

Tate Report 2002–2004

Introduction	1
Collection	6
Galleries & Online	227
Exhibitions	245
Learning	291
Business & Funding	295
Publishing & Research	309
People	359

Introduction

Trustees' Foreword	2
Director's Introduction	4

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
Helen Alexander
Victoria Barnsley
Melanie Clore (from 1 May 2004)
Sir Howard Davies
Professor Jennifer Latto
Chris Ofili
Julian Opie
Jon Snow
John Studzinski
Gillian Wearing



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

Tate Collection	7
Acquisitions Highlights	11
Acquisitions	16
Archive Acquisitions	198
Loans from Tate	208
Loans to Tate	212

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 others¹. 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 printmaker². Some are accepted by HM Government in lieu of tax. In 2002, two outstanding works, by Alexander Calder and Jean Hélion, came to us in this way, allocated from the estate of John and Myfanwy Piper³. Tate Members, private donors and Patrons all gave significant support. In 2003, Tate Members assisted the purchase of an installation by Juan Muñoz⁴, the American Fund for the

Tate Gallery acquired Carl Andre's *Diamondback*⁵, and the Latin American Acquisitions Committee presented the video installation *15,000,000 Parachutes* by Sebastian Diaz Morales⁶.

- 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 supporters⁷. 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 2003⁸.
- 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*⁹. 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*¹⁰, 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 recovered¹¹. 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 Art¹².
- 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 Surrealism¹³ 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 section¹⁴ on Tate's

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the geographical range
and the media in which
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Museums are
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We apply our knowledge at the most practical level in handling the collection

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 framing¹⁵, 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-Raphaelites¹⁶. We are contributing technical research to Collection catalogues of Tudor and Stuart paintings¹⁷ and are collaborating on establishing guidelines for conserving video, audio and computer installations¹⁸.
- The Library and Archive includes personal papers, exhibition catalogues and artists' bookworks. The opening of the Hyman Kreitman Research Centre¹⁹ 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 Journeys²⁰ 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.

We have completed conversion of our library and archive catalogues for online access

- The Archive's first ever bid to the Heritage Lottery Fund secured the exceptional John and Myfanwy Piper archive²¹, 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 Collection²² 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
3. Alexander Calder (1898–1976) *Standing Mobile* 1937, and Jean Hélion (1904–1987) *Abstract Composition* 1934
4. Juan Muñoz (1953–2001) *Towards the Corner* 1998
5. Carl Andre (born 1935) *Diamondback* 1998
6. Sebastian Diaz 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 VJ Daniel Bequest
8. Bill Viola (born 1951) *Five Angels for the Millennium* 2001. Joint purchase in 2002 by Tate, the Whitney Museum, New York, and the Pompidou Centre, Paris. Tate share of acquisition supported by Lynn Forester de Rothschild
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. JMW 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
16. *William Blake, the Painter at Work* edited by Joyce Townsend, Tate Publishing, 2003 *Pre-Raphaelite Painting Techniques, 1848–56*, Joyce Townsend, Jacqueline Ridge and Stephen Hackney, Tate Publishing, 2004
17. *Tudor and Stuart Paintings and Drawings: Works in the Tate Collection*, supported by the Getty Grant Program (2003–05)
18. Media Matters: Collaborating Towards the Care of Time-based Media Works of Art, a joint project with New Art Trust, Tate, San Francisco Museum of Modern Art and the Museum of Modern Art in New York, supported by New Art Trust (pilot project 2003–04)
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
22. Barry Joule Collection of material relating to Francis Bacon's studio at 7 Reece Mews, London. The Collection includes some 900 pages of source material, over 50 pages from the 'X-Album', photographs of Francis Bacon and friends, and books, catalogues, and other publications, c1950s–1990s. Presented by Barry Joule, 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.



EARLIER 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.

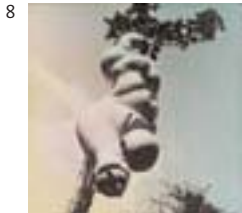
TWENTIETH CENTURY BRITISH ART

- 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 Mirosław 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 Millennium*, 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

- Mirosław 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
To7869

- 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
To7963

UNTITLED DRAWING 2000
Acrylic on off-white wove paper
image: 280 x 360; paper: 280 x 360
Presented by the artist 2003
To7964

UNTITLED DRAWING 2000
 Acrylic on off-white wove paper
 image: 280 x 360; paper: 280 x 360
 Presented by the artist 2003
 To7965

UNTITLED DRAWING 2002
 Acrylic on paper
 image: 280 x 360; paper: 280 x 360
 Presented by the artist 2003
 To7966

UNTITLED DRAWING 2002
 Graphite on off-white wove paper
 image: 280 x 360; paper: 280 x 360
 Presented by the artist 2003
 To7967

UNTITLED DRAWING 2002
 Crayon on off-white wove paper
 image: 280 x 360; paper: 280 x 360
 Presented by the artist 2003
 To7968

UNTITLED DRAWING 2002
 Oil pastel on off-white wove paper
 image: 280 x 360; paper: 280 x 360
 Presented by the artist 2003
 To7969

- 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

17



- 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

To7976

- 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,

Tate Print Department 1974–7, 2004
P12024

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
P12025

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
P12026

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
P12027

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
P12028

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
P12029

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
P12030

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
To7900

- 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
Purchased from Caroline Nitsch Contemporary Art, New York
(General Funds) 2002
P78622

- TREE WITH WOMAN 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
P78623

- TREE WITH SHOES 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
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

19



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

CONVENTIONOFSLYDISCUSSANTS 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

ASKANCEGLANCELONGINGLY 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

CURIOUSSTALKING 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

PAUSEOFNOCONCERN 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

STRANGETALKWITHFRIEND 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

ODDCONVERSATIONATNOON 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

CLEAVEDSUMMERAUTUMNALGLANCE 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

SOFTWINTERSEEKINGWHITENESS 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

20



- 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

To7992

- 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

To7990

- Don Brown

born 1962

YOKO VIII 2002

Resin and metal, 1160 x 298 x 298

Presented anonymously 2003

To7981

21



- 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

To7920

- Sir Anthony Caro

born 1924

DUSTY #II 1993

Woodblock, graphite and TGL handmade papers with a variety 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; artists 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; artists 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; artists 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; artists 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; artists 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; artists 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; artists 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 Cheadle 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 Cheadle 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 Cheadle 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
 To7914
- 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 photo-
graphic 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

SOUTH-MOST ARRIVAL – THE ENGLISH CHANNEL | AT THE
HOUR OF THE TOTAL SOLAR ECLIPSE, BUT THE DAY BEFORE |
BUMBLE ROCK, LIZARD POINT, CORNWALL | THE SOUTH-
MOST POINT OF MAINLAND GREAT BRITAIN 2001

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

THE SWELLING OF THE SEA | FURTHEST WEST – THE
ATLANTIC OCEAN | POINT ARDNAMURCHAN, SCOTLAND |
THE WESTERN-MOST POINT OF MAINLAND GREAT BRITAIN

1990

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

22



• 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

To7880

• 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
To7974

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

To7975

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

To7906

23



- 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

To7980

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

24



• 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

To7881

• 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

To7903

- 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

25



- 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

To7916

- 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

To7942

SHEFFIELD 1977–8

Polythene, 19 x 2438 x 2743

Presented by the artist in memory of his father, Cyril Evans
2003

To7943

CONVOY 1979

Wood and resin, 200 x 1676 x 1676

Purchased from the artist (General Funds) 2003

To7962

- 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

To7894

THE MOON (LA LUNA) 1997

Portorino marble, 4550 x 560 x 560

Purchased from the artist (General Funds) 2002

To7895

- 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

EARTHSHIP 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'ILE 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
THE RESTLESS IMAGE – A DISCREPANCY BETWEEN THE FELT POSITION AND THE SEEN POSITION. SELF PORTRAIT 1975
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
To7885
 - 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;

edition of 14

Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12100

[NO TITLE] 1997

Etching, aquatint, mezzotint and stencil on white and
coloured TGL handmade paper

image: 130 x 542; plate-mark: 101 x 452; paper: 262 x 626; edi-
tion of 14

Presented by Tyler Graphics Ltd in honour of Pat Gilmour,
Tate Print Department 1974–7, 2004

P12101

[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

NARCISSUS 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 lettraset text

image: 150 x 225; paper: 570 x 625

Presented by Tate Members 2003

To7995

WINTER SOLSTICE FULL MOON, THE PILGRIM'S WAY 1991

Vinyl wall text

overall display dimensions variable

Purchased from the artist (General Funds) 2003

To7996

SOLSTICE JOURNEY, FRANCE 1992

Silver gelatine photograph with lettraset text

image: 1300 x 1000; paper: 1300 x 1000

Purchased from the artist (General Funds) 2003

To7997

GRAVITY NOTHING RHYTHMS, ALASKA 1999

Vinyl wall text

overall display dimensions variable

Purchased from the artist (General Funds) 2003

To7998

RAVEN, JAPAN 1999

Silver gelatin photograph with lettraset text

image: 1400 x 1120; paper: 1400 x 1120

Purchased from Danese, New York 2003

To7999

• 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

PRESERVE 'BEAUTY' 1991–2003

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
To7954
- 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
To7901
- 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
To7905
- 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

26



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) 2002

To7918

27



- 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
To7946

28



- 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
To7879
- 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; edi-
tion 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, watercolour 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, watercolour 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

29



- 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

To7921

- 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
To7941

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
To7815
- 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

THE NEW AND THE OLD AND THE NEW 1991

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

TRÈS (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

30



- 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

To7986

- 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

31



- 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
To7951

- 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
To7923

- 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; edi-
tion 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

32



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

To7977

- 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

S.108.01 2002

Screenprint on off-white wove paper

image: 320 x 301; plate-mark: 320 x 301; paper: 501 x 650;

edition of 7

Presented by the artist 2003

P78744

S.109.01 2002

Screenprint on off-white wove paper

image: 395 x 327; plate-mark: 395 x 327; paper: 501 x 650;

edition of 7

Presented by the artist 2003

P78745

- 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
P12122

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
P12123

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
P12124

THE TALKING DRUMS 1987

Etching, aquatint, woodcut, drypoint, collage and acrylic on
natural Korean Kozo handmade, Moulin du Verger hand-
made (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
P12125

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
P12126

• 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
P78722

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
P78723

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
P78724

HERB ROBERT 2002

Etching on wove paper, 758 x 665; edition of 37

Purchased from the Paragon Press (General Funds) 2003
P78725

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
P78726

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
P78727

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
P78728

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
P78729

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
To7948

- 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

34



- 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
To7882

CADEAU 1921, EDITIONED REPLICA 1972
 Domestic iron and copper nails, 178 x 94 x 126
 Presented by the Tate Collectors Forum 2002
 To7883



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
 To7957



THE LOVERS 1933, EDITIONED REPLICA 1973
 Lead, paint and rope, 50 x 705 x 380
 Presented by Lucien Treillard 2003
 To7958



EMAK BAKIA 1926, REMADE 1970
 Wood and horse hair, 510 x 197 x 260
 Presented by the Tate Collectors Forum 2002
 To7959

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
 To7960



- 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
 To7884

- Bernard Meadows

born 1915

STARTLED BIRD 1955

Bronze, 590 x 455 x 305

Presented by the artist 2002

To7907

SPRING 'SEASONS' COCK 1956

Bronze, 750 x 390 x 240

Presented by the artist 2002

To7908

FALLEN BIRD 1958

Bronze, 170 x 460 x 230

Presented by the artist 2002

To7909

SHOT BIRD 1959

Bronze, 460 x 479 x 350

Presented by the artist 2002

To7910

ARMED BUST IV 1963

Bronze, 560 x 580 x 380

Presented by the artist 2002

To7911

HELP 1966

Polished bronze, 207 x 700 x 260

Presented by the artist 2002

To7912

- 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 hand-

made 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 would-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 would-made paper

TREES I 1992

Lithograph on Rives BFK would-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 would-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 would-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 would-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
To7899

- 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
P78599

[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

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
To7950

- 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

40



- 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
To7872

- 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

To7892

GOING TORNADO 1974

Single monitor, colour video, audio track, 40min

overall display dimensions variable

Purchased from the artist (General Funds) 2002

To7893

- 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

To7970

- 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

To7955

ST IVES (YELLOW AND WHITE) OCT 14–51 1951

Pencil and watercolour on paper, 285 x 440

Bequeathed by Joan Williams 2003

To7983

- 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
To7949
- 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
To7944
- 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-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

P78772

[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

P78773

[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

P78774

[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

P78775

[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

P78776

[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

P78777

[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

P78778

[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

P78779

[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

P78780

[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

P78781

[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

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

To7904

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

To7940

41



- 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

To7922

- 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

To7902

• 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; artists 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

42



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

To7919

STUDY FOR 'BETROTHAL' 1999

Ink, pencil and wash on paper, 295 x 380

Presented by the artist 2002

To7928

STUDY FOR THE GIRL'S MOTHER IN 'BETROTHAL' I 1999

Pencil on paper, 297 x 332

Presented by the artist 2002

To7929

STUDY FOR THE GIRL'S MOTHER IN 'BETROTHAL' II 1999

Pencil on paper, 420 x 297

Presented by the artist 2002

To7930

STUDY FOR 'LESSONS' I 1999

Pencil on paper, 420 x 396

Presented by the artist 2002

To7931

STUDY FOR 'BETROTHAL' 1999

Ink, pencil and wash on paper, 393 x 230

Presented by the artist 2002

To7933

STUDY FOR 'WRECK' 1998

Pencil on paper, 296 x 420

Presented by the artist 2002

To7934

- 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

EVOË 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

To7972

• 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/glad 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 hand-
made wove paper
image: 1445 x 1135; paper: 679 x 1135; paper: 766 x 1135; dis-
played: 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

plate-mark: 120 x 140; paper: 320 x 447; edition of 12

Purchased from Frith Street Gallery (General Funds) 2003

P78941

[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 186; 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 187; 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: 188 x 136; 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: 137 x 188; 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

To7873

43



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

44



- 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

To7945

- 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

To7897

HOLES (ANA) 1954

Oil on paper, 892 x 699

Presented by the artist 2002

To7898

45



- 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
To7952

- John Skeaping
1901–1980
AKUA-BA 1931
Acacia wood, 1117 x 560 x 500
Presented by the Tate Collectors Forum 2002
To7862

- Kiki Smith
born 1954
UNTITLED 1990
Lithograph on paper, 908 x 912
Presented by the American Fund for the Tate Gallery, cour-
tesy 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
 To7868

- 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

image: 301 x 1405; paper: 301 x 1405; support, secondary: 383 x 1485

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; 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
To7971

- 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 hand-
made 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 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

DUBIAXO 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

GIUFÀ 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

46



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
To7987



- 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
To7988



- 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
To7989

- 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
To7917

- 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
To7937

- 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

To7973

- 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

To7886

GUARDIAN IV 1983

Bronze, 1940 x 700 x 750

Bequeathed by Tom Bendhem 2003

To7982

- Jack Tworokov

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

To7896



PORTRAIT OF MARY HILL, LADY KILLIGREW 1638

Oil on canvas, 1065 x 833

Purchased from Christie's New York through Robin Holden (General Funds) with assistance from the National Art Collections Fund, Tate Members and the bequest of Alice Cooper Creed 2003

To7956



- 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

To7915

- 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;

edition 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;

edition 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;

edition 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;

edition 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;

edition 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;

edition 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

To7961

- 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

To7924

53



- 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

To7947

- 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

To7938

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

To7939

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

To7984

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

To7985

- 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

54



- 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

55



• 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

To7994

• 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

56



VISCOUNT WEYMOUTH'S HUNT: THOMAS, 2ND VISCOUNT
WEYMOUTH, WITH A BLACK PAGE AND OTHER HUNTSMEN
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

To7936

- 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

Purchased from Gagosian Gallery (General Funds) 2003

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

To7935

• Bryan Wynter

1915–1975

MEANDER I 1967

Oil on canvas, 1676 x 2134

Purchased from Monica Wynter (General Funds) 2003

To7978

DARK LANDSCAPE 1954

Oil on board, 914 x 711

Presented by Monica Wynter, the artist's widow 2003

To7979

RIVERBED 1959

Oil on canvas, 1524 x 1220

Purchased from Monica Wynter (General Funds) 2003

To7991

• 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

To7878

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.
Presented by the executors of the estate of Kenneth Armitage, 2004.
TGA 200043
- Art Monthly
Further records: general correspondence, 1994–1999; contributors' correspondence, 1995–2000; Beaux Arts, 1998; and unsolicited manuscripts, 1999–2000.
Presented by Letty Mooring, 2003.
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.
Presented by Avis Saltsman, 2003.
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.
Purchased from Malcolm Mackintosh, 2003.
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.
Presented by Ian Breakwell, 2003.
TGA 20039
- British Council
Further records of the British Council including: Visual Arts exhibition files 1946–1999; photo-documentation files, 1945–1984; Venice Biennale photographs, 1948–1995; posters, 1952–2001, and press cuttings, 1970–1995.
Presented by the British Council, 2003
TGA 200317.
- British Council
Correspondence, writings, photography and press cuttings re: British Council exhibitions and publications, 1994–2003.
Presented by the British Council, 2003.
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.
Presented by the executors of the estate of David Brown, 2003.
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
Manuscript by and personal document about Cecil Collins, 1985–1989; correspondence to Elizabeth Collins, 1989–1990; photographs, 1994; and the Cecil Collins’s bequest distribution list, May 2001.
Presented the executors of the estate of Cecil and Elisabeth Collins, 2003.
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**
Further records of the Contemporary Art Society comprising files relating to: Distributions, Museums and Galleries, Foundations and Trusts, Wills and Bequests, Loans, Special Collections Scheme, Crafts Council, CAS Market, Visits and Special Projects; press releases and ephemera; stock lists and inventories; photographs and press cuttings, 1970s–2001. Presented by the Council of the Contemporary Art Society, 2003.
TGA 20032
- **Robin Crozier**
1936–2001
The personal papers and correspondence art collection of Robin Crozier, 1960s–2002.
Bequeathed by Robin Crozier, 2003.
TGA 200311
- **Joanna Drew**
1929–2003
Professional papers containing diaries, 1952–2002; Arts Council related files, 1974–1985; miscellaneous files, 1974–1991; and Henry Moore Foundation Committee Papers 1988–1993.
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
Presented by Pamela Myers, Luke Fildes’s grand-daughter, through the National Art Collections Fund, 2003.
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.

Presented by Luke Gertler, 2003.

TGA 20038

- Pat Gilmour

Eighty seven Christmas cards, by artists, sent to Pat Gilmour, 1971–2002.

Presented by Pat Gilmour, 2003.

TGA 200320

- Barbara Hepworth

1903–1975

Barbara Hepworth's model for Michael Tippett's 'Midsummer Marriage' (1955), copy of the libretto, one Christmas card and twenty three letters from Tippett to Hepworth and Ben Nicholson, 1952–1972.

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

Presented by Peter and Keith Ashton, 2003.

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.
Presented by Cliff Holden, 2004.
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 over-painted 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.
Presented by Barry Joule, 2004.
TGA 20043
- 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 200211
- London Group
Papers relating to the presidencies of Neville Boden, Stan Smith and Adrian Bartlett, 1973–2000, plus ephemera and catalogues, 1949–2002.
Presented by David Redfern on behalf of the London Group, 2003.
TGA 200326
- London Group
Financial records, 1953–1978; annotated catalogues, 1956–2003; posters, 1962–1996; and miscellaneous papers, 1993–2003.
Presented by David Redfern on behalf of the London Group, 2003.
Added to TGA 200326

- Bernard Meninsky
1891–1950
Seventy nine catalogues, books and other publications formerly in Bernard Meninsky's library, annotated by him during the 1920s–1940s.
Presented by Stephen Powys Marks, 2004.
TGA 20044
- Musgrave Kinley Outsider Collection and Trust
The records of the Trust, including: legal and financial documents, Victor Musgrave's correspondence files, files relating to the management of The Outsider Collection such as loans, exhibitions and desiderata, biographical information, property searches, 1963–2002.
Presented by the Trustees of the Musgrave Kinley Outsider Collection and Trust, 2003.
TGA 200327
- National Art Collections Fund
Further acquisition files, 1997–2000.
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 1999–13 February 2000.
Presented by Colin Painter, 2002.
TGA 200210
- John Piper
1903–1992
Fifty five sketch books and note books, 1939–1987.
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

Five exhibition catalogues and provenance records – compiled by Diana Rowntree – of Kenneth

Rowntree's works 1933–1997.

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 Mondrian to John Cecil Stephenson, 1939–1963.
Presented by Professor Sidney M. Guthrie, 2003.
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 about Stokes, 1925–2002.
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, 1939–1967.
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, 1960–1971.
Presented by John A. Walker, 2004.
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).
Presented by Simon Watney, 2003.
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
The personal papers of the art historian, lecturer and writer, Nicholas Zurbrugg, 1960s–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 Musée d'Amiens (17 Turners), the Musée 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**

Centres in Britain	675
Centres abroad	830
Both Britain and abroad	33
Total number of works	1,538

**LOANS TO EXHIBITIONS
EXCLUDING SPECIAL
PROGRAMMES**

Centres in Britain	393
Centres abroad	262
Both Britain and abroad	33
Total number of works	688

**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

Number of requests	416
Requests agreed	198

LONG-TERM LOANS

Public galleries in Britain	10
Public Buildings/ parks	46
British national collections	91
British embassies	2
Government buildings	11
Overseas venues	8
Total number of works	168

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
Lo2486
- 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
Lo2503
- 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
Lo2466
- 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
Lo2467
- 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
Lo2528

- 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
Lo2502
- 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
Lo2453
- Peter De Francia
born 1921
THE BOMBING OF SAKIET 1959
Oil on canvas
1900 x 3650 mm
Lent by the Tunisian Embassy 2002
Lo2458
- 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
Lo2468
- 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
Lo2516
- 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
Lo2517

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

Lo2518

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

Lo2519

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

Lo2520

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

Lo2521

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

Lo2522

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

Lo2523

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

Lo2524

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

Lo2525

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

Lo2526

• 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

Lo2461

DAY WEIGHS HEAVILY ON MY NIGHT 2 1996

Marble and earth

1350 x 680 x 255 mm

Lent by the artist 2002

Lo2462

• 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 Martinez
2002

Lo2464

• Terry Frost

1915–2003

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
complete

LAMENT FOR IGNACIO SANCHEZ MEJIOS 1989

Etching on paper

557 x 378 mm

Lent by the American Fund for the Tate Gallery, courtesy of
David and Renée McKee 2003

Lo2488

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2489

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2490

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2491

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2492

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2493

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2494

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2495

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2496

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2497

Eleven Poems by Federico Garcia Lorca, Lo2488–Lo2498
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
Lo2498

- 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
Lo2511
- David Hammons
born 1943
PHAT FREE 1997
Video
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
Lo2506
- Arturo Herrera
born 1959
UNTITLED 2001
Wall painting
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
Lo2504
- Roni Horn
born 1955
Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2471

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2472

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2473

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2474

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2475

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2476

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2477

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2478

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2479

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2480

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2481

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2482

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2483

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2484

Still Water (The River Thames, for Example), Lo2471–Lo2485
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
Lo2485

- 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
Lo2527
- Ellsworth Kelly
born 1923
MÉDITERANNÉE 1952
Oil on wood
1949 x 2286 x 432 mm
Lent from a private collection 2002
Lo2465

- 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
Lo2507
- 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
Lo2470
- Mary Martin
1907–1969
PERSPEX GROUP 1963
Perspex
Lent by Philip Granville 1999 [credit line to be confirmed]
Lo2510
- 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
Lo2529
- 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
Lo2512

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

Lo2513

• 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

Lo2454

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

Lo2455

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

Lo2456

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

Lo2457

• Pablo Picasso

1881–1973

RECLINING NUDE 1971

Oil on canvas

1302 x 1950 x 22 mm

frame: 1595 x 2234 x 66 mm

Lo2499

- 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
Lo2469

- Paul Sietsema
born 1968
EMPIRE 2002
Video
Lent by the American Fund for the Tate Gallery, courtesy of
the American Acquisitions Committee 2003
Lo2505

- 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
Lo2538

BOMBAY: GATEWAY OF INDIA, Lo2539–Lo2540 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
Lo2539

BOMBAY: GATEWAY OF INDIA, Lo2539–Lo2540 INCOMPLETE
OFFICE WORKER LEAVES HOME, DHARAVI 1992,
PRINTED 2002
Colour photograph on paper
515 x 757 mm
Presented by the artist's estate 2002
Lo2540

MUNNAR, PERIYAR ROAD, KERALA 1995, PRINTED 2002
Colour photograph on paper
505 x 750 mm
Presented by the artist's estate 2002
Lo2541

- 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
Lo2487
- 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
Lo2515
- Stanley Spencer
1891–1959
PORTRAIT OF SIBYL WILLIAMS 1955
Oil on canvas
455 x 355 mm
Lent by Sibyl Williams 2003
Lo2509
- 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
Lo2514
- Rachel Whiteread
born 1963
25 SPACES 1995
Acrylic resin
Lent from a private collection 2002
Xo3264



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* T11761 © Courtesy of the artist's estate/Bridgeman Art Library
5. Piper, John *Construction, Intersection* T07922 © Estate of the Artist
6. Skeaping, Akua *Ba*, T07862 ©
7. Braque, Georges *The Billiard Table* T07992 © ADAGP, Paris and DACS, London 2004
8. Bellmer, Hans *The Doll* T11781 © ADAGP, Paris and DACS, London 2004
9. Motherwell, Robert *Elegy to the Spanish Republic #132* T07950 © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2002
10. Stella, Frank *Swan Engraving I* P12367 © ARS, NY and DACS, London 2004
11. Huyghe, Pierre *Les Grands Ensembles* T07986 © Marian Goodman Gallery, New York and Paris, 2004
13. Muñoz, Juan *Towards the Corner* T07872 © Estate of Juan Muñoz
14. Schütte, Thomas *Double Cross* T11854 © London DACS, 2004/Kunsthalle Bern CH © Galerie Ch Stein, Milano Italy
15. Van Dyck, Sir Anthony *Portrait of Mary Hill, Lady Killigrew* T07956 © Tate, London 2004
16. Whiteread, Rachel *Untitled (Nine Tables)* T07984 © The Artist
17. Bellmer, Hans *The Doll* T11781 © ADAGP, Paris and DACS, London 2004
18. Blake, Peter *Portrait of David Hockney in a Hollywood Spanish Interior* T07900 © Peter Blake 2004. All rights reserved, DACS
19. Bourgeois, Louise *Amputee with Crutch* P78627 © Louise Bourgeois
20. Braque, Georges *The Billiard Table* T07992 © ADAGP, Paris and DACS, London 2004
21. Calder, Alexander *Standing Mobile* T07920 © All Rights Reserved, DACS 2004
22. Cox, David *Clouds* T07880 © Tate, London 2004
23. de Francia, Peter *The Emigrants* T07980 © Peter de Francia
24. De Wint, Peter *Near Mill Hill* T07881 © Tate, London 2004
25. Emin, Tracey *The Last Thing I Said to You was Don't Leave Me Here II* P1921 © Tracey Emin
26. Hamilton, Richard *TiT* P78705 © Richard Hamilton 2003. All rights reserved, DACS
27. Hays, Dan *Colorado Impression No. XIB (After Dan Hays, Colorado)* T07946 © Dan Hays
28. Hearne, Thomas *Three Trees on a Hill* T07879 © Tate, London 2004
29. Hélon, Jean *Abstract Composition* T07921 © All Rights Reserved, DACS 2004
30. Huyghe, Pierre *Les Grands Ensembles* T07986 © Marian Goodman Gallery, New York and Paris, 2004
31. John, Augustus *Dorelia Standing Before a Fence* T11761 © Courtesy of the artist's estate/Bridgeman Art Library
31. Kapoor, Anish *Her Blood* T11763 © Anish Kapoor
33. Kidner, Michael *Dissolving Yellow* T07977 © the artist
34. Long, Richard *Slate Drawing One* P78717 © Richard Long
35. Ray, Man *L'Enigme d'Isidore Ducasse* T07957 © Man Ray Trust/ADAGP, Paris and DACS, London 2004
36. Ray, Man *The Lovers* T07958 © Man Ray Trust/ADAGP, Paris and DACS, London 2004
37. Ray, Man *Emak Bakia* T07959 © Man Ray Trust/ADAGP, Paris and DACS, London 2004
38. Ray, Man *Ce qui manque à nous tous* T07960 © Man Ray Trust/ADAGP, Paris and DACS, London 2004
39. Motherwell, Robert *Elegy to the Spanish Republic #132* T07950 © Dedalus Foundation, Inc/VAGA, New York and DACS, London 2002
40. Muñoz, Juan *Towards the Corner* T07872 © Estate of Juan Muñoz
41. Piper, John *Construction, Intersection* T07922 © Estate of the Artist
42. Rego, Paula *The Betrothal: Lessons: The Shipwreck, after 'Marriage a la Mode' by Hogarth* T07919 © the artist
43. Schütte, Thomas *Double Cross* T11854 © London DACS, 2004/Kunsthalle Bern CH © Galerie Ch Stein, Milano Italy
44. Shaw, George *Scenes from the Passion: Late* T07945 © George Shaw
45. Skeaping, Akua *Ba*, T07862
46. Stella, Frank *Swan Engraving I* P12367 © ARS, NY and DACS, London 2004
47. Tanning, Dorothea *Some Roses and Their Phantoms* T07987 © DACS, 2003
48. Tanning, Dorothea *Pin Cushion to Serve as Fetish* T07988 © DACS, 2003
49. Tanning, Dorothea *Nue couchée* T07989 © DACS, 2004
50. Van Dyck, Sir Anthony *Portrait of Sir William Killigrew* T07896 © Tate, London 2004
51. Van Dyck, Sir Anthony *Portrait of Mary Hill, Lady Killigrew* T07956 © Tate, London 2004
52. Viola, Bill *Five Angels for the Millennium* T11805 © Bill Viola Studio
53. Whiteread, Rachel *Untitled (Nine Tables)* T07984 © The Artist
54. Webb, Gary *The Sound of the Blue Light* T07947 © Gary Webb/ The Approach, London
55. Wood, Christopher *The Fisherman's Farewell* T07994 © Tate, London 2004
56. 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

Tate Britain	228
Tate Modern	231
Tate Liverpool	234
Tate St Ives	237
Tate Online	240
Buildings	243

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.
- *Gainsborough*¹ 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 Vision*² reflected our ambition to reconsider the familiar. *Constable to Delacroix*³, 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

Lucian Freud attracted more visitors than any other Tate Britain exhibition

Tate Britain plays a crucial role in nurturing new talent and developing new audiences

cultural interchange at the beginning of the nineteenth century. *Turner and Venice*⁴, 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*⁵, 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*⁶ 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 Tillmans⁷ provided a timely opportunity to reassess his work.
- Among a number of contemporary survey shows, the second *Tate Triennial*⁸ was an overview of current artistic practice in Britain, featuring both established and emerging artists, while the annual Turner Prize⁹ 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*¹⁰, 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*¹¹, 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*

Our regularly-changing displays tell the story of British art from the sixteenth century to the present day

focuses on a close-knit group of artists over a few years in the 1940s. *A Century of Artists' Film in Britain*¹² 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-Sea¹³, 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.



1. *Gainsborough*, 24 October 2002 – 19 January 2003. Sole sponsor: The British Land Company PLC
2. *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
3. *Constable to Delacroix: British Art and the French Romantics*, 5 February – 11 May 2003. Supported by John Lyon's Charity
4. *Turner and Venice*, 9 October 2003 – 11 January 2004. Sponsored by Barclays PLC
5. *Lucian Freud*, 20 June – 15 September 2002. Sponsored by UBS Warburg
6. *Bridget Riley*, 26 June – 28 September 2003. Supported by Tate Members
7. *Wolfgang Tillmans: if one thing matters, everything matters*, 6 June – 14 September 2003. Supported by Tate International Council. Wolfgang Tillmans was Turner Prize winner in 2000
8. *Days Like These: Tate Triennial of Contemporary British Art 2003*, 26 February – 26 May 2003. In partnership with Volkswagen for Phaeton and Touareg
9. For full details, see www.tate.org.uk/britain/turnerprize. Sponsored by Channel 4 from 1991 to 2003
10. *In-A-Gadda-Da-Vida*, 3 March – 31 May 2004. Supported by Tate Members. Media partner The Daily Telegraph
11. *British Art Week*, 15–21 September 2003. Supported by BP
12. *A Century of Artists' Films in Britain*, 19 May 2003 – 16 April 2004. An Illuminations production for Tate, with the support of Central St Martins, the AHRB Centre for British Film & Television Studies, LUX and the British Film Institute
13. Ian Breakwell (born 1943) *The Other Side* 2002. Purchased 2003

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 Todolí, 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*¹ and the ambitious *Tate & Egg Live*² 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*³ 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.

Matisse Picasso was the most visited exhibition in Tate's history

Anish Kapoor's *Marsyas* and Olafur Eliasson's *Weather Project* were outstanding successes

- In 2002 *Matisse Picasso*⁴, 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 Newman*⁵ and *Max Beckman*⁶, both of which amassed substantial bodies of work and threw new light on the artists' significance. *Eva Hesse*⁷ brought vividly into focus an important artist previously little known in the UK. Early in 2004, we staged *Constantin Brancusi*⁸, the first major Brancusi show in this country, and deliberately programmed alongside *Donald Judd*⁹, 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 Wealth*¹³, 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 Series*¹⁵ – Anish Kapoor's *Marsyas*¹⁶ and Olafur Eliasson's *Weather Project*¹⁷. 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 Figure*¹⁸ assembled human figure sculptures from throughout the twentieth century, while *Henry Moore: Public Sculptures*¹⁹ 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.

An innovative education programme reinforces our displays and exhibitions

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 Project²³.

- 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.



1. *Live Culture*, 27–30 March 2003. A collaboration between Tate Modern and the Live Art Development Agency
2. *Tate & Egg Live*, January – September 2003. A series of live arts events created in partnership with Tate and Egg, for Tate Modern and Tate Britain
3. *Cruel and Tender: the real in twentieth-century photography*, 5 June – 7 September 2003. A collaboration with the Museum Ludwig in Cologne. Sponsored by UBS
4. *Matisse Picasso*, 11 May – 18 August 2002. A collaboration between Tate, the Réunion des musées nationaux/Musée Picasso with the Musée national d'art moderne/Centre Georges Pompidou, Paris, and the Museum of Modern Art, New York. Sponsored by Ernst & Young
5. *Barnett Newman*, 20 September 2002 – 5 January 2003. Organised with the Philadelphia Museum of Art, with the support of the Henry Luce Foundation
6. *Max Beckman*, 15 February – 5 May 2003. A collaboration between Tate Modern, the Museum of Modern Art in New York, and the Musée Georges Pompidou, Paris. Media partner The Times
7. *Eva Hesse*, 13 November 2002 – 9 March 2003. Supported by Tate Members
8. *Constantin Brancusi: The Essence of Things*, 29 January – 23 May 2004. Developed with the Guggenheim Museum in New York. Sponsored by Aviva
9. *Donald Judd*, 5 February – 25 April 2004. Supported by the Hedges Family Charitable Foundation and Tate Members
10. *Sigmar Polke: History of Everything*, 2 October 2003 – 4 January 2004. Supported by Tate International Council
11. *Eija-Liisa Ahtila: Real Characters, Invented Worlds*, 30 April – 28 July 2002. Curated in collaboration with Kiasma Museum of Contemporary Art, Helsinki
12. *Paul McCarthy at Tate Modern*, 19 May – 26 October 2003. Presented by The Henry Moore Foundation Contemporary Projects in partnership with Tate Modern
13. *Common Wealth: An exhibition about objects, games and participation*, 22 October – 28 December 2003
14. *Untitled* was launched on 12 May 2004
15. *The Unilever Series*, a major annual art commission for the Turbine Hall at Tate Modern was created in 2000. Sponsored by Unilever
16. *The Unilever Series: Anish Kapoor*, 9 October 2002 – 6 April 2003
17. *The Unilever Series: Olafur Eliasson*, 16 October 2003 – 21 March 2004
18. *The Upright Figure*, 22 April – 26 August 2002. Sponsored by BT
19. *Henry Moore: Public Sculptures*, 19 May – 25 August 2003. Supported by The Henry Moore Foundation
20. *Five Angels for the Millennium*, 2001 by Bill Viola, and *Quattro Stagioni (A Painting in Four Parts)* 1993–4 by Cy Twombly
21. These special displays include documentary material charting the history of the works and the public's changing perception of them
22. *Contemporary Intervention: Emma Kay*, 1 December 2003 – November 2004
23. Supported by the Millennium Commission, the Arrivals Project will create new information and retail facilities at the northern entrance, and improve visitor circulation

Tate Liverpool

- 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 Kelley¹ was his first in Britain since 1992, and we were UK hosts for the first retrospective exhibition of the acclaimed German photographer Thomas Ruff². Also in the summer of 2003, Janet Cardiff³, 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*⁴ exhibition extended our audiences, drawing a younger age group to the gallery. Meanwhile, *Shopping*⁵, 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*⁶, explored the history of performance art. In the same year, our Paul Nash⁷ exhibition proved the third most

It is important that we build on our work with emerging artists

Our displays from the Collection are themselves exciting exhibitions

popular in Tate Liverpool's history, confirming the enduring attraction of this important twentieth-century British artist.

- In 2002, as one of five participating venues, Tate Liverpool hosted the Liverpool Biennial's *International 02* exhibition⁸. 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.
- 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 Luxemburg⁹ to create a series of photographs of Senegal. This was followed in 2004 by an exhibition of important recent paintings by the artist Michel Majerus¹⁰, who tragically died in a plane crash the same year. Most recently, the outstanding African-American artist Kara Walker¹¹ 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.
- Our displays from the Collection are themselves exciting exhibitions. *Pin-up*¹² focused on the notion of glamour from Pop art onwards; *Formal Situations*¹³ presented abstract painting of the 1960s; *The Shape of Ideas*¹⁴ featured rarely seen small-scale sculptures, models and maquettes, some on display for the first time. It complemented *The Stage of Drawing*¹⁵, 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*¹⁶, 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 Horn¹⁷ 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.

- 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.



1. *Mike Kelley: The Uncanny*, 20 February – 3 May 2004. Supported by The Henry Moore Foundation
2. *Thomas Ruff: 1979 to the Present*, 9 May – 6 July 2003. Organised by the Kusthalle Baden-Baden and presented in partnership with Volkswagen for Phaeton and Touareg
3. *Janet Cardiff, Forty-Part Motet and Muriel Lake Incident*, Tate Collection Display, 12 April – 7 September 2003. *Forty-Part Motet* purchased by the American Fund for the Tate Gallery 2003
4. *Remix: Contemporary Art and Pop*, 25 May – 26 August 2002. Sponsored by Twix and supported by Liverpool Culture Co. Ltd
5. *Shopping: A Century of Art and Consumer Culture*, 20 December 2002 – 23 March 2003. Supported by Tate Members, The Henry Moore Foundation and the Liverpool Culture Company Limited. Media partner The Guardian. *Shopping* was attended by more than 24,000 visitors
6. *Art, Lies and Videotape: Exposing Performance*, 14 November 2003 – 25 January 2004
7. *Paul Nash: Modern Artist, Ancient Landscape*, 23 July – 19 October 2003
8. *Liverpool Biennial: International 02*, 14 September – 24 November 2002
9. *Rut Blees Luxemburg: Phantom*, 5 February – 6 April 2003. Fourth Project Space commission
10. *Michel Majerus: Pop Reloaded*, 24 January – 18 April 2004. Supported by Tate Liverpool Members. Fifth Project Space commission
11. *Kara Walker, Grub for Sharks – A Concession to the Negro Populace*, 1 May – 31 October 2004. Sixth Project Space commission
12. *Pin-up: Glamour and Celebrity since the Sixties*, 26 March 2002 – 19 January 2003
13. *Formal Situations: Abstraction in Britain 1960–1970*, 5 April – 30 November 2003. Supported by Tate Liverpool Members
14. *The Shape of Ideas: Models and Sculptures from the Tate Collection*, 13 December 2003 – 31 May 2004
15. *The Stage of Drawing: Gesture and Act*, 26 September 2003 – 28 March 2004
16. *International Modern Art*, 21 June 2003 – mid 2005. Sponsored by DLA
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 exhibition¹ 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*². 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 Ito³, as well as Richard Slee⁴, Turner Prize winner Grayson Perry⁵ and, more recently, the

We are working more directly with artists and have set up a new Artist Residency scheme

Our most pressing ambition is to develop the building – we need a dedicated learning zone

Australian artist Gwyn Hanssen Pigott⁶, 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 Ives⁷. Sculptor David Nash's exhibition *Making and Placing*⁸ 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 exhibition⁹ featured site-specific works made with Cornish Delabole slate, Cornish driftwood, Cornish china clay and River Avon mud. For *Painting Not Painting*¹⁰, 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 exhibition¹¹ inspired by works in the Tate Collection by William Blake. The second recipient, who also exhibited¹², 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 Davie¹³ selected paintings by Max Ernst, Paul Klee, Pablo Picasso, Henri Matisse, Joan Miró and Jackson Pollock. Karl Weschke¹⁴ 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
2. *Real Life*, 26 October 2002 – 26 January 2003
3. *Kosho Ito, Virus*, 8 July – 13 October 2002
4. *Richard Slee, Panorama*, 25 October 2003 – 25 January 2004
5. *Grayson Perry, Collection Intervention*, 7 February – 9 May 2004
6. *Gwyn Hanssen Pigott, Caravan*, 20 May – 26 September 2004
7. *Kosho 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
8. *David Nash, Making and Placing*, 20 May – 26 September 2004. Supported by The Henry Moore Foundation
9. *Richard Long, A Moving World*, 8 July – 13 October 2002. Supported by The Henry Moore Foundation
10. *Painting Not Painting*, 8 February – 11 May 2003. An exhibition of works by Terry Frost, Jim Lambie, Victoria Morton, Julie Roberts and Richard Slee
11. *Partou Zia, Artist's Residency*, 25 October 2003 – 25 January 2004. Supported by Decibel, Arts Council South West, the Esmée Fairbairn Foundation, Creative Skills Consortium and Tate St Ives Members
12. *Ged Quinn, Utopia, Dystopia*, 7 February – 9 May 2004
13. *Alan Davie, Jingling Space*, 25 October 2003 – 25 January 2004
14. *Karl Weschke, Beneath a Black Sky: Paintings and Drawings 1953–2004*, 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 Kids¹, includes the popular interactive activity My Imaginary City². 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-Map³. 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 art⁴. 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 Events⁵.
- 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

and over 6,000 additional interpretation texts have been added. The site has also launched its first special imaging treatments⁶ 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 Worldwide⁷, 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 Research⁸ section. Focusing on academic research, and with a new online journal called Tate Papers⁹, 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 Membership¹⁰. 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 multimedia 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 Modern¹¹ extend gallery displays to an international audience, while two new works commissioned for Net Art¹² 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

Today, up to fifty percent of advance ticket sales are made at Tate Online

In 2003 Tate Online was awarded the BAFTA for the Best Online Factual site

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
2. www.tate.org.uk/learning/kids/city. Sponsored by Barclays PLC
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
9. www.tate.org.uk/research/tateresearch/tatepapers
10. www.tate.org.uk/tickets and tate.org.uk/members
11. www.tate.org.uk/britain/explore and www.tate.org.uk/modern. Both developed in partnership with BT
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.



Exhibitions

Tate Britain	246
Tate Liverpool	264
Tate Modern	270
St Ives	282
National & International Programmes	286
Tate Partnership Scheme	288
Tate International Programme	290

Tate Britain

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
16 September 2002 – 20 January 2003
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
24 October 2002 – 19 January 2003
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
28 Oct 2002 – 19 Jan 2003
- 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 Fort 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 Nazaret 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*
1 March – 5 May 2003
Supported by the Patrons of New Art
- 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 & 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 childrens' 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
26 March 2002 – 19 January 2003
- 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-Liisa 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
20 September 2002 – 5 January 2003
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 Todolí 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

Supported by the Arts Council of England, the Live Art Development Agency, London Arts, The Felix Trust for Art, and The Henry Moore Foundation.

- 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 architecture, 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 representation. 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

life. 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 Sellars: 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 childrens' 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 world-wide 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
25 October 2003 – 25 January 2004
- 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
25 October 2003 – 25 January 2004
- 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
25 October 2003 – 25 January 2004
- 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
25 October 2003 – 25 January 2004
- A selection of works from the Tate Collection chosen by Partou Zia.

- Richard Slee – Panorama
25 October 2003 – 25 January 2004
- 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 brought 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*¹ will go to Manchester and Belfast, while *Art and the 60s: This Was Tomorrow*² 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 galleries³ 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 Sheffield⁴ while Abstract Expressionist works have been on show at Norwich⁵. 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, Kendal⁶ 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 exhibitions⁷. 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 substantial 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 Brazil⁸, 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 the 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 to Birmingham Museum & Art Gallery, 25 October 2004 – 3 April 2005, National Gallery of Victoria, Melbourne, Australia, 28 October 2005 – 5 February 2006, and the Auckland Art Gallery, New Zealand, 25 February – 28 May 2006
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
20 September 2002 – 19 January 2003
- 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
25 October 2003 – 15 February 2004
- 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

293

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 full¹, 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 Tour², 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 Paths³, 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 Canvas⁴ 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

Our work with young people extends far beyond the schools curriculum

We have forged more links with universities

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*⁵. 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 Manchester⁶ and Falmouth College of Arts⁷. 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 art⁸.
- 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

7. A joint project with Tate St Ives

8. National Foundation for Educational Research: Research into Visual Arts Learning 2003–05

Business & Funding

Tate Organisation	296
Funding	298
Financial Review	302
Facts & Figures	307

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.

We continue to improve
our infrastructure

- 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 foot-fall, 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 1991¹.
- 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 Ives².

- 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.



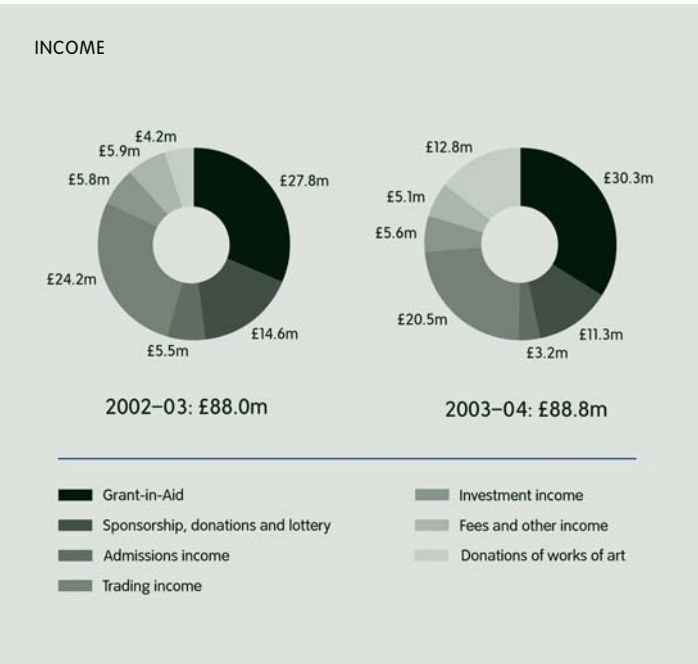
1. Details of all exhibitions may be found in the Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives sections of this report or online at www.tate.org.uk/tatereport
 2. Details of acquisitions may be found in the Collection section of this report or online at www.tate.org.uk/tatereport

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

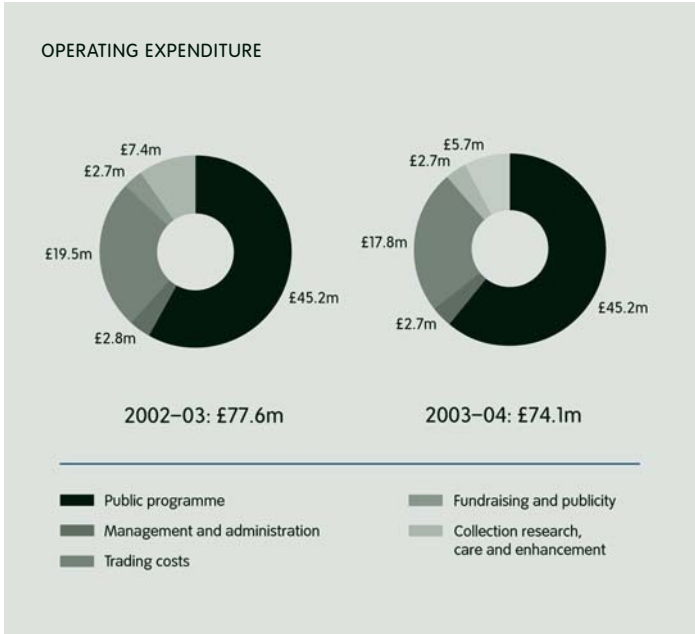
- The exhibition programme at Tate has a direct impact on income each year. In 2002–03 an exceptionally successful and popular exhibition programme, which included *Lucian Freud* at Tate Britain and *Matisse Picasso* at Tate Modern, resulted in high levels of trading and admission income. In 2003–04 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.

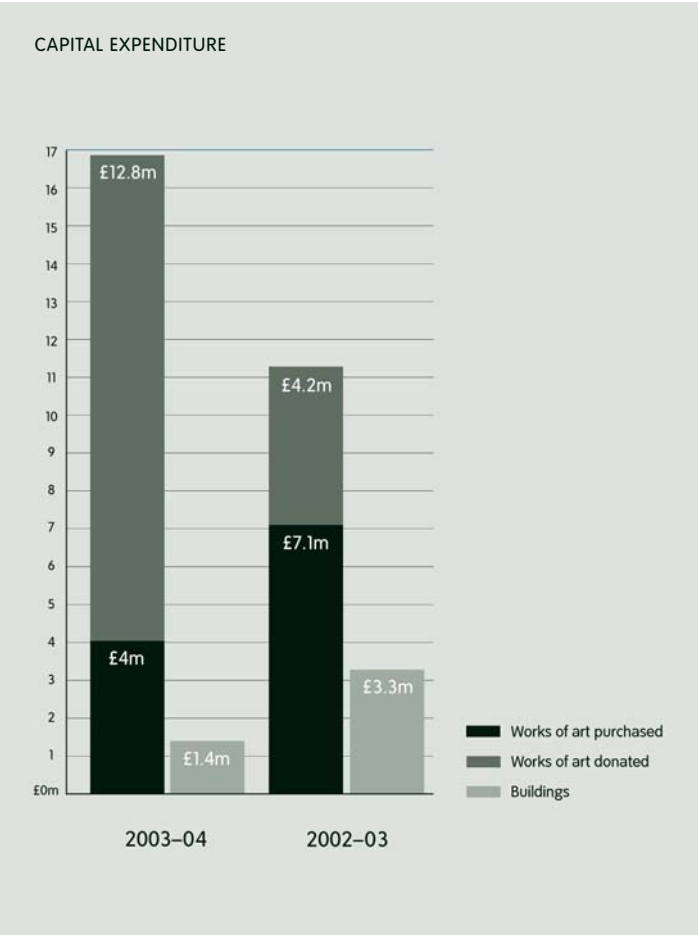
OPERATING EXPENDITURE

- 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.

CONSOLIDATED BALANCE SHEET		
At 31 March 2004		
	2003–04	2002–03
	£000	£000
Fixed assets	338,658	292,640
Investments	15,463	13,544
Current assets	148,840	144,993
Current creditors	(15,622)	(16,162)
Creditors:		
amounts falling due after more than one year	(126,833)	(125,121)
Total assets less liabilities	360,506	309,894
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

	General 2003–04 £000	Buildings 2003–04 £000	Works of art* 2003–04 £000	Total funds 2003–04 £000	Total funds 2002–03 £000
Incoming resources					
Grant-in-Aid	29,482	800		30,282	27,779
Admissions	3,213			3,213	5,550
Sponsorship, donations and lottery	5,799	3,044	2,422	11,265	14,598
Trading income	19,802	(186)	898	20,514	24,218
Fees and other income	5,007	45	4	5,056	5,875
Donations of works of art		12,824	12,824	4,176	
Investment income	355	5,227	17	5,599	5,840
Total incoming resources	63,658	8,930	16,165	88,753	88,036
Resources expended					
Collection research, care and enhancement	4,952	704	13	5,669	7,426
Public programme	35,322	9,969		45,291	45,166
Fundraising and publicity	2,612	69		2,681	2,683
Trading costs	17,413	411		17,824	19,504
Management and administration	2,582	83		2,665	2,815
Total resources expended	62,881	11,236	13	74,130	77,594
Net incoming resources	777	(2,306)	16,152	14,623	10,442
Net incoming resources before transfers	777	(2,306)	16,152	14,623	10,442
Transfers between funds	377	(377)			
Net incoming resources after transfers	1,154	(2,683)	16,152	14,623	10,442
Gain/(loss) on investment assets	12	1,366	29	1,407	(187)
Gain/(loss) on revaluation of tangible fixed assets		34,582		34,582	4,671
Net movement of funds	1,166	33,265	16,181	50,613	14,926
Funds brought forward at 1 April 2003	8,085	283,496	18,313	309,894	294,968
Funds carried forward at 31 March 2004	9,251	316,761	34,494	360,506	309,894

*Including endowments

ATTENDANCE FIGURES
Financial year (April – March)

2002–03	
Tate Britain	1,207,714
Tate Modern	4,358,449
Tate Liverpool	524,381
Tate St Ives	242,506
Total	6,333,050
2003–04	
Tate Britain	1,120,618
Tate Modern	4,226,335
Tate Liverpool	600,419
Tate St Ives	267,497
Total	6,214,869
Website visits	
2002–03	2,064,767
2003–04	3,448,474

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 3812 works from the collection were on display at Tate Britain, Tate Modern, Tate Liverpool and Tate St.Ives.

NUMBER OF WORKS IN TATE COLLECTIONS PER FINANCIAL YEAR

Classification	31 March 1999	31 March 2000	31 March 2001	31 March 2002	31 March 2003	31 March 2004
Sculpture, relief	1505	1544	1559	1590	1653	1690
Installation, e-media	89	98	112	118	136	160
Painting	4453	4489	4523	4550	4579	4607
On paper, print	11,256	11,373	11,602	11,715	11,902	12,525
On paper, unique	45,027	45,057	45,074	45,102	45,138	45,173
Miscellaneous	558	558	579	580	589	610
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

Classification	1998–1999	1999–2000	2000–2001	2001–2002	2002–2003	2003–2004
Sculpture, relief	37	39	15	31	63	37
Installation, e-media	16	9	14	6	18	24
Painting	55	36	34	27	29	28
On paper, print	307	117	229	113	187	623
On paper, unique	6	30	17	28	36	35
Miscellaneous	1	-	21	1	9	21
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 volume of essays on Restoration court culture (2005–6).

- **Tanya Barson**, Curatorial Department, Tate Collection
Publications: 'Bernd and Hilla Becher', 'Walker Evans', 'Lee 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 Modern, London 2003, pp.257, 259, 260, 264, 267.
'Jason Evans/Simon Foxtan', 'Anish Kapoor', 'Seamus Nicolson' and 'Donald Rodney' in Catherine Kinley and Joanne Berstein (eds.), *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.181, 212, 264–5, 284.
'Unland' *The Place of Testimony*, Doris Salcedo's 'Unland: audible in the mouth' 1998, Contemporary Art in Focus, Patrons' Papers 3, Tate, London 2004, 8pp.
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 for the Visual Arts, Nashville 2003, pp.182–9.
'Henry Pickering: An Eighteenth-Century Portrait Painter', *British Art Journal*, vol.IV, no.1, Spring 2003, pp.88–92.
'Contrasting Visions: Ruskin – The Daguerreotype and the Photograph', *Living Pictures*, vol.2, no.1, 2003, pp.2–20.
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,

London, November 2003.

'Ruskin and the Daguerreotype', *Pre-Raphaelitism and Science conference*, Tate Britain, March 2004.

'Pre-Raphaelites and Photography', *Pre-Raphaelite Study Day*, Tate Britain, March 2004.

Other: Member of working party *Ruskin Today*.

Current projects: Review of William Stott of Oldham exhibition for *The Art Book*.

- **David Blayney Brown**, Curatorial Department, Tate Collection
Publications: 'Introduction: Crossing the Channel', 'Literature and History: Shakespeare, Scott, Byron and Genre historique', pp.124–7, 'The School of Modern Life: History, Genre, Portraiture, Animals', pp.156–61, and entries in Patrick Noon (ed.), *Constable to Delacroix. British and French Painting in the Age of Romanticism*, exhibition catalogue, Tate Britain 2003 (reissued as *Crossing the Channel: British and French Painting in the Age of Romanticism* for showings at Minneapolis and New York), pp.51, 60–4, 89, 105, 109, 110–11, 120–1, 136, 144, 146–9, 172, 201, 214, 218, 223, 226, 249–51, 253.

Catalogue entries for works on paper in the Turner Bequest.

Lectures: 'Introducing Romanticism', Minneapolis Institute of Arts, July 2003.

'Time and Romanticism', University of Cambridge summer school, July 2003.

'Turner and Varnishing Days', plenary lecture, University of Cambridge, July 2003.

'John Julius Angerstein: Art and Plutocracy', *City Merchants and the Arts*, Corporation of London, Guildhall, London, November 2003.

Other: Leadership of the Turner/Finberg revision project.

Vice President of the Byron Society.

Current projects: Catalogue entries for works on paper in the Turner Bequest; essay for Mariele Neudecker exhibition, Tate St Ives (2004); essay for *Turner and Constable and their European Contemporaries*, exhibition at Statens Museum for Kunst, Copenhagen (2004); contributor to *Picture of Britain* exhibition, Tate Britain (2005); essay on Romantic Historicism for *Companion to European Romanticism* (?2005); essay on Samuel Palmer and literature for *Samuel Palmer* exhibition, British Museum, London and Metropolitan Museum, New York (2005).

Giorgia Bottinelli, Curatorial Department, Tate Collection

Publications: 56 short texts on Renato Guttuso, Michael Kidner, Fernand Léger, Henri Matisse, Henry Moore, Pablo Picasso, Veronica Ryan, Shozo Shimamoto and others www.tate.org.uk.

Lectures: 'The Venice Biennale under Fascism', Henry Moore Institute, Leeds, June 2003.

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
 Publications: 'Staging Authenticity' in Lisa LeFeuvre (ed.) Tom Gleeson: Dark Continent, Dublin 2003, pp.iii–vii.
 '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.
 'Bridget Riley', 'Barry Flanagan', 'Tony Cragg', 'Richard Deacon', 'Cornelia Parker', 'Richard Wentworth', 'Bill Woodrow', in Catherine Kinley and Joanne Berstein (eds.), A Bigger Splash: British Art from Tate 1960–2003, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.130, 141, 161, 164, 189, 190–4, 196.
 Review: 'Not Giving Way on Your Desire: Sublimation and Ethical Action', Art History, vol.26, issue 4, September 2003, pp.576–7.
 Current projects: Entries for Tyler Gift catalogue (2004).
- **Matthew Gale**, Curatorial Department, Tate Collection
 Publications: Review: 'Tirs of Rage: The Penultimate Word on Niki de Saint Phalle', Art Newspaper, July – August 2002, p.31.
 'Rewinding Ariadne's Thread: De Chirico and Greece, Past and Present', in Michael Taylor (ed.), Giorgio de Chirico and the Myth of Ariadne, exhibition catalogue, Philadelphia Museum of Art and Estorick Collection, London, 2002–3, pp.51–64.
 Edited, with Carmen Giménez, Constantin Brancusi: The Essence of Things, exhibition catalogue, Tate Modern, London, and Solomon R. Guggenheim Museum, New York, 2003–4, 144pp, including 'Brancusi: An Equal Among Rocks, Trees, People, Beasts and Plants', 'Selected Aphorisms' and 'Chronology', pp.20–35, 126–33, 134–9.
 'Barbara Hepworth', in Penelope Curtis (ed.), Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections, Henry Moore Institute, Leeds 2003, pp.157–9.
 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,

London, February 2003.

'Speaking through Carving: Hepworth and Brancusi', Barbara Hepworth Symposium, Tate St Ives, September 2003.

'Brancusi: Carving a Reputation', Open University Sculpture Study Day, Tate Modern, London, March 2004.

Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4.

Current projects: Essay "'Nous sommes quelques-uns à avoir quelque chose en commun": Jean Hélion et l'art britannique, 1933–1937' for Jean Hélion, exhibition catalogue, Centre Pompidou, Paris (2004); research into Gabo exhibition copies.

- **Robin Hamlyn**, Curatorial Department, Tate Collection
 Publications: Consultant editor for Joyce Townsend (ed.), *William Blake: The Painter at Work*, Tate Publishing, London 2003, including 'William Blake at Work: "Every thing which is in Harmony"', pp.12–39, and, with Joyce Townsend and John Anderson, 'The Presentation of Blake's Paintings', pp.162–74.
 Current projects: Catalogue entries on John Flaxman's album of 65 drawings from Oppé Collection, Tate.

- **Karen Hearn**, Curatorial Department, Tate Collection
 Publications: *Marcus Gheeraerts II: Elizabethan Artist*, exhibition catalogue, Tate Britain 2002, 64 pp.
 With Pauline Croft, 'Only Matrimony Maketh Children to be Certain ...': Two Elizabethan Pregnancy Portraits', *British Art Journal*, vol.3, no.3, Autumn 2002, pp.19–24.
 Review: Prado exhibition 'Sale of the Century: Artistic Relations between Spain and Great Britain 1604–1655', *InformARTES*, issue 2, Autumn 2002, p.9.
 Entries in Susan Doran (ed.), *Elizabeth*, exhibition catalogue, National Maritime Museum, London, 2003, pp.17, 21, 110, 96–7, 190–2.
 Entries in *Grandes maestros del Museo Lázaro Galdiano*, exhibition catalogue, Fundacion Pedro Barrie de la Maza, La Coruña, Spain 2003.
 Sir Anthony van Dyck's Portrait of Sir William Killigrew, *Tate Patrons' Papers* 6, London, 2003.
 'A Question of Judgment: Lucy Harington, Countess of Bedford, as Art Patron and Collector', in Edward Chaney (ed.), *The Evolution of English Collecting*, Yale University Press, New Haven and London, 2003, pp.221–39.
 'The English Career of Cornelius Johnson', in E. Domela, M. van de Meij-Tolsma, J. Roding, E.J. Sluijter, B.Westerweel (eds.), *Dutch and Flemish Artists in Britain 1550–1700*, Leiden 2003, pp.113–29.
 Review: 'Van Dyck and the Representation of Dress in Seventeenth-Century Portraiture' by E.E.S. Gordenker, in

Costume: *The Journal of the Costume Society*, no.37, 2003.

'Merchant Patrons for the Painter Jan Siberechts', in Mireille Galinou (ed.), *City Merchants and the Arts 1670–1720*, Wetherby 2004, pp.83–92.

Lectures: 'The Art Patronage of the 1st Duke of Newcastle', *Fornicating with the Nine Muses: William Cavendish, 1st Duke of Newcastle* conference, Oxford University, May 2002.

'Marcus Gheeraerts II: Painter of the Late Elizabethan Court', National Portrait Gallery, London, September 2002.

'Merchant Patrons for the Painter Siberechts', *City Merchants and the Arts* conference, Guildhall Art Gallery, London, November 2002.

'Lady Anne Clifford's "Great Picture"', Tate Britain 2003.

'Hans Eworth and his Artist Contemporaries', *Henry VIII Revealed* conference, Walker Art Gallery, Liverpool, February 2003.

'Secrets & Lies in Sixteenth-Century Portraits', National Portrait Gallery, London, March 2003.

'Images of Elizabeth I', Victoria & Albert Museum, London, March 2003.

'The Pregnancy Portrait', *Art in the Age of Elizabeth I* conference, Tate Britain, March 2003.

'"Oure hopefull burthen...": Elizabethan Pregnancy Portraits', *Picturing Presence* conference, National Portrait Gallery, London, July 2003.

'Images of Elizabeth I', Tate Britain, October 2003.

'Elizabeth I and the Spanish Armada: the Society of Apothecaries' Painting', *The Expansion of Elizabethan England* conference, National Maritime Museum, London, September 2003.

'Elizabethan Pregnancy Portraits', Art Institute of Chicago, Old Masters Group, Chicago, December 2003.

'Painting in England During the Lifetime of Shakespeare', Birkbeck College/Shakespeare's Globe, London, January 2004.

'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.

Current projects: Essay and catalogue entries on Tudor and Stuart works in the Tate Collection; essay for *Fornicating with the Nine Muses: William Cavendish, 1st Duke of Newcastle*, MIT Press (2004/5); article for *London Topographical Record* (2005).

- **David Fraser Jenkins**, Curatorial Department, Tate Collection
 Publications: *Whistler, Sargent, and Steer: Impressionists in London from the Tate Collection*, exhibition catalogue, Frist Center for the Visual Arts, Nashville, Tennessee 2002.
 With Frances Spalding, *John Piper in the 1930s: Abstraction on the Beach*, exhibition catalogue, Dulwich Picture Gallery, London 2003.
 'Frank Dobson', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.80–1.
 Review: Ceri Richards by Mel Gooding, *Burlington Magazine*, vol.145, January 2003, p.45.
 Review: *Art in Exile: Flanders, Wales and the First World War*, Museum of Fine Arts, Ghent, *Apollo*, April 2003, vol.157, no.494, pp.56–7.
 Review: *Humphrey Ocean* in Dulwich, *British Art Journal*, 4, 3, Autumn 2003, p.104.
 Lectures: 'The Interpretation of Paintings by W.R. Sickert', Sickert and Jack the Ripper conference, Tate Britain, November 2003.
 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
 Publications: *Entries in Alan Windsor* (ed.), *British Sculptors of the Twentieth Century*, Ashgate, Aldershot 2003, pp.46, 48–57.
 Current projects: Catalogue works on paper in the Turner Bequest.
- **Catherine Kinley**, Curatorial Department, Tate Collection
 Publications: Edited, with Joanne Bernstein, *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003; including 'Introduction', pp.40–3.
 'David Ross', in *David Ross, the Most Beautiful Western*, London 2003 pp.5–7.
 'Impure Objects: Aesthetics Forms and Meanings 1975–2000', in *Sculpture in 20th-Century Britain. Volume 1: Identity, Infrastructures, Aesthetics, Display, Reception*, Henry Moore Institute, Leeds 2003, pp.242–52.
 'Hamish Fulton' in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.118–20.
 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
 Publications: Section introduction and entries, with Greg Smith, in Thomas Girtin: The Art of Watercolour, exhibition catalogue, Tate Britain 2002, pp.235–53.
 168 catalogue entries in Constable: Le Choix de Lucian Freud, exhibition catalogue, Galeries Nationales du Grand Palais, Paris 2002.
 'John Constable and the Art of Seeing Nature', in Constable: A Breath of Fresh Air, leaflet, Millenium Galleries, Sheffield, pp.4–12.
 Lectures: 'Thomas Girtin: The Art of Watercolour': An Introduction to the Exhibition', Tate Britain, July 2002.
 'John Constable, The 'Natural Painter'?', Galeries Nationales du Grand Palais, Paris, January 2003.
 'John Constable: A Breath of Fresh Air: An Introduction to the Exhibition', Millenium Galleries, Sheffield, March 2003.
 Other: Visiting Fellowship, Yale Center for British Art, New Haven, May 2002.
 Current projects: Constable and the Six-Footers exhibition, Tate Britain (2006–7).

- **Elizabeth Manchester**, Curatorial Department, Tate Collection
 Publications: Extended captions in Peter Osborne (ed.), Conceptual Art, London 2002, pp.53–189.
 Entries in Catherine Kinley and Joanne Bernstein (eds.), A Bigger Splash: British Art from Tate 1960–2003, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.66, 86–8, 92–4, 113, 118–19, 125, 128, 132, 136, 142–8, 150, 153, 157, 169, 176–8, 184, 201, 204, 208, 217, 222, 240, 244–8, 255, 259, 268–70, 276–8, 281, 286, 291, 296–7, 302–3, 306–7, 311, 315, 318–9, 326.
 191 short texts covering works by Auerbach, Blees Luxemburg, Bourgeois, Brown, Casebere, Caulfield, Chadwick, Coplans, Craig-Martin, Curtis, Doig, Essenhig, Freud, Fulton, Gibbs, Gilbert & George, Graham, Gunning, Hamilton, Hirst, Hockney, Hoyland, Hume, Inventory, Jones, Kay, Kilpper, Kossoff, Landy, LeWitt, Long, Lucas, Milroy, Nauman, Opie (C), Opie (J), Patterson, Rae, Raedecker, Schneemann, Schuette, Schwarzkogler, Shaw, Sherman, Smith/Stewart, Smithson, Starkey, Tillmans, Twombly, Wall, Wallinger, Wearing, Webb, Whiteread and others, www.tate.org.uk.
 'Name Culling', Art Monthly, no.264, March 2003, p.12.
 Lectures: 'Body Language', on the occasion of exhibition of own work, Apparition: the Action of Appearing, Kettle's Yard, Cambridge, May 2003.

- **Nicola Moorby**, Curatorial Department, Tate Collection
 Publications: Catalogue entries in Ian Warrell, *Turner y el mar: acuarelas de la Tate*, exhibition catalogue, Fundación Juan March, Madrid 2002, pp.44, 50, 74, 78, 102; and Ian Warrell, *O Mare a luz: aguarelas de Turner na colecção da Tate*, exhibition catalogue, Fundação Calouste Gulbenkian, Lisbon 2003, pp.37, 51, 77, 86, 105.
 Catalogue entries for Camden Town Group catalogue on Pissarro, Lightfoot, Gosse, Drummond, Hudson, Sands, Bayes, Rutherston, Taylor and Sickert.
 Current projects: Essay on Walter Sickert for Whitworth Art Gallery, Manchester (2004); entries on Sickert for Camden Town Group catalogue (2004); entries for Turner exhibition catalogue (2004–5).
- **Paul Moorhouse**, Curatorial Department, Tate Collection
 Publications: Richard Long: *Walking the Line*, Lund Humphries, London 2002, 328pp.
 ‘Bruce Bernard: A Painterly Sensibility’, in *Portraits of Painters: Photographs by Bruce Bernard*, broadsheet, Tate Britain 2002, 16pp.
 Edited Bridget Riley, exhibition catalogue, Tate Britain 2003, 244pp., including ‘A Dialogue with Sensation: The Art of Bridget Riley’, pp.11–26.
 ‘Formal Situations: Abstraction in Britain 1960–1970’, exhibition broadsheet, Tate Liverpool, 2003.
 ‘The Intricacy of the Skein, The Complexity of the Web – Richard Long’s Art’, in Richard Long, exhibition catalogue, Kukje Gallery, Seoul, Korea, 2004.
 Other: Member of advisory panel for Apollo Magazine.
 Current projects: Essay on Bridget Riley for MOCA, Sydney (2004); Anthony Caro exhibition, Tate Britain (2005); essay on John Virtue for National Gallery and Courtauld Gallery, London, touring to Yale Centre for British Art (2005); John Latham exhibition, Tate Britain (2005).
- **Gregor Muir**, Curatorial Department, Tate Collection
 Publications: Edited with Clarrie Wallis, *In-a-Gadda-da-Vida: Angus Fairhurst, Damien Hirst, Sarah Lucas*, Tate Britain, 2004 112pp., including ‘It Must Be a Camel (for Now)’, pp.90–5.
 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*

ritratta da Giuseppe Moteni: Giuditta Pasta in Nina o sia la pazza per amore, exhibition catalogue, Pinacoteca di Brera, Milan 2004, pp.40–5.

10 short texts on Georges Braque, Man Ray and Dorothea Tanning, www.tate.org.uk.

Lectures: 'Surrealism and Love', Metropolitan Museum of Art, New York, April 2002.

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 Dalí 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

Publications: 40 catalogue entries for Michael Rosenthal and Martin Myrone (eds.), *Gainsborough*, exhibition catalogue, Tate Britain 2002.

'An Early Gainsborough Masterpiece: Thomas Gainsborough's Portrait of Peter Darnell Muilman, Charles Crockatt and William Keable in a Landscape', *British Art in Focus: Patrons' Paper 5*, Tate, London, 2002.

'Johan Zoffany's Children of Lord Bute', *NACF Review* 2002.

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

Publications: *Thomas Gainsborough*, Tate Publishing, London 2002.

With Rica Jones, 'Gainsborough in his Painting-Room', in Martin Myrone and Mark Rosenthal (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002, pp.29–38.

Current projects:

The Art of the Garden exhibition, Tate Britain (2004); Reynolds, exhibition, Ferrara (2004) and Tate Britain (2005).

• **Sean Rainbird**, Curatorial Department, Tate Collection

Publications: Naum Gabo. *In Space and Time*, exhibition catalogue, Tate St Ives, 2002.

'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.

'A Dangerous Passion: Max Beckmann's "Aerial Acrobats"', in *Burlington Magazine*, February 2003, pp.96–101. (Revised version published as 'Gefährliche Beziehungen. Max Beckmanns Luftakrobate', in Max Beckmann. *Menschen am Meer*, exhibition catalogue, Bucerius Kunst Forum, Hamburg 2003, pp.118–26.)

'Beckmann: A True Independent', in *New Books in German*, Spring 2003, p.30.

'Afterword', in Max Beckmann. *On My Painting*, London 2003, pp.23–40.

Edited Max Beckmann, exhibition catalogue, Tate Modern, 2003, 288pp., including 'Images of the Times in Beckmann's Early Work', and *A Gathering Storm: Max Beckmann and Cultural Politics 1925–38*, pp.16–22, 157–64.

'Past Battles Distant Echoes', in *German Art Now*, exhibition catalogue, St Louis Art Museum, 2003, pp.19–27.

Review: 'Otto Dix: Christian Schad, Paris and New York', *Burlington Magazine*, May 2003, pp.387–9.

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

Publications: 'Richard Billingham', 'Susan Hiller' and 'Dan Holdsworth' in Catherine Kinley and Joanne Berstein (eds.), *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.173, 198, 238.

'Mike Marshall' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: Tate Triennial Exhibition of Contemporary British Art 20003*, exhibition catalogue, Tate Britain 2003, p.106.

'Women and Work' in *Self Evident: the Artist as Subject*, exhibition broadsheet, Tate Britain 2002, p.8.

Current projects: Entries for Tyler Gift catalogue (2004).

- **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,

Bill Meyer, Shirin Neshat, Lucia Nogueira, Martin Parr, David Rayson, Paula Rego, Bridget Riley, Pipilotti Rist, Giorgio Sadotti, Yinka Shonibare, Kiki Smith, Christine Sullivan, Tomoko Takahashi, Sam Taylor-Wood, John Virtue, Elizabeth Wright, Cerith Wyn Evans www.tate.org.uk.

Review: 'Langlands & Bell, The House of Osama Bin Laden', in *Contemporary*, no.52, 2003, pp.69–70.

Review: 'Bettina von Zwehl, Rain', in *Photoworks Magazine*, Autumn/Winter 2003, p.49.

Review: 'XXX: The Power of Sex in Contemporary Design written and designed by Plazm', in *Eye: the international review of graphic design*, no.50, Winter 2003, pp.84–5.

• **Toby Treves**, Curatorial Department, Tate Collection

Publications: 'Ralph Rumney', *Art Monthly*, April 2002, no.255, p.19.

Henry Moore and Public Sculpture, exhibition leaflet and postcard box set, Tate Modern, 2003, 20pp.

'Gisha Koenig', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.196–7.

Bronze Casting, DVD, Zuleika Kingdon Productions, Islip, Oxfordshire, 2003, 18 mins.

Kenneth Armitage: Pandarus (version 8), *British Art in Focus: Patrons' Paper*, Tate, London 2004, 24pp.

Current projects: Contributor to *Art & the 60s: This Was Tomorrow* exhibition catalogue, Tate Britain (2004).

Robert Upstone, Curatorial Department, Tate Collection

Publications: *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 Centre for the Visual Arts, Nashville 2003, 192pp.

Entries in *A Private Passion: 19th-Century Paintings and Drawings from the Greville Winthrop Collection*, exhibition catalogue, Metropolitan Museum of Art, New York, and National Gallery, London, 2003.

Entries in *Obras Maestras de la Colección Museo Lázaro Galdiano*, exhibition catalogue, Fundación Santader Central Hispano, Madrid, 2003.

Entries in *Grandes Maestros del Museo Lázaro Galdiano*, exhibition catalogue, Fundación Pedro Barrié de la Maza, La Coruña, 2003.

'Sado-Masochism and Synasthaesia: Aubrey Beardsley's

“Frontispiece to Chopin’s Third Ballade”, *Burlington Magazine*, July 2003, pp.510–5.

Lectures: ‘Impressionist Adventures: John William Waterhouse’s *The Lady of Shalott*’, Waterhouse conference, Tate Britain, October 2002.

‘Hanky Spanky: Sado-masochism, Synasthaesia and Narcicism in Aubrey Beardsley’s Frontispiece to Chopin’s “Third Ballade”’, *Esher Art Society*, June 2003.

‘Prisons, Sugar Cubes and Power Stations: A History of the Tate’, *Art Gallery of Western Australia*, Perth, July 2003, and *Dunedin Public Art Gallery*, New Zealand, October 2003.

Other: Co-organiser of John William Waterhouse conference, Tate Britain, October 2002.

Current projects: Essay and catalogue entries on works by the Camden Town Group in the Tate collection; exhibition *William Orpen: Sex, Politics and Death*, Imperial War Museum, London and National Gallery of Ireland, Dublin (2005); exhibition *The New Sculpture*, Royal Academy, London.

Ian Warrell, Curatorial Department, Tate Collection

Publications: ‘Petworth Revisited: Turner’s Paintings for the Carved Room, and his Other Country House Subjects’, in *Turner at Petworth*, exhibition catalogue, Petworth House, Petworth, West Sussex, 2002, pp.42–63.

Turner: *Reflections of Sea and Light*, Tate website on-line exhibition in conjunction with the exhibition at Baltimore Museum of Art, 2002.

Turner et le Lorrain, exhibition catalogue, Musée des Beaux-Arts de Nancy, 2002, 200pp.

Turner y el Mar: *Acuarelas de la Tate*, exhibition catalogue, Fundación Juan, March 2002, 144pp.

With Paul Vert, ‘Turner et Claude: Un Dialogue à travers deux siècles’, *Péristyles: Cahiers des Amis du Musée des Beaux-Arts de Nancy*, vol.20, December 2002, pp.5–18.

O Mar e a Luz. *Aguarelas de Turner na coleção da Tate*, exhibition catalogue, Museu Calouste Gulbenkian, 2003, 158pp.

Turner and Venice, exhibition catalogue, Tate Britain 2003; Fort Worth 2004, 280pp.

Entries in Allen Staley and Christopher Newall (eds.), *Pre-Raphaelite Vision: Truth to Nature*, exhibition catalogue, Tate Britain, 2003.

‘Exploring the “Dark Side”. Ruskin and the Problem of Turner’s Erotica’, *British Art Journal*, vol.IV, no.1, Spring 2003, pp.5–14.

‘A Checklist of Erotic Sketches in the Turner Bequest’, *British Art Journal*, vol.IV, no.1, Spring 2003, pp.15–46.

‘Curator’s Choice: Turner’, *Tate. Arts and Culture*, November/December 2003, pp.VI–VII.

Lectures: 'Turner and Venice', Tate Britain, 2003.

'Home and Abroad: Turner the Traveller', National Galleries of Scotland, Edinburgh, 2004.

'Why Venice?', Turner and Venice symposium, Kimbell Art Museum, Fort Worth, 2004.

'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.

Current projects: Contributor to catalogue of Turner-Whistler-Monet (2004); Turner and Venice exhibition tour to Museo Correr, Venice and Caixa Forum, Barcelona (2004–5); organiser of Turner exhibition for National Gallery of Art, Washington D.C. and tour (2005–6).

EXHIBITIONS AND DISPLAYS, TATE BRITAIN

- **Tim Batchelor**, Exhibitions and Displays, Tate Britain
Publications: 'Chronology', in Allen Staley and Christopher Newall (eds.), *Pre-Raphaelite Vision: Truth to Nature*, exhibition catalogue, Tate Britain, 2004, pp.248–54.
Art Now: Matt Franks, exhibition leaflet, Tate Britain, 2002, 6pp.
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
Publications: 'Keith Tyson' and 'Catherine Yass' in Turner Prize 2002, exhibition broadsheet, Tate Britain 2002, 14pp.
Art Now: Ian Kiaer, exhibition leaflet, Tate Britain, 2003, 6pp.
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.
'Jake & Dinos Chapman', in Turner Prize 2003, exhibition broadsheet, Tate Britain, 2003, 14pp.
'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
 Publications: 'Tra-la-la British Sculpture in the Sixties', in Iwona Blazwick and Andrea Tarsia, *Early One Morning: British Art Now*: Shahin Afrassiabi, Claire Barclay, Jim Lambie, Eva Rothschild, Gary Webb, exhibition catalogue, Whitechapel Art Gallery, London 2002, pp.38–48.
 Contributor to *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain 2002, 15pp.
 With Heidi Reitmaier and Simon Schama, 'The Story So Far', in Anya Gallaccio: *beat*, exhibition catalogue, Tate Britain, 2002, pp.11–17.
 Contributor to *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain, 2002, 15pp.
 'About this Book: Wolfgang Tillmans in Conversation with Mary Horlock', in Wolfgang Tillmans: *If One Thing Matters, Everything Matters*, exhibition catalogue, Tate Britain, 2003, pp.303–7.
 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: Lucy McKenzie: MMIV, exhibition leaflet, Tate Britain, September 2003, 6pp.
 'Interview with Jane and Louise Wilson,' in Jane and Louise Wilson, exhibition catalogue, Centro de Fotografia, Salamanca 2003, pp.68–81.
Art Now Nigel Cooke, exhibition leaflet, Tate Britain, February 2004, 6pp.
 'The Physical Power of Sound: An Interview with Susan Hiller', in Jim Drobnick (ed.), *Aural Cultures*, YYZ Books & Walter Philips Gallery Editions, Banff Centre, 2004.
 'Between a Rock and a Soft Place', in Mark Sladen (ed.), Helen Chadwick, exhibition catalogue, Barbican Art Gallery, London 2004, pp.33–46.
 Lectures: 'British Sculpture Then and Now', with Andrea Tarsia, Whitechapel Art Gallery, 2002.
 'Helen Chadwick's Art Reconsidered', *The Changing Tide: The Art of Helen Chadwick and Sarah Lucas* symposium, Barbican Centre and Tate Britain, 2004.
 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

Britain (2004); Art Now and Art Now Lightbox programme.

- **Carolyn Kerr**, Exhibitions and Displays, Tate Britain
Publications: Art Now: Roger Horns, exhibition leaflet, Tate Britain 2003, 6pp.

- **Martin Myrone**, Exhibitions and Displays, Tate Britain
Publications: George Stubbs, Tate Publishing, London 2002, 80pp.
Edited, with Michael Rosenthal, Thomas Gainsborough, exhibition catalogue, Tate Britain 2002, 296pp.
With Michael Rosenthal, 'Thomas Gainsborough: Artist of a Changing World', *History Today*, 52 (11) November 2002, pp.16–23.
'William Granville Hastings', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003.
Review: 'William Vaughan, Thomas Gainsborough', *Burlington Magazine*, no.144, 2002, pp.564–5.
Lectures: 'Putting Gainsborough on Display', Viewing Art series, University of Leicester, November 2002.
'The Culture of Luxury', Gainsborough and the Birth of Modernity conference, Tate Britain, December 2002.
'Biography as Art History: Writing the British School 1790–1830', Regarding the Regency: The Possibilities of Portraiture in the 'Age of Personality' conference, National Portrait Gallery, London, October 2003.
'Of Men, Mohawks and Macaroni: The Vauxhall Affray Revisited', Romantic Realignments seminar, University of Oxford, October 2003.
Other: Member of editorial advisory board *Immediations: The Research Journal of the Courtauld Institute of Art*.
External examiner, Ph.D. Thesis, University of Warwick 2004.
External moderator, Faculty of Continuing Education, Birkbeck College.
Current projects: Article 'Gothic Romance and the Quixotic Hero', for *Tate Papers* (2004); essay 'William Weddell's Grand Tour' for Giles Worsley (ed.), *Newby Hall, Leeds City Art Gallery* (2004); review 'Sculpture and the Two Art Histories' for *Oxford Art Journal* (2004); research on the Gothic and the visual arts 1770–1830, for the Tate Britain exhibition (2006); book project: *Body-Building: Reforming Masculinities in British Art 1760–1800*; research on antiquarian printmaking 1750–1850 for the Society of Antiquaries tercentenary volume (2006).

- **Judith Nesbitt**, Exhibitions and Displays, Tate Britain
Publications: Edited with Jonathan Watkins, *Days Like These*:

Tate Triennial Exhibition of Contemporary British Art 2003, exhibition catalogue, Tate Britain 2003, 160pp., including essay 'On Being Sane in Insane Places', pp.16–21.

Current projects: Co-editor of Michael Landy, *Semi-detached*, Tate Britain (2004), with essay 'Everything Must Go'.

- **Catherine Pütz**, Exhibitions and Displays, Tate Britain
 Publications: Jacques Lipchitz: The First Cubist Sculptor, Lund Humphries and Paul Holberton Publishing, London, 2002, 128pp.
 'Blueprints for Sculpture. Lipchitz on Paper', Lipchitz Drawings, exhibition catalogue, IVAM, Valencia 2002, pp.10–31; republished for the exhibition at Museo de Bellas Artes de Bilbao, 2003, pp.13–55.
 'Michael Kenny' entry in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.187–8.
 'Jacques Lipchitz', 'Henri Laurens', 'Raymond Duchamp-Villon', entries in Antonia Boström (ed.), *The Encyclopedia of Sculpture*, Routledge, New York and London 2003.
 Jacques Lipchitz Plasters: The IVAM Donation, IVAM, Valencia 2004.
- **Christine Riding**, Exhibitions and Displays, Tate Britain
 Publications: Contributor to Michael Rosenthal and Martin Myrone (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002.
 'The Fatal Raft: British Reactions to the Shipwreck of the Medusa' in *History Today*, February 2003, pp.38–44.
 Edited, with Patrick Noon, *Constable to Delacroix: British Art and the French Romantics*, exhibition catalogue, Tate Britain 2003.
 "'That Insatiable Desire to Create": Byron and Romantic Painting in France and Britain', in *The Newstead Byron Society Review*, January 2004, pp.31–9.
 'Old Masters and Edwardian Society Portraiture', in Anna Gray (ed.), *The Edwardians: Secrets and Desires*, exhibition catalogue, National Gallery of Australia, Canberra 2004, pp.73–87.
 Lectures: 'Chivalry and Victorian Gentlemen', *The Art of Chivalry: Victorian Art and the Middle Ages* conference, Tate Britain, May 2002.
 'The Fatal Raft: Gericault's Interpretation of the Medusa Shipwreck Narrative', *Travellers and Text* seminar, Trinity College, Oxford University, October 2002.
 'Painted Ladies: The Portrayal of Actresses and Courtesans in the Eighteenth-Century', *National Trust Study Day*, Waddesdon Manor, October 2002.

‘Gainsborough and Portraiture’, Face to Face Across the Channel: English and French Portraiture course, Tate Britain and the National Gallery, London, November 2002.

‘From Constable to Delacroix: Franco-British Cultural Interchange, 1820–1840’, Richard Parkes Bonington conference, University of Nottingham, November 2002.

“‘The Aura of Sacred Mystery’: Coronations in Eighteenth- and Nineteenth-Century British Art’, Patronage and Coronations seminar, Handel House Museum, London, March 2003.

‘Exhibiting Ambitions: British Art and the Foundling Hospital’, ‘The Purest Benevolence’: Handel and the Foundling Hospital study day, Handel House Museum, London, March 2003.

‘The Fatal Raft: British Reactions to the Shipwreck of the Medusa’, National Portrait Gallery, London, April 2003.

‘In Extremis: Gericault’s Raft of the Medusa’, A Close Relationship: French Romantics and British Art course, Tate Britain and National Gallery, London, May 2003.

‘Staging the Raft of Medusa: The Picture, the Panorama and the Play’, Romantic Realignments seminar, University College, Oxford University, May 2003.

‘Sensation and Schadenfreude: The British and the Medusa Shipwreck’, Shipwreck: Disasters at Sea in the Romantic Era symposium, Tate Britain, 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.

‘The Shipwreck of the Medusa: Race, Society and National Identity’, British Maritime History Seminars, National Maritime Museum and the Institute of Historical Research, London, November 2003.

‘Old Masters and Edwardian Portraiture: Gainsborough’s Blue Boy’, keynote lecture in The Edwardians symposium, National Gallery of Australia, Canberra, March 2004.

“‘Of Tempests and Dangers of the Deep’: Shipwreck and the English Coast’, Our English Coast: Artists’ Views of the British Coastline study day, Tate Britain and Open Museum/National Maritime Museum, London, March 2004.

‘The Tyranny of White: Denoting Modernity in Exhibition Design’, Choices and Change in Exhibitions, Association of Art Historians Conference, University of Nottingham, April 2004.

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
 Publications: Edited *The Victorian Nude: Morality and Art in Nineteenth-Century British Art*, exhibition catalogue, Kobe City Museum and University Art Museum, Tokyo, 2003, including catalogue entries and essay, ‘Moral Responses to the Victorian Nude’, pp.226–30.
 ‘La Morale e il nudo nell’arte dell’eta vittoriana’, in *Il Nudo*, exhibition catalogue, Museo d’Arte Moderna, Bologna 2004, pp.266–72.
 Catalogue entries and essay ‘The Enfranchised Eye’, in Allen Staley and Christopher Newall (eds.), *The Pre-Raphaelite Vision: Truth to Nature*, exhibition catalogue, Tate Britain 2004, pp.11–21.
 ‘G.F. Watts and the National Gallery of British Art’, in Colin Trodd and Stephanie Brown (eds.), *Representations of G.F.Watts: Art Making in Victorian Culture*, Ashgate, Aldershot 2004, pp.153–68.
 ‘Revival and Reformation: The Aims and Ideals of the Pre-Raphaelite Brotherhood’, in Joyce Townsend, Jacqueline Ridge and Stephen Hackney (eds.) *Pre-Raphaelite Painting Techniques*, Tate Publishing, London 2004, pp.9–19.
 Lectures: ‘The Morality of Rocks: Geological Ethics in Pre-Raphaelite Landscape’, *Pre-Raphaelitism and Science* conference, Tate Britain, March 2004.
 ‘The Case Broadsheets: A Collaboration of Artists and Writers’, *Welsh Artists and Writers* conference, Gregynog Hall, March 2004.
 Current projects: Essay ‘The Symbolic Vision of G.F. Watts’, for Veronica Franklin Gould (ed.), *Visions of G.F. Watts*, Watts Gallery, Compton (2004); essay ‘Modelling Godiva in the Nineteenth Century’, for Jane Desmaris, Martin Postle and William Vaughan (eds.) *Models and Supermodels*, Manchester University Press, Manchester and New York (2004); research for Millais exhibition at Tate Britain (2008).

Chris Stephens, Exhibitions and Displays, Tate Britain
 Publications: With Miranda Phillips, Barbara Hepworth Sculpture Garden, Tate Publishing, London 2002, 48pp.
 Anthony Benjamin, *Hope Sufferance* Press, London 2002, 48pp.
 ‘Ben Nicholson: Modernism, Craft and the English Vernacular’, in David Peters Corbett, Ysanne Holt, Fiona Russell (eds.), *The*

Geographies of Englishness: Landscape and the National Past 1880–1940, Yale University Press, New Haven and London 2002, pp.225–47.

“‘We Are the Masters Now’: Modernism and Reconstruction in Post-War Britain’, in *Blast to Freeze: British Art in the 20th Century*, Kunstmuseum Wolfsburg 2002, pp.133–8; republished as ‘Dèsormais nous sommes les maîtres’, in *L’Art Britannique au XXe Siècle*, Les Abattoirs, Toulouse 2003, pp.47–52.

Edited Barbara Hepworth: Centenary, exhibition catalogue, Tate St Ives 2003, 160pp; including essay “‘The Quality of Human Relationships’”, pp.30–6.

‘On the Beach: Art, Tourism and the Tate St Ives’, in Michaela Giebelhausen (ed.), *The Architecture of the Museum: Symbolic Structures, Urban Contexts*, Manchester University Press, Manchester and New York 2003, pp.108–24.

“‘A Sense of Something Beyond Ourselves’: Reintroducing Trevor Bell’, in *Trevor Bell: A British Painter in America*, Florida State University Museum of Fine Arts Press 2003, pp.43–5.

‘The Identity of the Sculptor 1950–75’, in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 1: Identity, Infrastructures, Aesthetics, Display, Reception*, Henry Moore Institute, Leeds 2003.

‘Hubert Dalwood’ in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.64–6.

Lectures: ‘Displaying British Art’, *Histories of British Art: Where Next?*, conference, Yale Center for British Art, New Haven, November 2002.

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
Publications: ‘Liam Gillick’ and ‘Fiona Banner’, in *Turner Prize 2002*, exhibition broadsheet, Tate Britain 2002, 14pp.
Contributor, *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain 2002, 15pp.
Co-edited *Drawing on Space*, exhibition catalogue, The Drawing Room, London 2002, 79pp., including ‘Spaces Traversed’, pp.10–13.

'Interview: Katharine Stout in Conversation with Ori Gersht', in *Afterglow: Ori Gersht*, exhibition catalogue, Tel Aviv Museum of Art, 2002, pp.137–43.

'Paul Noble' and 'George Shaw', in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: The Tate Triennial of Contemporary British Art*, exhibition catalogue, Tate Britain 2003, pp.116, 138.

Art Now: Ori Gersht, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: Zarina Bhimji, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: David Musgrave, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: Muntean/Rosenblum, exhibition leaflet, Tate Britain London 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.

'Grayson Perry', in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

With Helen Legg and Kate MacFarlane, *A Kind of Bliss*, exhibition catalogue, The Drawing Room, London 2004, 28pp.

'Only what can be seen there is there', in Martin Creed, exhibition catalogue, Centre for Contemporary Art, Warsaw, 2004.

Lectures: 'Turner Prize', University of Essex, 2003.

'Turner Prize', Goldsmith's College, University of London, 2003.

'Martin Creed', Centre for Contemporary Art, Warsaw, April 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

Publications: 'Chronology' in Patrick Noon (ed.), *Constable to Delacroix: British Art and the French Romantics*, exhibition catalogue, Tate Britain 2003, pp.38–43.

'Anya Gallaccio' in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

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

Publications: Cedric Morris and Lett Haines: *Teaching Art and Life*, exhibition catalogue, Norwich Castle Museum/National Museums and National Museum and Gallery of Wales, Cardiff

2002, 112pp.

'Miles and Miles and Miles of Desolation', in *On The Edge*, exhibition catalogue, North Norfolk Exhibitions Project 2002.

Review: 'Dear Painter, Paint Me: Painting the Figure since Late Picabia', *Contemporary*, 43, September 2002, pp.90–1.

Review: 'Art + Mountains: Conquistadors of the Useless', *Contemporary*, 46, December 2002, pp.81–2.

Review: 'Great Piece of Turf', *Contemporary*, 50, May 2003, p.83.

'Gillian Carnegie', 'Dexter Dalwood', 'Ian Davenport', 'Peter Doig', 'Richard Hamilton', 'Tim Head', 'Susan Philipsz' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: The Tate Triennial of Contemporary British Art*, exhibition catalogue, Tate Britain 2003, pp.48, 64, 70, 80, 90, 96, 128.

'Willie Doherty', in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

With Frank Whitford, Karl Weschke: *Beneath a Black Sky: Paintings and Drawings 1953–2004*, exhibition catalogue, Tate St Ives 2004, 48pp.

Lectures: 'Highly Inspired: Art and Mountains', panel discussion, Alpine Club London, October 2002.

'Cedric Morris', Norwich Castle Museum, December 2002, and National Museum and Gallery of Wales, Cardiff February 2003.

'The Portraits of Cedric Morris', Cedric Morris symposium, National Museum and Gallery of Wales, April 2003.

Current projects: 'Colin Self, Gustav Metzger and The Bomb', in *Art & the 60s: This Was Tomorrow*, exhibition catalogue, Tate Britain (2004); 'Fragments and Inscriptions', 'Barbara Hepworth's Garden', 'Patrick Heron's Garden', 'Ivon Hitchens's Garden' and 'Cedric Morris's Garden' in *Art of the Garden*, exhibition catalogue, Tate Britain (2004); Jane Dixon: *Under False Colours*, exhibition catalogue, Djanogly Art Gallery, Nottingham (2004); *Art Now*, exhibition programme 2004–6; *A History of the Porthmeor Studios*, St Ives Research Series (2005); Prunella Clough, Tate Britain exhibition (2006); *Land Art*, Tate Publishing (2006).

• **Clarrie Wallis**, Exhibitions and Displays, Tate Britain

Publications: 'Sarah Morris', *Form Specific*, exhibition catalogue, Moderna Galerija, Ljubljana 2003.

'David Batchelor', 'Richard Deacon', 'Cornelia Parker' and 'Rachel Whiteread' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: Tate Triennial Exhibition of Contemporary British Art 2003*, exhibition catalogue, Tate Britain 2003, pp.42, 74, 122, 144.

With Gregor Muir, *In-A-Gadda-Da-Vida*, exhibition catalogue, Tate Publishing, London 2004, 112pp.

'Interview with David Batchelor', in Shiny Dirty, Ikon Gallery, Birmingham, 2004, pp.40–5.

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

Lectures: 'A Toe in Archive Waters', Museums Computer Group, Tate Modern, October 2003.

'Tate Archive Online', ARLIS AGM, Tate Britain, February 2004.

- **Annetta Butterworth**, Digital Programmes

Lectures: 'Towards Defining a Tate E-Learning Strategy', Museums Computer Group, Tate Modern, October 2003.

'E-Learning: The Role of the Gallery in the Digital Age, Tate Modern, March 2004.

- **Kellie Dipple**, Digital Programmes

Lectures: 'Cultural Interfaces and Distribution Media: Future Histories', MA in Digital Art History, Birkbeck University, London, March 2004.

'Collaborative Co-production: Methodologies for and within the Cultural Implementation of Network and Communication Technologies', Southern Community Arts Network (SCAN) launch, Southampton, March 2004.

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.

'Personal Devices: Permission, Personalisation and Narrative; The Nature of Personal Data Exchange', Eculture Fair in conjunction with Virtueel Platform, The Netherlands, October 2003.

'Mapping Distributed Body Architectures: Form, Creative Distribution, Wireless Limits, Hybrid Practice and Interface', Institute of Contemporary Arts, London, in conjunction with the Web as Performance Space exhibition, August 2003.

Current projects: Research paper: 'Data Mining and the Search for Meaning: Towards a Digital Culture Ontology', in collaboration with Goldsmiths College, University of London Computer Science Department 2004.

- **Jemima Rellie**, Digital Programmes

Publications: 'Tate Online: Beyond Ticket Sales', *Journal of Arts Marketing*, vol.12, December 2003.

'Discussion about Tate in Space with Susan Collins and Jemima Rellie', *Watershed: IdeasMart*, February 2004, <http://www.dshed.net>.

'Marketing and the Web', *Revolution*, May 2004.

Lectures: 'Intervention and Subvention, Collaboration and Communication: Net Art's Contribution to the Transformation of the Museum', *Artmedia VIII: From Aesthetics of Communication to Net Art*, Paris, 2002.

'Tate Online: Tate's 5th Site', *Communicating the Museum (Agenda)*, Paris 2003

'Tate Online: Towards a Third Generation Museum Website', *Ichim*, Paris, September 2003, <http://www.ichim.org/ichimo3/PDF/o8oC.pdf>.

'Digital Programmes at Tate', MA in Digital Art History course, Birkbeck University, London, November 2003.

'Digital Programmes at Tate', *The Role of the Gallery in the Digital Age*, Tate Modern, London, January 2004.

'One Site Fits All: Balancing Priorities at Tate Online', *Museums and the Web conference*, Washington, April 2004, http://www.archimuse.com/mw2004/abstracts/prg_250000701.html.

'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

'"Inspirer": The Immersive Learning Project', *AccessArt*, Cambridge 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: 'Partnerships: Creative Solutions', *Museums Computer Group*, Tate Modern, October 2003.

'Building "Articulate Museums" in a Digital Age', *CIMAM*, San Francisco, November 2003.

'Use of Technology in Museums/Galleries', *Computing in the Humanities MA course*, Kings College, London, February 2004.

TATE PUBLISHING

• James Attlee, Tate Publishing

Publications: *Gordon Matta-Clark: The Space Between*, Nazraeli Press, Tucson, Arizona 2003, 112pp.

LIBRARY AND ARCHIVE

- **Sue Breakell**, Library and Archive
 Publications: Co-edited *First Steps in Archives: A Practical Guide*, ARLIS, 2004.
 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
 Publications: "A woman of university standing ...": The Early History of the Tate Library', *Art Libraries Journal*, vol.27, no.4, 2002.
 Other: Chair of ARLIS/UK & Ireland Students' & Trainees' Committee.

- Adrian Glew**, Library and Archive
 Publications: 'Controlling Cognition', in Stephen Willats, exhibition catalogue, Institute of Visual Culture, Cambridge, 6pp + insert, 2002.
 Lectures: 'Stanley Spencer: Letters and Writings', Abbot Hall Gallery, Kendal, September 2002.
 'Unveiled: Tate's Collection of Artists' Books', with Maria White, Tate Britain, October 2002 and June 2003.
 'Kurt Schwitters and Archives', Littoral Arts Seminar, Elterwater, September 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 Newssheet, 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 Newssheet.
Lectures: 'Unveiled: Tate's Collection of Artists' Books', with Adrian Glew, Tate Britain, October 2002 and June 2003.

TATE LIVERPOOL

- **Laura Britton**, Exhibitions and Displays, Tate Liverpool
Lecture: 'Pleasure Lands: Re-Reading Duncan Grant', Pallant House Gallery, Chichester, November 2003.
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.
Current projects: Research paper on academic provision at Tate Liverpool in association with the Adult Community Department, Institute of Education; contribution to International 2004, Liverpool Biennial exhibition catalogue (2004); research paper on 'Alternative Histories in the Tate's Archive: Vanessa Bell's Domestic Photography'; essay 'A Changed Experience of Space: Wolfgang Winter and Berthold Hörbelt' in Jonathan Harris (ed.), Art, Money, Parties, Critical Forum: Tate Liverpool and Liverpool University Press (2004).
- **Vicky Charnock**, Education and Visitor Programmes, Tate Liverpool
Publications: Pin Up: Celebrity and Glamour Since the Sixties, display leaflet, Tate Liverpool, 2002.

Kara Walker: Grub for Sharks, exhibition leaflet, Tate Liverpool, 2004.

Lectures: 'Methods in Gallery Education: Ideologies in Action', Art Artists Conference, London Institute, June 2002.

'Towards a Diversity Strategy', Making Connections seminar, Harris Museum, Preston, February 2003.

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
 Publications: Edited Art, Lies and Videotape: Exposing Performance, exhibition catalogue, Tate Liverpool, 2003, 100pp,
 Kara Walker: Grub for Sharks, exhibition leaflet, Tate Liverpool, 2003.
 Thomas Ruff: 1979 to the Present, exhibition leaflet, Tate Liverpool, 2003.
 Rut Blees Luxemburg: Phantom, exhibition leaflet, Tate Liverpool, 2003.
 Lectures: 'What is a Curator?', Metropolitan Borough of Wirral Art and Design Conference, Tate Liverpool, September 2002.
 'Presenting Performance', Christie's Education, London, June 2003.
 'Art, Lies and Videotape', Christie's Education, London, November 2003.
 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.
 'Contemporary Curatorial Practice', John Moores University, Liverpool, February 2004.
 'Creativity', Rolls Royce Apprenticeship Scheme, Derby, March 2004.
 Other: Member of the Board of Trustees of Merseyside Dance Initiative.
 Current projects: Exhibition International 2004 Liverpool Biennial (2004); display and leaflet Seeing is Believing: Faith in the Tate Collection (2004); contribution to exhibition catalogue Summer of Love: Art in the Psychedelic Era (2005); essay for book Staging Contemporary Art: Materials of Expression and Authorship in Contemporary Art since 1945 (working title) (2004–5); Yoko Ono, Tate Publishing (2005).
- **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.

Text for Anyway, comic book, Alberta Press, London, 2003, pp.10–11.

Lectures: 'Portraiture as Biography in Contemporary Art', Biographical Knowledge conference, Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, Cambridge, April 2003.

'Art Now', Fondazione Olivetti, Rome, November 2003.

Current projects: Curator and editor of A Secret History of Clay: from Gauguin to Gormley, exhibition catalogue, Tate Liverpool (2004); review of Shards: Selected Writings on Ceramic Art by Garth Clark, 2003, for Crafts Council, London; 'A Secret History of Clay: from Gauguin to Gormley', Keramik Magazin, no.3 (June/July 2004); lecture 'What Significance has Ceramics in Today's Art?', Renewing Ceramics, International Congress, Selb, Germany (2004).

• **Christoph Grunenberg**, Tate Liverpool

Publications: "Life in a Dead Circus: The Spectacle of the Real," in Christoph Grunenberg (ed.), Mike Kelley: The Uncanny. Cologne: Walther König Publisher, 2004.

"Foreword" in Simon Groom (Ed.) A Secret History of Clay: From Gauguin to Gormley. Tate Liverpool, 2004

"Wonderland: Spectacles of Display from the Bon Marché to the Bauhaus," Lotus International, no. 118, pp.78–89, 2003

"Foreword" in Adrian George (Ed.) Art, Lies and Videotapes: Exposing Performance. Tate Liverpool 2003.

"Foreword" in Jemima Montagu (Ed.) Paul Nash: Modern Artist, Ancient Landscape. Tate Liverpool 2003.

"'Eines Tages werden dies alles Museen sein.' Tate Liverpool: Vom industriellen Niedergang zur urbanen Regeneration", in Symposium 'public space – public art': Schnittstelle Museum, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 2003, pp.30–41.

(Ed. with Max Hollein), Shopping: A Century of Art and Consumer Culture, exh. cat and 'Wonderland: Spectacles of Display from the Bon Marché to Prada'; 'The American Supermarket'. Hatje Cantz: Frankfurt and Liverpool, 2002, pp.17–37, 171–177.

'Out of Control' and contributions on Chiho Aoshima, Clare Langan, Jorge Pardo, Jason Rhoades, Fred Tomaselli and Francesco Vezzoli in International 2002, exh. cat., Liverpool Biennial of Contemporary Art, 2002, pp.27–28.

(Ed. with Victoria Pomery), Marc Quinn, Tate Liverpool, 2002.

Lectures: "Skinned Alive: Material Abuse in the White Cube," Symposium The Work of Glen Seator. Getty Research Institute, Los Angeles September 2002.

"Lead Us Into Temptation: Spectacles of Consumption and Art", Friends of the Courtauld Institute of Art, London, January 2003

"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

Panel discussion "Wem gehört das Museum? Das Museum als Handlungsort," XXVII. Deutscher Kunsthistorikertag, Leipzig, March 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

Current Projects: "Love Parade," in John M. Armleder: Catalogue Raisonné of the Wall Paintings. Zurich: Pury & Luxembourg, 2004 (forthcoming).

(Co-Ed.) Glen Seator: Making Things, Moving Place. Göttingen: Steidl, 2007

- **Laurence Sillars**, Exhibitions and Displays, Tate Liverpool
 Publications: With Jemima Montagu, 'Chronology', in Jemima Montagu (ed.), Paul Nash: Modern Artist, Ancient Landscape, exhibition catalogue, Tate Liverpool 2003, pp.113–19.
 Current projects: Text for Rhinegold: Art for Cologne, exhibition guide, Tate Liverpool (2004), 16pp.
 Lectures: 'Mike Kelley: The Uncanny', University Network MA 'Curating the Contemporary', 2004.
 'Contemporary Curatorial Practice', Liverpool John Moore's Fine Art Department, 2004.

INTERPRETATION AND EDUCATION, TATE MODERN

- **Jane Burton**, Interpretation and Education, Tate Modern
 Publications: 'Tate Modern Multimedia Tour Pilots 2002–3', in Attewell and Savill-Smith (eds.), Learning with Mobile Devices, LSDA, London 2004, pp.127–30.
 Lectures: 'Enhancing Interpretation: Techniques and Technologies and the Museum Experience', King's College, London, March 2002.
 'Experience and Interpretation', Open University and Tate Modern, October 2002.
 'Delivering Location Based Content to Handhelds', Becta Expert Technology Seminar, British Library, June 2003.
 'Artistic Education and the Public', ARCO, Madrid, February 2004.
 Other: Taught on Curating Contemporary Art MA course,

Royal College of Art and Tate Modern 2002–3, 2003–4; and History of Art MA course, Christie's, London, 2002–3, 2003–4. Current projects: Tate Modern Multimedia Tour – Phase 3 Pilot.

- **Stuart Corner**, Interpretation and Education, Tate Modern Publications: 'Swetlana Heger: Capitalist Neo-Realism', Parkett, no.69, December 2003, pp.142–52. 'Lost in Space: Robert Overby', Art Review, May 2004.
- **Helen Charman**, Interpretation and Education, Tate Modern Publications:
Co-author, Tate Modern Teachers' Kit (second edition) 2002. o
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.
Co-organiser The Persistence of Vision conference, Tate Modern with bfi education, Spring 2003.
Teaching on MA module Contemporary Art, Pedagogy and Identity, Goldsmiths College, London, January – April 2004.
Current projects: 'Meaning Making, Contemporary Art and the Community of Enquiry', iJADE; 'The Artist Educator as "Fellow Traveller"', Reader in Museums, Galleries and New Audiences, Leicester University.
- **Jemima Montagu**, Interpretation and Education, Tate Modern Publications: 'Urgent Painting', frieze, issue 66, April 2002, pp.88–9.
'Palais de Tokyo' frieze, issue 67, June 2002.
'It Shall Be Inventoried', sexymachinery 05, issue 3, Summer 2002, pp.5–6.
With Kira Joliffe, 'Interview with Lewis Biggs', The Independent Eye, Liverpool Biennial magazine, September 2002.
'John Moores Painting Prize', Modern Painters, Spring 2003.
Sigmar Polke, exhibition leaflet, Tate Modern, September 2003, 16pp.
'John Currin', Modern Painters, vol.16, no.4, Winter 2003, pp.118–19.
Edited Paul Nash. Modern Artist, Ancient Landscape, Tate Publishing 2003, 128pp., including 'Modern Artist, Ancient Landscape', pp.9–21.
Jerwood Artist's Platform: Graham Hudson, Jerwood, February 2004.
With Simon Bolitho and Helen Sainsbury, Donald Judd, exhibition leaflet, Tate Modern, February 2004, 16pp.

Jorge Lewinski, Sotheby's/Chatsworth 2004.

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.

Current projects: Markus Vater (2004); Simon Morley, Taguchi Fine Art, Tokyo (2004).

- **Dominic Willsdon**, Interpretation and Education, Tate Modern

Lectures: 'Overcoming Excellence', Association of Art Historians conference, April 2003.

Other: Co-organised conference Photography and the Limits of the Document, Tate Modern, London, June 2003.

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.

Current projects: Lecture 'Contemporary Art: Its Institutions and the Public Sphere' for Rediscovering Aesthetics conference, University College Cork (2004); book with Doreen Massey, Nature Space Society.

EXHIBITIONS AND DISPLAYS, TATE MODERN

- **Juliet Bingham**, Exhibitions and Displays, Tate Modern

Publications: 'Shez Dawood: Art Commission', Sleaze, March 2004.

Other: Senior Editor (Arts) of Sleaze magazine, London, from October 2003.

Current projects: Articles 'Odelay! It's Time for Beck's Futures', 'Art Commission: Muntean/Rosenblum', 'Art Commission: John Russell', 'Art Commission: Olivia Plender', for Sleaze (2004).

- **Ben Borthwick**, Exhibitions and Displays, Tate Modern
 Publications: 7 short texts on Fiona Banner, Adam Chodzko, Martin Creed, Dexter Dalwood, Oyvind Fahlstrom, Sarah Morris and Cerith Wyn Evans, www.tate.org.uk.
 'The Perfect Strom: Carsten Nicolai and Raster Noton', *The Wire*, no.238, December 2003.
 'Timelag Accumulators: Dan Graham, Anne Katrine Dolven & Knut Asdam', in *The Story of the Eye*, exhibition catalogue, Mead Gallery, University of Warwick, Coventry 2004.
 'Drawing on the City', in Simon Sheikh (ed.), *Knut Asdam, Fine Arts Unterhenem*, Berlin 2004.
 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
 Publications: Review: 'Warm Seas', *Book Works*, *Untitled Magazine*, Spring 2002.
 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
 Current projects: Exhibition at Tate Modern: *Robert Frank: Storylines* (2004); exhibition *Interweaving Cultures: Five Contemporary Artists*, Jim Thompson Thai House and Museum, Bangkok, December 2004.

- **Donna de Salvo**, Exhibitions and Displays, Tate Modern
 Publications: 'Afterimage', in Heiner Bastian (ed.), *Warhol*, exhibition catalogue, Neue Nationagalerie, Berlin and Tate Modern, London 2002.
 'Andy Warhol: Drawing Us In', in *Andy Warhol: Private Drawings from the 1950s*, exhibition catalogue, Verlag der Buchhandlung Walter König, Köln 2003.
 'Dreamland: The Drawings of Simon Faithful', in *Dreamland: Simon Faithful*, exhibition leaflet, Turner Centre for the Arts, Margate 2003.
 'Inner and Outerspace: Lee Bontecou's Sculpture Through Drawing', in Elizabeth A. T. Smith (ed.), *Lee Bontecou: A Retrospective of Sculpture and Drawing, 1958–2000*, exhibition catalogue, New York 2003.
 Anish Kapoor: *Marsyas*, exhibition catalogue, Tate Modern, 2003.
 'Upside Down and Right Side Up: Charlotte Gyllenhammar's *Vertigo*', in *Charlotte Gyllenhammar*, exhibition catalogue,

Kulturhuset, Stockholm 2004.

Lectures: 'Ann Hamilton and Charlotte Gyllenhammar', Wānas Foundation, Wānas, Sweden 2002.

'The Modern/Post Modern Dialectic in American Art', online symposium moderated by Maurice Berger for the Georgia O'Keefe Museum, Santa Fe 2002.

'Lee Bontecou and Contemporary Art', panel moderated by Mona Hadler, The Museum of Contemporary Art, Chicago 2003.

'Philip Guston: The Figurative Abstract', Royal Academy of Art, London, 2003.

'Museums of Tomorrow', online symposium moderated by Maurice Berger, Georgia O'Keefe Museum, Santa Fe 2003.

'Anish Kapoor: The Technological Sublime', a conversation with Anish Kapoor, Kunsthhaus Bregenz, Bregenz, Austria, 2003.

Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Exhibition at Tate Modern: Open Systems (2005).

- **Emma Dexter**, Exhibitions and Displays, Tate Modern
 Publications: Edited with Thomas Weski, *Cruel and Tender*, exhibition catalogue, Tate Modern, London 2003, 287pp., including 'Photography Itself', pp.15–21.
 'The Lake Piece: To See Everything for the First Time', in Bethan Huws: *Selected Textual Works 1991–2003*, exhibition catalogue, Kunsthalle Düsseldorf 2003.
 'Marlene Dumas in Venice', *Modern Painters*, Autumn 2003.
 Edited with Julien Heynen, Luc Tuymans, exhibition catalogue, Tate Modern, 2004, 129pp., including 'The Interconnectedness of All Things: Between History, Still Life and the Uncanny', pp.16–27.
 Lectures: 'Cruel and Tender', University of Brighton, November 2003; Goldsmiths College, London 2004; De Montford University, Leicester, March 2004.
 'Post-Colonialism and Visual Culture', Sussex University, Brighton, March 2004.
 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).
 Current projects: Exhibitions at Tate Modern: Bruce Nauman, Turbine Hall Commission (2004), Frida Kahlo (2005), Pierre Huyghe (2006); group drawing exhibition for Untitled series (2005).

- **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
Publications: Edited *The Weather Project*: Olafur Eliasson, exhibition catalogue, Tate Modern, London 2003, including 'Metereologica', pp.15–28.
The Weather Project: Olafur Eliasson, exhibition leaflet, Tate Modern, London 2003, 8pp.
Untitled: Elmgreen and Dragset, exhibition guide, Tate Modern, London 2004, 4pp.
Short text on Olafur Eliasson, www.tate.org.uk.
Lectures: Lecture series on Tate (collection, programme, buildings), Antorchas Foundation and British Council, Buenos Aires and Rosario, Argentina, May 2003.
'Juan Muñoz and Olafur Eliasson', Department of Architecture, University of Westminster, March 2004.
Other: Member of the More London Public Art Committee (2002–3), City Hall, London.
Current projects: Exhibition programme and book *Untitled: Exploring New Ideas in Contemporary Art*; *The Weather Project Post-Script*: Olafur Eliasson, publication on critical and public response to Eliasson's work at Tate Modern, Köln (2004); article 'The Weather Project', in *Curator: The Museum Journal*, California Academy of Sciences and AltaMira Press; *Untitled*, exhibition series at Tate Modern (2004–5).
- **Jessica Morgan**, Exhibitions and Displays, Tate Modern
Publications: 'Olafur Eliasson: Gartensozialismus', *Parkett*, 64, 2002.
Edited *Common Wealth*, exhibition catalogue, Tate Modern, 2003, 126pp., including 'Introduction', interview with Gabriel Orozco, and with Carsten Höller pp.15–33, 43–9, 67–76.
'Representation to Production: Art as Social Critique', in *Supernova: Art of the 1990s from the Logan Collection*, exhibition catalogue, San Francisco Museum of Modern Art, San Francisco 2003.
Pulse: Art, Healing and Transformation, exhibition catalogue, Institute of Contemporary Art, Boston, 2003.
'Un-America but Post-British, Just Love Me', in *Post/Feminist Positions of the 1990s in the Goetz Collection*, exhibition catalogue, Walther König, Köln 2003.
'Gabriel Orozco', *ArtReview*, December/January 2004.
'Introduction', in *VBV*, exhibition catalogue, Institute of Contemporary Art, Boston 2004.

Current projects: Exhibitions at Tate Modern: Time Zones (2004), Untitled 2 (2005–6), Kippenberger (2006).

Frances Morris, Exhibitions and Displays, Tate Modern

Publications: 'Neue Architektur-Neue Kunst Gesichtsperspektiven', in Kunst des Ausstellens: Beiträge, Statements, Diskussionen, Hatje Cantz Verlag, Ostfildern 2002. 'Hollow Dreams', in Blockhead and Daddies Bighead: Paul McCarthy at Tate Modern, exhibition catalogue, Tate Modern, 2003.

Louise Bourgeois, exhibition catalogue, Irish Museum of Modern Art, Dublin 2003–4, Fruitmarket Gallery, Edinburgh, 2004 and CAC, Malaga 2004.

Lectures: Curatorial Skills Masterclass series, Fulbright New Zealand and The British Council, Christchurch, Auckland and Wellington, New Zealand, March 2002.

'Polyphony of Voices', Krakow, Poland, October 2002.

'Is the Artist Truly Independent?', Camberwell College of Arts, London, July 2003.

'Louise Bourgeois', Trinity College, Dublin, November 2003.

'Back to the Future', Pushkin Museum Moscow, ICA Moscow, February 2004.

Other: Head of Tate component for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Exhibitions at Tate Modern: Henri Rousseau (2005), David Smith (2006) and Louise Bourgeois (2007); monograph Louise Bourgeois for Tate Publishing (2005); History of Museum Display, Tate Handbook (2006).

- **Helen Sainsbury**, Exhibitions and Displays, Tate Modern
Current projects: Exhibition at Tate Modern: August Strindberg, (2005).
- **Sheena Wagstaff**, Exhibitions and Displays, Tate Modern
Publications: 'The Changing Room', in Olafur Eliasson: The Blind Pavilion, Venice 2003.
'Weltering in Blood – Artemisia Gentileschi (1593–1653)', Parkett, 65, 2002, pp.94–196.
'Interview with Robert Ryman on Barnett Newman', Tate Magazine, September/October 2002, pp.85–6.
Current projects: Exhibitions at Tate Modern: Edward Hopper (2004); Jeff Wall (2005).
- **Catherine Wood**, Exhibitions and Displays, Tate Modern
Publications: 'The Measure of All Things', in Another Zero, exhibition catalogue, GAMEC, Bergamo, Italy, March 2004.
'Pasty Thighs and Moldy Midriffs: The Art of Jack Smith', Untitled Magazine, Spring 2004.

Review: 'Let Me Entertain You' [Michael Clark], *Afterall*, 9, Spring 2004.

Current projects: Essay 'Paper Dolls: The Found Model in Contemporary Art', for *Models and Supermodels: The Artist's Model from Hogarth to the Present*, Manchester University Press (publication pending); review 'Horror Vacui', on Mark Leckey's *Parade*, *Parkett*, (2004); review of David Thorpe exhibition at Meyer Reiger, Karlsruhe, Germany, *Frieze*, (2004).

INTERPRETATION AND EDUCATION, TATE BRITAIN

- **Joanna Banham**, Interpretation and Education, Tate Britain
 Publications: 'Shipwreck: T. Géricault and the Raft of the Medusa', *Times Education Supplement*, 2 February 2003.
 'Critical Roasting: William Hogarth and the Roast Beef of Old England', *Times Education Supplement*, 4 July 2003.
 'Enduring Landscape, William Dyce and Pegwell Bay', *Times Education Supplement*, 13 February 2004.
 Other: Organised the following conferences at Tate Britain: *Automania: Cars, Culture and Congestion*, February 2003; *The French Affair with British Art*, March 2003; *The Visibility of Women's Practice*, May 2003; *The Art of Murder: Representation and Crime in the Late Nineteenth Century*, November 2003; *Down and Out: Deconstructing Bohemia*, March 2004; *Pre-Raphaelitism and Science: Painting, Photography and the Investigation of the Visible World*, March 2004.
- **Heidi Reitmaier**, Interpretation and Education, Tate Britain
 Publications: 'God, Prayer and Politics: The Work of Shilpa Gupta', Tate online, November 2003.
 'Tracey Emin: I Can't See Past my Eyes', *Critics' Choice*, Artforum online, June 2004.
 Lectures: 'A Moment Past Feminism, Gender and Contemporary Art', Birbeck College, November 2003.
 'Performance Contemporary Art', Critical Forum conference, accompanying *Art Lies and Videotape* exhibition, Tate Liverpool, November 2003.
 'On Communication: Art and Criticism', Part 1, Cornerhouse Gallery, May 2004.
 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

for Critical Theory, BA in Fine Art, London Arts University, London, (2004).

CONSERVATION

- **Mary Bustin**, Conservation

Publications: Edited with Tom Caley, *Alternatives to Lining: Preprints of UKIC Paintings Section Conference*, Tate Britain, September 2003.

Editor of Paintings Section of *Conservation News*, UKIC 2000–4.

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

Lectures: 'Who's Looking After This Thing? Unusual items for a Paper Conservator', AICCM Symposium, State Library of Victoria, Melbourne, April 2002.

'Glazing Over: A Review of Different Types of Glazing for Exhibition Loans', *Part and Parcel of the Job: Planning, Packing and Transporting Loans for Exhibition* conference, British Museum London, May 2002.

'Glazing Options for Works of Art on Paper', *Exhibiting Archival and Library Materials and Works of Art on Paper*, (paper given by Piers Townshend) Ljubljana, June 2003.

- **Stephen Hackney**, Conservation

Publications: With Jacqueline Ridge and Joyce Townsend, 'Pre-Raphaelite Technique and its Consequences', in R. Vontobel (ed.), *ICOM Committee for Conservation 12th Triennial Meeting Preprints*, 2002, pp.426–31.

'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*,

Archetype Publications, 2003.

Edited with Joyce Townsend and Jacqueline Ridge, *Pre-Raphaelite Painting Techniques*, Tate Publishing, London 2004, 208pp., including, with Joyce Townsend and Jacqueline Ridge, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21–8, 51–76, 77–189.

Lectures: 'Anoxic Display Environments', Lighting Old Master Drawings seminar, Getty Conservation Institute, Los Angeles, October 2002.

'Chemical Deterioration of Paintings', Courtauld Institute of Art, Paintings Conservation Course, 2002, 2003.

'The Effects of Air Conditioning on Dust Deposition in Museums', Indoor Air Quality Group, University of East Anglia, Norwich, April 2003.

'Relining, Lining, Delining', keynote lecture, Alternatives to Lining conference, UKIC, 2003.

'Whistler's Painting Technique', Whistler Centenary Conference, Hunterian Art Gallery, Glasgow, September 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**

Lectures: Lectures at Conservation Technicians Workshop, Calouste Gulbenkian Foundation, Lisbon, Portugal, May 2002.

- **Rica Jones, Conservation**

Publications: 'A Note on the Techniques of Painting found in Gheeraerts's Portraits in the Tate Collection', in Karen Hearn, Marcus Gheeraerts II: Elizabethan Artist In Focus, Tate Publishing, London 2002, pp.53–9.

With Martin Postle, 'Gainsborough in his Painting-Room', in Martin Myrone and Mark Rosenthal (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002, pp.29–38.

Lectures: 'Conservation Practice at the Tate', NADFAS, Goring on Thames, September 2002.

'Techniques of Painting in Eighteenth-Century Britain', Courtauld Institute of Art and the Hamilton Kerr Institute, Cambridge, November 2002, 2003.

Current projects: Technical examination of Tudor and Stuart paintings for catalogue of Tate's collection

- **Pip Laurenson**, Conservation

Lectures: 'Considering Risk and Management in the Conservation of Time-Based Media Works of Art', AAM Annual Meeting and Museum Expo 2002.

Talk, Institute Research Seminar, Institute of Archaeology, London, February 2003.

'Electronic Media Conservation at Tate', panel discussion, '404 Object Not Found. What Remains of Media Art?', Dortmund, June 2003.

'Conservation and Management of Digital Works of Art', Capturing Unstable Media meeting, July 2003.

'The Museum in the Digital Age: The Conservation of Contemporary Art and Time-Based Media', The Role of the Museum in the Digital Age, Tate Modern, February 2004.

Other: Consultant for 'PLAYBACK: Preserving Analog Video', DVD produced by Bay Area Video Coalition 2002; University College London Research Student.

Current projects: Teaching for the Moving Image Archiving and Preservation Program at The Tisch School of the Arts, NYU (2004); co-ordinator of Media Matters: Collaborating Towards the Care of Time-Based Media Works of Art, project organised with San Francisco Museum of Modern Art, Museum of Modern Art, New York and the New Art Trust (2004); Installation Art Project, a three-year collaborative project between 5 European museums funded by Culture 2000; paper 'Michael Craig-Martin's "Becoming": A Conservation Case Study of a Digital Work of Art' for American Institute for Conservation Annual Meeting, Portland June 2004; article 'The Management of Display Equipment In Time-based Media Installations' for Pre-Prints for International Institute for Conservation 20th International Congress, September 2004.

- **Tom Learner**, Conservation

Publications: '19th October 2001: The Impact of Modern Paints', The Picture Restorer, 22, 2002, pp.11-13.

With Jaap Boon, 'Analytical Mass Spectrometry of Artists' Acrylic Emulsion Paints by Direct Temperature Resolved Mass Spectrometry and Laser Desorption Ionisation Mass Spectrometry', Journal of Analytical and Applied Pyrolysis, 64, 2002, pp.327-44.

With Oscar Chiantore and Dominique Scalarone, 'Ageing Studies of Acrylic Emulsion Paints', Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vol.2, 2002, pp.911-9.

With Francesca Cappitelli and Alan Cummings, 'Thermally Assisted Hydrolysis and Methylation – Gas Chromatography – Mass Spectrometry for the Chemical Characterization of

Traditional and Synthetic Binders', Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vol.1, 2002, pp.231–7.

With Jaap Boon and Katrien Keune, 'Identification of Pigments and Media from a Paint Cross-Section by Direct Mass Spectrometry and High-Resolution Imaging Mass Spectrometric and Microspectroscopic Techniques, Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vol.1, 2002, pp.223–30.

With Francesca Cappitelli and Oscar Chiantore, 'An Initial Assessment of Thermally Assisted Hydrolysis and Methylation – Gas Chromatography/Mass Spectrometry for the Identification of Oils from Dried Paint Films', *Journal of Analytical and Applied Pyrolysis*, 63, 2002, pp.339–48.

With Elizabeth Jablonski, James Hayes and Mark Golden, 'Conservation Concerns for Acrylic Emulsion Paints', *Reviews in Conservation*, 4, 2003, pp.3–12.

With Oscar Chiantore and Dominique Scalarone, 'Characterisation of Artists' Acrylic Emulsion Paints', *Journal of Polymer Analysis and Characterization*, 8, 2003, pp.67–82.

'Forward', in *Paint in 2003*, exhibition catalogue, Century Gallery, London, 2003.

Lectures: 'The Impact of Modern Paints', National Gallery of Canada, Ottawa, June 2002.

'The Impact of Modern Paints on Twentieth-Century Art', North Dakota State University at Fargo, December 2002.

'Analysis of Modern Paints from an Art Conservation Perspective', North Dakota State University at Fargo, USA, December 2002.

'Synthetic Materials and Contemporary Practice', University of Northumbria at Newcastle, December 2002.

'Modern Paints', NAS Sackler Colloquium on Scientific Examination of Art: Modern Techniques in Conservation and Analysis, Washington D.C., March 2003.

'Plastics in Paintings' and Acrylic Paints: Chemical and Physical Properties and Deterioration', Plastik Fantastik symposium, Mossgard Museum, Denmark September 2003.

'The Impact of Modern Paints', School of Fine Arts, Federal University of Minas Gerais, Belo Horizonte, Brazil, October 2003.

'The Analysis of Modern Paints', School of Chemistry, 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.

'Issues in Conservation: The Impact of Modern Paints', Getty Conservation Institute, Los Angeles, November 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

Publications: With Joyce Townsend, Brian Singer and John Dean, 'The State of Knowledge on William Blake the Painter' and 'Blake's Use of Tempera in Context'; with Brian Singer and John Dean, 'The Painting of the Temperas' and 'The Appearance of the Temperas Today', in Joyce Townsend (ed.), *William Blake: A Painter at Work*, Tate Publishing, London 2003, pp.40–4, 134–49, 110–33, 150–61.

Lectures: 'The Impact of Modern Paints', Courtauld Institute of Art, London, June 2003.

'The Effects of Surface Cleaning on Acrylic Emulsion Paintings: A Preliminary Investigation', Surface Cleaning conference, Verband der Restauratoren, D_sseeldorf, October 2003.

Other: Taught course 'Science for Art Historians', University College, London, 2003, 2004.

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

Publications: With Joyce Townsend, 'Tate and CCI Sharing Expertise', CCI Newsletter, no.29, June 2002, 3pp.

With Elisabeth Reissner and Patricia Smithen, 'Going Digital at Tate: Notes from the Near Infrared', Digital Imaging for the Paintings Conservator, UKIC Paintings Section 2002, pp.8–15.

Edited with Joyce Townsend and Stephen Hackney, *Pre-Raphaelite Painting Techniques*, Tate Publishing, London, 2004, 208pp., including, with Stephen Hackney and Joyce Townsend, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21–8, 51–76, 77–189.

With Stephen Hackney and Joyce Townsend, 'The Pre-Raphaelite Technique and its Consequences', in *Working Groups Paintings 1 & 2. Triennial Congress of ICOM-CC 2002 Brazil*, pp.426–32.

'Courier Training at Tate', Part and Parcel of the Job IPC 2002, 2004.

Lectures: 'Courier Training', IPC conference Part and Parcel of the Job, 2002.

'The Artist's Intention', Conservation of Fine Art, University of Northumbria at Newcastle, 2002, 2003.

'The Pre-Raphaelite Technique and its Consequences', *Working Groups Paintings 1 & 2 Triennial Congress of ICOM-CC 2002 Brazil*.

'Pre-Raphaelite Painting Techniques', Pre-Raphaelitism and Science symposium, Tate Britain 2004.

'Pre-Raphaelite Painting Techniques', Tate Britain, 2004.

'The Hidden Layers: The Work of the Conservator', NADFAS lecture.

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

Publications: With Elisabeth Reissner and Jacqueline Ridge, 'Going Digital at Tate: Notes from the Near Infrared', *Digital Imaging for the Paintings Conservator*, UKIC Paintings Section 2002, pp.8–15.

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

Publications: 'The Materials used by British Oil Painters Throughout the Nineteenth Century', *Reviews in Conservation*, 3, 2002, pp.46–55.

'The Analysis of Watercolor Materials, in particular Turner's Watercolors at the Tate Gallery (1790s to 1840s)', *The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*, Archetype Publications, 2002, pp.83–8.

With Stephen Hackney and Jacqueline Ridge, 'Pre-Raphaelite Technique, and its Consequences', *ICOM-CC 12th Triennial Meeting Preprints*, Rio de Janeiro, 2002, pp.426–31.

With Jacqueline Ridge, 'Tate and CCI Sharing Expertise', *CCI Newsletter*, no.29, June 2002, 3pp.

With M.R. Solajic, B. Pretzel, M. Cooper, T. Seddon, J. Ruppel, J.

Ostakowicz, T. Parker, 'A Collaborative Examination on the Colourfastness of Amazonian Featherwork: Assessing the Effects of Exposure to Light and Laser Radiation', ICOM-CC 12th Triennial Meeting Preprints, Rio de Janeiro, 2002, pp.701-7.

With K. Eremin and A. Adriaens, *Conservation Science* 2002, Archetype, 2003, 278pp.

Edited *William Blake the Painter at Work*, Tate Publications, London 2003, including, with

Bronwyn Ormsby, Brian Singer and John Dean, 'The State of Knowledge on William Blake the Painter', and 'Blake's Use of Tempera in Context', pp.40-4, 134-48; with N. Cahaner McManus, 'Watercolour Methods, and Materials Use in Context', and 'The Large Colour Prints: Methods and Materials', pp.61-80, 82-98; with Piers Townshend, 'The Conservation of a Large Colour Print', pp.100-108; and, with Robin Hamlyn and John Anderson, 'The Presentation of Blake's Paintings', pp.162-74.

Edited, with Jacqueline Ridge and Stephen Hackney, *Pre-Raphaelite Painting Techniques 1848-1856*, Tate Publications, London 2004, including, with Stephen Hackney and Jacqueline Ridge, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21-8, 51-76, 77-189.

Preservation of Digital Images conference for ICS Newsletter and Conservation News and IPC Newsletter.

ICS meeting at Leather Conservation centre, ICS Newsletter.

CURRIC Leonardo final research meeting, ICS Newsletter and Conservation News.

Lectures: 'From Turner to Whistler', University of Northumbria at Newcastle, 2002, and University College, London, 2003.

'Artist's Materials from Turner to Whistler', University of Northumbria at Newcastle and University College, London, 2002, 2003

Other: Fellow of IIC; associate co-ordinator of ICOM-CC Working Group on Paintings.

Current projects: 'Pre-Raphaelite Paint', Tate Research Seminar (2004); 'Pre-Raphaelite Paint and its Consequences', for seminar *Pre-Raphaelites: Making, Meaning and Modernity*, Tate Britain (2004); organiser of conference *William Blake the Painter at Work*, Tate Britain (2004); 'William Blake the Painter in Context', talk at BAPCR one-day seminar at Tate Britain (2004).

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

Lectures: 'Strategies for Developing Multiple Funding Sources' and 'Beyond Survival: New Approaches to Audiences and Brands', Museum Management in the 21st Century conference, Universidad Iberoamericana, Mexico City, October 2003 (published by the British Council and Conaculta, 2004).

'Beyond the Ask', Council for Advancement and Support of Education Study Day, London, March 2004.

Other: External examiner of MA thesis on cultural management, London Institute, 2003.

TATE ST IVES

• **Susan Daniel-McElroy**, Tate St Ives

Publications: Edited Ian Hamilton Finlay: Maritime Works, exhibition catalogue, Tate St Ives, 2002.

Edited and wrote introduction to Richard Long: A Moving World, exhibition catalogue, Tate St Ives, 2002.

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 Richard Slee: Grand Wizard, 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 Karl Weschke: Beneath A Black Sky, exhibition catalogue, Tate St Ives, 2004.

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 Neuhecker, 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

Trustees, advisors & committees	360
Tate Members	371
Donations, Gifts, Bequests, Sponsorships	376
Staff Lists	385
Audiences	428

Trustees, Advisors & Committees

1. TATE TRUSTEES

- Chairman

Paul Myners [2003, Chair 2004]

David Verey [1999, reappointed 1997, 2002, Chair 1998, 2002, 2003, retired 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]

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3. TATE BRITAIN COUNCIL

- Chairman

Victoria Barnsley [2002]

- Members

Dr Brian Allen [2002]

David Batchelor [2002]

Cllr Alan Bradley [2001, reappointed 2002, 2004]

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]

Professor Toshio Watanabe [2002, reappointed 2003]
 Gillian Wearing [1999, reappointed 2002]

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

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Professor Jennifer Latto [1995, reappointed 1997, Chairman 1998]

- Members

Nick Crowe [2004]

Jim Davies [2002]

Mike Davis [1997, reappointed 2000, retired 2003]

Councillor Beatrice Fraenkel [1997, reappointed 2000, 2003]

Andy Gill [1998, reappointed 2001]

Prof L Himid [2000, reappointed 2003]

Aileen McEvoy [1997, reappointed 2000, retired 2003]

Dr Sue Poole [2000]

Councillor Dr S Sharma [2002]

Alistair Sunderland [2002]

David Wade-Smith [2002]

6. TATE ST IVES COUNCIL

- Chairman

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- Members

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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 Coddendam [2001]

8. CORPORATE ADVISORY GROUP

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 Mr Anthony Salz (1997–2002)
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 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
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 The Lord Stevenson of Coddendam
 Mr David Webster
 Mr David Verey

9. CAPITAL GROUP

- Chairman
 John Studzinski
- Members
 John Botts
 Andre Hoffmann
 Ex-Officio
 Paul Myners (2004)
 David Verey (2002–2004)

10. AMERICAN FUND FOR THE TATE GALLERY

Founded in 1988 as an endowment to acquire works of art from North and South America

- Trustees
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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 Alÿs
 - 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 MacFadyen
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

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- 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
17 January 2002 – 24 March 2002
- 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
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 Mr and Mrs Graham Bourne
 Mrs T.A.L. de Bulgheroni
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 Mrs Patricia Phelps de Cisneros
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 Mrs Paula Cussi
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 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 2000 [Frustrated Prom
 Queen] from Ricas y famosas: Untitled 1994–2002 [Michelle
 in Jacuzzi]
 from Ricas y famosas: Untitled 2002 [Harem Room]
 from Ricas y famosas: Untitled 1994–2002 [Neo-classical
 interior]
- Eugenio Dittborn
 To Hang Airmail Painting No.5 1984
 To Return (RTM) Airmail Painting No.103 1993

14. TATE COLLECTORS FORUM + WORKS PRESENTED

- Chairman
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- 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

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- 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.



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Position given at 31 March 2004.

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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

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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

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PROJECTS SUPPORTED BY TATE MEMBERS ST IVES

The Barbara Hepworth Centenary exhibition
 Artists' Residency programme
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- Acquisitions Sub-committee

2001–2003

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Christopher Gridley

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Sir William Proby (Chairman)

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- 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

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- Works presented by the Patrons of New Art

Dan Hays
 Colorado Impression 11b (After Dan Hays, Colorado) 2002
 Pierre Huyghe
 Les Grands Ensembles 2001
 Shirin Neshat
 Soliloquy 1999
 Pipilotti Rist
 I'm Not The Girl Who Misses Much 1986

- Works presented by the Patrons of New Art

Special Purchase Fund
 Phil Collins
 Young Serbs: Bojan 2001
 Young Serbs: Milan 2001
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 Young Serbs: Sinisa 2001
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 George Shaw
 Scenes from the Passion: Late 2002
 Gary Webb
 Sound of the Blue Light 2002

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- Photographer
Andrew Dunkley
Joanna Fernandes
Mark Heathcote
David Lambert
Marcella Leith
Gillian Selby
Caroline Shuttle
Rodney Tidnam
- Photographic Co-ordinator
Marcus Leith
- Department Administrator
Elizabeth Kay

REGISTRARS

- Acquisitions Registrar
Rosa Bacile
- Collections Manager
Kate Parsons
- Collection Registrar
Julius Breeze
- Collection Registrar, Displays and National Programme
Sarah Wood-Collins
Susan Faulkner
- Exhibitions Registrar, Tate Britain
Gillian Buttmer
Sionaigh Durrant
- Assistant Exhibitions Registrar, Tate Britain
Bronwyn Gardner
- Exhibitions Registrar, Tate Modern

Stephen Dunn

Nickos Gogolos

- Assistant Exhibitions Registrar, Tate Modern

Gillian Smithson

- International Programmes Registrar

Renee Pfister

- Senior Loans Registrar

Catherine Clement

- Loans Registrar

Lisa Hayes

- Loans & Displays Assistant

Elisa Sciandro

- Prints & Drawings Registrar

Sarah Taft

- Prints & Drawings Assistant

Juliet Cook

- Registrars Administrator

Alex Stalker-Booth

CONSERVATION

- Head of Conservation

Roy Perry

- Conservation Curator

Joanna Crook

- Senior Conservation Administrator

Denise Drake

- Conservation Administrator

Bryony Bery

Sophie Djian

Sarah Morgan

Carole Towers

CONSERVATION SCIENCE

- Head of Conservation Science

Stephen Hackney

- Senior Conservation Scientist

Joyce Townsend

- Conservation Scientist

Tom Learner

- Conservation Scientist (Leverhulme)

Bronwyn Ormsby

- Research Assistant (Leverhulme)

Brian McKenzie

- Conservation Scientist Fellowship

Julia Jonsson

CONSERVATION TECHNICIANS

- Head of Conservation Technicians

Jack Warans

- Deputy Head of Conservation Technicians
Kevin Miles
- Senior Conservation Technician
Conrad Duncan
David Jones
- Conservation Technician
Karl Bush
Andrew Greenway
Pamela Steehouder
- Trainee Conservation Technician
Mark Pastore

FRAMES

- Frames Conservator
Stephen Huxley
Alastair Johnson
- Frames Conservation Intern
Susana Pascoal

PAINTING

- Head of Paintings Conservation
Jacqueline Ridge
- Paintings Conservator
Rachel Barker
Mary Bustin
Natasha Duff
Timothy Green
Rica Jones
Patricia Smithen
Helen Brett
Julia Nagle
Susan Breen
Annette King
- Assistant Paintings Conservator
Maureen Cross
Rebecca Hellen
- Kress Painting Conservation Intern
Patricia Favero

PAPER

- Head of Paper Conservation
Piers Townshend
- Senior Paper Conservator
Rosie Freemantle
Calvin Winner
- Assistant Paper Conservator
Joanna Gracey
Katherine Jennings

- BP Paper Conservation Intern
Katherine Lockett
- Senior Paper Conservation Technician
Matthew Flintham
- Paper Conservation Technician
Rachel Bowe
Charoulla Salt
Kerri Sellens

SCULPTURE

- Head of Sculpture Conservation
Derek Pullen
- Sculpture Conservator
Elizabeth Andersson
Laura Davies
Jackie Heuman
Elizabeth McDonald
Melanie Rolfe
Stella Willcocks
- Conservator – Time-based media
Sarah Joyce
Pip Laurenson
- Senior Conservation Technician
William Easterling
Jon Lewis
- Researcher
Bryony Bery
- BP Sculpture Conservation Intern
Emily Clough

LIBRARY AND ARCHIVE

- Head of Library & Archive
Beth Houghton
- Administrator
Martin Bolton
- Systems Administrator
Andrew Gent
- Head of Readers' Services
Tim Pate
- Support Team Leader
Derek Rice
- Library & Archive Assistant
Cheryl Hutchens
Dominic Rose
- Slide Library Assistant
Nicola Roberts

LIBRARY

- Librarian
Meg Duff
- Acquisitions Librarian
Krzysztof Cieszkowski
- Acquisitions Librarian
Erica Foden-Lenahan
- Serials Librarian
Louise Clark
- Exchange Librarian
Vajira Wignarajah
- Chief Cataloguer
Maria White
- Cataloguer
Lorraine Mariner

ARCHIVE

- Archivist
Sue Breakell
- Archive Curator
Julia Creed
Adrian Glew
- Assistant Archive Curator
Dominic Persad
- Archive Cataloguer
Emily White
- Archive Curator – Gallery Records
Alan Crookham
Chris Bastock

TATE BRITAIN

- Director Tate Britain
Stephen Deuchar
- National Programmes Assistant
Gabrielle Allen
- Finance & Planning Co-ordinator & PA to Director
Melanie Greenwood

EXHIBITIONS & DISPLAYS

- Head of Exhibitions and Displays
Judith Nesbitt
- Exhibitions Co-ordinator
Catherine Putz
- Senior Curator
Richard Humphreys
Carolyn Kerr
Alison Smith
Chris Stephens
- Curator

Mary Horlock
 Martin Myrone
 Christine Riding
 Clarrie Wallis

- Curator (shared post with Tate Modern)

Catherine Wood

- Assistant Curator

Tim Batchelor
 Lizzie Carey-Thomas
 Katharine Stout
 Rachel Tant
 Ben Tufnell

- Art Installation Manager

Andy Shiel

- Administration Manager

Siobhan McCracken

- Administration Assistant

Georgina Jarvis

INTERPRETATION & EDUCATION

- Head of Adult Programmes and acting head of department

Joanna Banham

- Head of Interpretation

Sarah Hyde

- Curator – Access

Cassie Herschel-Shorland
 Sharon Trotter

- Curator – Adult Programmes

Heidi Reitmaier

- Curator – Resources

Miquette Roberts

- Curator – Schools

Tina Melbourne

- Curator – Schools: Special Projects

Anne Cooper

- Curator – Tate Extra and Tate Forum

Marijke Steedman

- Co-ordinator – Adult Programmes

Gemma Nightingale

- Assistant Curator – Families

Rebecca Bilous

- Assistant Curator – Interpretation

Christina Bagatavicus

- Assistant Curator – Schools

Harriet Curnow

- Audio Visual Technician

Ben Hick

William Rallison

- Departmental Administrator
Rachel Lois Hamer

OPERATIONS & VISITOR SERVICES

- Head of Operations & Visitor Services
Piers Warner
- PA to Head of Operations & Visitor Services
Sharon Dietrich
- Operations Manager
Sharron Barnes
- Office Services Manager
Stephen Regalado
- Senior Visitor Services Manager
Tony Powers
- Visitor Services Manager
Heather Packham
- Visitor Service Manager – Information
Elena Lagoudi-Mills
- Visitor Service Manager
Gary Miles
- 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 Ottolangui
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 Abranches-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 Todolí

- 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
Harriett 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 Solderinger
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 Stuvén
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 Docwra
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 Neeranjana
- General Assistants
Manjith Abraham
Dora A N Addo
Titilola Akinwunmi
Elham Atmani
Ashley Baer
Jefferson Barboza
Miriam Boriskova
Raphael Caldeira
Mauricio Carotta
Tatiana Costa De Souza
Cindy Crallan
Juan De Mendoza
Fatima Fachali
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 Abraham
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 Oliveira
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 Garcio 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 Alejandria 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
Fabricio 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 Iwumene
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

ATTENDANCE FIGURES
Financial year (April – March)

2002–03	
Tate Britain	1,208,000
Tate Modern	4,358,000
Tate Liverpool	524,000
Tate St Ives	243,000
Total	6,333,000
2003–04	
Tate Britain	1,121,000
Tate Modern	4,226,000
Tate Liverpool	600,000
Tate St Ives	268,000
Total	6,215,000
Website visits	
2002–03	2,065,000
2003–04	3,448,000

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.

