544</td>
</tr>
<tr>
<td>Current assets</td>
<td>148,840</td>
<td>144,993</td>
</tr>
<tr>
<td>Current creditors</td>
<td>(15,622)</td>
<td>(16,162)</td>
</tr>
<tr>
<td>Creditors:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>amounts falling due</td>
<td></td>
<td></td>
</tr>
<tr>
<td>more than one year</td>
<td>(126,833)</td>
<td>(125,121)</td>
</tr>
<tr>
<td><strong>Total assets less</strong></td>
<td><strong>360,506</strong></td>
<td><strong>309,894</strong></td>
</tr>
<tr>
<td>liabilities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Represented by:
- Buildings and equipment | 292,923 | 261,572 |
- Works of art            | 34,118  | 17,159  |
- General funds           | 8,861   | 8,007   |
- Other designated funds  | 294     |         |
- Other restricted funds  | 23,975  | 22,850  |
- Endowments              | 335     | 306     |

**Total funds** | **360,506** | **309,894** |
## STATEMENT OF FINANCIAL ACTIVITY

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Incoming resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant-in-Aid</td>
<td>29,482</td>
<td>800</td>
<td>30,282</td>
<td>27,779</td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>3,213</td>
<td></td>
<td>3,213</td>
<td>5,550</td>
<td></td>
</tr>
<tr>
<td>Sponsorship, donations and lottery</td>
<td>5,799</td>
<td>3,044</td>
<td>2,422</td>
<td>11,265</td>
<td>14,598</td>
</tr>
<tr>
<td>Trading income</td>
<td>19,802</td>
<td>(106)</td>
<td>898</td>
<td>20,514</td>
<td>24,218</td>
</tr>
<tr>
<td>Fees and other income</td>
<td>5,007</td>
<td>45</td>
<td>4</td>
<td>5,056</td>
<td>5,875</td>
</tr>
<tr>
<td>Donations of works of art</td>
<td>12,824</td>
<td>12,824</td>
<td></td>
<td>4,176</td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>355</td>
<td>5,227</td>
<td>17</td>
<td>5,599</td>
<td>5,840</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>63,658</td>
<td>8,930</td>
<td>16,165</td>
<td>88,753</td>
<td>88,036</td>
</tr>
<tr>
<td><strong>Resources expended</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collection research, care and enhancement</td>
<td>4,952</td>
<td>704</td>
<td>13</td>
<td>5,669</td>
<td>7,426</td>
</tr>
<tr>
<td>Public programme</td>
<td>35,322</td>
<td>9,969</td>
<td></td>
<td>45,291</td>
<td>45,166</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>2,612</td>
<td>69</td>
<td></td>
<td>2,681</td>
<td>2,683</td>
</tr>
<tr>
<td>Trading costs</td>
<td>17,413</td>
<td>411</td>
<td></td>
<td>17,824</td>
<td>19,504</td>
</tr>
<tr>
<td>Management and administration</td>
<td>2,582</td>
<td>83</td>
<td></td>
<td>2,665</td>
<td>2,815</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td>62,881</td>
<td>11,236</td>
<td>13</td>
<td>74,130</td>
<td>77,594</td>
</tr>
<tr>
<td><strong>Net incoming resources</strong></td>
<td>777</td>
<td>(2,306)</td>
<td>16,152</td>
<td>14,623</td>
<td>10,442</td>
</tr>
<tr>
<td><strong>Net incoming resources before transfers</strong></td>
<td>777</td>
<td>(2,306)</td>
<td>16,152</td>
<td>14,623</td>
<td>10,442</td>
</tr>
<tr>
<td>Transfers between funds</td>
<td>377</td>
<td>(377)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net incoming resources after transfers</strong></td>
<td>1,154</td>
<td>(2,683)</td>
<td>16,152</td>
<td>14,623</td>
<td>10,442</td>
</tr>
<tr>
<td>Gain/(loss) on investment assets</td>
<td>12</td>
<td>1,346</td>
<td>29</td>
<td>1,407</td>
<td>(187)</td>
</tr>
<tr>
<td>Gain/(loss) on revaluation of tangible fixed assets</td>
<td>34,582</td>
<td>34,582</td>
<td></td>
<td>34,582</td>
<td>4,671</td>
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<tr>
<td><strong>Net movement of funds</strong></td>
<td>1,166</td>
<td>33,265</td>
<td>16,181</td>
<td>50,613</td>
<td>14,926</td>
</tr>
<tr>
<td>Funds brought forward at 1 April 2003</td>
<td>8,085</td>
<td>283,496</td>
<td>18,313</td>
<td>309,894</td>
<td>294,968</td>
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<tr>
<td>Funds carried forward at 31 March 2004</td>
<td>9,251</td>
<td>316,761</td>
<td>34,494</td>
<td>360,506</td>
<td>309,894</td>
</tr>
</tbody>
</table>

*Including endowments
**Facts & figures**

- Tate is a Non-Departmental Public Body governed under the terms of the Museums and Galleries Act of 1992.

**THE COLLECTION**

- Tate houses the national collections of British art (including the Turner Collection) and international art from 1900 art. The Collection includes substantial groups of works on paper, notably by Turner and William Blake and in the Oppé Collection, and of international modern prints since 1945.

- The Tate Collection as of 31 March 2004 consists of 64,765 works as follows:
  - 4,607 paintings
  - 1,690 sculptures and reliefs
  - 160 installations and electronic media works
  - 12,525 prints
  - 45,173 unique works on paper
  - 610 miscellaneous works

- These figures include the Turner Bequest of 37,463 works, the Oppé Collection of 3,734 works and the Tyler Graphics gift of 461 works.

- During the period, a total of 3,812 works from the collection were on display at Tate Britain, Tate Modern, Tate Liverpool and Tate St. Ives.

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**ATTENDANCE FIGURES**

Financial year (April – March)

<table>
<thead>
<tr>
<th>Year</th>
<th>Tate Britain</th>
<th>Tate Modern</th>
<th>Tate Liverpool</th>
<th>Tate St Ives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002–03</td>
<td>1,207,714</td>
<td>4,358,449</td>
<td>524,381</td>
<td>242,506</td>
<td>6,333,050</td>
</tr>
<tr>
<td>2003–04</td>
<td>1,120,618</td>
<td>4,226,335</td>
<td>600,419</td>
<td>267,497</td>
<td>6,214,869</td>
</tr>
</tbody>
</table>

Website visits

<table>
<thead>
<tr>
<th>Year</th>
<th>2002–03</th>
<th>2003–04</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,064,767</td>
<td>3,448,474</td>
</tr>
</tbody>
</table>
NUMBER OF WORKS IN TATE COLLECTIONS PER FINANCIAL YEAR

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculpture, relief</td>
<td>1505</td>
<td>1544</td>
<td>1559</td>
<td>1590</td>
<td>1653</td>
<td>1690</td>
</tr>
<tr>
<td>Installation, e-media</td>
<td>89</td>
<td>98</td>
<td>112</td>
<td>118</td>
<td>136</td>
<td>160</td>
</tr>
<tr>
<td>Painting</td>
<td>4453</td>
<td>4489</td>
<td>4523</td>
<td>4550</td>
<td>4579</td>
<td>4607</td>
</tr>
<tr>
<td>On paper, print</td>
<td>11,256</td>
<td>11,373</td>
<td>11,602</td>
<td>11,715</td>
<td>11,902</td>
<td>12,525</td>
</tr>
<tr>
<td>On paper, unique</td>
<td>45,027</td>
<td>45,057</td>
<td>45,074</td>
<td>45,102</td>
<td>45,138</td>
<td>45,173</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>558</td>
<td>558</td>
<td>579</td>
<td>580</td>
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Total works in Tate Collection 62,888 63,119 63,449 63,655 63,997 64,765

NB ‘on paper unique’ includes 37,463 works in Turner Bequest

ACQUISITIONS BY OBJECT CLASSIFICATION PER FINANCIAL YEAR

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<td>Sculpture, relief</td>
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Total works acquired 422 231 330 206 342 768
Publishing & Research

Tate Publishing 310
Staff Research 315
Tate Publishing

• The following titles were published between 1 April 2002 and 1 March 2004

EXHIBITION TITLES

TATE BRITAIN

• Lynn Chadwick
  Dennis Farr

• Constable to Delacroix: British Art and the French Romantics 1820–1840
  Patrick Noon (editor)

• Days Like These: The Tate Triennial Exhibition of Contemporary Art
  Judith Nesbitt and Jonathan Watkins (editors)

• Lucian Freud
  William Feaver

• Hamish Fulton
  Bill McKibben, Doug Scott, Andrew Wilson

• Gainsborough
  Michael Rosenthal and Martin Myrone (editors)

• Anya Gallaccio: beat
  Simon Schama, Mary Horlock and Heidi Reitmaier

• Marcus Gheeraerts II: In Focus
  Karen Hearn

• Thomas Girtin and the Art of Watercolour
  Greg Smith (editor)

• In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst and Sarah Lucas
  Gregor Muir (editor)

• Pre-Raphaelite Vision: Truth to Nature
  Allen Staley and Christopher Newall (editors)

• Bridget Riley
  Paul Moorhouse (editor)
• If one thing matters, everything matters: Wolfgang Tillmans
  Wolfgang Tillmans

• Turner and Venice
  Ian Warrell (editor)

TATE LIVERPOOL
• Art, Lies and Videotape: Exposing Performance
  Adrian George (editor)
  Tate Liverpool

• Mike Kelley: The Uncanny
  Mike Kelley
  Christoph Grunenberg (editor)

• Paul Nash: Modern Artist, Ancient Landscape
  Christopher Grunenberg (editor)

• New Work: Marc Quinn
  Victoria Pomery (editor)

• Remix: Contemporary Art and Pop
  Simon Wallis (editor)

• Shopping: A Century of Art and Consumer Culture
  Christoph Grunenberg and Max Hollein (editors)

• The Stage of Drawing: Gesture and Act
  Avis Newmann
  Catherine de Zegher (editor)

TATE MODERN
• Constantin Brancusi: The Essence of Things
  Carmen Gimenez and Matthew Gale (editor)

• Commonwealth
  Jessica Morgan (editor)

• Cruel and Tender
  Emma Dexter and Thomas Weski (editor)

• Olafur Eliasson: The Weather Project
  Susan May (editor)

• Donald Judd
  Nicholas Serota (editor)
• Anish Kapoor: Marysas  
  Donna de Salvo

• Matisse Picasso  
  Eliabeth Cowling and John Elderfield (editors)

• Paul McCarthy at Tate Modern  
  Frances Morris, Sarah Glennie and David Thorp

• Barnett Newman  
  Ann Temkin (editor)

TATE ST IVES
• Alan Davie: Jingling Space  
  Andrew Patrizio

• Terry Frost: Black White and Red  
  Mel Gooding

• Ian Hamilton Finlay: Maritime Works  
  Tom Lubbock

• Barbara Hepworth Centenary  
  Chris Stephens (editor)

• Kosho Ito: Virus  
  Yoshiaki Inui, Kazuko Todate and Susan Daniel-McElroy

• Richard Long: A Moving World  
  Paul Moorhouse

• Painting Not Painting: Jim Lambie, Victoria Morton and Julie Roberts  
  Will Bradley

• Ged Quinn: Utopia Dystopia  
  Michael Archer

• Richard Slee: Grand Wizard  
  Oliver Watson

• Karl Weschke: Beneath the Black Sky  
  Frank Whitford and Ben Tufnell

• Partou Zia: Entering the Visionary Zone  
  Dr Virginia Button
SERIES

BRITISH ARTISTS
• John Constable
  William Vaughan
• Thomas Gainsborough
  Martin Postle
• Paul Nash
  David Boyd Haycock
• Dante Gabriel Rossetti
  Lisa Tickner
• George Stubbs
  Martin Myrone
• J.M.W. Turner
  Sam Smiles
• James McNeill Whistler
  Robin Spencer

MODERN ARTISTS
• Peter Blake
  Natalie Rudd
• Douglas Gordon
  Katrina M. Brown
• Sarah Lucas
  Matthew Collings
• Paula Rego
  Fiona Bradley
• Rachel Whiteread
  Charlotte Mullins

MOVEMENTS IN MODERN ART
• Pop Art
  David McCarthy

ST IVES ARTISTS
• Christopher Wood
  Virginia Button
• Bryan Wynter
  Chris Stephens

**GENERAL**
• Art Spaces: The Architecture of Four Tates
  Helen Searing

• William Blake: The Painter at Work
  Joyce Townsend (editor)

• The Barbara Hepworth Garden
  Chris Stephens and Miranda Phillips

• Internet Art: The Online Clash of Culture and Commerce
  Julian Stallabrass

• Music while drowning: German Expressionist Poems
  David Miller and Stephen Watts (editors)

• The Pre-Raphaelite Dream
  Robert Upstone

• Pre-Raphaelite Painting Techniques
  Leslie Carlyle, Helen Glanville, Stephen Hackney,
  Jacqueline Ridge, Alison Smith and Joyce Townsend

• The Surrealists: Revolutionaries in Art and Writing 1919–35
  Jemima Montagu

• Tate Women Artists
  Alicia Foster

• Turner at Petworth
  David Blayney Brown, Christopher Rowell and Ian Warrell

• The Turner Prize: Twenty Years
  Virginia Button

• Voices of German Expressionism
  Victor H. Miesel (editor)

**BROADSHEETS**
• Bruce Bernard: Portraits
• John Gotto: Loss of Face
• Turner Prize 2002
• Turner Prize 2003
• Whistler Mural
Staff research

Staff Research  April 2002 – March 2004

CURATORIAL DEPARTMENT, TATE COLLECTION

• Tabitha Barber, Curatorial Department, Tate Collection
  Member of the Executive Committee of the Walpole Society.
  Current projects: Essay and entries for catalogue of Tudor and
  Stuart works in the Tate collection (2006); editorship of

• Tanya Barson, Curatorial Department, Tate Collection
  Friedlander’, ‘August Sander’ and ‘Gary Winogrand’ in Emma
  Dexter and Thomas Weski (eds.), Cruel and Tender: The Real
  in the Twentieth-Century Photograph, exhibition catalogue, Tate
  and ‘Donald Rodney’ in Catherine Kinley and Joanne Berstein
  (eds.), A Bigger Splash: British Art from Tate 1960–2003, exhibi-
  tion catalogue, Pavilhão Lucas Nogueira Garcez-Oca and
  ‘Unland’ The Place of Testimony, Doris Salcedo’s Unland: audible
  in the mouth’ 1998, Contemporary Art in Focus, Patrons’ Papers
  2 short texts on Seamus Nicolson and Ori www.tate.org.uk.
  Lectures: ‘Engaging with Latin American Art: Tate’s
  Collection’, Latin American Art in UK Universities and
  Museums: Past, Present and Future, Department of Art History
  and Theory, University of Essex, October 2003.
  Other: Mentor for Curating Contemporary Art MA course,
  Royal College of Art and Tate Modern 2002–3, 2003–4
  Current projects: Frida Kahlo exhibition, Tate Modern (2005).

• Heather Birchall, Curatorial Department, Tate Collection
  Publications: Biographies in Robert Upstone (ed.), The
  Pre-Raphaelite Dream: Paintings and Drawings from the Tate
  Collection, exhibition catalogue, Art Gallery of Western
  Australia, Perth, Dunedin Public Art Gallery, and Frist Center
  ‘Henry Pickering: An Eighteenth-Century Portrait Painter’,
  ‘Contrasting Visions: Ruskin – The Daguerreotype and the
  50 short texts on works by Cecil Collins, Boris Anrep, James
  Boswell, Alma-Tadema and others www.tate.org.uk.
  ‘In Pursuit of Rare Meats: The Rex Whistler Mural Tate Britain
  Restaurant’, leaflet, Tate Britain 2003.
  Lectures: ‘Classicism and Aestheticism’, Royal Academy,


Other: Member of working party Ruskin Today.


• David Blayney Brown, Curatorial Department, Tate Collection

Catalogue entries for works on paper in the Turner Bequest.


Other: Leadership of the Turner/Finberg revision project.

Vice President of the Byron Society.


Giorgia Bottinelli, Curatorial Department, Tate Collection
Current projects: Entries in Cubism and its Legacy: The Gift of Gustav and Elly Kahnweiler, exhibition catalogue, Tate Modern (2004); Mark Rothko Seagram Murals publication and display, Tate Modern (2005).

• Helen Delaney, Curatorial Department, Tate Collection
‘Margaret Barron’, in Judith Nesbitt and Jonathon Watkins (eds.), Days Like These: The Tate Triennial Exhibition of Contemporary British Art, exhibition catalogue, Tate Britain 2003, p.36.

• Matthew Gale, Curatorial Department, Tate Collection
2 catalogue entries on Boris Taslitzky and Jacques Villeglé www.tate.org.uk.
Lectures: ‘Falling Like Slides: Francis Bacon, Chance and Order’, Francis Bacon Symposium, Hugh Lane Gallery and Trinity College, Dublin, November 2002.
‘The Mystery and Melancholy of Ariadne’, Estorick Collection,

'Speaking through Carving: Hepworth and Brancusi', Barbara Hepworth Symposium, Tate St Ives, September 2003.


• Robin Hamlyn, Curatorial Department, Tate Collection


Current projects: Catalogue entries on John Flaxman’s album of 65 drawings from Oppé Collection, Tate.

• Karen Hearn, Curatorial Department, Tate Collection


Review: ‘Van Dyck and the Representation of Dress in Seventeenth-Century Portraiture’ by E.E.S. Gordenker, in

Lectures:
'Lady Anne Clifford’s “Great Picture”’, Tate Britain 2003.
'Images of Elizabeth I’, Tate Britain, October 2003.
'Lady Anne Clifford’s “Great Triptych”’, Lady Anne Clifford: A Study in Power, Gender and Culture symposium, Tate Britain, March 2004.

Other:
Organiser of Art in the Age of Elizabeth I conference, Tate Britain, March 2003, and Lady Anne Clifford symposium, Tate Britain, March 2004.
Taught on MA course The Northern Renaissance, Queen Mary College, London University, Autumn 2003.

• **David Fraser Jenkins**, Curatorial Department, Tate Collection
   Current projects: Gwen John and Augustus John exhibition, Tate Britain (2004–5); essay for catalogue of works by the Camden Town Group in the Tate collection (2004).

• **Matthew Imms**, Curatorial Department, Tate Collection
   Current projects: Catalogue works on paper in the Turner Bequest.

• **Catherine Kinley**, Curatorial Department, Tate Collection
   Other: Taught on MA course, Byam Shaw School of Art, 2002; MA Fine Art Wimbledon School of Art, 2002; MA Fine Art Bath Spa University 2003.
   Judge of Unilever International Schools Art Prize 2002.
• **Anne Lyles**, Curatorial Department, Tate Collection


Other: Visiting Fellowship, Yale Center for British Art, New Haven, May 2002.


• **Elizabeth Manchester**, Curatorial Department, Tate Collection


• Nicola Moorby, Curatorial Department, Tate Collection
Catalogue entries for Camden Town Group catalogue on Pissarro, Lightfoot, Gosse, Drummond, Hudson, Sands, Bayes, Rutherston, Taylor and Sickert.

• Paul Moorhouse, Curatorial Department, Tate Collection
Other: Member of advisory panel for Apollo Magazine.

• Gregor Muir, Curatorial Department, Tate Collection
Current projects: Exhibition Time Zones, Tate Modern (2004); film and video publication, Tate Publishing (2005).

• Jennifer Mundy, Curatorial Department, Tate Collection
Publications: ‘Quiet Mystery’ [Dorothea Tanning], Tate, July 2003, pp.vi–viii.
‘Eccesso, intensita e poesia: il Planet Set di Joseph Cornell e Giuditta Pasta’, in Brera mai vista: Una virtuosa del bel canto
Other: Associate Director of The AHRB Research Centre for Studies of Surrealism and its Legacies; member of the Policy Committee of Centre for Research into the Arts, Social Sciences and Humanities, University of Cambridge; member of advisory committee of the Edward James Foundation; member of editorial board of Tate Papers.
Current projects: Editor of catalogue on Kahnweiler Gift, Tate Modern (2004); contributor to Salvador Dali exhibition catalogue (2004); essay on biomorphism for book on art and science (2005); essay on biomorphism and design for Victoria and Albert Museum exhibition Surreal Things (2005); editor of translation of Claude Cahun’s Aveux non Avenus, Tate Publishing; Man Ray/Duchamp exhibition, Tate Modern (2008).

• Diane Perkins, Curatorial Department, Tate Collection
Short texts on Gainsborough and Zoffany www.tate.org.uk.
Lectures: Gainsborough and various gallery talks, Tate Britain. 15 NADFAS lectures.

• Martin Postle, Curatorial Department, Tate Collection

• Sean Rainbird, Curatorial Department, Tate Collection
‘Are We as a Society Going to Carry on Treating People This Way?’ Michael Landy’s ‘Scrapheap Services’ 1995, Contemporary Art in Focus: Patrons’ Papers 2, Tate, London 2002, pp.4–19.


Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Tyler Gift display and catalogue (2004); Joseph Beuys exhibition, Tate Modern (2005); Tacita Dean exhibition, St Ives (2005)

• Kathryn Rattee, Curatorial Department, Tate Collection


• Rachel Taylor, Curatorial Department, Tate Collection

Publications: 90 short texts on Cecily Brown, Don Brown, Ian Davenport, Tracey Emin, Helmut Federle, Michael Finn, Rose Finn-Kelcey, Peter Fischli & David Weiss, Andreas Gursky, Mona Hatoum, Dan Hays, Matthew Higgs, Dan Holdsworth, Pierre Huyghe, Gareth Jones, Ilya Kabakov, Alex Katz, Scott
King, Jochen Klein, Michael Landy, Hilary Lloyd, Barry Martin, Paul McCarthy,

Current projects: Contributor to Art & the 60s: This Was Tomorrow exhibition catalogue, Tate Britain (2004).

Robert Upstone, Curatorial Department, Tate Collection
‘Sado-Masochism and Synesthesia: Aubrey Beardsley’s


Other: Co-organiser of John William Waterhouse conference, Tate Britain, October 2002.


Ian Warrell, Curatorial Department, Tate Collection


Turner: Reflections of Sea and Light, Tate website on-line exhibition in conjunction with the exhibition at Baltimore Museum of Art, 2002.


Turner y el Mar: Acuarelas de la Tate, exhibition catalogue, Fundación Juan, March 2002, 144pp.


‘Curator’s Choice: Turner’, Tate. Arts and Culture, November/December 2003, pp.VI–VII.
‘Hanging Turner: How the Gradual Presentation of Turner’s Unfinished Pictures Changed Perceptions of the Artist’, 2004 Pantzer Lecture, National Gallery
Other: Turner Worldwide: provided the core information and oversaw the delivery of this on-line catalogue of all known images by Turner outside the Tate collection 2002–3.

EXHIBITIONS AND DISPLAYS, TATE BRITAIN

• **Tim Batchelor**, Exhibitions and Displays, Tate Britain
  Current projects: Contributor to Augustus and Gwen John exhibition catalogue, Tate Britain (2004); research on art and the English Civil War for display and publication.

**Lizzie Carey-Thomas**, Exhibitions and Displays, Tate Britain
  Art Now: Be Angry But Don’t Stop Breathing: Mark Titchner, exhibition leaflet, Tate Britain, 2003, 6pp.
  With Mary Horlock and Katharine Stout, Art Now Lightbox at Tate Britain: Artists’ Film and Video Programme, exhibition leaflet, Tate Britain, July 2003, 6pp.
  ‘Jim Lambie’ in Judith Nesbitt and Jonathan Watkins (eds.), Days Like These: The Tate Triennial of Contemporary British Art, exhibition catalogue, Tate Britain, 2003, p.100.
  Current projects: Contributor to Art & the 60s: This Was Tomorrow, exhibition catalogue, Tate Britain (2004); Art Now: Claire Barclay, exhibition leaflet, Tate Britain (2004); with Mary Horlock and Katharine Stout, Art Now Annual, Tate Publishing (2004); Turner Prize 2004, exhibition broadsheet, Tate Britain (2004); short texts on Liam Gillick, William
Tucker, Bill Woodrow, Alison Wilding and Robert Morris; Art Now Lightbox, artist’s film and video programme; Richard Hamilton in-focus display, Tate Britain (2004); co-curating group exhibition of new British art to take place in East London (2004).

• Mary Horlock, Exhibitions and Displays, Tate Britain
With Lizzie Carey-Thomas and Katharine Stout, Art Now Lightbox at Tate Britain: Artists’ Film and Video Programme, exhibition leaflet, Tate Britain, July 2003, 6pp.
Art Now Nigel Cooke, exhibition leaflet, Tate Britain, February 2004, 6pp.
Current projects: With Lizzie Carey-Thomas and Katharine Stout, Art Now Annual, Tate Publishing (2004); text with Jane and Louise Wilson for future Film and Video Umbrella/Baltic publication; Turner Prize 2004, exhibition broadsheet, Tate
• **Carolyn Kerr**, Exhibitions and Displays, Tate Britain

  • **Martin Myrone**, Exhibitions and Displays, Tate Britain
  Other: Member of editorial advisory board *Immediations: The Research Journal of the Courtauld Institute of Art*.
  External moderator, Faculty of Continuing Education, Birkbeck College.


• **Judith Nesbitt**, Exhibitions and Displays, Tate Britain
  Publications: Edited with Jonathan Watkins, *Days Like These*:

Current projects: Co-editor of Michael Landy, Semi-detached, Tate Britain (2004), with essay ‘Everything Must Go’.

- Catherine Pütz, Exhibitions and Displays, Tate Britain

- Christine Riding, Exhibitions and Displays, Tate Britain
  Edited, with Patrick Noon, Constable to Delacroix: British Art and the French Romantics, exhibition catalogue, Tate Britain 2003.


‘Staging the Raft of Medusa: The Picture, the Panorama and the Play’, Romantic Realignments seminar, University College, Oxford University, May 2003.


‘Exhibition as Spectacle: Gericault’s Raft of the Medusa in London’, Crossing the Channel lecture series, Minneapolis Institute of Art, Minneapolis, July 2003.

““Only Suffering is Real”: Don Juan and the Raft of the Medusa’, International Byron Conference, University of Liverpool, August 2003.


Other: Member of the Executive Council of the Association of Art Historians.

Current projects: Article “‘If there is any certainty on earth, it
“is our pain, only suffering is real”: Don Juan and the Raft of the Medusa’, Byron Society Journal (2004/5); article ‘Staging the Raft of the Medusa: Painting, Play, Panorama’, Visual Culture in Britain (2004); John Everett Millais, Tate Publishing (2005).

**Alison Smith**, Exhibitions and Displays, Tate Britain

**Chris Stephens**, Exhibitions and Displays, Tate Britain
‘Ben Nicholson: Modernism, Craft and the English Vernacular’, in David Peters Corbett, Ysanne Holt, Fiona Russell (eds.), The...


Other: Member of advisory board of National Life Story Collection: Artists’ Lives, British Sound Archive at British Library; member of editorial advisory board Visual Culture in Britain.

Current projects: Co-curator and co-editor of catalogue for Art & the 60s: This was Tomorrow, Tate Britain (2004); article on Barbara Hepworth’s materials for IVAM, Valencia (2004); article on Trevor Bell for Tate St Ives catalogue (2004); co-curator and catalogue contributor, Gwen John & Augustus John, Tate Britain (2004); book project St Ives: A Critical History.

• Katherine Stout, Exhibitions and Displays, Tate Britain


Art Now: Ori Gersht, exhibition leaflet, Tate Britain 2003, 6pp.


Art Now: David Musgrave, exhibition leaflet, Tate Britain 2003, 6pp.


With Mary Horlock and Lizzie Carey-Thomas, *Art Now* Lightbox at Tate Britain: Artists’ Film and Video Programme, exhibition leaflet, Tate Britain, July 2003, 6pp.


‘Only what can be seen there is there’, in Martin Creed, exhibition catalogue, Centre for Contemporary Art, Warsaw, 2004.


Advisor for the charity Paintings in Hospitals 2003.

Current projects: Co-curator and co-editor of *Art & the 60s: This was Tomorrow*, exhibition catalogue, Tate Britain (2004); with Lizzie Carey Thomas and Mary Horlock, *Art Now Annual*, Tate Publishing (2004).

**Rachel Tant**, Exhibitions and Displays, Tate Britain


Current projects: Contributor to *Art & the 60s: This was Tomorrow*, exhibition catalogue, Tate Britain (2004); exhibition broadsheet Turner Prize 2004; research on Anthony Caro for Tate Britain exhibition and catalogue (2005).

**• Ben Tufnell**, Exhibitions and Displays, Tate Britain


Review: ‘Dear Painter, Paint Me: Painting the Figure since Late Picabia’, Contemporary, 43, September 2002, pp.90–1.


• Clarrie Wallis, Exhibitions and Displays, Tate Britain


Other: Taught on Sotheby’s MA in Contemporary Art.
Current projects: Research on St Martin’s ‘Sculpture: A Course’ for display and publication.

DIGITAL PROGRAMMES
• Rachel Bhandari, Digital Programmes
‘Tate Archive Online’, ARLIS AGM, Tate Britain, February 2004.

• Annetta Butterworth, Digital Programmes

• Kellie Dipple, Digital Programmes
Other: Assessor for arts and culture applications to the 2003 SC Global Conference.
Organised and chaired a multiple site panel ‘Navigating Gravity: Remote Collaboration and Infrastructure’, A Network Conference in Conjunction with the Super Computing Global Conference, in collaboration with The University of Manchester, The University of Queensland and The University of Sydney, USA, UK, Australia, November 2003.

• Jemima Rellie, Digital Programmes
Publications:

Lectures:

‘Tate Online: Tate’s 5th Site’, Communicating the Museum (Agenda), Paris 2003
‘The Web and Museums: Tate Online’, Designing for the Web: Research and Communications for Large Institutions, La Scuola Normale Superiore di Pisa, Cortona, May 2004.
Other:

Contributor to Digital Art Research and Development, Canadian Heritage Information Network 2003
Member of International Programme Committee, Museums and the Web 2003, 2004
Member of Creative Practice Committee, Creativity and Cognition, Goldsmiths University, London, 2005.

- Sarah Tinsley, Digital Programmes
Lectures:


TATE PUBLISHING

- James Attlee, Tate Publishing
Publications:

LIBRARY AND ARCHIVE

• Sue Breakell, Library and Archive
Other: Publications Officer for ARLIS Visual Archives Committee.

• Krzysztof Cieszkowski, Library and Archive
Member of sub-committee for History of Art, London University Learning Resources.

• Erica Foden-Lenahan, Library and Archive
Other: Chair of ARLIS/UK & Ireland Students’ & Trainees’ Committee.

Adrian Glew, Library and Archive
‘Unveiled: Tate’s Collection of Artists’ Books’, with Maria White, Tate Britain, October 2002 and June 2003.
Other: Director of Littoral Arts Trust (Kurt Schwitters in England Group); Trustee of The Musgrave Kinley Outsider Trust; Director of The Public Monuments and Sculpture Association; committee member of the Society of Archivists’ Specialist Repositories Group.
External examiner for the Society of Archivists’ Diploma in Archive Administration (Photographic Archives module)
Current projects: Cataloguing papers of Barbara Reise and of Eileen Agar; lecture on Stanley Spencer’s letters and writings at the Dunedin Public Art Gallery, New Zealand (2004); contributor to Art & the 60s: This Was Tomorrow exhibition catalogue, Tate Britain (2004); co-organiser and speaker at conference, ‘Merzland: Kurt Schwitters in England’, Tate Britain (2004); article on Michael Sadler and Roger Fry for The Burlington Magazine.

• James Hatton, Library and Archive
Archive collection catalogues: Scottie Wilson (TGA 9024), John Everett Millais (TGA 20027), Kenneth Armitage (TGA 9920), Isabel Rawsthorne (TGA 9612).
• Beth Houghton, Library and Archive
  Member of Advisory Committee of ARTbibliographies Modern (ABM), National Co-ordination Committee of ARLIS UK & Ireland, Advisory Committee of the Art Libraries Journal, and the Committee of the London Museums Archives and Libraries Group.

• Tim Pate, Library and Archive
  Editor, ARLIS Newsheet, ARLIS/UK and Ireland.

• Emily White, Library and Archive
  Archive collection catalogues: John Armstrong (TGA 7810), Jacob Epstein (TGA 993), Paul Nash (TGA 8313), Michael Chase (TGA 200117).

• Maria White, Library and Archive
  Regular contributor to Museums & Gallery news, ARLIS Newsheet.

TATE LIVERPOOL

• Laura Britton, Exhibitions and Displays, Tate Liverpool
  Other: Organised conference The Uncanny Day, in collaboration with Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, March 2004.
  Lecturer at Liverpool University School of Continuing Education.
  Associate lecturer for The Open University.
  Manager of University Network MA modules, the Politics of Location and Curating the Contemporary.

• Vicky Charnock, Education and Visitor Programmes, Tate Liverpool
Current projects: Seeing is Believing: Faith in the Tate Collection, display and leaflet, 2004; Introduction to Modern Art, resource pack for prison sector produced in collaboration with HMP Liverpool through Art in Prisons Programme, Open College Network.

• Adrian George, Exhibitions and Displays, Tate Liverpool
Convened ‘Rose Lee Goldberg and Babette Mangolte in Conversation’, Tate Liverpool, November 2003.
‘Imaging the Body: Disability and Performance’, Imaging the Body seminar, Tate Liverpool, November 2003.
Other: Member of the Board of Trustees of Merseyside Dance Initiative.

• Simon Groom, Exhibitions and Displays, Tate Liverpool
Publications: ’Introduction’, in When We Were Young, exhibi-
tion catalogue, Liverpool School of Art, Liverpool, September 2003, 8pp.

- Christoph Grunenberg, Tate Liverpool

“Foreword” in Simon Groom (Ed.) A Secret History of Clay: From Gauguin to Gormley. Tate Liverpool, 2004
(Ed. with Victoria Pomery), Marc Quinn, Tate Liverpool, 2002.
“Andy Warhol: Celebrity and Death”, National Arts Collection Fund North West, Bolesworth Castle, Cheshire, May 2002
Other: Panel Member on ‘Better by Design’ at The City Centre Conference, Liverpool, November 2003
Speaker at Prospect Manchester Debate, December 2002
Panel Member on ‘Exporting Cultural Expertise’ part of Cultural Impact: The International Conference on Culture and Tourism, Liverpool, July 2002.
Judge Artworks Awards, April 2003 and 2004

- Laurence Sillars, Exhibitions and Displays, Tate Liverpool

INTERPRETATION AND EDUCATION, TATE MODERN
- Jane Burton, Interpretation and Education, Tate Modern
‘Experience and Interpretation’, Open University and Tate Modern, October 2002.
Other: Taught on Curating Contemporary Art MA course,

Current projects: Tate Modern Multimedia Tour – Phase 3 Pilot.

- **Stuart Corner**, Interpretation and Education, Tate Modern

- **Helen Charman**, Interpretation and Education, Tate Modern
  Publications:
  Co-author, Tate Modern Teachers’ Kit (second edition) 2002. 0
  Co-author Eva Hesse Teachers’ Kit, Tate Modern 2002.
  ‘Contemporarytastic – Art Now in the Classroom’, TES Teacher, October 2002.
  Other: Tate Modern Schools Programme 2002; MA Fine Art, Wimbledon School of Art, August 2002, 2003.

- **Jemima Montagu**, Interpretation and Education, Tate Modern
  Sigmar Polke, exhibition leaflet, Tate Modern, September 2003, 16pp.
  With Simon Bolitho and Helen Sainsbury, Donald Judd, exhibition leaflet, Tate Modern, February 2004, 16pp.
Lectures: Chair of Paul Nash Symposium: Britishness: Identity and Landscape, Tate Liverpool, October 2003.
'Interpretation at Tate Modern', 'Contemporary Art and the Museum', Sotheby's diploma course.
'Interpretation at Tate Modern', 'History and Theory of the Modern Art Museum 1750 – Present', MA degree course, Courtauld Institute of Art, London
Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2003–4.

- Dominic Willsdon, Interpretation and Education, Tate Modern
  Organised with Arnd Schneider and Chris Wright conference Fieldworks: Dialogues Between Art and Anthropology, Tate Modern, September 2003.
  External assessor for Criticism, Curation and Communication, BA (Hons.), Central St Martins College of Art and Design, London.
  Course tutor for MA Curating Contemporary Art, Royal College of Art, London and for Intellectuals, Professionals and Museums, with Philip Dodd, London Consortium Mres. programme.
  PhD supervisor, London Consortium.
  Member of the steering committee of the London Consortium; member of editorial board of Tate Papers.

EXHIBITIONS AND DISPLAYS, TATE MODERN

- Juliet Bingham, Exhibitions and Displays, Tate Modern
  Other: Senior Editor (Arts) of Sleaze magazine, London, from October 2003.
• **Ben Borthwick**, Exhibitions and Displays, Tate Modern
  Current projects: Sound/Surface, event co-organised with Stuart Comer, including a paper presented by sound critic Philip Sherburne and performances by sound artist Stephen Vitiello and musician Scanner, for Tate Modern, London (April 2004); Bruce Nauman, Turbine Hall Commission, Tate Modern (2004); reviews for The Wire.

• **Ann Coxon**, Exhibitions and Displays, Tate Modern
  Lectures: Artist and curator talk with Sutapa Biswas for ‘Raw Canvas’, Tate Modern, April 2003.
  Other: Taught on Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

• **Donna de Salvo**, Exhibitions and Displays, Tate Modern
  ‘Upside Down and Right Side Up: Charlotte Gyllenhammar’s Vertigo’, in Charlotte Gyllenhammar, exhibition catalogue,
Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

• Emma Dexter, Exhibitions and Displays, Tate Modern
Other: Jury member for Present Future: Young Artists and Galleries Award, Artissima, Turin (2003, 2004).
Visiting Lecturer for Curating course, Department of Fine Art, Goldsmiths College, London; selector of Arrivals exhibition, Pump House Gallery, Battersea (2004).
• Vincent Honoré, Exhibitions and Displays, Tate Modern
Current projects: Exhibitions at Tate Modern: Mohamed Camara (2004); August Strindberg (2005); Jeff Wall (2005); Pierre Huyghe (2006); Louise Bourgeois (2007); essay on Stéphane Sautour (2004).

• Susan May, Exhibitions and Displays, Tate Modern
Other: Member of the More London Public Art Committee (2002–3), City Hall, London.

• Jessica Morgan, Exhibitions and Displays, Tate Modern

**Frances Morris**, Exhibitions and Displays, Tate Modern
'Polyphony of Voices', Krakow, Poland, October 2002.
Other: Head of Tate component for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

• **Helen Sainsbury**, Exhibitions and Displays, Tate Modern

• **Sheena Wagstaff**, Exhibitions and Displays, Tate Modern
Current projects: Exhibitions at Tate Modern: Edward Hopper (2004); Jeff Wall (2005).

• **Catherine Wood**, Exhibitions and Displays, Tate Modern

**INTERPRETATION AND EDUCATION, TATE BRITAIN**

- **Joanna Banham**, Interpretation and Education, Tate Britain

- **Heidi Reitmaier**, Interpretation and Education, Tate Britain
  Other: Co-organised conference British Art and New Media, Tate Britain, May 2004.
  Organised, Getting it Made: Contemporary Film and Video, Tate Britain, March 2004.
  Advisory Member of BBC public arts committee; advisory member of Visual Arts Journal.
  Current projects: Lecture ‘Art as Publicity’ for Making Sculpture conference, Leicester University, UK (2004); series of contemporary art talks for BBC with Alan Yentob; Course tutor

CONSERVATION

• Mary Bustin, Conservation
  Co-organiser of workshop on Thread-by-Thread Tear Repair, given by Professor Winfried Heiber, UKIC Paintings Section, Courtauld Institute of Art, London, December 2002.
  Other: Co-organiser of Alternatives to Lining conference, UKIC Paintings Section with BAPCR, Tate Britain, September 2003.
  Contributor to Ethics and Aesthetics in the Treatment of Modern Paintings, annual study day, University College, London, 2002–3.
  Member of Paintings Section Committee, UKIC; assessor for PACR Accreditation Scheme.
  Current projects: Essay on Gwen John’s painting technique in Gwen John and Augustus John, exhibition catalogue, Tate Britain (2004); Mark Rothko Seagram Murals publication and display, Tate Modern (2005); web editor of Paintings Section, UKIC.

• Rosie Freemantle, Conservation

• Stephen Hackney, Conservation
  ‘Relining, Lining, Delining’, Alternatives to Lining: Preprints of UKIC Paintings Section Conference, Tate Britain, September 2003.
  Contribution to Caroline Villers (ed.), Lining Paintings: Papers from the Greenwich Conference on Lining Paintings,
‘The Effects of Air Conditioning on Dust Deposition in Museums’, Indoor Air Quality Group, University of East Anglia, Norwich, April 2003.
Other: Member of Board of Studies, External Examiner, Courtauld Institute of Art, Paintings Conservation Course; member of ICOM Committee for Conservation; member of Preprints committee 2002; membership secretary of Institute of Conservation Science.
Current projects: Overseeing anoxic display environments research project; technical entries for catalogue of works by Camden Town Group artists; improvements to transportation of paintings.

• David Jones, Conservation

• Rica Jones, Conservation
Lectures: ‘Conservation Practice at the Tate’, NADFAS, Goring on Thames, September 2002.
Current projects: Technical examination of Tudor and Stuart paintings for catalogue of Tate’s collection
• Pip Laurenson, Conservation
Other: Consultant for ‘PLAYBACK: Preserving Analog Video’, DVD produced by Bay Area Video Coalition 2002; University College London Research Student.

• Tom Learner, Conservation
With Francesca Cappitelli and Alan Cummings, ‘Thermally Assisted Hydrolysis and Methylation – Gas Chromatography – Mass Spectrometry for the Chemical Characterization of
‘Synthetic Materials and Contemporary Practice’, University of Northumbria at Newcastle, December 2002.
‘The Impact of Modern Paints’, School of Fine Arts, Federal University of Minas Gerais, Belo Horizonte, Brazil, October 2003.
‘The Impact of Modern Paints: Paints and Techniques used in Paintings shown at the Tate Exhibition A Bigger Splash, OCA, São Paulo, October 2003.
‘Synthetic Materials and Contemporary Practice’, University of Northumbria at Newcastle, December 2003.

Current projects: Coordinating Modern Paints Research project, a collaboration with the Getty Conservation Institute, National Gallery of Art (Washington D.C.), University of Torino, University of Exeter; assessing effects of cleaning acrylic emulsion paints; improving methods of analysis for synthetic organic pigments; expanding Tate’s overall capability for the analysis for synthetic organic pigments; expanding Tate’s overall capability for the analysis of modern materials; technical committee for International Institute of Conservation’s conference Modern Art, New Museums in Bilbao, Spain, September 2004.

• Bronwyn Ormsby, Conservation


Current projects: Evaluation of surface cleaning methods for modern and contemporary paintings; articles on the surface cleaning of acrylic emulsion paintings (VDR-Schriftenreihe), plant gums used in works of art via gas-chromatography mass-spectrometry (Studies in Conservation), and British watercolour cakes (Studies in Conservation).

• Jacqueline Ridge, Conservation


Current projects: Joint coordinator for paintings’ work group, ICOM-CC 14th Triennial Conference, The Hague 2005; technical examination of works for catalogue of Tudor and Stuart paintings in the Tate collection.

• Patricia Smithen, Conservation


Lectures: With Elisabeth Reissner and Jacqueline Ridge ‘Going Digital at Tate: Notes from the Near Infrared’, Digital Imaging for the Paintings Conservator conference, UKIC Paintings Section 2002.

• Joyce Townsend, Conservation


With M.R. Solajic, B. Pretzel, M. Cooper, T. Seddon, J. Ruppel, J.
ICS meeting at Leather Conservation centre, ICS Newsletter.
CURRIC Leonardo final research meeting, ICS Newsletter and Conservation News.
Other: Fellow of IIC; associate co-ordinator of ICOM-CC Working Group on Paintings.

DEVELOPMENT

Paola Barbarino, Development
Lecture: ‘New Professions: Development in the Context of Cultural Management’, Università di Napoli, L’Orientale as part of the course in Languages, Culture and Institutions of
the Mediterranean.
Other: Participated in a study on management models for cultural heritage at the University of Milan funded by the Cariplo Foundation and led by Professor Pizzetti.

- **Andrea Nixon**, Development

**TATE ST IVES**

- **Susan Daniel-McElroy**, Tate St Ives
  Edited and wrote introduction to Kosho Ito: VIRUS, exhibition catalogue, Tate St Ives, 2002.
  Edited and wrote introduction to Painting Not Painting exhibition catalogue, Tate St Ives, 2003.
  Edited and wrote introduction to The Pier Arts Centre Collection at Tate St Ives: Homecoming, exhibition catalogue, Tate St Ives, 2003.
  Foreword, Barbara Hepworth: Centenary, exhibition catalogue, Tate St Ives, 2003.
  Edited and wrote introduction to Alan Davie: Jingling Space, exhibition catalogue, Tate St Ives, 2003.
  Edited and wrote introduction to Partou Zia: Entering the Visionary Zone, exhibition catalogue, Tate St Ives, 2003.
  Edited and wrote introduction to Ged Quinn: Utopia Dystopia, exhibition catalogue, Tate St Ives, 2004.
  Current Projects: Publications for future exhibitions at Tate St Ives: David Nash, Mariele Neukecker, Gwyn Hanssen Piggot, Trevor Bell, Wilhelmina Barns Graham, Richard Deacon.
• **Sara Hughes**, Tate St Ives

Publications: Edited and wrote introduction to Partou Zia: Entering the Visionary Zone, exhibition catalogue, Tate St Ives, 2003.
Edited and wrote introduction to Ged Quinn: Utopia Dystopia, exhibition catalogue, Tate St Ives, 2004.
Edited Mariele Neukoecker, Over and Over Again and Again exhibition catalogue, Tate St Ives, 2004.

Current Projects:
Research on the history of artists at Porthmeor Studios; The Tate St Ives Artist Residency Programme.
### People

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Trustees, Advisors & Committees

1. TATE TRUSTEES
   • Chairman
     Paul Myners [2003, Chair 2004]
   • Trustees
     Professor Dawn Ades [1995, reappointed 2000]
     Helen Alexander [2003]
     Victoria Barnsley [1998, reappointed 2003]
     Sir Howard Davies [2002]
     Professor Jennifer Latto [1998, reappointed 2003]
     Chris Ofili [2000, reappointed 2003]
     Julian Opie [2001]
     Jon Snow (National Gallery Liaison Trustee) [1999]
     John Studzinski [1998, reappointed 2003]
     Gillian Wearing [2000]
     (Carrying one vacancy)

2. TATE FOUNDATION
   • The Tate Foundation was established as an independent charity in 1986 to act as a focus for the fundraising activities of Tate. Income is raised through a variety of methods.
   • Chairman
     David Verey [2001]
   • Trustees
     John Botts [2002]
     Carol Galley [2001]
     Noam Gottesman [2003]
     Paul Myners [2004]
     Anthony Salz [2001]
     Sir Nicholas Serota [2001]
     Lord Stevenson of Coddenham [2001]

3. TATE BRITAIN COUNCIL
   • Chairman
     Victoria Barnsley [2002]
   • Members
     Dr Brian Allen [2002]
     David Batchelor [2002]
     Sir Howard Davies [2002]
     Andrew Marr [2001, reappointed 2002]
     Professor Lynda Nead [1999, retired 2004]
     Cornelia Parker [2003]
     Professor Marcia Pointon [2004]
     Sir William Proby [1999, reappointed 2003]
4. TATE MODERN COUNCIL

• Chairman
  Jon Snow [1999, reappointed 2002]

• Members
  Professor Dawn Ades [1999, reappointed 2002]
  Brian Boylan [1999, reappointed 2002]
  Professor James Cuno [2002]
  Noam Gottesman [1999, reappointed 2002]
  Lady Sue Woodford Hollick [1999, reappointed 2002]
  Jeremy King [1999, reappointed 2002]
  Maja Oeri [1999, reappointed 2002]
  Chris Ofili [2001]
  Julian Opie [2002]
  Vittorio Radice [2002]

5. TATE LIVERPOOL COUNCIL

• Chairman
  Professor Jennifer Latto [1995, reappointed 1997, Chairman 1998]

• Members
  Nick Crowe [2004]
  Jim Davies [2002]
  Mike Davis [1997, reappointed 2000, retired 2003]
  Andy Gill [1998, reappointed 2001]
  Prof L Himid [2000, reappointed 2003]
  Dr Sue Poole [2000]
  Councillor Dr S Sharma [2002]
  Alistair Sunderland [2002]
  David Wade–Smith [2002]

6. TATE ST IVES COUNCIL

• Chairman
  Paul Myners [2001]

• Members
  Prof John Aiken [1998]
  Frank Chapman [1998]
  Chris Cocklin [2001]
  Caroline Dudley [1993]
  Pippa Englefield [2001]
  David Falconer [2001]
  Henry Gilbert [1993]
  Charlotte Hill [2001]
  Lady Carol Holland MBE [1993]
Norman Laity [2001]
Jenni Lomax [1993]
Andrew Mitchell [2001]
Mike Nicholls [1998]
Mike O’Donnell [1993]
Harold Roberts [2001]

7. TATE ENTERPRISES
• Chairman
  David Verey [2001]
• Members
  Helen Alexander [2001, retired 2003]
  John Botts [2002]
  Carol Galley [2001]
  Noam Gottesman [2003]
  Paul Myners [2004]
  Anthony Salz [2001]
  Lord Stevenson of Coddenham [2001]

8. CORPORATE ADVISORY GROUP
• Chairman
  Mr Rick Haythornwaite (2003)
  Mr Anthony Salz (1997–2002)
• Members
  Jonathan Bloomer
  Mr Crispin Davis
  Sir Peter Davis
  Dr Chris Gibson–Smith
  Edward A. Gilhuly
  Ms Janice Hughes
  Mr Nick Land
  Mr Robin Pauley
  Sir Martin Sorrell
  Ms Jan Shawe
  The Lord Stevenson of Coddenham
  Mr David Webster
  Mr David Verey

9. CAPITAL GROUP
• Chairman
  John Studzinski
• Members
  John Botts
  Andre Hoffmann
  Ex–Officio
10. AMERICAN FUND FOR THE TATE GALLERY
Founded in 1988 as an endowment to acquire works of art from North and South America

- Trustees
  Mr. Henry Christensen III
  Mr. Richard B. Fisher
  Lady Manton
  Mrs. Sandra Niles
  Lynn Forester de Rothschild
  Professor Allen Staley
  Ex-Officio
  Sir Edwin A.G. Manton

WORKS ACQUIRED BY THE AMERICAN FUND FOR THE TATE GALLERY 2002–2004
- Carl Andre
  Diamondback 1998
- Bruce Nauman
  Mapping the Studio (Book 1) and (Book 2) 2001
- David Siqueiros
  Cosmos and Disaster circa 1936

WORKS PRESENTED BY THE AMERICAN FUND FOR THE TATE GALLERY 2002–2004
- Christopher Le Brun
  Untitled 1986
- Robert Motherwell
  Elegy to the Spanish Republic #132 1975–85
- Nathan Oliveira
  Stelae #21 1993
- Donald Judd
  Untitled 1990

WORKS PURCHASED WITH ASSISTANCE FROM THE AMERICAN FUND FOR THE TATE GALLERY 2002–2004
- Francis Alys
  The Last Clown 1995–2000
- Robert Smithson
  Ithaca Mirror Trail, Ithaca, New York 1969
- William Tucker
  Pomona 1999
- Rachel Whiteread
  Untitled (Rooms) 2001

WORKS GIVEN TO THE AMERICAN FUND FOR THE TATE GALLERY 2002–2004
- Carl Andre
  Passport 1970
• Basil Beattie
  Witness V 1992
• Steven Campbell
  Murder Through an Abstraction 1988
• Janet Cardiff
  40 Part Motet 2001 (fractional and promised gift)
• Willie Doherty
  Incident 1993
• Terry Frost
  Eleven Poems by Federico Garcia Lorca 1989
• R.B. Kitaj
  The Jew, Etc 1976–9 (fractional and promised gift)
• Jock McFadyen
  Broadway and 7th Avenue Local 1989 (fractional and promised gift)
• Lisa Milroy
  Untitled 1990
• Richard Smith
  Big T 1975
• Fred Tomaselli
  Airbourne Event 2003 (fractional and promised gift)

ADDITIONAL SUPPORT FROM THE AMERICAN FUND FOR THE TATE GALLERY 2002–2004

• Tate Modern Capital Campaign
  Operating Support for Tate Galleries

11. AMERICAN PATRONS OF TATE + WORKS PRESENTED
Founded in 1994 to enable United States residents to support Tate’s acquisition, education, exhibition and scholarship programs

• Chairman
  Mr. David Meitus
• Trustees
  Ms. Marina A. Bezrukova
  Mr. Henry Christensen III
  Mrs. Jeanne Donovan Fisher
  Ms. Lucy Mitchell-Innes
  Mrs. Sandra Niles
  Mr. Dennis Scholl
  Mr. Harvey S. Shipley Miller

EXHIBITIONS SUPPORTED BY THE AMERICAN PATRONS OF TATE 2002–2004

• Tate Modern
  Looking at Modern Art: In Memory of David Sylvester
• Tate Modern
The Unilever Series: Anish Kapoor
10 October 2002 – 6 April 2003
• Tate Modern
  Donald Judd
  5 February 2003 – 25 April 2004
• Tate Modern
  Max Beckmann
  13 February 2003 – 5 May 2003
• Tate Britain
  Hamish Fulton
  23 March 2002 – 4 June 2002

ADDITIONAL SUPPORT FROM THE
AMERICAN PATRONS OF TATE 2002–2004
• Robert Smithson
  Ithaca Mirror Trail, Ithaca, New York 1969
• Michael Craig-Martin
  Becoming 2003
• International Programme
• Operating Support for Tate Galleries
• Tate Britain Education Programme
• Tate Collectors Forum
• Tate Film & Video Special Acquisitions Fund
• Tate Patrons

12. AMERICAN ACQUISITIONS COMMITTEE +
WORKS PRESENTED
• Chairman
  Dennis Scholl
• Members
  Melva Bucksbaum and Raymond Learsy
  Ella Cisneros and Guido Alba-Marini
  Kota Cohen Knobloch
  Mimi Floback
  Glenn Fuhrman
  Kathy and Richard S. Fuld, Jr
  Mr and Mrs James Hedges IV
  Angeliki Intzides
  Ellen Kern
  Daniel S. Loeb
  Peter Norton
  William Palmer
  John and Amy Phelan
  The Hon. Leon B. and Mrs Cynthia Polsky
  Karen and Eric Pulaski
  Kirk Radke and Liz Gerring
  Julie and Don Reid
  Debra Scholl
Kimberly and Tord Stallvik
Andreas Waldburg-Wolfegg

WORKS PRESENTED BY THE AMERICAN ACQUISITIONS COMMITTEE 2002–2004

• James Casebere
  Blue Hallway 2000

• Marcel Dzama
  Eleven Drawings 2000–2003

• David Hammons
  Phat Free 1997

• Arturo Herrera
  Untitled 2001

• Roni Horn
  Still Water (The River Thames, for Example) 1999

• Christian Jankowski
  The Holy Artwork 2001

• Sharon Lockhart
  Maja and Elodie 2002

• Catherine Opie
  Untitled #2, #5, #11, #19 2000–1

• Carolee Schneeman
  Interior Scroll 1975

• Paul Sietsema
  Empire 2002

• Anton Vidokle
  Nuevo 2003

13. LATIN AMERICAN ACQUISITIONS COMMITTEE

+ WORKS PURCHASED

• Chairman
  Mrs Tiqui Atencio

• Members
  Princess Giulia Borghese
  Mr and Mrs Graham Bourne
  Mrs T.A.L. de Bulgheroni
  His Excellency Paul Cejas
  Mrs Patricia Phelps de Cisneros
  Mr Gérard Cohen
  Mrs Paula Cussi
  HSH The Prince d’Arenberg
  The Lady Foster of Thames Bank
  Mrs Yolanda Garza Santos
  Mrs Diane Cummings Halle
  Ms Becky Mayer
  Mrs Frances Reynolds
  Mrs Liliana Melo de Sada
  Mrs Steven Mishaan
Mr and Mrs Isaac Oberfeld
Mr Michel Pastor
Mr Juan Antonio Perez Simon
Ms Sagrario Perez Soto
Mrs Lilly Scarpetta de Pumarejo
Mrs Rainer Zietz

WORKS PURCHASED BY THE LATIN AMERICAN ACQUISITION COMMITTEE 2002–2004
• Sebastian Diaz Morales
  15,000,000 Parachutes 2001
• Daniela Rossell
  from Ricas y famosas: Untitled 2002 [Harem Room]
• Eugenio Dittborn
  To Hang Airmail Painting No.5 1984
  To Return (RTM) Airmail Painting No.103 1993

14. TATE COLLECTORS FORUM + WORKS PRESENTED
• Chairman
  Jonathan Marland
• Members
  Lord Attenborough Kt CBE
  Colin Barrow
  Ricki Gail Conway
  Madeleine, Lady Kleinwort
  Anders and Ulla Ljungh
  George Loudon
  Keir McGuinness
  Mr Frederik Paulsen
  Tineke Pugh
  Virginia Robertson
  Roland and Sophie Rudd
  Andrew and Belinda Scott
  Dennis and Charlotte Stevenson
  John and Margaret Thornton
  Sir Mark Weinberg

WORKS PRESENTED BY THE TATE COLLECTORS FORUM 2002–2004
• Man Ray
  Cadeau 1921, editioned replica 1972
  Emak Bakia 1926, remade 1970
• John Skeaping
Akua-Ba 1931
• Dorothea Tanning
  Some Roses and Their Phantoms 1952
• Rachel Whiteread
  Untitled (Nine Tables) 1998

15. INTERNATIONAL COUNCIL
• Chairman
  The Lady Foster of Thames Bank (2004)
  Mr Noam Gottesman (2003–2004)
• Vice Chairman
  Mrs James Brice
• Executive Committee
  Mrs Tiqui Atencio
  Mr Pontus Bonnier
  Mr Donald L Bryant Jr
  Mr Noam Gottesman
• Honorary Members
  Mr John P Richardson
  Sir Edwin Manton
  The Earl of Gowrie
• Members
  Mrs Tiqui Atencio and Mr Ago Demirdjian
  Mrs Anne H Bass
  Mr Nicolas Berggruen
  Mrs Louise Blouin MacBain
  Mr and Mrs Pontus Bonnier
  Mr and Mrs Mark Booth
  Mr and Mrs John Bowes
  Mr Brian Boylan
  Mr and Mrs James Brice
  Mr and Mrs Eli Broad
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  Mrs Julia W. Dayton
  The Hon Mrs Janet de Botton
Mr and Mrs Pierre de Weck
Sir Harry and Lady Djanogly
Mr and Mrs Joseph Donnelly
Mr and Mrs Donald Fisher
Dr Corinne M Flick
The Lady Foster of Thames Bank
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Mr and Mrs Noam Gottesman
Mr and Mrs Pehr Gyllenhammar
Mr and Mrs Peter E Haas
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Mr and Mrs Pierre Lagrange
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Mr and Mrs Leonard Lauder
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Mr and Mrs Kun-Hee Lee
Mrs Ann Lewis A.M.
Mr and Mrs Filiep Libeert
Mr and Mrs George Loudon
Mr and Mrs Jean-Pierre Marcie-Rivière
Mr and Mrs Donald Marron
Mr Ronald and The Hon Mrs McAulay
Mr David Meitus
Mr and Mrs David Mirvish
Mr and Mrs Steven Mishaan
Mr and Mrs Mandy Moross
Mr and Mrs Rupert Myer
Mr Guy and The Hon Mrs Naggar
Mr Raymond D Nasher
Mr and Mrs Philip Niarchos
Mr Peter Norton
Mr and Mrs Takeo Obayashi
Ms Linda Pace
Mrs Katherine Palmer and Mr Peter Watson
Mr and Mrs Young-Ju Park
Dr and Mrs Eric Thevenet
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Mr Agostino ReRebaudengo and
Ms Patrizia Sandretto ReRebaudengo
Mr and Mrs John Ritblat
Mr and Mrs Emmanuel Roman
Mr and Mrs Keith L Sachs
Dr and Mrs Mortimer Sackler
Ms Dasha Shenkman
Mrs Lea Hillman Simonds
Mr and Mrs Jerry Spiegel
Dr and Mrs Norman Stone
Mr and Mrs Ian Stoutzker
Mr and Mrs Robert Tomei
Mr Robert and The Hon Mrs Waley-Cohen
Mr and Mrs Gérard Wertheimer
Mr and Mrs Poju Zabludowicz

WORKS SUPPORTED BY THE INTERNATIONAL COUNCIL 2002–2004

• Rachel Whiteread
  Untitled (Rooms) 2001 (Supported by Geraldine and Noam Gottesman with additional funding from Tate International Council)

EXHIBITIONS SUPPORTED BY THE INTERNATIONAL COUNCIL 2002–2004

• Tate Modern Sigmar Polke: History of Everything 2 October 2003 – 4 January 2004
• Tate Britain Wolfgang Tillmans 9 June 2003 – 14 September 2003

THE INTERNATIONAL COUNCIL BURSARY 2002–2004
Allocated to Cuauhtémoc Medina, associate curator, researching Latin American Art.
Tate Members


Since its formation in 1958 as Friends of the Tate Gallery, Tate Members have helped to purchase many major works of art for the Collection and have supported a range of education and conservation projects at all Tate galleries.

1. TATE MEMBERS COUNCIL

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  Lady Hollick
- Deputy Chairman
  Edward Troup
- Treasurer
  Richard Boulton
- Members
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  Joan Bakewell
  Ekow Eshun
  David Falconer
  Brendan Finucane
  Malcolm Judelson
  Linda Lancaster-Gaye
  (now Genower)
  Adriaan de
  Mol van Otterloo
  (until November 2003)
  Sue Poole
  Francine Stock
  Peter Wallis
  Fields Wicker-Miurin
  Alex Beard, Andrea Nixon and Sir Nicholas Serota were co-opted onto Council during 2003, but stood down at the AGM in November 2003.

PROJECTS SUPPORTED BY TATE MEMBERS

- 2002/03
  Eva Hesse exhibition at Tate Modern
  Artspace Access programme at Tate Britain
  Community programme at Tate Modern
  Conservation of Cy Twombly’s Quattro Stagioni
  (A Painting in Four Parts)
  Tate St Ives Education programme
  Tate St Ives Workshops for Families
  Tate St Ives Painting not Painting exhibition
  Tate St Ives Travellers workshops
  Tate Liverpool Schools workshops
Tate Liverpool Young Tate programme
Tate Liverpool Education programme
Tate Liverpool Shopping exhibition
Tate Liverpool Jenny Holzer installation

• 2003/04
  Bridget Riley exhibition at Tate Britain
  Artists’ Films at Tate Britain
  Barbara Hepworth Centenary exhibition at Tate St Ives
  Donald Judd exhibition at Tate Modern
  In-A-Gadda-Da-Vida exhibition at Tate Britain
  Family programme at Tate Liverpool
  Digital programmes: Turner Worldwide
  Tate Britain Education: Schools programme
  Magazine start-up costs
  Art Now at Tate Britain

ACQUISITIONS SUPPORTED BY TATE MEMBERS

• 2002/03
  Johan Zoffany Three Sons of John, Third Earl of Bute, Three Daughters of John, Third Earl of Bute
  Thomas Joshua Cooper, two black and white photographs
  Alan Lydiat Durst The Acrobats
  Peter de Francia The Emigrants
  Luciano Fabro The Sun
  Sir Anthony Van Dyck Portrait of Mary Hill, Lady Killigrew

• 2003/04
  Hans Bellmer The Doll c1936
  Georges Braque The Billiard Table 1945
  Hamish Fulton The Pilgrim’s Way 1971
  Augustus John Dorelia Standing Before a Fence c1903–4
  Anish Kapoor Her Blood 1998
  Juan Muñoz Towards the Corner 1998
  Eduardo Paolozzi Fountain 1951–2
  Bridget Riley Evoë 3 2003
  Rachel Whiteread Untitled (Stairs) 2001

2. TATE LIVERPOOL MEMBERS

• Chair
  Dr Sue Poole

• Treasurer
  Iain Griffiths

• Members
  Hazel Beacon
  David Canter (until September 2003)
  Stephen Edgar
  Roy Farquharson
  David Goad
  Nichola Jenkinson (until September 2003)
Janet Webb  
Tony Wells  
Felicity Wren

PROJECTS SUPPORTED BY TATE MEMBERS LIVERPOOL

• 2002/03  
  Family programme  
  International Modern Art Interpretation and Education Materials

• 2003/04  
  Formal Situations: Abstraction in Britain 1960–1970 display  
  International Modern Art Interpretation and Education Materials  
  Michel Majerus Project Space exhibition  
  Artists Talks Stage of Drawing

3. TATE ST IVES MEMBERS

• Chairman  
  David Falconer  
• Treasurer  
  Teresa Davies  
  Members  
  Owen Baker  
  Susan Foster  
  Janet Phillips  
  Barbara Spring  
  Anne Tonkinson  
  Roger Tonkinson

PROJECTS SUPPORTED BY TATE MEMBERS ST IVES

The Barbara Hepworth Centenary exhibition  
Artists’ Residency programme  
PA System

4. PATRONS OF BRITISH ART

Patrons of British Art – Executive Committee

• Chairman  
  Sir William Proby  
• Members  
  Colin Amery  
  Susan Bracken  
  Robin de Beaumont  
  Kate Grimond  
  Jonathan Marland  
  Ernle Money  
  David Moore-Gwyn  
  James Roundell  
  Nicholas Stanley
Laura Weinstock
Mark Weiss
Andrew Withey
• Acquisitions Sub-committee
  2001–2003
James Curtis
Christopher Gridley
Lady Annabel Lindsay
Ernle Money
Sir William Proby (Chairman)
Andrew Withey
• Works Presented by the Patrons of British Art
  Kenneth Armitage
  Pandarus (Version 8) 1963
  Ben Nicholson OM
  1922 (bread) 1922
  Ruskin Spear
  Haute Couture 1954
  Sir Anthony Van Dyck
  Portrait of Sir William Killigrew 1638 [part purchase]

• The Patrons of New Art and the Patrons of British Art were dissolved in January 2004 and merged to form the new Tate Patrons

Patrons of New Art – Executive Committee
• Chairman
  Keir McGuinness
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• Gallery Supervisor
  Pauline Brady
  Jack Chapman
  Terence Cowling
  Nicola Dinneen
  Roger Miller
  John Murphy
  Mahmad Nabeebaccus
  Trevor Pickett
  Scott Powers
  Tony Rodgers
  Yvonne Russell
  Fatos Shubert
• Gallery Assistant
  Valda Allwood
  Susete Almeida
  James Amofa
  Elizabeth Andrews
  Fazila Ariff
  Sarah Ashley
  Lorna Barson
  Louis Beche
  Bethanie Burr
  Gavin Byman
  Julie Calce
  Paola Camacho
  Sabrina Cant
  Russell Carr
Justin Coombes
David Crookshank
Marion Deriggs
Gary Freeman
Paul Furness
Angela Gagliano
Julie Gillings
Sian Gledhill
William Gooch
Timothy Graham
Abdull Hamid
Hayman Jogeeah
Neville Johnston
Gregory Jones
David Jones
El Fayad Karoo
Jennifer Kirk
Alan Kisner
Hoi Sun Kou
Louise Kroeze
Philippa Lamb
Derek Lawson
Peter Leatham
Rikke Lundgreen
Leonildo Maciel
Isabella Mackowski
Sarita Mamseri
Mariluz Martinez
Angelina Martins
John McQuillan
Ronald McSweeney
Edward McWade
David Moore
Raymond Nunn
Cecilia Oluk
Anthony Omofia
Ann Ottolanguí
Rosemary Preston
Thomas Quinn
Ahmed Raheem
Abdool Raheem
Robert Raynard
William Riley
Alice Roberts
Lorna Rosebert
Beatrice Setze
John Shubert
Charles Squires
Anne Taylor
Simon Taylor
Elizabeth Taylor
Caroline Vulela
David Waller
Deborah Watson
Sylvia Wilding
Anna Wilson

• Information Assistant
  Bula Chakravarty-Agbo
  Anita Dalchow
  Alan McGregor
  Adrian Shaw
  Helen Smith
  Claire Smithson
  Birgitt Stiller
  Anita Wernstrom

• Information Assistant Secondment
  Emma Burgess
  Georgios Koutsoudopoulos
  Clarita Pandolfi

• Weekend Information Assistant
  Sarah James
  Sofia Karamani
  Christine Kurpiel
  Deborah Rhodes

• Security Team Supervisor
  Victor Farrugia
  Kenneth Kirk
  Mark Kirk
  Michael Moloney
  Security Shift Team Manager
  Alan Kirby
  John Kirk
  John Taylor

• Security Assistant
  Bryan Beaton
  Henry Eyitene
  Joseph Folarin
  Saheed Gaungoo
  Jeffrey Goode
  Abdul Kildare
  Stephen Moger
  Sam Olukotun
  Arun Patel
George Vasiliou
Salim Visram
David Walker

• Administration Assistant
  Anne Newman
• DTP Operator
  Nicola Honeysett
• Switchboard Operator
  David Nicholls

• Postal Attendant
  Gary Phelan
  Rita Rippon

• Porter
  Dalgo Brown
  Dennis Hammond
  David Martin

TATE LIVERPOOL
• Director of Tate Liverpool
  Christoph Grunenberg
• Director’s Assistant
  Helen Watters
• Secretary Director’s Office
  Catherine Shaw

COMMUNICATIONS & PUBLISHING
• Communications and Publishing Manager
  Jemima Pyne
• Press & Marketing Officer
  Catherine O’Reilly
• Assistant Press & Marketing Officer
  Helen Wylie
• Information Resources Officer
  Catherine Sadler
• Print Production Officer
  Claire Young
• Communications Assistant
  Joanne Pye

DEVELOPMENT
• Development Manager
  Jayne Hobin Wright
• Development Assistant
  Catherine Slater
• Events Co-ordinator
Catherine Stimpson

EDUCATION & VISITOR PROGRAMMES
• Head of Education & Visitor Programmes
  Lindsey Fryer
• Education Curator – Adult Programmes
  Laura Britton
• Education Curator – Community Programmes
  Victoria Charnock
• Education Curator – Family Programmes
  Vincent Lavell
• Education Curator – Schools & Colleges
  Deborah Riding
  Catherine Shea (maternity cover)
• Education Curator – Young Tate
  Naomi Horlock
• Education Assistant
  Samantha Brewer
  Julie Williams (maternity cover)

EXHIBITIONS & COLLECTIONS
• Head of Exhibitions and Displays
  Simon Groom
• Exhibitions & Collections Curator
  Adrian George
• Assistant Curator
  Amy Dickson
  Laurence Sillars
• Registrar
  Helen Stalker
• Exhibitions Assistant
  Imogen Woodings
• Art Handling Manager
  Kenneth Simons
• Deputy Art Handling Manager
  Gary Holden (maternity cover)
• Art Handler
  Wayne Phillips

OPERATIONS & VISITOR SERVICES
• Head of Operations
  Susan Grindrod
• Visitor Services & Security Manager
  Rachel Carr
• HR & Finance Manager
  Ann Phillips
• HR & Finance Assistant
  Kathryn Singleton
- Gallery Services Manager
  Dawn Brady
  Barry Bentley (maternity cover)
- Operations & Visitor Services Co-ordinator
  Pauline Hewitt
- Audio Visual Technician
  Roger Sinek
- Gallery Services Assistant
  Sidney Stephens
- Operations Assistant
  Jennifer Small
- Information & Security Supervisor
  Deborah Bray
  Michael Bunting
  Kenneth Jones
  Glynis Smyth
- Information Assistant
  Ana-Lisa Abrances-Pinto
  Stephen Ashton
  Ann Bibby
  Edward Bruce
  Raymond Carney
  Stephen Curtis
  Carl Denton
  Robert Gallie
  Thomas Hodgson
  John Hughes
  Diane McGill
  Helen McHugh
  Rachael Minton
  Mark Mitchell
  Philip Olsen
  Angela Owen
  Jason Richardson
  Julie Robson
  Jeanette Timmons
  Roslyn Vallejo
  David Woods
- Visitor Services Assistant
  Paul Davies
  Neal Dawson
  Christopher Jackson
  Michael Stout
  Wendy Williams
  Brian Wong

TATE MODERN
• Director of Tate Modern
Vicente Todoli
• PA to Director of Tate Modern
  Kerstin Knepper
• Director’s Office Assistant
  Rachel Fleming-Mulford
• Community Initiatives Co-ordinator
  Donald Hyslop

EXHIBITIONS & DISPLAYS
• Head of Exhibitions and Displays
  Sheena Wagstaff
• Senior Curator
  Donna De Salvo
  Emma Dexter
  Frances Morris
• Exhibitions Co-ordinator
  Stephen Mellor
• Curator
  Susan May
  Jessica Morgan
  Helen Sainsbury
  Catherine Wood
• Assistant Curator
  Juliet Bingham
  Ben Borthwick
  Ann Coxon
  Vincent Honore
• Administration Manager
  Rebecca Lancaster
• Administrator
  John McAree
• Administration Assistant
  Michele Smith
• Art Installation Manager
  Phil Monk
• Art Installation Assistant (six month secondment from Operations and Visitor Services)
  Stephanie Walters

INTERPRETATION & EDUCATION
• Head of Interpretation & Education
  Toby Jackson
• Curator: Interpretation
  Jane Burton
  Jemima Montagu (maternity cover)
• Curator: Public Events
  Dominic Willsdon
• Curator: Events and Film
Stuart Comer
• Curator: Adult Learning
Sophie Howarth
• Curator: Family & Community Programmes
Alison Cox
Joleen Keizer
• Curator: Schools Programme (CPD)
Helen Charman
• Curator: School & Youth Programmes
Esther Sayers
• Curator: Access and Special Projects
Claire Morgan
• Curator: Tate/City Lit Community Grid for Learning Project
Paul Howard
• Assistant Curator: Resources
Gillian Wilson
• Assistant Curator: Education Events
Caroline Brimmer
• Assistant Curator: Schools
Shamita Sarmacharja
• Assistant Editor of Interpretation
Simon Bolitho
• Administrator
Nicola Bunbury
• Audio Visual Co-ordinator
Michael Sefton
Paul Chauncy
• Schools/Group Liaison Assistant
Mireia Guitart

OPERATIONS & VISITOR SERVICES
• Head of Operations & Visitor Services
Brian Gray
• Safety & Security Manager
Dennis Ahern
• Tours Manager
Melanie Paice
• Visitor Services Administrator
Anita Bennett
Harriet Wigginton (maternity cover)
• Front of House Manager
Adrian Hardwicke
• Assistant Front of House Manager
Tracey Ferguson
Marcus Horley
Clare Blackman
Sandra McLean
• Information Officer
Mark Bryon-Edmond
• Information Assistant
Zoe Allen
Lee Clough
Catia Colaiacovo
Fionn Lees
Martin McConaghy
Karine Sarant
Jason Sharkey
Akiko Usami
Laurence Van Der Noordaa
• Weekend Information Assistant
Rachel Cohen
Lee Johnson
Ian Joyce
Jerzy Kierkuc-Belinski
Doris Kroth
Carolyn Lucas
Chizuko Owada
Salvatore Rubbino
Jodi Woodhouse
• Senior Administrator
Summar Hipworth
• Gallery Supervisor
Susan Aubrey
Marcia Ceppo
Giovanna Cicalo
Steven Foster
Andrew Harding
Christopher Lewis
Willard Marshall
Calette Roulston
Paul Taylor
• Gallery Supervisor
Genny Zanconato
• Gallery Assistant
Adeola Ajediti
Hayley Ash
Laide Balogun
Saul Brennan
Catherine Burke
Laura Clamp
Caroline Clifford
Giovanni Clinkett
Nicole Collins
Julius Conteh
Julia Drew
Joseph Estevez
Victor Ferreiro
Alberto Flaibani
David Garcia-Pena
Christopher Georgallou
Aileen Harding
Dave Holness
Munir Hussain
Tony Johnson
Javed Logan
Daniel Malin
Julieta Manzano Gomez
Maria Medda
Marta Mikuska
Kieron Miller
Sam Morgan
Paul Moulding
Paul Neicho
James O’Brien
Chidi Onyema
Phillip Peacock
Janine Sabbagh
Paul Senior
Martha Soan
Nigel Soldinger
Olusina Taiwo
Akiko Takizawa-Watts
Clifford Tetteh
Raymond Zarb
Ahmed Zater
Ahmed Zater

TATE ST IVES
• Director of Tate St Ives
  Susan Daniel-McElroy
• Director’s PA
  Lisa Skittrall
• Administrative Assistant
  Victoria Carlisle

EXHIBITIONS & DISPLAYS
• Curator – Exhibitions and Displays
  Sara Hughes
• Registrar
  Matthew McDonald

OPERATIONS & VISITOR SERVICES
• Operations Manager
  Bill Pashley
• Technical Team Supervisor
  Norman Pollard
• Technician
  David Davies
  Matthew McDonald
  Simon Pollard
• Membership Assistant
  Michele Steadman
  Demelza Curnow (maternity cover)
• Cashier
  Pamela Johnson
• Gallery Supervisor
  Nina Gow
  Kay Oates
  Diane Pollard
• Gallery Assistant
  Brenda Bennett
  Katie Boddy
  Regina Brancato
  Diana Burrell
  Kate Casbolt
  Zara Devereux
  Frances Diamond
  Peter Evans
  Janice Evans
  Anne Grove
  Keith Johnson
  Carole Middleton
  Miranda Phillips
  Andrea Phillips
  Ann Porter
  Louise Summers
  Wendy Watson

EDUCATION & PUBLIC PROGRAMMES
• Head of Education and Public Programme
  Susan Lamb
• Education Officer
  Kerry Rice

MARKETING & DEVELOPMENT
• Marketing and Development Manager
  Alexandra Lambley

TATE ENTERPRISES LIMITED
• Chief Executive
  Celia Clear
• Operations Director
  Tahir Hussain
• PA and IT Support
  Emma Neill

ACCOUNTS
• Accountant
  John Wlasiuk
• Bought Ledger Manager
  Phil Downing
• Bought Ledger Clerk
  Frank Maione
  Naomi Stay
• Payroll
  Tracey Williams
• Cashiers
  Christopher Bowles
  Dominic Kennedy
  Edward Ward

BUSINESS DEVELOPMENT
• Head of Business Development
  Jo Matthews
  Emma Saunders (maternity cover)
• Filming Manager
  Christopher Webster
• Picture Library Manager
  Alison Miles
• Picture Librarians
  Anna Sheppard
  Katie Dobsib
• Picture Library Assistant
  Claudia Schmid

EDITORIAL
• Publishing Director
  Roger Thorp
• Assistant Editor
  Katherine Rose
• Project Editors
  Nicola Bion
  John Jervis
  Mary Richards
  Judith Severne
• Picture Researchers
  Rebecca Fortey
  Alessandra Serri
• Editorial and Marketing Co-ordinator
  Claire Roberts

• Sales and Rights Director
  James Attlee
• Sales and Rights Co-ordinator
  Caroline Mosedale
• Customer Services Assistant
  Maria van Schijndel

PRODUCT DEVELOPMENT
• Head of Product Development
  Rosey Blackmore
• Product Developer
  Frances Croxford

PRODUCTION
• Production Manager
  Tim Holton
• Deputy Production Manager
  Sarah Tucker
• Production Controller
  Emma Woodiwiss

RETAIL
• Retail Director
  Laura Wright

• Book Buyer
  Clair O’Leary
• Book Orderers
  Lee Campbell
  Aaron Stanley

TATE BRITAIN SHOP
• Shop Manager
  Richard Cook
• Assistant Shop Managers
  Simon Fisher
  Jerome Yates
• Shop Assistants
  Mark Bolland
  Tristan Cobb
  Barbara Courtenay
  Ben Craig
  Bianca Edmonds
  Cia Durante
  Ramon Gonzalez
Davida Hewlett
Patrick McCormack
Harry Pye
Gerard Richmond
Cuong Sam
Philippa Simpson
Jeroen Teunen
Shreeti Visrolia
Charlotte Webb
Sarah Wood

TATE LIVERPOOL SHOP
• Shop Manager
  Julie Saunders
• Assistant Shop Manager
  Elaine Taylor
• Shop Assistants
  Steve Kelly
  Cressida Kocienski
  Diane McLoughlin
  Deborah Ryan
  Kate Sellers

TATE MODERN SHOP
• Shop Managers
  Anna Cullum
  Johanna Spittles
• Assistant Shop Managers
  Thomas Bacon
  Gino Brignoli
  Coralie Evered
  Mhiari Husband
• Shop Assistants
  Cheryl Aaron
  Michelle Atherton
  Nathaniel Beard
  Roberto Bortolotti
  Barra Bromley
  Catherine Cooper
  Sian Cullen-James
  Emma Darbyshire
  Dalya Dahrouge-Gatti
  Rob Dewan-Syed
  Lloyd Ellis
  Stewart Evans
  Alessandria Fercia
  Sally Ferguson
  Isabelle Forissier
Chloe Fraser Steele
Jessica Harrington
Mark Jackson
Mimi Joung
Emily Large
Angelo Madonna
Joanie Magill
Alessia Mazza
Christopher McCormack
Susan Miles Jackson
Frances Moro
Lena Nix
Tina Pintev
Sara Preibsch
Susan Reitsis
Aaron Russell
Edmond Salter
Arturo Saudella
Frances Scott
William Shackle
Mark Sneddon
Bryan Stuven
Morimda Tassembedo
Tomislav Terek
Barry Thompson
Miriam Tolmer
Sonia Uddin
Amanda Williams
Rebecca Yau
Stores Manager
Tim Syrett
• Stores Assistants
Lorin Davies
Chris Knight
Keith McCubbin
Brian O’Connor

ST IVES SHOP
• Shop Manager
Barry Sinton
• Assistant Shop Manager
Denise Morris
• Shop Assistants
Savannah Overy
Toni Stanley
Judith Trebilcock
David Trevivian
STORES
• Stock Controller
  Tazim Uddin
• Warehouse Manager
  Michael Thomas
• Deputy Storekeeper
  John Knowles
• Stores Packer
  Dave Raisbeck
• Stores Assistants
  Ken House
  Bjorn Olsson

CATERED BY TATE
CATERED BY TATE OPERATIONS
• Operations Manager
  Zoe Watts
• Business Development Manager
  Malcolm Colin-Stokes
• General Manager
  Daniel Jacobs
• Assistant Manager
  Susana Guerra Negre
  Susanne Krogh Nielsen
  Temidayo Odiba
• Supervisor
  Rebecca Brown
  Nataliea Martynyuk
  Elina Smith
• Events Assistant
  Valeria Ambar Alonso Salinas
  Faslala Assis
  Daniela Bacher
  Claire Colvin
  Sophie Conway Allen
  Robert Cope
  Ines Dearman
  Davina Drummond
  Robert Farr
  Liam Fay-Fright
  Siobhan Ginty
  Gwen Grant
  Steven Hancock
  Marion Herlet
  Kevin Hill
  Jamie Hodgson
  Jurandir Honorato
  Andrew James
Toni Michal Kagan
Renee Killeen
Leonardo Lapazorcia
Ricardo Leal
Jean Rene Lubbe
Enrique Martinez Guedes
Katherine Masters
Elizabeth Mbugua
Natalie McKinna
Nina Norek
Erika Omsi
Marta Pichalska
Nina Ricks
Rachel Slade
Rebecca Sloan
Venera Stoycheva
Rowena Turner
Charlotte White

CATERED BY TATE CHEFS
• Senior Head Chef
  Andrew Barber
• Head Chef
  Paul Newbury
• Chef De Partie
  Daniel Gibbons

TATE HOSTED EVENTS LOGISTICS
• Events Manager
  Susan Glasgow
• Events Coordinator
  Lucy Charlotte Russell
  Karen Louise Tombleson

TATE CATERING HEAD OFFICE
HEAD OFFICE OPERATIONS
• Chief Executive Officer (CEO)
  Duncan Ackery
• Executive Operations Manager
  Jacqueline Nairn
• Executive Chef
  Sean Davies
• Wine Buyer/Manager
  Hamish Anderson

TATE CATERING – HUMAN RESOURCES & TRAINING
• Head Of Human Resources & Training
  Lisa Mack
• HR Officer
  Lynn Phillips
• Training Co-ordinator
  Claire Mant
• Administration Assistant
  Nena Matic

TATE CATERING – FINANCE
• Financial Accountant
  Jayesh Patel
• Accounts Assistant
  Christin Nabanakulya
• Payroll Officer / Accounts Assistant
  Wasif Ahmad
• Credit Controller
  Kavita Mohamed

TATE BRITAIN CATERING
TATE BRITAIN CATERING OPERATIONS
• General Manager
  Matthew Gibbs
• Deputy General Manager
  Anthony Boyton
• Assistant Manager
  Elliot Bacon

TATE BRITAIN RESTAURANT
• Barman
  Jose Medina
• Waiters
  Hanan Atmani
  Margaret Bukaty
  Catherine Delacroix
  Gemma Louise Dociwra
  Julie Ravazay
  Sharon Trevisick
• Runners
  Adriano Carvalheiro
  Danilo Fernandes
  Emerson Marques
• Cleaners
  Fatima Atmani
  Saadia Kiaich
RESTAURANT KITCHENS
• Head Chef
  Chris Dines
• Sous Chefs
  Stephen Anderson
  Ross Mathew Willmer
• Chefs De Partie
  Alain Kadouri
  Durim Mehmetaj
• Commis Chef
  Melvin Williams
• Kitchen Porters
  Wladimir Dominguez
  Haissander Santos
  Marcio Damianni Schulze

TATE BRITAIN CAFÉ
• Supervisors
  Farida Dahmani
  Roger Neeranjan
• General Assistants
  Manjith Abraham
  Dora A N Addo
  Titilola Akinwunmi
  Elham Atmani
  Ashley Baer
  Jefferson Barboza
  Miriam Boriskova
  Rapael Caldeira
  Mauricio Carotta
  Tatiana Costa De Souza
  Cindy Crallan
  Juan De Mendoza
  Fatima Pachltali
  Eleni Germa
  Driss Gharbaoui
  N’gnangoran Kouacou
  Deodatus Mould
  James Piggott
  Adriana Rinaldi
  Susan Ann Rixon
  Alain Sissuh
  Roman Staron
  Claudia Theran
  Daniel Villar
  Bernadita Zamboni
  Maria Christina Zaratin
• Baristas
  Myriam Barbirato
  Valentina Oliverio
• Kitchen Porter
  Daniel Araya
• Store/Runner
  Siewdath Harriersad
• Cleaners
  Zhor Gharbaoui
  Zineb Gharbaoui

TATE BRITAIN STAFF CAFÉ 21
• Supervisor
  Queenie Blackstock
• General Assistants
  Yoon Kang Low
  Michelle Cerbella Severo

TATE LIVERPOOL CAFÉ BAR
LIVERPOOL CAFÉ
• Operations Manager
  William Smith
• Assistant Manager
  Brian Bennett
  Lisa Dexter
• Waiters
  Jennifer Abrahim
  Sinead Carey
  Xiao Ying Fan
  Claire Garton
  Karen Lu Guan
  Chloe Hennin
  Laura Hughes
  Charlene James
  Clare Jelly
  Melissa Lindsay
  Natalie Magowan
  Nicola May - Brown
  Alina McColville
  Nicola McQuirk
  Jennie McKenna
  Rachel Sarah Smith
  Katrina Taggart
  Clare Taylor
  Michelle Toner
LIVERPOOL KITCHEN
• Senior Sous Chef
  Stuart Hannah
• Chef De Partie
  Andrew Peter Thompson
• Commis Chef
  Chris Ryan
• Kitchen Porters
  Kristian Brownlow
  Jamie Walton

TATE MODERN CATERING
TATE MODERN CATERING – OPERATIONS
• General Manager
  Andrew Gordon
• Deputy General Manager
  Jacqueline Lowe
  Ranjan Rakhit
• Assistant Manager
  Mario August Guedes
  Sharon Louise Keogh
  Athanasios Nikolaou
• Assistant Wine Manager
  Keith Moore
• Cashier
  Amare Masho
• Kitchen Cost Controller
  Alejandro Garcia Andrade
  Wing Woh (Wallis) Leong

TATE MODERN RESTAURANT
• Head Host
  Christos Kabouroglou
• Hosts
  John Coleman
  Fernanda Jesus Costa
  Aurora Manrique
• Waiters
  Ciro Avella
  Dritan Baraku
  Francielli Bottega
  Myeong Soon Choi
  Eleanna Elliot
  Elena Rueda
  Lina Hansson
  Djoe Lugo
  Pablo Marco
  Joaquim Marques
Asya Mihaylova
Christian Morini
Shkelzen Nikla
Georgina Page
Gilseane De Freitas Stefani
Guilherme Weber
Tanya Hetherington

• Bartenders
Francisca Chinchilla
Ashley Church
Caitlin Clare Evans
Joanna Gabrys
Andre Lachance
Javier Maldonado
Kate Tims

• Bussers / Runners
Alina Bogdanovic
Emerson Camargo
Victor Cruz
Domenico De Gennaro
Alexandre Diragitch
Carina Faveretto
Nasredin Hasnaoui
Carla Krug
Roberto Krug
Brais Lamazares
Pietro Lesci
Eugenio Lopes De Oliviera
Maria Cristina Machado
Douglas Manfredini
Rafael Mecabo
Maciek Ogorek
Luiz Santos
Farid Selmoun
Clair Maria Silva
Adesimbo Sogbesan
Herbertz Souza
Marcelo Tapia Rojas
Ricardo Monteiro Taraves
Abel Viegas
Anna Zochowska

TATE MODERN RESTAURANT KITCHEN

• Head Chef
Richard Oxley

• Senior Sous Chef
Graham Hart
• Sous Chef
  Ryan Hewitt
• Chefs De Partie
  Alexis Bagg
  David Felan
  Oliver Pound
• Demi Chefs
  Charles Ofori-Kuragu
  Katarzyna Rakowska
  James Walker
• Commis Chefs
  James Fincham
  Tobias Johansson
  Paul Mcmillan
  Philip Osae
  Meliza Gladys Ratio
  Ylber Sela

TATE MODERN PRODUCTION KITCHEN (LEVEL 7)
• Sous Chef
  Jesus Salazar
• Chef De Partie
  Juan Carlos Aguilero
• Demi Chef
  Marco Garcia Da Silva
• Commis Chef
  Edinaldo De Souza Ferreira

TATE MODERN CAFÉ 2
• Café 2 Hosts
  Sylwia Kolodziej
  Izabela Kurzej
  Mounia Mesmoudi
• Café 2 Head Bartender
  Celine Renier
  Susan Sergeant
  Oliver Wightman
• Café 2 Supervisors
  Catherine Gaspard
  Karim Lamari
  Pedro Romero-Perez
  Leonardo Rosellini
• Café 2 Waiters
  Marie-Jo Asi
  Marcela Ciccone Dauar
  David Dominguez
  Cintia Fernandes Inacio
  Steven Andrew Gardner
Milan Jovicic
Cayetano Martin
Elfi Mathilda Maria Middelbeek
Jai Patel
Rosana Suarez
Julio Vazquez
• Café 2 Baristas
  Gisella Fedele
  Cyril Christain Roger Raymond Goin
  Paulo Gomez
  Olatz Ormazabal
  Waleska Santos
  Suresh Shrestha
  Gilberto Soares
  Michelangelo Spinelli
  Charles Wem
• Café 2 Bar Backs
  Jose Javier Alejandro Ayala
  Sara Gomez Alonso
  Cesar Molina
  Alejandro Moreno Pardo
  Bonsu Kwabena Osei
  Francisco Javier Tocon-Leon
• Café 2 Runners / Bussers
  Marcos Cuenca Sarrion
  Natalie Christine Cunha
  Cunming Hu
  Alfonso Jimenez
  John Johnson
  Martin Jurcicek
  Tae-Hun Kim
  Roberta Martins
  David Oscar Navas Marquez
  Luciano Oliveria
  Meiyuan Pan
  Antonio Jose Rossa Junior
  Amelia Santos
  Amran Adele Seton
  Vanda Simao
  Rubens Knupfer Coelho
  Maria Fernanda Baptista Monteiro
  Patricia Rodrigues Teixeira De Araujo
  Keyla Cristina Vital

TATE MODERN CAFÉ 2 KITCHENS
• Café 2 – Head Chef
  Robert Mitchell
• Café 2 – Senior Sous Chef
  Laurent Lemagnen
  Jason Strutt
• Café 2 – Sous Chef
  Matthew Dimmock
• Café 2 – Chefs De Partie
  Ana Maria Amores Ordenez
  Leon Taylor
• Café 2 – Demi Chefs
  Danny Richards
  Richard Addo
  Carlos Rogerio Datt E Santos
  Isabelle Myhr Lindberg
  Harison Kwaku-Waiafe
• Café 2 – Commis Chef
  Henry Osei Kwaku

TATE MODERN MEMBERS’ ROOM
• Supervisor
  Margaret Roberts
• Baristas
  Massimiliano Costantini
  Ahmet Elmas
  Isabel Riestra
• Barbacks
  Serkan Livturkmen
  Amador Rodriguez
  Latifa Sakour
  Marie-Claire Varela Le Duc

TATE MODERN MEMBERS’ ROOM KITCHEN
• Chef
  Richard Somai

TATE MODERN ESPRESSO BAR
• Baristas
  David Anton
  Janine Grasmuck
  Fabrício Martins
  Marzia Mentili
  Ilaria Voltattorni
• Barback
  Ilaria Benedetti

TATE MODERN KIOSK
• Supervisor
  Judy Taylor
TATE MODERN STAFF CAFÉ
• General Assistants
  Mathani Nana Ahwireng
  Javier Moran
  Fernando Urrutia

TATE MODERN SANDWICH KITCHEN (LEVEL 2)
• Senior Sous Chef
  Kikelomo Sogbesan
• Kitchen Assistant
  Luana Andrade
  Ophelia Anthi
  Frederick Asafo-Adjei
  Isaac Newton Asante
  Oury Fatoumata Bah
  Janet Darkwah
  Andreas Gustatsson
  Leticia lwumene
  Mamadi Kaba
  Aho Anne Kacou
  Waltercides Letto
  Jackson Nimoh
  Priscilla Opandoh
  Edna Osei Wusu
  Joana Owusu
  Paulette Pereira
  Abena Serwaah
  Francisco Silva

TATE MODERN PASTRY KITCHEN (LEVEL 1)
• Head Chef
  Jacqueline Francis
• Sous Chef
  Doris Stocker
• Demi Chefs
  Vivienne Clark
  Arijan Isaj
• Kitchen Assistants
  Akosua Asantewaa
• Kitchen Porters
  Chief Steward
  John North
• Kitchen Porter Supervisor
  Rasmacone Boothe
• Kitchen Porters (Levels 1 & 2)
  Fidelis Ricky Baffoe-Bonnie
  Stephane Banhiet
  Jean Yves Gill Godefroy
Abdoul Kaba  
Abdoul Sole  
Jose Tenazinha  
Herve Wiltord  
• Kitchen Porters (Levels 6 & 7)  
  Nicholas Anthony  
  Libiya Birara  
  Franck Edi Martin  
  Paul Ofori Krah  
  Traore Lassina  
  Driencourt Laurent Guillaume  
  Sy Mamadou  
  Doubia Modibo  
  Michel Yuma Mudimbi  
  Paulo Kabeya Nsita  
  Evans Ntiamoah  
  Carlos Ouro  
  Oumar Sampil

TATE MODERN CATERING STORES  
• Stores Manager  
  Kevin Gagg  
• Stores Assistant  
  Peter Kyei  
  Mark Sergeant  
  Charles Twumasi

TATE ST IVES CAFÉ  
• Manager  
  Mark Burrell  
• Supervisor  
  Luca Dhyano Angius  
• Waiters  
  Rachael Carter  
  Louise Crook  
  Kate Lowe  
  Jessica Mayne  
  Moriuchi Moriuchi  
  Aprilla Quayle  
  Dabriella Quayle  
  Avis Modesty Rolfe  
  Emma Rowlands  
  Thomasina Anna Smith

ST IVES KITCHEN  
Head Chef  
  Peter William Waller
Demi Chef
Jonathon Eddy
• Commis Chef
  Robert Pirie
• Kitchen Assistants
  Rory David James Baker
  Jakob Tom Parkinson
  David Morrison-Bald
  Katie Waller
Audiences

• Audience development is at the heart of Tate’s core mission of increasing knowledge, understanding and appreciation of art. Engaging visitors, offering a programme of events and facilities that cater for people with a wide range of needs and finding and developing new audiences, are all part of our ambition to serve our public in the best ways possible.

• In the year 2003–04, more than 6 million people visited the four Tate galleries, while a million more attended Tate exhibitions in other venues in the UK and abroad. Our audience is truly international – almost forty percent of visitors to Tate Modern live outside the UK. In Liverpool, our regional audience is now supplemented by more visitors from abroad, thanks to direct flights to the city from Europe, and Tate St Ives is a major attraction that has significantly benefited tourism in the region.

• One of our biggest challenges is to make certain that our visitors’ experience is not diminished at peak times when the galleries are busy. Reassuringly, audience research indicates that satisfaction levels are extremely high, but we can do more.

• Ensuring that Tate’s many different visitors enjoy their experience was the aim of a ground-breaking piece of audience research commissioned during this biennium. A visitor audit, *Tate Through Visitors’ Eyes*, employed a wide range of methods to assess the motivations, engagement, perceptions and reactions of our visitors at Tate Britain and Tate Modern. The results of this research have given us a much better understanding of the varied needs of our visitors and have enabled us to draw up a list of recommendations to improve onsite communication and services.

• A constant challenge is to find and engage new audiences, both within and outside the Tate galleries, and to make Tate more accessible. Each gallery has worked hard to contribute to and build relationships with the local community. In 2001 the Metropolitan Police and Southwark’s social services set up Karrot, a youth project designed to combat truancy and crime. Tate Modern collaborated with Karrot to launch a pilot in the form of a fashion design competition. Young people worked with leading designers to create their own collections, while others took part in workshops in photography, choreography, journalism, music and related subjects, all working towards the final event. Held at Tate Modern in September 2003, the Karrot Fashion Fair was so successful that the scheme is now being rolled out as a national programme.

• We continue to find different ways to engage with those with specific needs. During this biennium we have pioneered a number of innovative programmes, including a state-of-the-art
interactive tour of Tate Modern – an exciting addition to the ways in which we interpret art for our visitors. Also of great significance has been the award-winning online project, i-Map, which enables visually-impaired people to explore seminal works by Henri Matisse and Pablo Picasso.

- Pentreath Industries in Cornwall is a charitable organisation supporting people with mental illness, and with them Tate St Ives has helped adults with an art training to regain confidence by meeting and working with artists. Tate St Ives has also collaborated with the Travellers Education Support Unit in West Cornwall to bring young Travellers into the gallery. These visits allow the young people to explore art and the processes used to make it, and also provide an opportunity for them to celebrate their own culture.

- Tate Liverpool has a tradition of working closely with local prisons and in early 2004 set about producing a prisoners’ Resource Pack. Complementing Liverpool Prison’s Visual Arts Programme, it will allow inmates to study modern and contemporary art history independently. It is one of many Tate projects serving people who cannot access the galleries directly.