

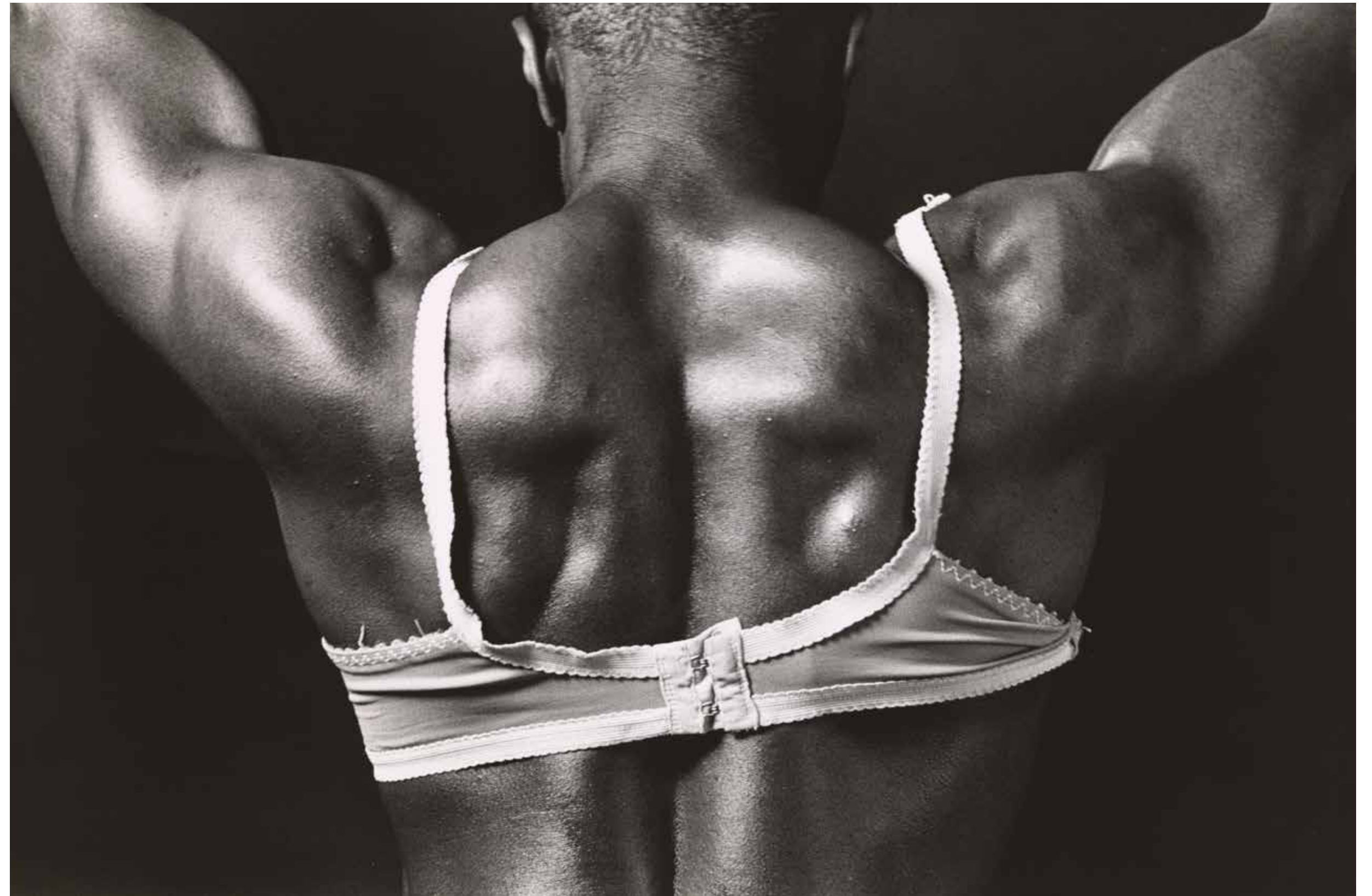
ACQUISITION

HIGHLIGHTS

Ajamu born 1963
Body Builder in Bra 1990

Ajamu is a British artist and activist. Through his photography he explores the representation of the Black male body. He uses his first name when working as an artist, while for his activist practices he works under the name Ajamu X, a direct reference to the American human rights activist Malcolm X. Ajamu's practice centres around the historic and current (in)visibility of the Black queer community in the United Kingdom. His photographs often include male models from his personal circle and most of them were shot in the artist's studio and home in Brixton, south London. When the artist is not working with models, he often places his own body at the centre of the work. This results in direct and sometimes confrontational images, such as *Self-Portrait in Wedding Dress 1* and *Self-Portrait in Wedding Dress 2* from 1993 (also in Tate's collection and the first works by Ajamu to recently enter the collection). Ajamu's most iconic singular work, *Bodybuilder in Bra* 1990, captures his distinctive approach to gender and masculinity, while giving insight into the artist's playful and spontaneous way of working. When asked about the photoshoot, Ajamu said: 'we went to the local market here in Brixton, bought a bra and played around with it. This was one of the first shots.'

Photograph, gelatin silver print on paper
25.5 x 38.1
Presented by Tate Members 2020



Sammy Baloji born 1978

*802. That is where, as you heard, the elephant
danced the malinga. The place where they now
grow flowers* 2016

Sammy Baloji's installation explores the drain on human and natural resources that shapes ongoing colonial legacies in the Democratic Republic of Congo. The installation is centred around copper, a mineral central to the country's economy, which is exported for large-scale industrial use, impacting local infrastructure and livelihoods. The work includes copper ceiling plates from Morocco as well as copper mortar shells used during the First World War and transformed into planters. These are filled with plants indigenous to central Africa's copper belt, now commonplace in many Western countries. The installation includes archival photographs found in a Belgium ethnographic museum and comments on the common colonial practice of othering African subjects through scientific and ethnographic studies. The images document the scarification of the body – a practice commonly used across Africa during initiation rites as a means of identifying a person's community. Revealing the connection between scarified skin and mined copper, Baloji hammered each photograph by hand and inscribed the ceiling plates and wallpapers with scarification patterns. Baloji has stated, 'I am not interested in colonialism as nostalgia, or in it as a thing of the past, but in the continuation of that system.'

8 wallpaper prints on paper on canvas, 32 photographs, black and white inkjet prints on paper, 38 mortar shells and copper
Overall display dimensions variable
Purchased with funds provided by the Africa Acquisitions Committee 2020



Sonia Boyce born 1962
Exquisite Cacophony 2015

Since the 1990s Sonia Boyce has explored social practice, Black music and its relationship to collective memory and personal expression. She most recently represented Britain at the Venice Biennial. Her work has often been developed collaboratively, involving improvisation and spontaneous performative actions on the part of her collaborators. This is the case with the moving image work *Exquisite Cacophony*. Boyce made the video by editing fragments of planned acts of improvised exchanges between two vocalists whom she had invited to perform in front of an audience: the American freestyle rapper Astronautalis and the British, classically trained, experimental vocalist Elaine Mitchener. The work explores the tensions, slippages and revelations that result from a spontaneous interplay between the performers, as their vocalisations move between utterances and language, producing a discordant mixture of sounds and words that defies familiar modes of exchange. Boyce has described the two performers' concurrent vocal forms as at times producing 'an exhilarating cacophony: a discordant clash of sound fights for its own conjoined coherence'.

Video, projection, colour and sound (surround)
Duration: 35 min
Presented by Tate Members 2021



Miriam Cahn born 1949
The Beautiful Blue 2008–17

Miriam Cahn is a Swiss-born artist who, early in her career, was known for her drawings and work concerned with feminism and nuclear destruction, represented in Tate's collection by two large drawings. *The Beautiful Blue*, part of a wider series, showcases Cahn's expansion into different media including painting, which she started in the 1990s. The work is also typical of her honest, unflinching figurative style. Characteristic of her approach, Cahn commenced this painting in 2008, which she then set aside before finishing in 2017. Concerned with the fate of refugees crossing and drowning in the Mediterranean, the painting depicts hills in the faint distance foregrounded by a female and upside-down male figure floating beneath the horizon line in the depths of the sea. The cold blueish tones of their skin resonate with the ominously darker surrounding water.

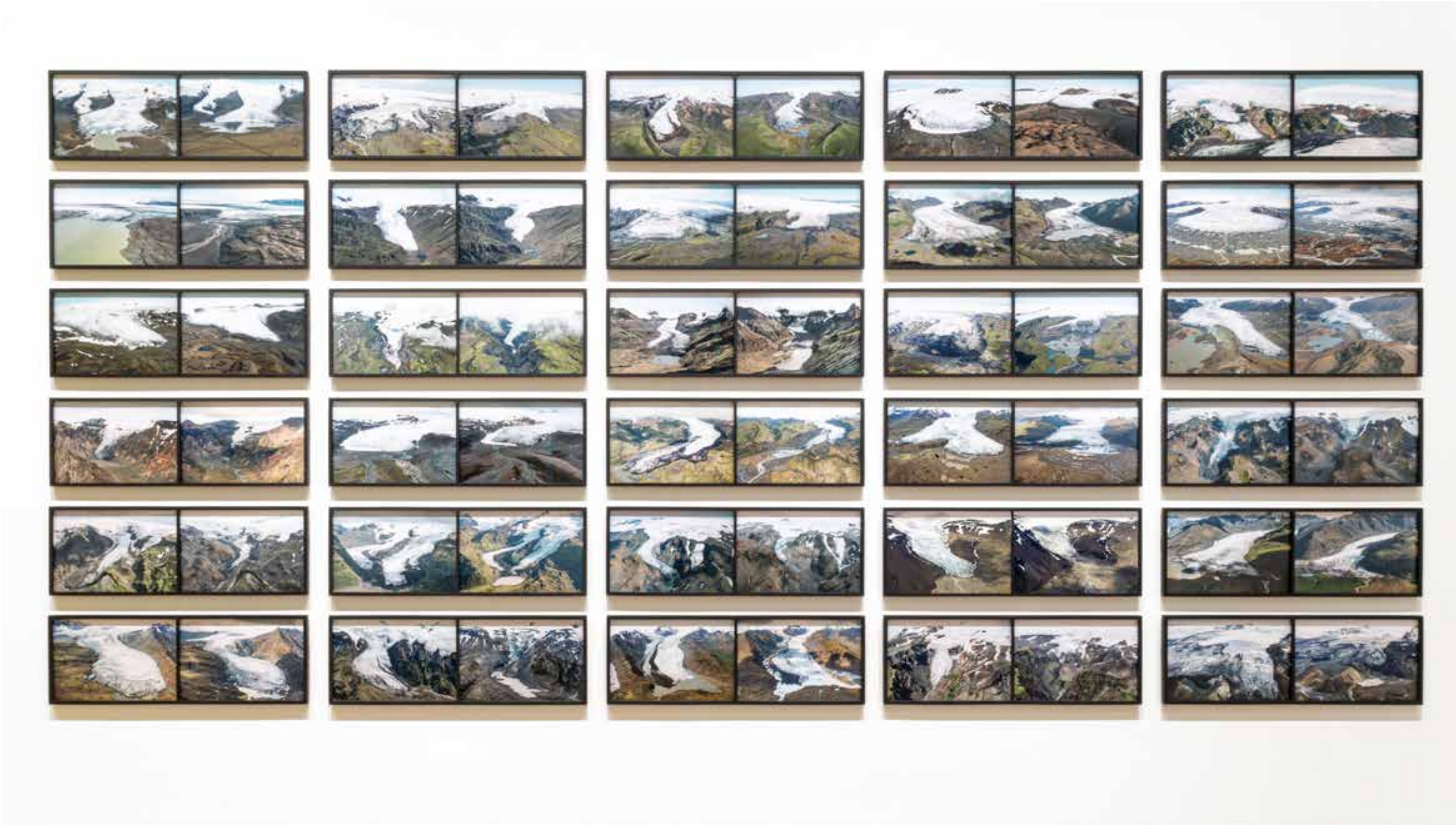
Oil paint on canvas
250.4 × 180.3
Purchased with funds provided by The Joe and Marie Donnelly Acquisition Fund 2020



Olafur Eliasson born 1967
The glacier melt series 1999/2019 2019

The glacier melt series 1999/2019 features thirty photographic diptychs. On the left of each one is an image of an Icelandic glacier that Eliasson photographed in 1999; on the right, the same glacier is depicted, photographed by him again in 2019. When the exhibition *Olafur Eliasson: In real life* opened at Tate Modern in July 2019, the original series of photographs known as *The glacier series 1999* was shown. These were replaced by *The glacier melt series 1999/2019* in November, the artist having been prompted to shoot the new set of photographs over the summer. At the time, Eliasson explained his hope that the ‘melt’ photographs would make the ‘consequences of human actions on the environment vividly real’. He continued: ‘I hope that we have now reached a turning point. We have a responsibility towards future generations to protect our remaining glaciers and to halt the progress of global heating. Every glacier lost reflects our inaction. Every glacier saved will be a testament to the action taken in the face of the climate emergency.’

30 photographs, C-prints on paper, mounted on aluminium
Overall display dimensions variable
Purchased with funds provided by the New Carlsberg Foundation 2021



Mary Fedden 1915–2012
Sketchbooks

Tate Archive has acquired an important cache of fifty-five of Mary Fedden’s sketchbooks through the Cultural Gifts Scheme. Executed in graphite, pencil, ink, felt tip, and gouache and watercolour, they date from c.1952 to 2006. The sketchbook pages depict a variety of subjects observed by Fedden at various locations in the UK, as well as a number of countries which she and her husband, fellow artist Julian Trevelyan (1910–88), visited. Both artists collaborated on murals for the Festival of Britain (1951), the P&O liner Canberra (1961) and the Charing Cross Hospital (1985). Many of the sketchbook pages contains notes of colours, which Fedden used to work into finished pieces in the studio, as well as notes of people, places, recipes, exhibitions and sales. Fedden, who studied at the Slade School of Fine Art in the 1930s, became the first female tutor to teach in the Painting School of the Royal Academy of Arts, where between 1958 and 1964 her students included David Hockney, R.B. Kitaj and Patrick Caulfield.

Accepted by HM Government in 2021 under the Cultural Gifts Scheme and allocated to Tate

(right, not part of the sketchbook acquisition)
Mary Fedden
Pot of Shells 1971
Lithograph on paper
54.9 x 75.2



Egill Jacobsen 1910–1998

(Untitled) Composition in Red 1948

Egill Jacobsen was a Danish painter and the first abstract artist to become a professor at the Royal Academy of Art, Copenhagen. Jacobsen hailed from a generation of transnational artists that created the post-war CoBrA movement whose name derives from the main cities of its founders: Copenhagen, Brussels and Amsterdam. Jacobsen and CoBrA championed a highly colourful and free style of painting where abstraction was often underpinned by figurative elements. Inspired by African art and wood carving, from the 1930s Jacobsen's paintings frequently depict abstracted masks and human figures, which appear in this carnivalesque composition within the oval shape at the top and the triangular shape at centre. Made while staying in the south of France in the year CoBrA was founded, *Untitled (Composition in Red)* makes use of bright colours and repeated, warm red marks – a celebratory moment of post-war freedom, in a literal and artistic sense.

Oil paint on canvas

96 × 76.5

Presented by the Egill and Evelyn Jacobsen Foundation 2020



Mari Katayama born 1987
bystander #23 2016, printed 2020

Artist and activist Mari Katayama is known for her performative self-portraits and textile sculptures to prompt conversations about, and challenge misconceptions of, disability. In *bystander #23* Katayama poses with a soft sculpture of her own design comprised of stuffed textile arms in various flesh colours. Some represent Katayama's own hands and arms, others those of villagers in the Japanese community of Naoshima with whom she made the work. All are stitched with small pearls and decorated with white lace. The bystander series was the first time that other people's bodies appeared in Katayama's work. Textile, however, has always been an important part of her practice. Born with the developmental condition congenital tibial hemimelia, Katayama chose to have her legs amputated at the age of nine. With adaptive clothing not readily available at that time, her clothes were made by the three generations of women in her family who also taught her to sew. The work is part of a larger series of twenty-four prints, from which Tate has also acquired *bystander #14*.

Photograph, digital C-print on paper
120 x 90
Purchased with funds provided by the Photography Acquisitions Committee 2022



Hew Locke born 1959
Armada 2017–19

Armada is an installation comprising forty-five painstakingly assembled and decorated boats of varying sizes. Suspended from the ceiling around shoulder height, the flotilla includes boats from different periods and places: miniature cargo ships, fishing boats, caravels and galleons. Locke has described them as votive boats, based on models seen in European churches, offered by worshippers to give thanks for survival at sea. Through their references, the boats touch upon different histories as intertwined – from the artist’s personal experience of sailing across the Atlantic as a child to the history of slavery, global commerce and displacement experiences across centuries. Locke has said: ‘For years after leaving [Guyana], I would make a boat annually as a kind of security blanket and that expanded to become a major part of my practice. It’s to do with the idea of migration and refugees and the fact that the sea is a great leveller.’

Wood, textile, metal, string, plastic, rubber, paper and paint
Overall display dimensions variable
Purchased with assistance from Tate International Council
and with Art Fund support 2021



Nalini Malani born 1946

In Search of Vanished Blood 2012–20

In Search of Vanished Blood comprises a room-sized immersive environment, where six synchronised films are projected through five rotating transparent Mylar reverse painted cylinders, casting a 360-degrees play of video and shadows. Inspired by Christa Wolf's text of 1983, in the video/shadow play the main protagonist Cassandra, tells the story about a deteriorating world in which she offers a way out if we would only listen and learn from the cruelties that have taken place in the past, in order to conceive a new more humane situation. The work creates a provocative environment where the imagery revolves around complex themes such as the curse of prophecy, the fatal position of women, and the failure of human communication.

The title and main text in this work come from Agha Shahid Ali's translation of the Urdu poem *Lahu Ka Surag* by the Pakistani left wing intellectual and revolutionary poet, Faiz Ahmed Faiz. Along with this the soundtrack is inspired by a selection of texts from Heiner Mueller's *Hamletmachine*, Samuel Beckett's *Krapps Last Tape*, and the short story *Draupadi* by the Indian social activist and writer Mahasweta Devi, translated by Gayatri Spivak.

The work was commissioned by DOCUMENTA (13) and the Burger Collection in 2012.

Video, 6 projections, colour and sound, acrylic paint and ink on polyester film, motors and painted metal

Overall display dimensions variable

Purchased with Art Fund support and with funds provided by the South Asia Acquisitions Committee and Tate International Council 2021



John Mawurndjul born 1952
Buluwana, Female Ancestor 1989

Buluwana, Female Ancestor demonstrates Mawurndjul's mastery as a bark painter, an art form employed by Aboriginal people for practical and ceremonial purposes. This work is the first bark painting to enter Tate's collection and depicts Buluwana, a Kuninjku female ancestral figure, present at the site of Ngandarrayo, in Northern Territory. Mawurndjul depicts his ancestor at the time of a severe drought, surrounded by the faces of those did not survive. The stories Mawurndjul carries explain Buluwana died of a snake bite and transformed into a rock formation that still exists today. The subject's body is filled with rrark: very fine cross-hatching marks in red, brown, yellow and white ochres, characteristic of the ochre art made in West Arnhem Land. Mawurndjul sources each pigment from distinctive sacred sites that carry stories of his ancestors. Painting on bark dates back to the early 1900s in some Aboriginal communities, so this is a relatively contemporary practice. However, the motifs are usually continuations of ancient body painting and rock art imagery. 'We don't paint the actual body, but its power,' Mawurndjul explains, 'we represent its power with cross-hatching, we don't paint its human form, no. We only paint the spirit, that's all.'

Pigments on stringybark
262.5 x 88

Tate and the Museum of Contemporary Art Australia, with support from the Qantas Foundation 2015, purchased 2020



Lee Mingwei born 1964
Our Labyrinth 2015–ongoing

Lee Mingwei's *Our Labyrinth* transforms the simple act of sweeping rice into a performance that brings ritual and sacredness into the museum. The artist has explained, 'My visit to Myanmar in 2014 was the seed for *Our Labyrinth*, inspired both by the gesture of removing one's shoes before entering any temple, pagoda or mosque, and by the pristine space created for visitors by volunteers who constantly swept the sacred grounds.' As the dancers sweep, they create labyrinthine patterns from the rice. The constant gesture creates and destroys, revealing the meditative beauty of the ephemeral. The dancers perform on an ink-blot-shaped floor, wearing a silk sarong, a white dress-shirt and a pair of ankle bells that chime gently with each step. The dancers encounter obstacles as they perform, navigating them silently and mindfully. The performance is a gift from the dancers to the visitors, creating a sacred space through their meditative movements. *Our Labyrinth* can respond to the environment in which it is displayed, for instance, expanding for the Turbine Hall with two dancers performing at a time. Their respective rice patterns can brush over each other, providing an additional element to the work.

Performance
Overall display dimensions variable
Purchased with funds provided by the Asia-Pacific Acquisitions Committee 2020



John Opie 1761–1807
The School Mistress 1784

Exhibited at the Royal Academy in 1784, *The School Mistress* caused a sensation, firmly establishing Opie's reputation in London. The son of a Cornish mine carpenter, Opie was heralded as a kind of self-taught genius, the 'Cornish wonder'. He became one of the most acclaimed artists of his day, though was often viewed condescendingly by contemporaries as rough and unsophisticated. This painting demonstrates the striking realism and dramatic light effects that made Opie's work so distinctive and admired; the influential connoisseur Horace Walpole remarked of its 'great nature; the best of his works yet'. The theatrical lighting knowingly evoked the Old Masters like Rembrandt (1606–69) and Caravaggio (1571–1610), while also ensuring it stood out in the competitive environment of the annual exhibition. Yet at the same time, the seemingly frank, everyday subject – Opie modelled the school mistress on his mother – challenged contemporary ideas about legitimate subjects and styles of art.

Oil paint on canvas
102.3 x 127
Accepted in lieu of Inheritance Tax by HM Government and allocated to Tate 2020



Sylvia Pankhurst 1882–1960

In a Glasgow Cotton Mill: Minding a Pair of Fine Frames 1907

Sylvia Pankhurst made a profound impact on the fight for women's rights as both an artist and a suffragette campaigner. Trained at the Royal College of Art, she was a key figure in the Women's Social and Political Union, using her artistic skills to design badges, banners and flyers. Pankhurst's lifelong interest was in the rights of working women. In 1907 she spent several months touring industrial communities. Her artworks, combined with written accounts, provided a vivid picture of the lives of women workers and argued for improvements in working conditions and pay equality with men. The first work by the artist to enter the collection, *In a Glasgow Cotton Mill: Minding a Pair of Fine Frames* depicts a female worker supervising the operation of the mechanical frames used to spin cotton fibres into yarn. Pankhurst's gouaches are striking for the time in the way that they engage with working women as individuals as well as campaigning for their rights.

Gouache on paper

42 × 27

Purchased with funds provided by the Denise Coates Foundation 2021



Yuri Pattison born 1986
sun[set] provisioning 2019

Yuri Pattison, born in Dublin and now living and working in London, makes work that spans sculpture, video and digital media to explore the visual culture of digital economies, communication technologies and the circulation of information. This is the first time his work has entered Tate's collection. *sun[set] provisioning* is a free-standing sculpture consisting of an HD monitor mounted in a structural frame made from the classically industrial material Dexion. It is a product of Pattison's interrogative, polemical and post-technological research. Speaking to the contemporary urgency of the climate crisis, *sun[set] provisioning* sees a reiteration of digital renderings of local atmospheric conditions as environmental data collected in real time by a monitor connected to the sculpture. On the screen, endlessly morphing sunsets and sunrises allude to the natural phenomenon of spectacular solar events that occur only because of high amounts of pollution in our atmosphere. Pattison mimics these unnatural sunsets by measuring the levels of local pollution where the work is installed with a monitor connected to the sculpture and, as the level increases, the more spectacular and colourful the rendering is.

Software, generative and networked, web, colour, environmental sensor, monitor, steel shelving, atomic clock, 2 padlocks, steel ruler and other materials
200 x 200 x 43
Purchased with funds provided by Shane Akeroyd 2021



Anu Põder 1947–2013

Tongues (Activation Version) 1998

Anu Põder's *Tongues (Activation Version)* consists of fifteen tongue forms of identical size, cast in soap of different colours and resting directly on the floor. *Tongues* exemplifies Põder's interest in the body and corporeality, as well as impermanence. The fleshy colour of the sculptures and their form reference the human tongue, dislocated from the rest of the body. One soap tongue slowly disintegrates in a bowl of water to be remade again in a cycle of decay and regeneration. Interested in the fragility and human-like 'lifespan' of materials, Põder favoured the use of textile, wax, plaster, soap, glue and wood throughout her artistic career that began in the 1970s within the context of the so-called 'bronze age' within Estonian art. Here, Põder's use of soap evokes her memories of women in rural Estonia boiling grease and caustic soda to make soap – akin to the process of casting in sculpture.

Soap, tin bowl and water

Overall dimensions variable

Purchased with funds provided by the Russia and Eastern Europe

Acquisitions Committee 2021

(This Committee became the Central and Eastern Europe Plus

Acquisitions Committee in 2022)



Carol Rama 1918–2015

Bricolage 1968

Carol Rama was an Italian artist based in Turin. She received no formal art education and by the 1960s was creating a number of ‘bricolages’ with a variety of materials, including metal shavings, dolls’ eyes, fur and animal claws, in combination with paint and ink. Engaging with the materials of Turin’s local industries, and particularly its car production, she began to use rubber, car tires, inner tubes and electric wire in the early 1970s. She won the Golden Lion at the Venice Biennale in 2003 and was active until her death in 2015. *Bricolage* 1968 shows Rama’s use of found objects, with four groupings of dolls’ eyes embedded in the surface. The artist purchased these dolls’ eyes in bulk from manufacturers around Turin. In this and related works, Rama usually set the eyes in grounds of loosely brushed or splashed paint or ink. The handling of the paint or ink derives from tendencies in post-war abstraction such as art informel and abstract expressionism. Rama’s treatment of eyes and her dismembering of dolls connects to surrealist literature, film and art.

Paint, plastic doll’s eyes and beads on hardboard

80.5 x 70.7 x 7.1

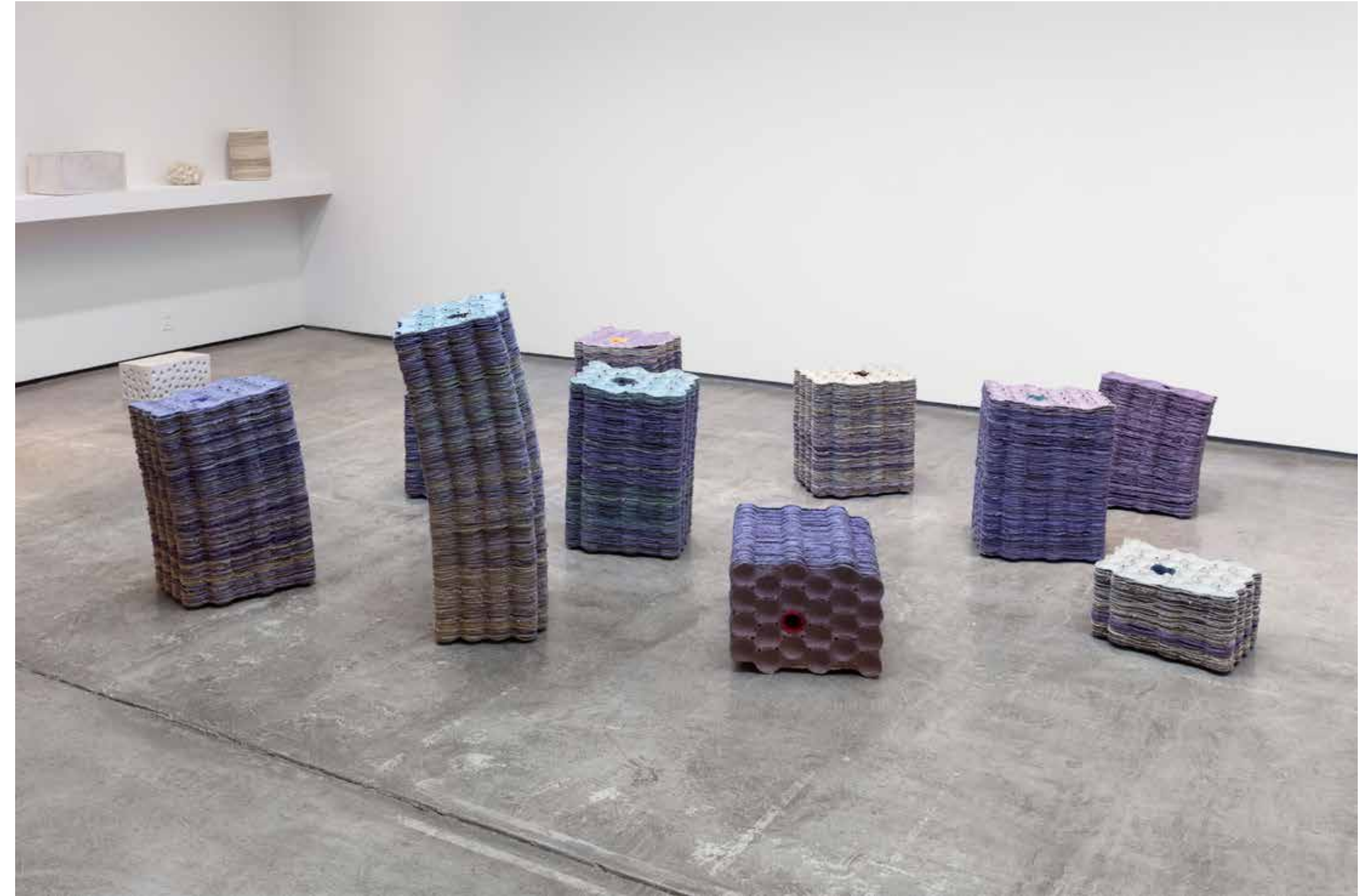
Purchased with funds provided by the European Collection Circle 2020



Veronica Ryan OBE born 1956
Arrangements in Layers, Stacking up Moments
2016–19

Born in Montserrat in 1956, Ryan is a British sculptor and 2022 Turner Prize nominee who has had a sustained career over the past forty years and has recently presented an acclaimed series of high-profile exhibitions and commissions. This work comprises ten structures made of closely stacked layers of avocado trays, piled upwards or resting on their sides. The stacking of these objects relates to the layering of historical events or memories and the measuring of geological events through sediments or strata structures. Before making this work, Ryan had been collecting fruit and vegetable trays and containers for many years – recycling and concern with climate change have been an essential part of her art practice. Her interest in repurposing objects partially relates to a practice recounted by her mother from when she was a child, when flour sacks, made of a robust and excellent quality cotton, were used and embroidered to make pillowcases.

Avocado trays, seeds, wool, cotton and metal
Overall display dimensions variable
Purchased with funds provided by the 2020 Frieze Tate Fund supported by Endeavour to benefit the Tate collection 2021



Marianne Stokes 1855-1927

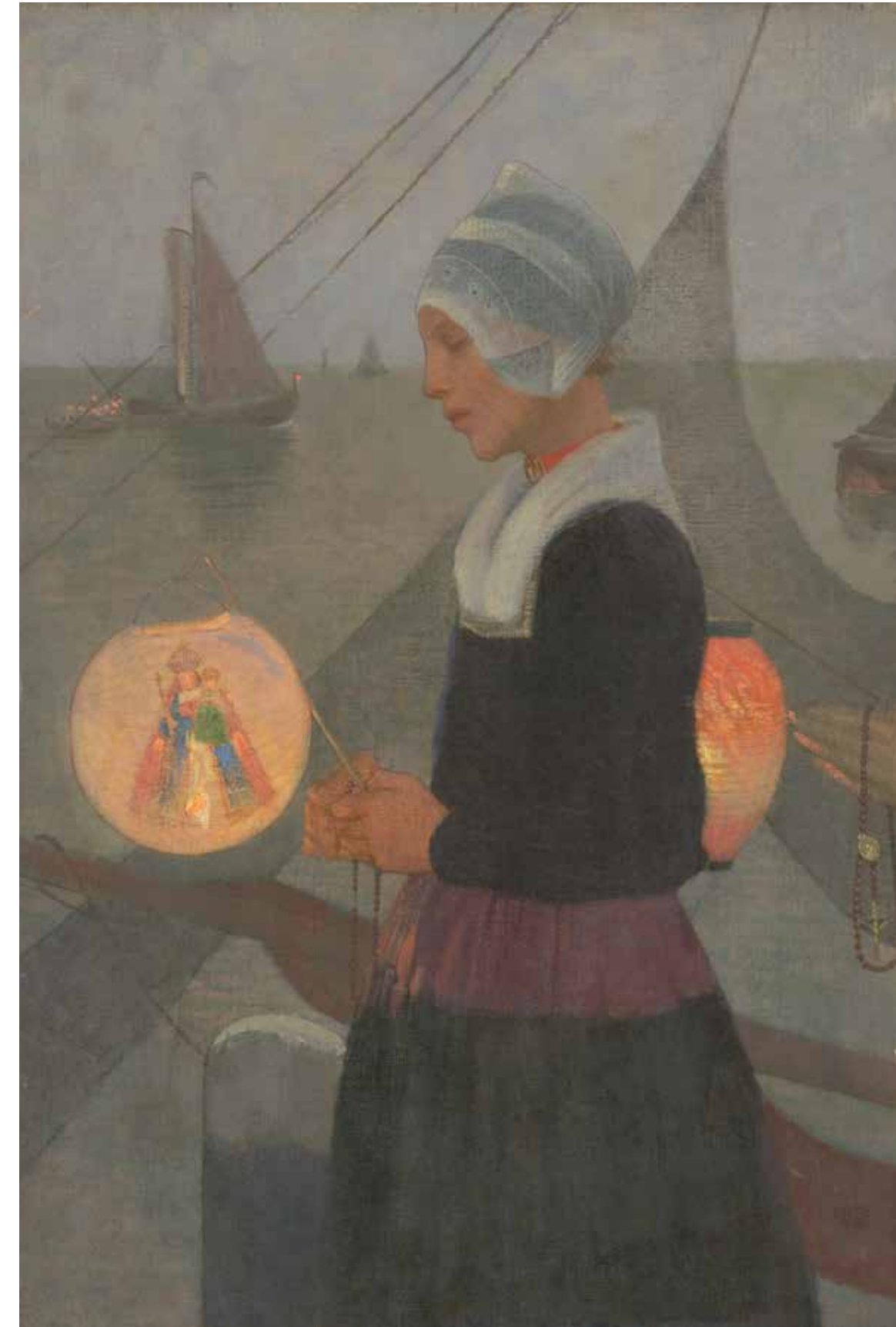
*A Fisher Girl's Light (A Pilgrim of Volendam
returning from Kevelaer)* 1899

Austrian-British painter Marianne Stokes enjoyed a successful transnational career. *A Fisher Girl's Light* has been likened to paintings by Dutch artist Johannes Vermeer (1632–75), as well as to portraits by Stokes's contemporaries such as James Abbot McNeill Whistler (1834–1903). Her style blended naturalism with spiritual effects. The scene, based on a visit to Volendam in The Netherlands, sets warm lantern spheres against the cool, geometry of boats and nets in a way that looks forward to twentieth-century abstraction. As Britain and Europe became more imperial, nineteenth-century industrial and urban artists collected in remote communities that their city audiences considered picturesque. *A Fisher Girl's Light* is typical in aestheticising a working person in a rural setting with what were considered traditional dress and local crafts. The girl is on a pilgrimage and the painted virgin on her lantern hints at what she sees in her mind's eye. It was common to show girls on the threshold of womanhood, and the orange lantern glow reflected on her belly foretells that transition.

Oil paint on canvas

66.2 × 45.2

Purchased with funds provided by the Nicholas Themans Trust
and Tate Patrons 2022



Lynette Yiadom-Boakye born 1977

Razorbill 2020

Razorbill was painted by Lynette Yiadom-Boakye in London in the spring of 2020 during the first Covid lockdown. The work features in the artist's major solo survey exhibition returning to Tate Britain in November 2022. Yiadom-Boakye came to international prominence in the early 2010s with her distinctive oil paintings showing fictitious figures that are composites drawn from a variety of sources including found images, literature, memory and the history of her chosen medium. *Razorbill* is a small-scale painting of a single female figure with closely cropped hair, depicted as though captured candidly rather than formally posed. Her mouth is open, caught mid-speech or song. The expression of the figure, the apparent warmth and the power of her gaze – which meets that of the viewer head on – are significant: Yiadom-Boakye has described her work in terms of the infinite possibilities of Blackness and Black life.

Oil paint on linen

50.1 x 40.4

Purchased with funds provided by the European Collection Circle 2021



Alfred Wallis 1855–1942
Three Sketchbooks c.1941–2

Alfred Wallis 1855–1942
Three Sketchbooks c.1941–2

Three rare sketchbooks, dating from 1942, the final year of the Cornish painter Alfred Wallis's life, have been acquired jointly with Kettle's Yard, Cambridge. H.S. Ede, a former Tate curator and the founder of Kettle's Yard, was one of Wallis's patrons. The three sketchbooks have been named by their previous owner, the art critic Adrian Stokes. Identified by their covers as *Grey Book*, *Lion Book* and *Castle Book*, overall they contain fifty-five bound drawings executed in graphite, crayon and oil paint on paper. Wallis was a fisherman and worked different trades before starting painting at the age of seventy, becoming an influential figure among artists in St Ives. Recurring subjects addressed within the three sketchbooks are small sailing and fishing boats, steamers, large sailing ships and harbour views. They reflect the artist's life experiences and communion with the local environment and correspond to the breadth found within Wallis's paintings throughout the 1930s.

Grey Book: Clothbound sketchbook; 19 works on paper, oil paint, graphite, coloured pencil and chalk
23.5 x 30

Lion Book: Staple bound paper covered sketchbook; 22 works on paper, coloured pencil
21.5 x 29

Castle Book: Staple bound paper covered sketchbook; 16 works on paper, coloured pencil, graphite and chalk
21.5 x 28

Purchased jointly by Tate and Kettle's Yard with funds provided by the National Heritage Memorial Fund, Tate Members, Friends of Kettle's Yard and with Art Fund Support 2021

