

A woman wearing a black hooded garment is looking through a large, dark, angular sculpture. The sculpture is composed of several thick, dark grey or black beams that intersect to form a complex, geometric structure. The woman is positioned in the center of the frame, looking directly at the camera with a serious expression. The background shows a modern building interior with a glass railing and a crowd of people on an upper level. The lighting is dramatic, with strong shadows and highlights.

TATE REPORT
2014/15

TATE

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Strengthen and extend the range of our collection, and conserve and care for it

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CONTENTS

CHAIRMAN'S FOREWORD	5
<hr/>	
CHAMPIONING ART AND ARTISTS	
<hr/>	
Exhibitions and displays	9
<hr/>	
The collection	14
<hr/>	
Inspiring learning and research	20
<hr/>	
TATE MODERN EXHIBITIONS	
<hr/>	
WELCOMING BROAD AND DIVERSE AUDIENCES	
<hr/>	
Art for all	27
<hr/>	
Promoting digital growth and engagement	32
<hr/>	
TATE BRITAIN EXHIBITIONS	
<hr/>	
WORKING IN PARTNERSHIP	
<hr/>	
Partnerships in the UK	39
<hr/>	
International partnerships	45
<hr/>	
TATE LIVERPOOL EXHIBITIONS	
<hr/>	
MAKING IT HAPPEN	
<hr/>	
The importance of our Members, Patrons and donors	52
<hr/>	
Developing the people and culture of Tate	56
<hr/>	
Completing the capital programmes	59
<hr/>	
TATE ST IVES EXHIBITIONS	
<hr/>	
ACQUISITION HIGHLIGHTS	65
<hr/>	
FINANCE AND STATISTICS	85
<hr/>	
MEMBERS OF COUNCILS AND COMMITTEES	90
<hr/>	
DONATIONS, GIFTS, LEGACIES AND SPONSORSHIPS	92
<hr/>	



CHAIRMAN'S FOREWORD



The EY Exhibition: Late Turner – Painting Set Free was one of the most successful exhibitions ever held at Tate Britain

Earlier this year, the Warwick Commission laid out a blueprint for how the cultural and creative industries could play a greater role in the UK. It recommended, among other things, greater investment and more attention to education. Its recommendations were designed to lead to wider participation in and access to arts and culture. Tate strongly supports these actions which are not only in line with our vision to champion the role of art in society but also our public service duty to promote the public understanding and enjoyment of art.

This year we have had a record-breaking number of visitors with an audience of 7.9 million visiting Tate's sites. *Henri Matisse: The Cut-Outs* was the most popular exhibition in Tate's history, attracting over 560,000 visitors. *Malevich*, *Sigmar Polke* and *The EY Exhibition: Late Turner – Painting Set Free* also drew large numbers. However, we define success by our ability to balance such shows with new and less familiar names. At Tate Liverpool, an exhibition of the work of Gretchen Bender was shown alongside that of Andy Warhol, introducing a new audience to work later acquired for the collection. At Tate Britain, *Kenneth Clark: Looking for Civilisation* celebrated the lasting influence of a scholar who, through his writing and television broadcasts, did so much to open the arts to society as a whole. Along with international art from around the world, photography has become a key strand of Tate's collection strategy in recent years. That was demonstrated at Tate St Ives in *The Modern Lens: International Photography and the Tate Collection* and by two exhibitions at Tate Britain: *Salt and Silver* and *Nick Waplington/Alexander McQueen*.

In 2016, we will open the doors of the new Tate Modern. It is already an impressive achievement. Eleven floors are now in place and the complex brick cladding is being put into place. When it opens it will set new standards for museums with global reach. It will be a place in which visitors can understand the world and their place in it through the experience of work by artists from the world over. It will offer visitors the opportunity to contribute their own thoughts and opinion through the ways that they react to art and the way that they create art in the new learning spaces that are currently taking shape. It will further enhance the delivery of our public service duty and provide additional benefits to local communities in Southwark and the City. The combination of global excellence in exhibitions and scholarship with strong local community benefit has been our intent from the beginning. New galleries in Margate, Nottingham, Wakefield, Gateshead and Manchester have continued this trend.

OPPOSITE: *Henri Matisse: The Cut-Outs* inspired visitors of all ages. A family event was held in the Turbine Hall and the Clore Learning Centre



The superstructure for the new Tate Modern reached its full height

At Tate St Ives, work has begun on a capital project that will transform the gallery and thereby contribute significantly to the town and the creative, cultural and tourist sectors in Cornwall. The new gallery will be a beacon for art in the South West with galleries dedicated to the St Ives Modernists, space for temporary exhibitions and space for educational activities. The first phase of the project is already complete, with the Heron Mall refurbished to provide a welcoming space to the gallery's visitors. We look forward to welcoming the public to the new space when it opens in 2017.

Tate St Ives and Tate Liverpool represent Tate's long-standing commitment to bring British, modern and contemporary art to the whole of the nation. This has been further expanded with the thirty-four members of the Plus Tate network. This year, this network celebrated five years in which collaboration has led to innovation and knowledge-sharing between partners from Newlyn to Orkney, an achievement recognised in an event with the Secretary of State for Culture, Media and Sport at the House of Commons. Collaboration helps Tate achieve more than it could do on its own. Partnerships are a feature of all of Tate's successes, from the Matisse exhibition to the continuing tour of John Constable's *Salisbury Cathedral from the Meadows*.

Our digital presence grew with Tate's social media channels being particularly popular. There has been progress in a number of areas, including the IK Prize, awarded for digital innovation in the presentation of the arts. The winner this year, *After Dark*, produced by the young collective The Workers, saw robots guided around Tate Britain at night by website visitors from around the world. Another shortlisted entry, *Tate Worlds*, put into production separately later in the year, was downloaded over 100,000 times. A new partnership with the Khan Academy has made Tate's research and video content available to an audience of some 10 million users worldwide.

These successes have been achieved against the backdrop of declining Grant-in-Aid. Since 2010, the funding that Tate receives has been reduced by thirty per cent in real terms. This means that Tate has consistently to look for new ways to generate income. This year has seen the largest ever increase in the number of Tate Members. Tate Enterprises achieved a record year with a turnover of £17.7 million. Sponsorship and support, from both private and corporate sources, has continued to be generous. The Trustees are enormously grateful for all the capital and operating gifts, sponsorship and other financial support. We realise that without this we would be unable to achieve our goals. We thank every individual and organisation that has contributed.

Tate's volunteers have provided support of a different but equally generous kind, helping many visitors to deepen their experience of the galleries. This represents a remarkable gift of time, enthusiasm and knowledge.

In spite of all this support, the pressures remain acute. Tate has delivered, and done so with efficiency, but Grant-in-Aid is the foundation on which further income is secured. Further cuts will need to be replaced by funds from private sources so as to avoid a reduction in the service that Tate can provide.

Towards the end of the year, it was announced that Penelope Curtis would leave Tate Britain to become the Director of the Calouste Gulbenkian Museum in Lisbon. This is a prestigious appointment and testimony to her achievements at Tate. Other departures this year include Anne Beckwith-Smith, who for many years stewarded Tate's supporters and donors with aplomb, and John Stack and Jane Burton, whose leadership of Tate's digital work has brought a stream of awards and paved the way for success in the future. Retirements from the Board of Trustees included the artists Tomma Abts and Wolfgang Tillmans who have now been succeeded by John Akomfrah and Stephen Witherford. Their contribution to the Board and Tate has been immense in areas that have ranged from the aesthetic to the ethical. This year, we also celebrated the 100th birthday of Lord Hutchinson, a distinguished lawyer in the field of freedom of expression, a Trustee from 1977–84 and Chairman of the Board from 1980–4.

The Trustees also recognise that the strength of Tate is entirely dependent on our team of great people. We thank all our staff for their continuing creativity, enthusiasm and commitment.

We were sad to learn of the deaths of Robyn Denny, an artist whose work will be known to many from the walls of Embankment tube station and who is strongly represented in the Tate collection, and Albert Irvin, whose ambitious and colourful abstract paintings were shown at Tate in 2008. We pay our respects and thanks to Steve Hare who worked at Tate for many years. Steve worked with dedication on the catalogue for *JMW Turner: Sketchbooks, Drawings and Watercolours*, editing some 20,000 catalogue entries containing 5 million words: a vital contribution to scholarship. In distinctive ways, all have made a mark on Tate and on art and its public more widely.



Visitors could explore Tate Britain's galleries using robots in this IK Prize winning project

The Trustees as of 31 March 2015

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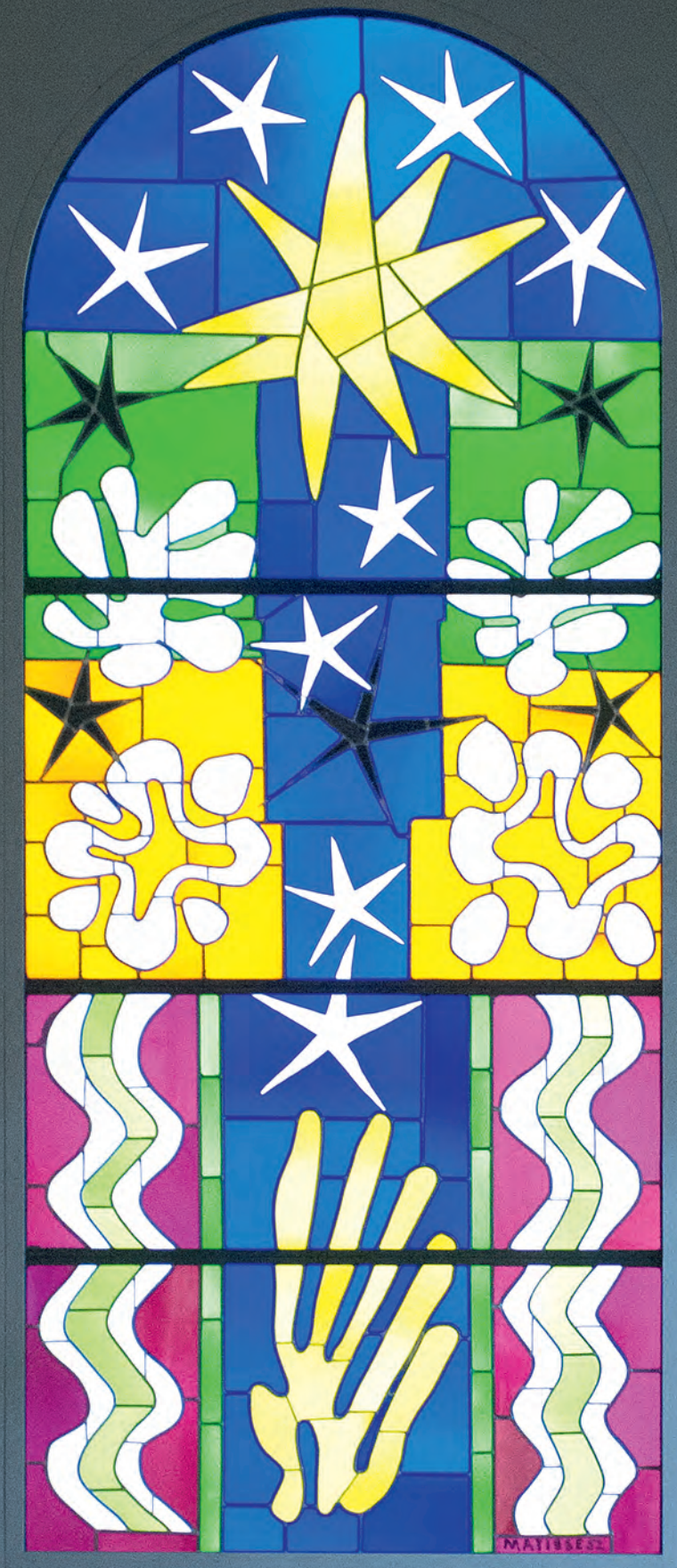
Hannah Rothschild

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CHAMPIONING ART AND ARTISTS

Tate champions art and its value to society. Museums and galleries are no longer simply places for observation and instruction. They are places for contemplation, but also for personal development, for learning through participation, for opening up debate and discussion.

As we expand the geographic reach of our collection and exhibitions, enhance our digital activities and prepare for the opening of the new galleries at Tate Modern and Tate St Ives, we need to respond to the challenges of attracting and engaging new and more diverse audiences.

This vision is being shared with more people than ever before. In 2014/15 Tate received 7.9 million visits, the highest number in a single year. This was Tate Modern's busiest ever year with 5.7 million visits.

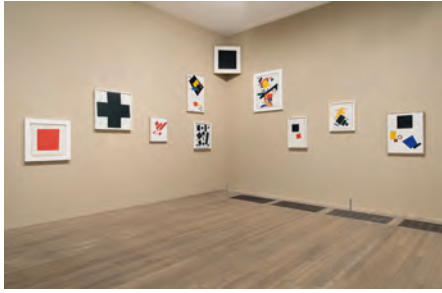
Exhibitions and displays

Henri Matisse: The Cut-Outs was the most popular exhibition in Tate's history, seen by over 560,000 visitors. The cut-outs formed the final chapter in Matisse's career. Their joyous colours and sheer physical presence impressed critics and public alike. Working with colleagues at MoMA in New York, Tate brought together spectacular loans for the show. *Memory of Oceania* 1953 from MoMA, and *Large Composition with Masks* 1953 from the National Gallery of Art, Washington, were reunited with a Tate favourite, *The Snail* 1953. Matisse conceived these three works as a unified whole, yet they had not been viewed together



OPPOSITE: *Henri Matisse: The Cut-Outs* showed the artist's stained glass window *Christmas Eve* 1952 for the first time in the UK

RIGHT: The cut outs range in size from these small pieces to wall filling, multi part works



Tate Modern's *Malevich* exhibition recreated the 1915 exhibition in Petrograd in which he launched suprematism

for over fifty years. The final weekend attracted 15,500 people and to accommodate this Tate Modern opened through the final night in a 'Matisse All Nighter'.

Tate Modern showed the work of another modern master this year: Kazimir Malevich. Malevich's radical *Black Square* 1915, and his response to one of the most turbulent periods in twentieth-century history, formed part of the most comprehensive exhibition ever of his work, which took place in the newly launched Eyal Ofer Galleries.

A high point of the year at Tate Britain was *The EY Exhibition: Late Turner – Painting Set Free*. This exhibition reassessed the extraordinary work Turner created during his late period, a time of exceptional energy and vigour. It was the second most-visited exhibition in the history of Tate Britain, attracting 266,000 people. Again there were some outstanding loans from abroad, and a notable pairing was made when we united Tate's *Ancient Rome; Agrippina Landing with the Ashes of Germanicus* exhibited 1839 with *Modern Rome – Campo Vaccino* 1839 from the J. Paul Getty Museum in Los Angeles.

Turner's influence on contemporary artists was demonstrated in a new series of paintings by Olafur Eliasson, the artist who captivated crowds of people in the Turbine Hall in 2003 with *The Weather Project* (aka 'The Sun'). Like Turner, Eliasson is concerned with the perception of light and colour and these new works, supported by Mr Nelson Woo, were presented in the Clore Gallery, the home of the Turner Bequest.

Tate Liverpool continued its 'magazine' style of presenting exhibitions. A pairing of the Dutch artist Piet Mondrian with the less well-known Indian artist Nasreen Mohamedi revealed parallels in development by two artists working in different periods in history and in different continents. Both began with figurative painting but later developed their own distinct expression of abstraction.



RIGHT: *The EY Exhibition: Late Turner* at Tate Britain focused on the once controversial paintings J.M.W. Turner made in the years before his death



Transmitting Andy Warhol explored his role in establishing new platforms to disseminate art and illustrated his conviction that ‘art should be for everyone’. This was shown simultaneously with the work of multimedia artist Gretchen Bender, while Leonora Carrington’s paintings were shown alongside an installation by contemporary artist Cathy Wilkes. The Warhol exhibition attracted 52,000 visitors and research by Tate Liverpool for the European Regional Development Fund showed this generated £1.36 million of additional visitor spend in Liverpool.

Tate St Ives celebrated its twenty-first birthday in 2014 and began its major redevelopment project. The first phase opened with a new admissions area and Studio Resource room and the acclaimed exhibition *International Exchanges: St Ives and Modern Art 1915–1965*. The first significant rethinking of St Ives art since the major show in London in 1985, it explored the wider national and international contexts that shaped art in St Ives in the 1940s, 50s and 60s.

Art from around the world was brought to our visitors in other shows, both large and small scale. Tate Modern, for example, held a major exhibition of the German artist Sigmar Polke and *A Chronicle of Interventions* in the Project Space, organised in collaboration with Teoretica, Costa Rica, and generously supported by Catherine Petitgas. More recently, the exhibition of the work of the South African-born painter Marlene Dumas at Tate Modern provided an overdue corrective to the perception of figurative painting as a principally male domain.

ABOVE: Tate Liverpool’s Mondrian exhibition included a reconstruction of his Paris studio



This sculpture of one of the Magna Carta barons was loaned from the House of Lords to the exhibition *Sculpture Victorious* at Tate Britain



Queen guitarist and astronomer Brian May lent his collection of Victorian 3D photographs to Tate Britain to be shown alongside some of the paintings on which they were based

British perspectives

The career and impact of Kenneth Clark, one of the most influential figures in British art in the twentieth century, was explored in *Kenneth Clark: Looking for Civilisation* at Tate Britain. In his writings and television programmes such as *Civilisation*, Clark sought to bring art to a mass audience and his belief in the social value of art and in everybody's right of access to it anticipated much of today's museum culture.

Other exhibitions also looked at British perspectives from fresh angles. British folk art is rarely considered in the context of art history; an exhibition examined the relationship between art and artefact and challenged perceptions of 'high art'. Nearly 200 paintings, sculptures, textiles and objects were drawn together from collections across the UK. *Sculpture Victorious* examined the sculpture produced during Queen Victoria's reign.

Photography shown prominently

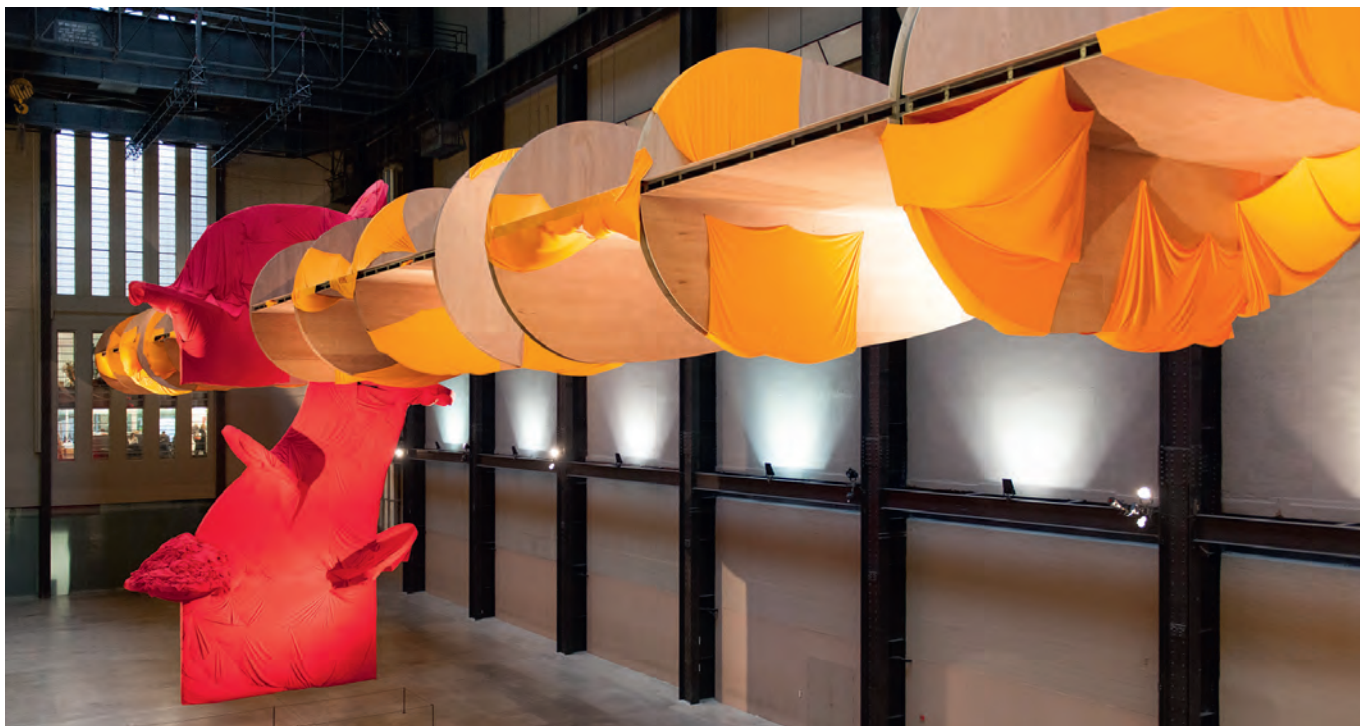
Photography has an important role in contemporary artistic practice and international visual culture. In the past five years, Tate has quadrupled its holdings and over 160 photographers from around the world are now represented in the collection. Photography was prominently shown at all four Tate galleries in major exhibitions such as *The Modern Lens: International Photography and the Tate Collection* at Tate St Ives – the first time the gallery had given the entire display space to photography – *Conflict, Time, Photography* at Tate Modern and *Salt and Silver* at Tate Britain.

There were important monographic exhibitions. Tate Liverpool held the first UK show of the Hungarian-born György Kepes, who made experimental photograms. The exhibition was supported by the establishment of an exhibition supporters group led by Russia and Eastern Europe Acquisitions Committee (REEAC) member Peter Kulloi. Tate Britain showed a collaboration between the artist Nick Waplington and the fashion designer Alexander McQueen, supported by Tate Patrons.

Smaller displays also brought the medium into focus. We worked with Brian May, astronomer and Queen guitarist, to show his collection of Victorian stereographs alongside the Tate works they depicted. At Tate Modern, a display was devoted to key moments in twentieth-century Italian photography. The selection was made from a group of rare prints recently acquired for the nation under the Cultural Gifts Scheme by HM Government, the first time works have been allocated to Tate from this newly launched scheme.

Live and immersive art

Tate Modern's Turbine Hall once more hosted a large-scale commission: Richard Tuttle's *I Don't Know . The Weave of Textile Language*, which we presented in collaboration with the Whitechapel Gallery. In the Duveen



Galleries at Tate Britain, the Tate Britain Commission supported by Sotheby's was by Phyllida Barlow.

Tate's programme of performance art creates a space for collaboration in areas where artists can take risks and experiment. Since 2012 Tate has commissioned performance art to be broadcast in real time online to audiences across the world, as part of the BMW Tate Live programme. Called *BMW Tate Live: Performance Room*, each work is followed by questions from viewers across different time zones. The full *Performance Room* series 2012–14 was screened at a festival of performance, *Do Disturb*, at the Palais de Tokyo, Paris.

BMW Tate Live also saw a series of performance events in Tate Modern's galleries. A highlight was *Up Hill Down Hill: An Indoor Carnival*, which involved multiple artists in a piece informed by London's Notting Hill Carnival and the Rio Carnival in Brazil.

Expanding the film programme

Tate Film, supported by LUMA Foundation, has introduced a new film programme with four distinct strands, imagined as an extended film festival. The aim is to further develop the relationship between Tate's collection and the history of moving image.

The four strands cover: previews and premieres of new works by emerging and established artists; monographic film retrospectives; thematic programmes; and discussions on exhibitions, events and festivals. We screened several outstanding retrospectives this year,

ABOVE: Richard Tuttle's large scale sculpture of wood and fabric filled the east end of the Turbine Hall

among them those of Moumen Smihi, Albert Serra and Vlado Kristl. A series of screenings and talks, *TV as Material*, examined the ways in which artists have used and reimagined television.



The collection

A number of new displays reflected the broadening of the collection. At Tate Modern, these included a four-room celebration of the long-term loan of a group of Louise Bourgeois's works on paper through Tate Americas Foundation and ARTIST ROOMS, and a group of multimedia works by Nam June Paik in the process of being acquired. There were also notable displays dedicated to sculptures by Anthony Caro, Nicholas Hlobo and Li Yuan-chia and there were film and video pieces including those by Omer Fast, Cao Fei and Artur Żmijewski.

Painting remained an important focus, with rooms dedicated to Ellsworth Kelly, Cy Twombly and, from the ARTIST ROOMS collection, Alex Katz.

Tate Britain celebrated the return of major Pre-Raphaelite works. John Everett Millais's *Ophelia* 1851–2 and Dante Gabriel Rossetti's *The Beloved* 1865–6 assumed their positions in the BP Walk through British Art following a tour to the US, Russia, Japan and Italy, where they were seen by over 1.1 million people.

One of the most celebrated works of contemporary art, Tracey Emin's *My Bed* 1998, returned to Tate Britain. Emin said she was delighted it was 'coming home' following its appearance when she was nominated for the Turner Prize in 1999. Emin recently gave six of her recent figure drawings to Tate and these were displayed alongside two paintings by Francis Bacon, *Study of a Dog* 1952 and *Reclining Woman* 1961, creating a dialogue between works by two artists dealing with turmoil and intense emotion. *My Bed* will travel to Tate Liverpool and Turner Contemporary in Margate.

ABOVE: Tracey Emin helped to install her work *My Bed* 1998 at Tate Britain, nearly sixteen years after it was shown as part of the 1999 Turner Prize exhibition

My Bed is on long term loan to Tate for at least ten years, thanks to the generosity of its owner Count Duerckheim

Nam June Paik's work is being acquired through the generosity of the artist's family and with the support of Hyundai Motor Company, Tate's Asia Pacific Acquisitions Committee and the Tate Americas Foundation

Deepening experience through displays

Tate Britain continued to provide a deeper experience of the collection through the series of BP Spotlights, one room displays in which works from the collection are shown with loans and archival material. They included a selection of works by William Hogarth to mark the 250th anniversary of his death; and *New Brutalist Image*, a display of unseen material by Eduardo Paolozzi, Nigel Henderson and the Smithsons.

In a similar fashion, the DLA Piper Series: Constellations at Liverpool has become a remarkably successful format for generating a rolling programme of changes to collection displays.

Growing the collection

A total of 1,283 works of art entered the collection this year. This includes the highest value of gifts we have received in a single year, a testimony to the outstanding generosity of all those who have given to Tate. We are also very grateful to all those who supported the purchase of works to the value of £4.2 million. We acquired items by 106 British artists and 110 artists from abroad.

One of the most generous gifts ever to Tate was made this year. The Cy Twombly Foundation gave three large late paintings, *Untitled (Bacchus)* 2006–8, and five sculptures in bronze dating from the period 1979–91, following the wishes of the artist. These great works, along with *The Four Seasons* 1993–5, already in the collection, give an enduring place in London to the one of the foremost painters of the late twentieth century, following his successful show at Tate Modern in 2008.

Over the past five years, Tate has worked to strengthen our photographic holdings and the largest number of acquisitions in a single year – 1,086 – reflect this shift. Highlights include over 300 works by Harry Shunk and János Kender, donated to Tate by the Roy Lichtenstein Foundation, 412 more works from the Eric and Louise Franck London Collection and, among many others, works by Chris Killip and John Riddy.

An outstanding work by Frank Auerbach, *Mornington Crescent – Summer Morning* 2004 came to Tate this year from the estate of his friend Lucian Freud via the Acceptance in Lieu scheme managed by Arts Council England. It was displayed at Tate Britain with the other works from Freud's collection, which were later distributed to galleries and museums across the country.

To the historic collection we added our first miniature thanks to funding from Tate Patrons: Charles Beale's *Mary Beale* 1679, a portrait of the artist's mother. Amelia Robertson Hill's bronze *Bust of Percy Bysshe Shelley* 1882, also acquired with the support of Tate Patrons, and Richard Redgrave's *The Sempstress* 1846 presented by John Schaeffer, expanded our holdings of nineteenth-century art.

Through a unique arrangement, Bill Viola and Kira Perov's video work *Martyrs (Earth, Air, Fire, Water)* 2014 is being donated to Tate and was



Tate was given three large paintings and five sculptures by The Cy Twombly Foundation, one of the most generous gifts we have ever received

installed in St Paul's Cathedral. This is the first time a video artwork has gone on permanent display in a cathedral in Britain and there is a plan for it to be complemented by a second work, *Mary*.

Artists again gave generously. Gifts came from, among others, Rineke Dijkstra, Tracey Emin, Roger Hiorns, David Hockney and David Tremlett.

There are now thirty-nine artists in ARTIST ROOMS, thanks to the ongoing endeavours of Anthony and Anne d'Offay, Marie-Louise Laband and the Artist Rooms Foundation, and the collection continues to grow through generous gifts and long-loans from artists and their representatives, including Johan Grimonprez, the Easton Foundation, the Estate of Dan Flavin and the Robert Mapplethorpe Foundation. A significant group of thirty-nine photographs by Don McCullin were acquired this year, including a gift from the artist, and a collection of works by Roy Lichtenstein has been placed on long-term loan to ARTIST ROOMS, thanks to the generosity of the Lichtenstein Foundation.



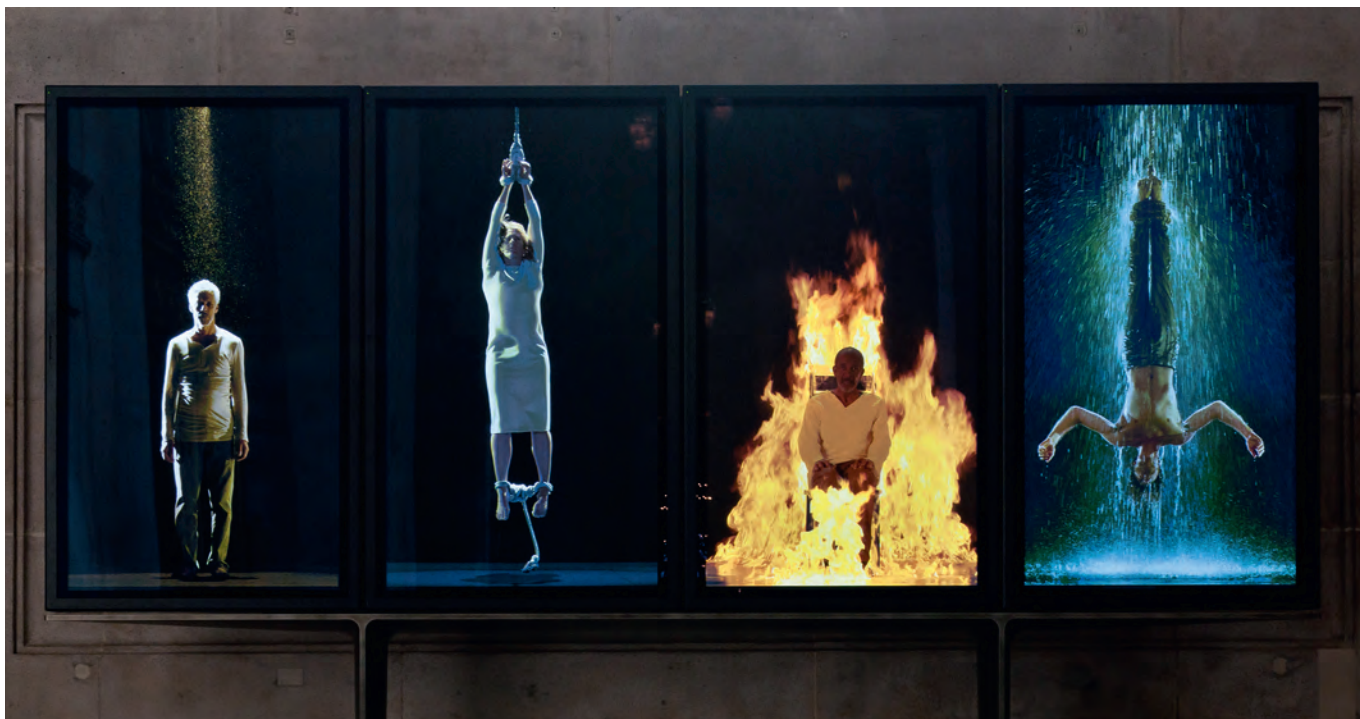
Works by Cathy Wilkes, the subject of an exhibition at Tate Liverpool this year, were acquired

Enriching our film holdings

It was a particularly strong year for the acquisition of film and video. Tacita Dean's Turbine Hall commission, *FILM* 2011, and David Hall's *TV Interruptions* 1971–2006, a major example of early video art in Britain, were acquired through the help of Tate Members. Multi-layered issues of identity and ethnicity are explored in John Akomfrah's *The Unfinished Conversation* 2012, which Tate acquired jointly with the British Council, with support from the Art Fund. Akomfrah was one of the founders of the Black Audio Film Collective, a group of artists and filmmakers dedicated to examining issues of Black British identity through film and media. The Outset/Frieze Art Fair Fund has supported the acquisitions of works from Frieze Art Fair for twelve years. A milestone was reached when we celebrated the hundredth work to come into the collection through this route. Thanks to the Fund, Tate has acquired the work of sixty-nine artists and we are grateful to Candida Gertler and Yana Peel, its co-founders. Outset enabled us to add major film works this year: Harun Farocki's *Parallel I-IV* 2012–14 and *Workers leaving the factory in 11 decades* 2006 and James Richards's *Not Blacking Out, Just Turning the Lights Off* 2011.

Female artists in the collection

Tate has been building the representation of female artists in the collection and this year acquired works by sixty-five women. An oil painting by Maria Helena Vieira da Silva, an abstract artist in post-war Paris, came from The Estate of Mary Fedden and Julian Trevelyan, accepted by HM Government in lieu of inheritance tax and acquired with additional assistance from the Nicholas Themans Trust Bequest Fund. We also added work by Turner Prize nominee Cathy Wilkes, works by Vicken Parsons through the Chantrey Bequest, and two pieces by artists



responding to works already in the collection: Rineke Dijkstra's *I See A Woman Crying (The Weeping Woman)* 2009, which was presented by the artist, and Sophie Calle's *Purloined (Turner)* 1998–2013.

Increasing our international reach

The increasing internationalism of the collection was extended by works including South African artist William Kentridge's *I am not me, the horse is not mine* 2008 which was presented to Tate and the Israel Museum, Jerusalem, by Wendy Fisher and Goodman Gallery, Johannesburg and Cape Town, and the vast drawing, *Sabra and Shatila Massacre* 1982–3 by the Iraqi artist Dia al-Azzawi, purchased with funds provided by Tate Members, Tate International Council, Tate's Middle East North Africa Acquisitions Committee and the Basil and Raghida Al-Rahim Art Fund.

Acquisitions Committees

Tate now has eight Acquisitions Committees operating around the world, with 282 members. Together they helped us to acquire 154 works last year at a cost of over £2 million. These committees represent a broad geographical spread; one of the most recently established, the Russia and Eastern Europe Acquisition Committee (REEAC) now has representatives from fifteen countries.

Two new acquisitions funds were established this year. The V-A-C Foundation will support a fund for Russian art for the next three years and the Edward and Agnès Lee Acquisition Fund will provide an annual gift for the purchase of works for four years. The Tate Americas

Four individuals are martyred by the classical elements in Bill Viola and Kira Perov's video work *Martyrs (Earth, Air, Fire, Water)* 2014



‘Our visitors were delighted to see Cornelia Parker’s career-defining works from Tate here in Manchester, and connecting so clearly with her most recent works.’

Maria Balshaw
Director, the Whitworth and
Manchester City Galleries

Foundation also continues to help us build the collection. For the last four years the PINTA Museums Acquisitions Programme has supported Tate in collecting Latin American art.

Sharing the collection

Tate lent 1,640 works of art this year to 273 venues: 1,017 works to 152 venues in the UK and 623 works to 121 venues internationally. Loans were made to 24 countries, including Australia, Brazil, Mexico, India, Latvia and Poland. UK lending has been very strong this year with twenty-two per cent more loans than last year.

Some of Tate’s best-known works were lent to museums and galleries across the UK. Cornelia Parker’s *Cold Dark Matter* 1991 and Auguste Rodin’s *The Kiss* 1901–4 went to the inaugural exhibition for the reopening of the Whitworth, part of the University of Manchester; David Hockney’s *My Parents* 1977 and Henri Matisse’s *Backs* were shown at the Sainsbury Centre for Visual Art, Norwich; Pablo Picasso’s *Weeping Woman* 1937 went to the Laing Art Gallery, Newcastle, and Pallant House Gallery, Chichester; and Jeremy Deller’s *Battle of Orgreave Archive* 2001 was on view at The Civic, Barnsley, in a show to mark the thirtieth anniversary of the miners’ strike.

Tate lent ambitiously beyond the UK too. Meschac Gaba’s twelve-room *Museum of Contemporary African Art* 1997–2002 travelled to the Deutsche Bank KunstHalle in Berlin as part of an ongoing partnership focusing on international art. Another large installation, David Hockney’s

Auguste Rodin’s *The Kiss* 1901–4, wrapped in string by Cornelia Parker, was part of her exhibition at the Whitworth in Manchester

Bigger Trees Near Warter 2007, was shown at the Museo Nacional de Arte in Mexico City, one of over 100 works shown in the exhibition *Landscapes of the Mind*, drawn entirely from Tate's collection.

Two recent acquisitions by Chris Ofili went to New Museum in New York, three works by Francis Bacon went to the State Hermitage Museum in St Petersburg and sixty-three sculptures and works on paper by Henry Moore went to Zentrum Paul Klee in Bern.

Tate conserved paintings by John Wootton at Longleat House in Wiltshire



Phillip King's sculpture was conserved for the exhibition of his work at Tate Britain

Looking after the collection

The works in Tate's collection are looked after by teams from conservation, art handling and photography. From elaborate historic frames to contemporary neons, from oil paintings to new media, all require specialist, expert care.

An opportunity to examine, photograph and conserve two important historic paintings by the eighteenth-century artist John Wootton arose this year when Longleat House in Wiltshire underwent major refurbishment. *Digging Out the Fox* and *Two Stallions Fighting*, both 1733–6, entered the Tate collection in 2004 via the Acceptance in Lieu scheme but have hung at Longleat since they were made. The works were fully examined and conserved, thanks to support from Tate Patrons.

In preparation for the exhibition of Phillip King's work in the Duveen Galleries at Tate Britain, Sculpture Conservation carried out a treatment on *And the Birds Began to Sing* 1964, with the support of Tate Patrons. The surfaces of the painted steel cones had become scratched and scuffed. In consultation with King, we decided to consolidate, clean and retouch the painted surfaces. Conservation Science helped select the materials. Jacob Epstein's *Portrait Bust of Mrs Chadbourne* 1910 was

conserved in memory of Mrs Rachel Caro ARIBA, late wife of Professor Colin Caro and sister of Sir Anthony Caro.

A major achievement this year was being able to return Mark Rothko's *Black on Maroon* 1958 to public view at Tate Modern. The painting, one of the Seagram murals Rothko donated to Tate in 1970, was vandalised with graffiti ink in October 2012 and it took eighteen months of research and treatment, supported by Tate Patrons and donations to the Tate Fund, to bring the painting back. The project was shortlisted for the Restoration or Conservation category in the 2015 Museums + Heritage Awards.



Volunteers working on the digitisation of over 52,000 items from the Tate Archive, making them available to view online

Inspiring learning and research

Deepening understanding through research

A strong research culture is fundamental to Tate's success: it generates new knowledge about the collection, the museum and its activities, opening up new fields of enquiry, developing professional practice and encouraging more people to engage deeply with art. Tate occupies a distinctive position within the academic landscape in the UK and internationally and is helping to transform the way museum research is conducted, presented and disseminated.

An important moment came with the launch of the Tate Research Centre: Learning, which is designed to develop and communicate learning research across the sector and internationally. It builds on our close connections to external partners in higher education, visual arts and arts education. The Centre has explored a broad range of themes and begun publishing a range of projects and findings online.

The Tate Research Centre: Asia-Pacific was established in 2012 to deepen knowledge of the collection we are building and to support

The British Art Network contributes to the sharing of expertise, research and ideas across visual arts organisations in the UK and internationally. It is facilitated by Tate and supported by Arts Council England.

curators in presenting global contemporary art. Now in its third and final year, it has been generously supported by the Andrew W. Mellon Foundation. The programme of discussion, research and dissemination has included a seminar series with academics, some of whom are the Centre's Visiting Fellows, and conferences. Dr Sook-Kyung Lee, Research Curator of the Centre, was the Commissioner/Curator of the Korean Pavilion at the Venice Biennale 2015.

British Art Network

Membership of the Subject Specialist British Art Network has increased steadily, a clear indication of the appetite for making connections with other professionals to deepen expertise in British art. Sixty more professional affiliates joined this year, bringing the total membership to 301 individuals, representing 150 different organisations. A grant of £92,951 awarded by Arts Council England will expand the network during 2015–18.

Events organised through the network explored British sporting art and the challenges of working with large-scale artworks. Additional funding from the John Ellerman Foundation's Regional Museums and Galleries Fund enabled Tate's BP Spotlight display *Basic Design* to travel to the Hatton Gallery in Newcastle. The exhibition was accompanied by a British Art Network seminar focused on mid twentieth-century art school education and archival research. A conference, *Audiences, Authority and Collaboration in Museum Research*, was jointly hosted by Tate Britain, the National Gallery and the National Portrait Gallery.

Research illuminating the collection

The conservation and management of modern and contemporary art continues to be at the forefront of Tate's research activities. We are working with international partners to develop new strategies for the conservation of complex digital artworks, part of Pericles, a European Framework Programme 7 funded project. Tate is also testing new techniques using nano-technologies for cleaning modern painted surfaces and plastics, also funded by the European Union via Horizon 2020. Last year, the Modern Oils Research Consortium was launched and, from this, a project on cleaning modern oils was developed and funded in the UK by the Arts and Humanities Research Council.

Over the next four years Tate will be an active partner of a Marie Curie International Training Network to develop new approaches to the conservation of contemporary art, training the next generation to respond to the emerging needs of new forms of artistic practice. The working methods used by specific artists are also being examined. The Clothworkers' Foundation is supporting research into Francis Picabia, Pablo Picasso and Max Ernst's painting practices and the Paul Mellon Centre for Studies in British Art is providing funds to look at John Singer



A research project is looking into John Singer Sargent's painting methods and materials

Sargent's painting methods and materials which will contribute to the artist's catalogue raisonné.

A project, funded by Christie's, to produce research into specific works in the collection is well underway. Summary texts on 200 works have been published online. The Christie's funding also supports the publication of twenty In Focus projects – a new research format consisting of scholarly texts that present new insights into the history, significance and reception of works in Tate's collection, produced collaboratively between external and in-house specialists. The Terra Foundation for American Art has supported a three-year research initiative which draws on Tate's collection to reveal a richer and more complex view of post-war American art and culture.

Six more Collaborative Doctoral Partnership studentships were secured this year and there are currently over thirty such students working in different departments across Tate, their theses supervised jointly by Tate and their host university. The Collaborative Doctoral Partnership scheme helps strengthen the museum's research culture and generates research in a broad range of subject areas.



Almost 20,000 people accessed the Tate Library and Archive collections, via the Hyman Kreitman Reading Rooms

Opening up the Library and Archive

Tate holds the largest archive of material related to British art in the world. We are making this accessible through a major digitisation project, Archives and Access, which is generously funded by the Heritage Lottery fund.

In 2014/15, there were 19,450 visitors to the Tate Library and Archive collections, via the Hyman Kreitman Reading Rooms; 1,000 visitors took part in a tour of the new Archive Gallery, led by the volunteer Archive Explorer tour guides; and 560 visitors joined one of our Library and Archive Show and Tell events. The Prints and Drawings Rooms recorded their highest visitor numbers ever.

Tate Britain now has well-established public spaces to display items from the library and archive. We also host group visits and study days. Searching our material has been made easier too with a new resource discovery tool.

Tate Members support a great many important library and archive cataloguing projects which bring a wealth of material to the public, including the completion of five key archive collections relating to Barbara Hepworth; the records of Arthur Tooth & Sons; Paule Vézelay's papers; the Ex-Directors' collection; and the cataloguing and display of the Nimai Chatterji collection of avant-garde documentation.

Tate Patrons also support the Archive, this year funding the acquisition of a documentary item and associated video material created by Lubaina Himid, which were shown in the 2012 Tate Britain display *Thin Black Line(s)*.

Beloved works by the Pre Raphaelites, including Millais's *Ophelia* 1851 2, returned to Tate Britain after touring the world



Small informational plaques are visible along the base of the gallery wall.



TATE MODERN EXHIBITIONS

Henri Matisse: The Cut-Outs

17 April – 7 September 2014

For the first, and perhaps the last, time, Matisse's major late works made from cut paper were brought together.

Global sponsor: Bank of America Merrill Lynch. With additional sponsorship from Hanjin Shipping. Supported by Henri Matisse Exhibition Supporters Group and Tate Patrons



Malevich

16 July – 26 October 2014

Presented in the Eyal Ofer Galleries, this landmark exhibition looked at Kazimir Malevich's revolutionary suprematist paintings, including the radical *Black Square*.

Sponsored by Blavatnik Family Foundation and Amsterdam Trade Bank with additional support from R and S Cohen Foundation

Project Space: A Chronicle of Interventions

2 May – 13 July 2014

Curated in collaboration with TEOR/ética, San José, Costa Rica, this exhibition looked at the history of Western intervention in Central America.

Supported by Catherine Petitgas, Tate International Council, Tate Patrons and Tate Americas Foundation





Alibis: Sigmar Polke 1963–2010

9 October 2014 – 8 February 2015

A major retrospective of the experimental and mischievous artist, including works made from snail juice, meteor dust and even uranium.

Supported by Fergus McCaffrey with additional support from The Sigmar Polke Exhibition Supporters Group and Tate International Council



Conflict, Time, Photography

26 November 2014 – 15 March 2015

From the seconds after a bomb is detonated to a former scene of battle years after a war has ended, this moving photography exhibition, presented in the Eyal Ofer Galleries, focused on the passing of time.



Richard Tuttle: I Don't Know .

The Weave of Textile Language

14 October 2014 – 6 April 2015

The American sculptor took over the Turbine Hall with a large artwork made from swathes of coloured fabric.

Supported by The I Don't Know . The Weave of Textile Language Supporters Circle

Marlene Dumas: The Image as Burden

5 February – 10 May 2015

The works of the prominent South African painter were shown in this psychologically charged exhibition.

Supported by Mondriaan Fund with additional support from The Image as Burden Exhibition Supporters Group and Tate Patrons





**Make It:
Folk Art Makers' Weekend**
1.18.18 - 1.20.18
11 AM - 5 PM
11 AM - 12 PM, 1 PM - 5 PM
11 AM - 12 PM, 1 PM - 5 PM
11 AM - 12 PM, 1 PM - 5 PM

COMMISSIONED
BY THE
MUSEUM OF
ART AND
DESIGN
PHOTOGRAPHY

WELCOMING BROAD AND DIVERSE AUDIENCES

At the heart of Tate's vision is the aim to bring art to the widest and most diverse audience possible. The Tate collection belongs to everyone and we should therefore do everything we can to open it up to people who might not otherwise engage with visual art. Our programmes seek to address people of all levels of knowledge, from first-time visitors to academics, and we are working to reach even more through our digital platforms.

Art for all

Children, schools and families

It is important that every child in the UK has access to great art wherever they live and whatever their needs or abilities. The arts must be at the core of the national curriculum. Tate can not replace arts teaching in schools but we can play a vital national and international role through our activities. Tate's Learning teams worked with more than 1,371,000 people this year.

Tate offers pre-school and schoolchildren early introductions to art. At Tate St Ives they can join on-site informal learning sessions such as Toddle Tate and Art Base to look, sketch and draw, working with artists. Programmes such as the St Ives Legacy Town Project, supported by the Heritage Lottery Fund, gave local schools the opportunity to engage directly with the work and story of twentieth-century artists from St Ives. Tate's fourth Clore Learning Space opened at Tate Liverpool, celebrating the fiftieth anniversary of the Clore Duffield Foundation.

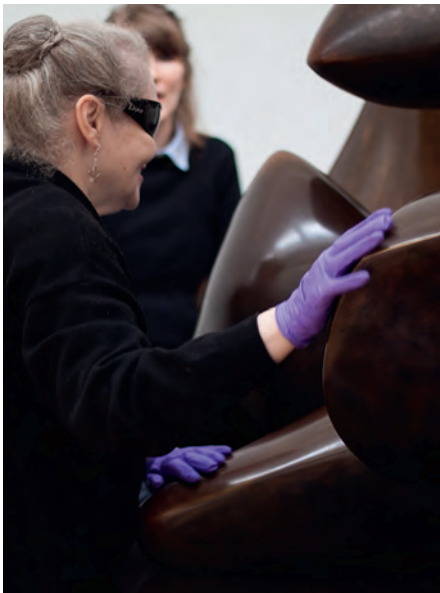
In London more than 182,000 schoolchildren and teachers took part in a self-led visit and a further 7,800 schoolchildren participated in artist-led workshops in the galleries. In London 6,500 school groups attended organised workshops and nearly 410,000 schoolchildren took part in activities. We expanded our special educational needs (SEN) offer for schools by a third. We programmed a series of interconnected events which included continued professional development opportunities for teachers, and workshops and specialist projects. Young people aged five to eighteen with physical, behavioural, cognitive or sensory difficulties or disabilities took part in artist-led workshops throughout the year, and across one dedicated week in May at Tate Britain.

Tate wants the public to help shape the programme, to feel empowered to express what they need and want. The Family Collective at Tate Liverpool met for the first time in October. These parents of children who attend children's centres in Liverpool form an influential group. With

'The course felt like being at art school again; it was energising and refreshing. It reminded me of what I wanted to bring to secondary education when I first started teaching.'

A teacher on the Summer School 2014

Sonic Trails were created for families at Tate Britain and Tate Modern by musicians and sound artists



Tate leads regular touch tours for blind people

their help we have been developing spaces where they can feel confident and giving them a genuine opportunity to shape our collection displays and wider programme. The joy of making things was explored in a half-term activity at Tate Liverpool: *Building a Bridge of Books*. Many families who took part had not considered going to Tate before so it offered the starting point for a life-long artistic journey.

Creating a rewarding experience for all visitors

Tate wants all our visitors to be able to enjoy what we offer in our galleries. This year we trained eight more people to deliver British Sign Language (BSL) tours and continued to run popular 'touch tours' of sculpture. Tate is working again with VocalEyes, a training organisation, to deliver audio-description skills training to ten more members of staff. We have also been running a programme of creative art workshops for the visually impaired in which artist educators explore the techniques used by artists within Tate's collection displays.

Tate participated in National Learning Disability Awareness Month by holding an event for 200 people with profound and multiple physical and learning disabilities, including Down's syndrome. Private views of exhibitions exclusively for disabled audiences have supported those with autism and learning disabilities. These activities have been generously supported by the Tate Fund.

Tate Liverpool was awarded a Gold VAQAS (Visitor Attraction Quality Assurance Scheme) accolade by VisitEngland in recognition of its offer to visitors. The assessment praised the warm welcome, the clear signage, the staff, the exhibitions and interpretation, and the modern facilities.

TOP: Schoolchildren visiting Tate Modern

‘When I was growing up in east London seventy years ago, no one ever went to an art gallery – it was for “them up there”. In the last ten years it’s all opened up – there’s more on offer now.’

Brenda, 82, Soapbox participant



The Look Group in St Ives is modelled on a book group – people come together to talk about art

In 14/15 Tate Learning was supported by:

Lionel Barber

BMW

BP

Mace Foundation

Mala Gaonkar

The Paul Hamlyn Foundation

Hyundai Motor

Markit

The Stanley Picker Trust

Yana Peel

Gilberto Pozzi

The Taylor Family Foundation

The Lord Leonard and Lady Estelle Wolfson Foundation

Local communities get involved

A new initiative called Soapbox at Tate Britain demonstrates our ambitions for working with local communities. Once a month older people meet at Tate Britain to discuss art.

Tate Modern supported the local arts festival *Merge* for the fourth consecutive year, and invited over 200 residents of Southwark and Lambeth to attend a community private view of *Henri Matisse: The Cut-Outs*. A special project with St Mary’s church in Kennington was inspired by the exhibition. Local parishioners worked with artist Sarah Sparkes to design and make their own chasuble based on the garments designed by Matisse and worn by the priests in Vence.

In St Ives, the Look Group initiative – which is part of the St Ives Legacy project, supported by the Heritage Lottery Fund – is a key part of what we offer local residents. This year we participated in a three-way project with Bude Castle Museum and the Royal Cornwall Museum in Truro which resulted in an exhibition at the remotely located Bude. It was seen by over 1,000 people.

Tate Liverpool initiated a three-year relationship with Liverpool John Moores University, giving unique opportunities to local students. This strengthens our research capacity through a curator based at the university but often on site at the gallery. We have developed partnerships with City of Liverpool College to pilot a new art course for learning through their Skill Centres to reach students of all ages and we will work closely in the future with Edge Hill University following their support for the Leonora Carrington exhibition.

Art in the wider community

Tate strengthened its partnership with the Liverpool Biennial, now a Plus Tate partner. Together with 14–18 NOW WW1 Centenary Art Commissions we asked Carlos Cruz-Diez and Peter Blake to create ‘dazzle’ designs for ships to mark the centenary of the First World War. The links to Liverpool with this project were multilayered since Mersey ships played a significant role in the war and many wartime battleships, destroyers and submarines were ‘dazzled’ on Merseyside. The bold abstract patterns provided a form of camouflage which was intended to confuse and disorientate the enemy.

Tate Liverpool collaborated with the BBC and Open Culture on a community event to bring the Mondrian exhibition to wider audiences, creating a human canvas on the waterfront using a Mondrian-inspired grid and people dressed in primary colours. It was featured on *The One Show*, part of the BBC’s Abstraction season.

Artists’ voices are central to Tate St Ives, and its artist residency programme embraces the local communities of Cornwall. Artists in residence Nicolas Deshayes, Marie Toseland and Lucy Stein lived and worked in St Ives, developing their own practice while engaging with





Artist Lucy Stein undertook a six month residency at Tate St Ives

Children's TV presenter and Liberal Democrat peer Floella Benjamin led a personal tour of Tate Britain's collection displays

artists' networks, local people and visitors, continuing the tradition of creative communities in the town.

Inspiring careers in the arts

Tate partnered with Inspiring Women and BAFTA to host a major networking event in the Turbine Hall at the heart of Tate Modern, introduced by Miriam González Durántez. It brought together more than 150 women from the world of arts and culture to talk to 750 girls from local schools about women's participation in the arts. Almost 70% of Tate staff are women and this was an opportunity to discuss the rewarding careers within the sector.

Our learning programmes are generously supported by individuals, trusts and foundations, including Tate Patrons and the continued support of Gilberto Pozzi, the Stanley Picker Trust, The Vandervell Foundation, with additional support from Tate Trustee Lionel Barber for our schools workshop programme. We also have renewed commitment from the Lord Leonard and Lady Wolfson Foundation towards our special educational needs workshops. The Clore Duffield Foundation has committed to supporting the Clore Learning Centre at Tate Liverpool for 10 years.



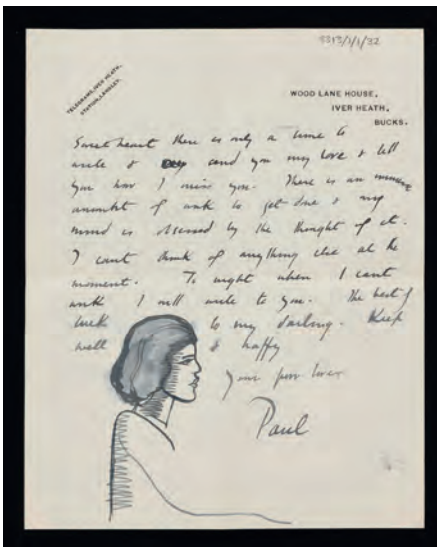
Carlos Cruz Diez created this colourful camouflage to mark the centenary of the First World War. Co commissioned by Liverpool Biennial, Tate Liverpool and 14 18 NOW: the WW1 Centenary Art Commissions in partnership with National Museums Liverpool (Merseyside Maritime Museum). Supported by the National Lottery through the Heritage Lottery Fund and Arts Council England.

A deeper experience through public programmes

Artist talks, panel discussions and symposia allow the public to get a deeper experience of the exhibitions and displays. We cater for a wide range of audiences with generalist and specialist interests. Film director Mike Leigh answered questions about his film *Mr Turner* at Tate Britain, while well-known figures such as former children's TV presenter Floella Benjamin led personal tours of the *BP Walk through British Art*.



Digital technology allows audiences to explore our collection in new ways



This letter from Paul Nash to his wife is now available to view online as part of the major Archives & Access project

Complex themes are explored unflinchingly through seminars and symposia. These events attract international audiences, academics, artists, cultural historians and others. *The Black Subject: Ancient to Modern* took a broad historical sweep, using the Tate collection as a starting point for discussion on depictions of people of African and Asian descent in British art. The event was related to the BP Spotlight display *Spaces of Black Modernism: London 1919–39*.

Promoting digital growth and engagement

Tate uses its digital platforms and channels to provide rich content for existing and new audiences and to promote the wide range of exhibitions and events in the galleries. Unique visitors to the website increased year on year by four per cent from 12.8 to 13.4 million. Thirty per cent of visitors came to the website to find out about an exhibition and plan a visit whilst seventy per cent came to research the collection.

A grant of £2 million from the Heritage Lottery Fund has funded one of our most ambitious digital projects to date. Tate Archive is the world's largest archive of British art and the digitisation of over 52,000 items makes this one of the richest and most comprehensive digital art and archival resources in Europe. Among the items now online as a result of this project are letters from Paul Nash to his wife, touching family photographs of Jacob Epstein, previously unpublished images of Eduardo Paolozzi and forty-five volumes of Barbara Hepworth's sculpture records. These can be seen by worldwide audiences alongside the Tate collection.

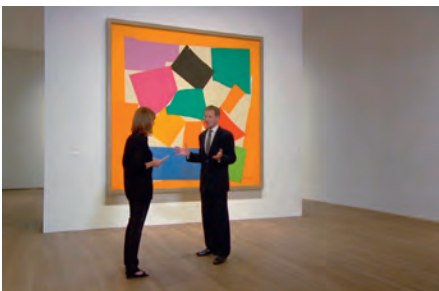
As part of opening up access to the Archive, Tate has developed new ways of engaging with these historic materials. This includes an online 'Albums' feature which allows visitors to group together archive items and artworks that they can add to, annotate and share, plus a series of films exploring all aspects of the project and a learning programme across the UK working in partnership with key art organisations. Tate is the first fine arts organisation to collaborate with the Zooniverse team led by the University of Oxford to crowdsource full text transcriptions of handwritten documents.

Bloomberg continue to support digital interpretation at Tate Modern. Bloomberg Connects invites visitors to engage with art, artists and other visitors through interactive digital experiences including the Drawing Bar, Viewpoints, Screening Room, Global Studios and TateShots. Our partnership with Bloomberg has allowed us to create a truly pioneering programme which takes the exchange of ideas to its heart and inspires visitors both in and outside of the gallery.

Our ambition is to increase the online audience by 4 million in the next three years. The priority for the next year is to improve the design and navigation of the site to make it easier for a broad range of audiences to explore the wealth of rich content and the online collection.



Instagrammer Zoe Timmers @zobolondon took this photograph at a special event at Tate Modern



Matisse Live broadcast the exhibition to cinema audiences in several countries

New partnership with the Khan Academy

Tate entered into an important partnership with the Khan Academy this year, funded by Mala Gaonkar and Yana Peel. This non-profit educational website provides ‘a free world-class education for anyone, anywhere’ and now has 10 million users. Khan has added art and creative learning to its popular maths and science portfolio and introduced a museum-branded page. Currently two UK museums are featured – the British Museum and Tate. This brings our video content and research to new global audiences.

Instant global distribution through social media

This year there was significant growth across all of Tate’s social media accounts. We now have 1.4 million Twitter followers which gives us the third-largest Twitter following for any museum or gallery in the world. We have over 725,000 Facebook likes and 167,000 followers on Instagram.

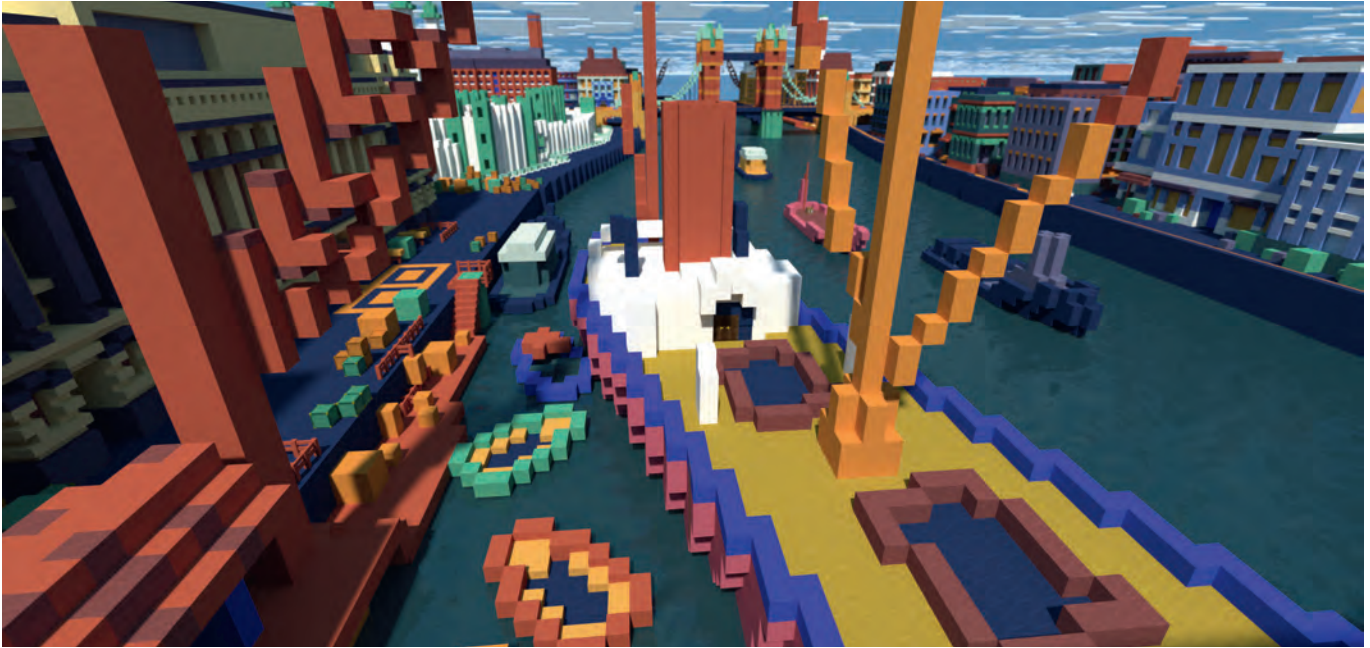
Social media is instant, global and lends itself to the distribution of high-impact visual material. As an art gallery with a unique, rich collection, we can get people worldwide talking about art. For example, Tate recently invited leading Instagrammers to Tate Modern’s Turbine Hall when the gallery was closed to photograph Richard Tuttle’s installation *I Don’t Know . The Weave of Textile Language*. This attracted 370,000 likes, taking the work to new audiences around the world in seconds. Over 500,000 views were received when we prompted discussion through our LGBT network around diversity in the Tate collection.

Pioneering ways of taking Tate films to new audiences

Tate produces its own films and shares this content with a wide range of third parties, including the *Guardian*, the BBC, *Nowness*, *Dazed* and *i-D* as well as other international galleries and museums. Our film series TateShots, supported by Bloomberg, continues to grow its substantial online following and generated 1.9 million views in You Tube this year, a forty-five per cent increase on the previous year.

We made our first foray into cinema with a broadcast from *Henri Matisse: The Cut-Outs*. Audiences all over the world, from Australia to the United States, were taken on a live tour of the exhibition on the big screen and it won Best Non-TV production at the Royal Television Society awards. British Airways is launching a new channel on their in-flight entertainment system which features short films made by Tate.

Tate also produced the first interactive documentary from a museum or gallery in 2014, a collaboration with Africa Express, Damon Albarn and TheSpace.org. Online audiences explored composer Terry Riley’s minimalist masterpiece *In C* and the minimalist art at Tate Modern using the latest interactive technology. The viewer could select camera angles, isolate individual performers and even focus on notes played by particular musical instruments. The experience had an unprecedented 4.2 million impressions on social media platforms.



ABOVE: Players of the popular videogame *Minecraft* could explore this world inspired by André Derain's painting *The Pool of London* 1906

OPPOSITE: Robots roamed Tate Britain after dark in this IK Prize winning project

The IK Prize, named in memory of the philanthropist Irene Kreitman, celebrates creative talent in the digital industry. Supported by The Porter Foundation, the prize is presented by Tate to a team, company or individual for an original idea that uses the power of digital technology to connect Tate's collection of 500 years of British art to a wider audience.

The IK Prize

Tate's inaugural IK Prize for digital innovation, supported by The Porter Foundation, was won by The Workers for *After Dark*. Their project provided a thrilling way of giving access to the collection beyond gallery opening hours. Alone in the dark with great works of art, online visitors could remotely control robots, taking them on a nocturnal journey through the spaces at Tate Britain. Over 40,000 people worldwide tuned in to watch the live stream. Colonel Chris Hadfield, former Commander of the International Space Station, was the first person to drive one of the robots, which he did from his home in Toronto, tweeting about it to his one million followers. The project won a Best of the Web award at the Museums and the Web Conference in Chicago in the Digital Innovation category and an Honoree nomination at the Webby Awards.

The introduction of the IK Prize is a significant marker for Tate. It is symbolic of the importance we place on digital creativity. We want to be experimental and risk-taking, an incubator for new talent and ideas.

The winners in the second year were Flying Object for *Tate Sensorium*. Their installation will allow users to engage all of their senses as they experience art.

Another shortlisted entry for the prize in 2014 was too interesting to let drop. Artist and educator Adam Clarke led a collaboration with a team of *Minecraft* mapmakers to devise Tate Worlds, a project that reimagines artworks from Tate's collection as virtual worlds to explore. *Minecraft* has captivated millions of children and young people across the world and we aim to introduce a new generation to inspirational works from Tate's collection. So far, Tate Worlds maps have been downloaded over 100,000 times.



TATE BRITAIN EXHIBITIONS

Kenneth Clark: Looking for Civilisation

20 May – 10 August 2014

This exhibition looked at Clark's wide influence on British art in the twentieth century, including works from his own collection.



Tate Britain Commission 2014:

Phyllida Barlow

31 March – 19 October 2014

Sculptor Phyllida Barlow created her largest and most ambitious work in London to date, filling the Duveen Galleries with towering structures made from everyday materials.

Supported by Sotheby's

British Folk Art

10 June – 31 August 2014

The extraordinary and surprising works of some of Britain's unsung artists were shown in the first major exhibition of British folk art.



Turner Prize 2014

30 September 2014 – 4 January 2015

The Turner Prize returned home for its thirtieth birthday. Duncan Campbell won for his film *It for Others*.



**The EY Exhibition: Late Turner
– Painting Set Free**

10 September 2014 – 25 January 2015
The first exhibition devoted to the extraordinary work J.M.W. Turner created between 1835 and his death in 1851.

Part of the EY Tate Arts Partnership



Sculpture Victorious

25 February – 25 May 2015
A celebration of the powerful, beautiful and inventive sculptures produced in the Victorian era.

Supported by The Henry Moore Foundation and Tate Patrons



**Salt and Silver: Early Photography
1840–1860**

25 February – 7 June 2015
The first exhibition in Britain devoted to salted paper prints, one of the earliest forms of photography.



**Nick Waplington/Alexander McQueen:
Working Process**

10 March – 17 May 2015
Photographs by Waplington go behind the scenes at lauded fashion designer McQueen's final collection.

Supported by Tate Patrons



WORKING IN PARTNERSHIP

The recently published Warwick Commission report *Enriching Britain: Culture, Creativity and Growth* revealed there is much work still to be done to bring art to everyone, wherever they live and whatever their background. National institutions like Tate have a responsibility to ensure that the collection and our services are available across the country.

Around twenty per cent of Tate's annual expenditure goes outside the capital, running Tate St Ives and Tate Liverpool but also supporting our many partnership projects across the UK and abroad. Tate seeks to fulfil a national role, notably through the Plus Tate and ARTIST ROOMS networks, taking art and ideas beyond our four galleries, often to remote parts of the UK.



An event at the Houses of Parliament celebrating the impact of the Plus Tate network

'As part of the Plus Tate network, Tate has as much to learn as it has to give.'

Nicholas Serota, Tate Director,
in the *Financial Times*, March 2015

Young people in the Whitworth Young Contemporaries group, part of the Circuit programme, put on an event to celebrate the Manchester gallery's reopening

Partnerships in the UK

Plus Tate

In March 2015 we announced the expansion of Plus Tate. This contemporary visual arts network allows partners to share collections, expertise and experience. Sixteen institutions have joined the original eighteen partners, plus the four Tate galleries, almost doubling the size of the group.

Plus Tate now encompasses a wider range of organisations and has a greater geographic spread. Three venues in Northern Ireland, The Fruitmarket Gallery in Scotland and Artes Mundi in Wales improve representation beyond England. A central tenet of the network is that institutions work with local communities to give people from all walks of life access to art. Our partner institutions undertake inspiring work, making world-class exhibitions and learning programmes that are relevant to the lives of local audiences, as well as contributing to tourism. This includes many initiatives with young people, offering creative opportunities for skills development through engagement with art.

The power of working in partnership was celebrated at the Houses of Parliament at an event attended by then Secretary of State for Culture, Media and Sport, Sajid Javid, with the publication of research into the economic impact of the network: *Plus Tate: Connecting Art to People and Places*. The original eighteen Plus Tate partners are visited by over 3.5 million people every year, employ over 500 full time staff and have a combined annual turnover of over £33 million.

Plus Tate Network

The new Plus Tate partners: Artes Mundi, Camden Arts Centre, Centre for Contemporary Art Derry~Londonderry, Centre for Chinese Contemporary Art, Chisenhale Gallery, The Fruitmarket Gallery, Golden Thread Gallery, Harris Museum and Art Gallery, John Hansard Gallery, Liverpool Biennial, MAC Belfast, MK Gallery, Modern Art Oxford, Northern Gallery for Contemporary Art, South London Gallery and Spike Island.

They join the original eighteen partners which are: Arnolfini, BALTIC Centre for Contemporary Art, HOME, Firstsite, Glynn Vivian Art Gallery, Grizedale Arts, The Hepworth Wakefield, Ikon, Kettle's Yard, mima, MOSTYN, Newlyn Art Gallery and the Exchange, Nottingham Contemporary, The Pier Arts Centre, Towner, Turner Contemporary, the Whitworth, Wysing Arts Centre, plus the four Tate galleries.





Photographer Don McCullin talked to young people from Shetland at Tate Modern

The ARTIST ROOMS collection of international modern and contemporary art is jointly owned by Tate and National Galleries of Scotland and was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, the Art Fund, and the Scottish and British Governments. ARTIST ROOMS On Tour 2013-16 is supported by the National Lottery through Arts Council England, the Art Fund and, in Scotland, the National Lottery through Creative Scotland, making available the ARTIST ROOMS collection to galleries throughout the UK. The collection continues to grow each year through gifts, loans and purchases acquired with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members.

The Northern Lights Ambassadors project was managed in a partnership between Shetland Arts and Shetland Museum and Archives, and was commissioned as part of the associated learning programme for ARTIST ROOMS on Tour, supported by Arts Council England, the Art Fund and Creative Scotland.

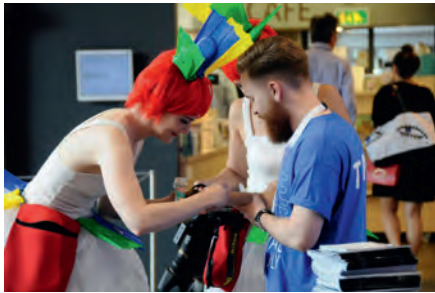
ARTIST ROOMS – life-changing experiences through art

In November, a group of young people from Shetland came to Tate Modern to meet veteran photographer Don McCullin. They interviewed McCullin about his time in war zones and his experience of landscape photography. They asked him to critique their work, which was shown at the Shetland Museum and Archive at the same time as an ARTIST ROOMS exhibition of his own. McCullin said the scenery in Shetland was his kind of landscape – stripped bare and full of drama and that the group had responded poetically to their environment with powerful pieces. Anthony d'Offay, whose donation is the foundation for the ARTIST ROOMS programme, later took the group of thirteen around the ARTIST ROOMS displays of Joseph Beuys, Alex Katz and Lawrence Weiner. This is the type of activity the ARTIST ROOMS project can encourage: transformative and life changing.

Since the inception of the touring programme in 2009, ARTIST ROOMS has been shown in sixty-nine museums and galleries around the UK. The 131 displays and exhibitions nationwide, including those at Tate and National Galleries of Scotland, have been visited by more than 35 million people. This year seventeen associate venues opened ARTIST ROOMS exhibitions around the country, and 225 works were loaned to these institutions. In addition two ARTIST ROOMS displays opened at Tate Modern, and the new ARTIST ROOMS collection of works by Roy Lichtenstein opened in March at the Scottish National Gallery of Modern Art, thanks to the generosity of the Roy Lichtenstein Foundation.

ARTIST ROOMS On Tour continues to have a significant and lasting impact on Associate venues across the UK. Thanks to the support of

ARTIST ROOMS Anselm Kiefer exhibition at Tullie House Museum and Art Gallery, Carlisle



The Blueprint Festival was a three day event led by Tate Collective for other young people in Liverpool and the North West

Circuit is a four year national programme, led by Tate and funded by the Paul Hamlyn Foundation, connecting 15 25 year olds to the arts in galleries and museums working in partnership with the youth and cultural sector. The programme provides opportunities for young people to steer their own learning and create cultural activity across art disciplines. Six Plus Tate partners firstsite, Colchester; MOSTYN, Llandudno; Nottingham Contemporary; Whitworth Art Gallery, Manchester; Wysing Arts Centre, Cambridgeshire and Kettle's Yard, Cambridgeshire are working with all four Tate galleries on the programme.

Arts Council England, the Art Fund and Creative Scotland, grants were distributed to Associate venues to support learning and marketing projects, as well as installation and travel costs, and the upgrading of facilities to national environmental and security standards, building capacity and a legacy which will facilitate future loans from the national collections.

ARTIST ROOMS exhibitions have encouraged associate venues to develop new audiences for contemporary art. Once again, Associates reported the positive impact ARTIST ROOMS have on their general visitor figures. The Royal Albert Memorial Museum and Art Gallery in Exeter, which showed the work of Gilbert & George, attracted almost 70,000 people during the exhibition.

At the start of 2015, a book celebrating the achievements of the first five years of ARTIST ROOMS on Tour was published, richly illustrated with images of artworks and of ARTIST ROOMS exhibitions at Associate venues around the country.

Circuit – giving young people a powerful voice

A grant of £5 million from the Paul Hamlyn Foundation supports *Circuit*, a national programme connecting young people to the arts in galleries and museums. Led by Tate, *Circuit* provides opportunities for young people to steer their own learning and create their own activities across disciplines. Young people lead all aspects of the programme; in effect they become curators, marketers, event organisers and managers. This was *Circuit's* second year and there are now thirty-two local and national partnerships with youth sector providers to make sure those in the most vulnerable situations have an opportunity to take part.

The momentum gathered through festivals and other activities. In Liverpool, the *Blueprint Festival* attracted 2,300 people. It opened with an exhibition at Tate Liverpool of new works and performances by young artists from the North West. The climax was a digital spectacle, a mass collaborative event on the Albert Dock.

At Tate St Ives, Tate Collective – Tate’s group for fifteen to twenty-five year olds – worked with artist mentors to curate Young@Tate events in the gallery and to devise activities in other venues across Cornwall. A highlight was *Pop-Up Tate*, a week-long artist-led event in a disused shop in Penzance.

Young people now have much more visible impact at Tate Britain and Tate Modern. A new strand of Late at Tate events at Tate Britain is now being curated by Tate Collective. They also curated a one-room display at Tate Britain, *Source*, exploring parallels between the crowded display of art in a traditional salon hang and twenty-first century digital and social media platforms. Alongside this, they created Space in the Tate Britain Learning Gallery where young visitors could talk, think and connect art with their own life experiences. One participant said: ‘It looks like it is relevant to us. It is like a mirror talking back to us.’



Circuit events around the UK

It was a busy year for the Circuit programme, with events at partner galleries around the UK in addition to those at Tate.

- Two-day residential for staff and young people from all ten partner galleries to debate and share practice, October 2014
- Gallery 1, a new exhibition with work made and curated by young people at MOSTYN, Llandudno, October 2014
- Circulate, a group of young evaluators, capturing the programme’s impact on new audiences, including a presentation at an international art and design conference, September 2014
- A large scale ‘Winter Gathering’ at Firstsite including young fire and circus skills performers, December 2014
- A twenty-four hour ‘Map Hack’ workshop at Wysing Arts Centre and Kettle’s Yard, January 2015
- Launch of Whitworth Young Contemporaries as part of the Manchester gallery’s reopening, February 2015
- COLLABOR-8, monthly music and social happenings at Nottingham Contemporary

Constable’s ‘Great Salisbury’ goes to Constable country

Local residents and visitors to ‘Constable country’ in Suffolk were given the chance to see John Constable’s six-foot-wide *Salisbury Cathedral from the Meadows* 1831 at Christchurch Mansion in Ipswich, which houses the most significant collection of Constable’s work outside London. It was the first time that the painting had been exhibited in a location where



Constable's *Salisbury Cathedral from the Meadows* 1831 continued its tour across the UK

Constable spent so much of his life. The painting he affectionately called his 'Great Salisbury' attracted nearly 1,400 young visitors during half-term week alone. Understanding of the artist's work and interests were deepened through a series of workshops and events, which continued throughout 2015.

The painting will continue to travel over the next four years, with partners displaying the work in the context of their location and collection, enabling audiences of all ages to enjoy the work of Constable. The partnership tour is made possible by the generous Heritage Lottery Fund and Art Fund support of the Aspire project. In 2014 the painting was shown at National Museum Cardiff where it was seen by almost 55,000 visitors.

Turner Prize to be presented in Scotland

The Turner Prize was thirty this year and it returned once more to Tate Britain, where it was won by Duncan Campbell. It will be presented at Tramway, Glasgow, in 2015, the first time it will have been shown in Scotland. Alternating the exhibition between venues around the UK and Tate Britain has given the Prize a new dynamic and deepened our relationships with colleagues and audiences outside London.

RIGHT: Ciara Phillips's bright screenprints were shown at Tate Britain as part of the Turner Prize

Constable's *Salisbury Cathedral from the Meadows* 1831 was secured for the British public through major grants from the Heritage Lottery Fund, the Manton Foundation, the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. Aspire is a five year partnership project between Tate Britain, the National Galleries of Scotland, Amgueddfa Cymru National Museum Wales, The Salisbury Museum and Colchester and Ipswich Museums Service, supported by the Heritage Lottery Fund and the Art Fund, enabling this work to go on almost continuous view across the UK.





International partnerships

Tate's international partnerships connect Tate to a worldwide public and bring new experiences to audiences in Britain.

Last year Tate and the Ministry of Culture, Government of India, signed a Memorandum of Understanding to develop collaborations focused on modern and contemporary art. Our commitment was demonstrated at Tate Liverpool with an exhibition of the work of the modernist artist Nasreen Mohamedi, who was raised in Mumbai.

The artist Howard Hodgkin is a frequent visitor to India and Tate collaborated with Chhatrapati Shivaji Maharaj Vastu Sangrahalaya and the Jehangir Nicholson Foundation in Mumbai to organise the first solo exhibition of his work in India, with the support of the British Council and Gagosian Gallery.

The Brooks International Fellowships Programme, funded by The Rory and Elizabeth Brooks Foundation and delivered in partnership with Delfina Foundation, aims to bring knowledge and new perspectives to our collections and programmes and deepen our understanding of global artistic practice. In this pilot year, focused on colleagues working in South Asia, three museum professionals from Delhi and Mumbai joined learning and curatorial teams at Tate in London. They examined the role of artists in socially engaged learning programmes, modernist art practices in India, and contributed to the forthcoming *Artist and Empire* exhibition at Tate Britain.

Tate Britain's exhibition *Late Turner* travelled to the J. Paul Getty Museum in Los Angeles

Exhibitions and international loans

Exhibitions tour from all four Tate galleries. There were two major international tours of Tate Britain exhibitions: *Late Turner* went to the J. Paul Getty Museum, Los Angeles, and the de Young Museum in San Francisco and *Pre-Raphaelites: Victorian Avant-Garde* went to Mori Arts Centre, Tokyo, and Palazzo Chiabrese in Turin.

Tate created a major exhibition of British Landscape painting specifically for an international tour, bringing our unrivalled collection to audiences in Latin America. Selected by Richard Humphreys, *Landscapes of the Mind: Paisajismo británico. Colección Tate. 1690–2007* was presented at the Museo Nacional de Arte (MUNAL), Mexico City from March to June 2015 where it was seen by 85,381 people. As part of UK Year of Mexico 2015, the British Council supported the inclusion of David Hockney's major painting installation *Bigger Trees Near Water* 2007. The exhibition travelled on to the Pinacoteca do Estado de São Paulo, Brazil, where it remains on show until October 2015.

Back in the UK, also as part of the Year of Mexico, Tate Liverpool held an exhibition of the work of Leonora Carrington – born in Lancashire, but renowned in Mexico.

Sharing expertise internationally

We share our expertise internationally as well as our collection. The Ministry of Heritage and Culture, Sultanate of Oman, commissioned Tate to train a number of their museum professionals. We devised a programme comprising seven one-week modules which were delivered in Oman and London. Even further afield, in Australia Tate has been advising on the cultural components of a bid to build a new creative quarter in Sydney Harbour.

Tate appointed two new staff to the curatorial team at Tate Modern, to strengthen our knowledge of Russian art. Both posts are supported by the V-A-C Foundation for three years and signal a commitment to develop Tate's expertise in Russian contemporary and modern art.

BP Art Exchange connects schools, galleries and artists internationally and now has participants in fifty-two countries worldwide. There are 350 schools and teachers registered, with 12,250 schoolchildren taking part. We deepened our activities in many countries. A workshop programme in Moscow took place as part of the UK–Russia Year of Culture, in partnership with British Council Moscow. And in India, we worked with Srishti School of Art, Design & Technology, Bangalore, and the Kochi International Biennale.



ABOVE: 85,000 people visited Tate's touring exhibition *Landscapes of the Mind: Paisajismo británico. Colección Tate* at MUNAL in Mexico City



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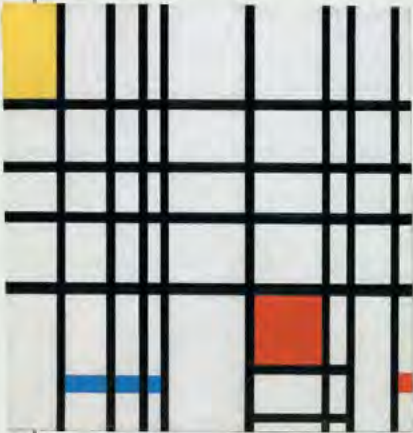
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TATE LIVERPOOL EXHIBITIONS



Mondrian and his Studios

6 June – 5 October 2014

A life-size reconstruction of Mondrian's Paris studio was the centrepiece of this exhibition of the celebrated modernist painter.

Supported by the European Regional Development Fund (ERDF) and the Embassy of the Netherlands

Nasreen Mohamedi

6 June – 5 October 2014

The painstaking geometric drawings of this Indian artist.

Supported by the European Regional Development Fund (ERDF)



Liverpool Biennial: Claude Parent

5 July - 26 October 2014

Radical architect Parent transformed the Wolfson Gallery with slanted floors and ramps, creating a new space in which to view the collection.



Transmitting Andy Warhol

7 November 2014 – 8 February 2015

This exhibition brought together more than 100 artworks from one of the most influential artists of the twentieth century.

Supported by the Terra Foundation for American Art, European Regional Development Fund (ERDF), Liverpool City Council and Tate Liverpool Members. Includes works from the ARTIST ROOMS collection

Gretchen Bender

7 November 2014 – 8 February 2015

The first solo exhibition of Bender's work in the UK showcased a selection of her pioneering immersive multimedia works, including a monumental 24-screen installation.

Supported by the European Regional Development Fund (ERDF)



The Serving Library

7 November 2014 – 8 February 2015

Leonora Carrington

6 March – 31 May 2015

Born in England, Carrington became one of Mexico's best-known painters. This exhibition explored her dreamlike take on surrealism.

Supported by the Government of Mexico as part of the Year of Mexico in the UK 2015. Sponsored by Edge Hill University. With additional support from the West Dean College – The Edward James Foundation and Suzanne Deal Booth



Cathy Wilkes

6 March – 31 May 2015

The Turner Prize nominee brought together over a decade of her large-scale installations.

Supported by British Council Northern Ireland, Culture Ireland, The Henry Moore Foundation and Rennie Collection



György Kepes

6 March – 31 May 2015

Eighty photographs, photomontages and photograms made by the artist, designer and educator.

Supported by the Kepes Exhibition Supporters Group





MAKING IT HAPPEN

As Tate prepares for the future, and Grant-in-Aid continues to fall, one of our main priorities is to ensure a sustainable future for our galleries and activities. Government funding is crucial, and currently accounts for a third of our income, but the rest is self-generated. Trading operations provide one foundation and Tate also continues to grow our support from individuals, foundations, the public sector and corporate sources. This, together with the contributions of visitors, Members and Patrons, is critical if Tate is to inspire future generations and existing audiences.

The success of the Matisse exhibition led to strong sales in Tate shops



Record year for Tate Enterprises

Tate Enterprises (excluding Tate Catering) had its best year ever with turnover of £17.7 million yielding profit for Tate of nearly £3.6 million. This was due in no small measure to the vibrant programme, underpinned by the Matisse exhibition and *The EY Exhibition: Late Turner*. Other contributory factors were strong incomes from our publishing list, limited editions, the picture library and the online shop.

The merchandise team achieved outstanding sales throughout the year totalling more than £7 million, with postcards and prints at all price levels driving much of that success. Sales continued to grow through the online shop, increasing year on year by forty-one per cent. This record level of self-generated profit gives us the foundation for working sustainably in the future.

Sales of postcards and prints helped Tate Enterprises to a record turnover

We built a dedicated coffee roastery at Tate Britain to supply our cafés and restaurants



Tate Catering contributed £815,000 in profit this year to Tate. The new Djanogly Café with its outdoor seating area, the elegantly refurbished Rex Whistler restaurant and the new Members Room at Tate Britain provided an inviting range of places to eat. Tate continues to work on delivering local, seasonal, sustainable and British ingredients at all our outlets. Our coffee, roasted on site at Tate Britain, remains popular, as do our beer and gin collaborations.

The importance of our Members, Patrons and donors

Members have always been important to Tate. There are now almost 116,000 Members, and this year saw our largest-ever annual growth in membership. Income from fees exceeded £10.5 million for the first time. £1.5 million went towards acquisitions including works by John Riddy, Chila Kumari Burman and Gillian Wearing. £5.4 million supported collection care programmes. Tate's magazine, *Tate Etc.*, has a print run of 120,000 and is available as an award-winning app. It goes to all Tate Members and has one of the largest art magazine circulations in the world.

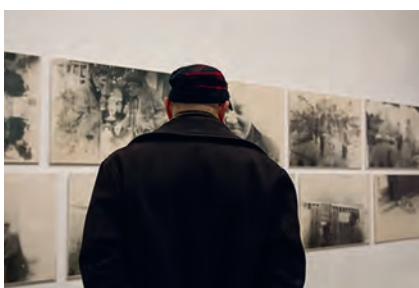
Tate Patrons also occupy a crucial place. This year, income from Patron donations reached its highest-ever mark at over £1 million. This income provided significant support for Tate's exhibitions, as well as for the Schools and Teachers Programme and the Early Years and Families Programme. Patrons also funded a number of acquisitions and helped to conserve Phillip King's *And the Birds Began to Sing* 1963 and Sir John Everett Millais's *The North-West Passage* 1874. Young Patrons continues to be a particularly successful group, with fifty-two new members joining this year.



Tate Etc. magazine has one of the largest art magazine circulations in the world



Marlene Dumas: *The Image as Burden*
at Tate Modern



Sigmar Polke's experimental, playful and
provocative work was shown at Tate Modern

Large numbers of donors, Patrons and Members supported the Tate Fund this year. This funds activities with a wide range of people through the Tate Schools Workshops Programme, and through access and diversity projects which help to make the collection available to blind and deaf visitors, and others with disabilities.

Long-term support helps realise Tate's vision to its fullest potential. A number of individual donors have championed and pledged repeat donations to the exhibition programme over a number of years and we are grateful to them, including Lydia and Manfred Gorvy, the Huo Family Foundation (UK), and those who wish to remain anonymous.

Tate's International Council continues to grow and now has over 150 members from thirty-one countries with new members from Argentina, Africa and the Asia Pacific regions. In 2013 we successfully launched a special International Council Bursary to support our curatorial research trips, and this year we raised further funds for this – just over £100,000. This is vital for curators to carry out research abroad and to help us grow our expertise and make the collection more diverse.

Our exhibition programme would not be as rich and inclusive without Exhibition Supporters Groups, made up of generous benefactors who contributed substantially to many large-scale exhibitions. Among them were Richard Tuttle's Turbine Hall commission, *Kenneth Clark: Looking for Civilisation*, *Marlene Dumas*, *Henri Matisse: The Cut-Outs*, *Malevich*, *Alibis: Sigmar Polke 1963–2010*, *Cathy Wilkes* and *György Kepes*.

Since its launch in 2013, Tate's Legacy Group, The 1897 Circle, has grown to forty members. Our thanks go to everyone who has pledged a future bequest and to our Legacy Ambassadors, David and Jenny Tate, who continue to lead this important group of supporters.

Public and charitable funding

In addition to Grant-in-Aid from the Department for Culture, Media and Sport, Tate is grateful to receive funding from a number of other public sources for additional activities. Special mention and thanks must be made to the following: the ongoing support of the Heritage Lottery Fund for the Tate St Ives capital project and the St Ives Legacy project, the Archives and Access project and *Aspire*; and Arts Council England for £500,000 of Capital Grant-in-Aid for the Tate St Ives development, in addition to the £4 million awarded in April 2013. Coastal Communities Fund also awarded £3.9 million to the Tate St Ives capital project, while the British Art Network has also been able to expand with the support of Arts Council England's Resilience Fund for activities to be delivered between 2015 and 2018.

ARTIST ROOMS On Tour 2013–16 has been, once again, generously supported by the National Lottery through Arts Council England and through the continued support of the Art Fund and, in Scotland, the National Lottery through Creative Scotland.

The EY Exhibition: Late Turner, part of the EY Tate Arts Partnership, and one of the most successful exhibitions at the gallery



A grant of just under £300,000 from the Greater London Authority, awarded in July 2014, meant we could install wireless hotspots at Tate Modern and Tate Britain.

Our corporate sponsors

Tate would be a much less vibrant place without our corporate sponsors and partners. Tate relies on corporate funding to deliver all our programmes, from temporary exhibitions to ongoing digital projects, from collection displays to live performance.

Many sponsors have supported us over several years, helping us to do more and plan in the longer term. We marked twenty-five years of sponsorship by BP in 2014, the longest corporate sponsorship of Tate. Their support funds the collection displays at Tate Britain, BP Family Festival, BP Loud Tate and BP Art Exchange, our global online learning project. Bank of America Merrill Lynch, one of our longest-running exhibition sponsors, supported *Henri Matisse: The Cut-Outs*, with additional support from Hanjin Shipping. The EY Tate Arts Partnership is now in its second year and brought *The EY Exhibition: Late Turner* at Tate Britain to our audiences, one of the most successful exhibitions at the gallery. DLA Piper's long-term support of the collection displays at Tate Liverpool is now in its tenth year.

BMW continued to sponsor Tate's growing programme of live art, inspiring a new generation of visitors. Our digital activities continue to be generously supported by Bloomberg, helping us to take art to global audiences. *Unlock Art*, the series of popular short films, was again supported by Le Méridien.

Hyundai Motor pledged to support a new series of ambitious commissions for the Turbine Hall. The first Hyundai Commission, by Mexican artist Abraham Cruzvillegas, will be unveiled in October 2015.



BP Art Exchange at Tate Modern



Phyllida Barlow's work at Tate Britain

One of our newest corporate sponsors, Hyundai's commitment to support the series for the next ten years is unprecedented, enabling Tate to work closely with a new generation of artists and continually to rethink the encounter between art and the public. At Tate Britain, Sotheby's supported their sixth and seventh Tate Britain Commissions for the Duveen Galleries by Phyllida Barlow and Christina Mackie.

The first touring exhibition of Tate's partnership with Deutsche Bank AG took place last year when Meschac Gaba's *Museum of Contemporary African Art 1997–2002*, the largest work in Tate's collection, went on display in Berlin. Two further exhibitions – related to Asia and the Middle East – will also be supported through this relationship.

Amsterdam Trade Bank came on board to support *Malevich* at Tate Modern alongside the Blavatnik Family Foundation. First Great Western supported Tate St Ives.

With the support of Markit, Tate launched a ticket subsidy scheme in February 2014 aimed at giving access to exhibitions to those who might not otherwise be able to visit. The scheme, *Art for All*, saw Markit matching donations made by the public to provide 5,000 tickets to exhibitions across the Tate galleries.

Christie's supported the summary and focus texts on the Tate website which comment on and investigate works from the Tate collection, and Credit Suisse supported the Asia-Pacific Acquisitions Committee dinner in Hong Kong in March 2015.

The number of Corporate Members grew in London, Liverpool and St Ives.

Broadening the collection through giving

This has been Tate's most successful year in terms of value of gifts coming in to the collection. There have also been many significant donations, from individuals, trusts and foundations, legacies and our International Council and Acquisitions Committees, which have helped us to purchase works. We are grateful to all those who have given so generously this year.

We have continued to enhance the representation of British artists within the collection through, for example, the acquisition of Mark Gertler's painting *The Artist's Brother Harry Holding an Apple* 1913, bequeathed by long-term Patron Edgar Astaire, and two works by Sylvia Sleight, with the support of the Estate of Sylvia Sleight. The Evelyn, Lady Downshire's Fund supported the acquisition of works on paper by Phyllida Barlow, The Gytha Trust added a work by Andrea Buttner, and The Nicholas Themans Trust acquired Marlow Moss's *White and Yellow* 1935; all three funds were established through generous cash bequests.

We have also continued to strengthen the representation of international artists, with the acquisition of Mark Bradford's *Riding the Cut Vein* 2013, purchased with assistance from Anita and



Vong Phaophanit's *Neon Rice Field* 1993 was presented to Tate this year

Poju Zabłudowicz, Noam Gottesman, an anonymous donor and the North American Acquisitions Committee. Glenn Ligon's *Come Out #1* 2014 was purchased with funds provided by Ivor Braka Limited, Wendy Fisher, the Garcia Family Foundation, the Andrew Nikou Foundation, the Oppenheimer family, Robert Randall, Anita and Poju Zabłudowicz, Thomas Dane Ltd and others. Mathias Poledna's *Imitation of Life* 2013 was acquired as a partial gift of the artist and the Austrian Pavilion and partial purchase with funds provided by the Ampersand Foundation, Catherine Lagrange, Pierre Lagrange and The Dr. Mortimer and Theresa Sackler Foundation. Rose Finn-Kelcey's *Bureau de Change* 1987 and Vong Phaophanit's *Neon Rice Field* 1993 were presented in memory of Adrian Ward-Jackson by the Weltkunst Foundation. Two paintings by Isabel Rawsthorne were presented anonymously. Work by Bob and Roberta Smith was presented through the Paul and Louise Cooke Endowment.

Developing the people and culture of Tate

The dedication and creativity of staff produce the imagination and flair which makes Tate a place of excellence. Working with ever-tighter budgets we continue to be ambitious and entrepreneurial. We also recognise that we need a workforce which reflects today's diverse society and all its voices.

In spring 2014, a Tate-wide consultation gave everyone a say in how we shape our future, setting our objectives to 2020. We have been working across the organisation to equip staff for change as we move towards expanded operation at Tate Modern and Tate St Ives. We aim to develop potential as well as strengthening individual teams and we have run a range of courses for managers and launched a series of Leadership Masterclasses.

Strengthened networks give staff a more powerful voice

We have strengthened our diversity networks by adding a fourth network, representing the needs of employees with caring responsibilities, to our existing networks representing BAME, disabled and LGBT employees. Over the next year we will be working to ensure these groups are more strongly integrated into the decision-making processes at Tate. We have also further strengthened Tate's Staff Council, so that it has more complete representation from all sections of Tate's working community. All these activities have the aim of trying to create a more open and inclusive culture at Tate by giving employees a greater say in what we do and using their thoughts and ideas to help improve the way we work together.

‘Volunteering at Tate has helped me to learn a lot about artworks as well as improving my communication skills, which are very valuable for me. It has been the best experience I have had.’
A young volunteer host who is now studying a degree in Architecture

Skills for the Future trainees find jobs at Tate

The *Skills for the Future* training programme, supported by the Heritage Lottery Fund, has provided a new framework for work-based learning. Twenty-seven young trainees took part over three years in on-the-job accredited training in Collection Care. Some were based in the Conservation department and undertook specialist training, while fifteen trainee Registrars and Art Handlers and a trainee Photographer completed a Diploma in Cultural Heritage. Nine of these young people are now permanently employed at Tate, and ten have been added to our professional register. The recruitment process meant the programme attracted young people from backgrounds where they might not ordinarily have the opportunity to forge a career in a museum or gallery.

More Tate volunteers welcome visitors

Over 350 volunteers contribute their time, energy and enthusiasm to Tate. Our volunteer guides programme has been running since 1979 and in 2014 three guides celebrated their thirty-fifth year. Around 36,000 visitors a year are helped in our galleries by these guides, giving visitors a warm welcome and gathering feedback. In the Library and Archive, our longstanding group of volunteers have been joined by two new groups: preservation volunteers who support the digitisation process on the Archives and Access project, and the Archive Explorers who lead archive gallery tours. Over the year, we have doubled our hosting team to 200. Our volunteers reflect a diverse range of people and many are recruited through local networks such as charity project Portugal Prints, a local branch of Mind, and Streetwise Opera, a charity supporting the homeless. We have two new recruits from Tate Collective, our young people’s group, bringing new perspectives to our visitors.



Three Tate volunteers celebrated their thirty fifth year of service



Completing the capital programmes

Tate's buildings must meet the needs of future generations. We want to inspire our visitors and encourage them to enjoy art in all its forms. Our aim is to create ways for people to explore their own reactions and to connect with each other using art as a starting point for adventure and new journeys.



The interior of the new building uses raw concrete folded into complex angles and shapes

The new Tate Modern

The new Tate Modern aims to be a model for museums in the twenty-first century. The world's most visited museum of modern and contemporary art will grow to become more open and more international. Tate's collection has expanded to embrace new regions and new media and our visitors seek new ways to engage with art. We have made significant progress this year on the construction of the building, the content for the new spaces, and on fundraising.

In 2014 we completed the core, 64.5 metres high. The brickwork is now being put in place, reinterpreting the original brickwork of Giles Gilbert Scott's power station. The internal spaces, too, are taking shape. Staircases linking the Tanks with the gallery floors, and a public stair leading to the viewing terrace, have been poured in situ. The new collection and learning spaces are being prepared.

Over the coming year, there will be a progressive rehang of every gallery across Tate Modern. This is a challenging logistical operation, involving colleagues from right across the organisation. Exhibitions have been planned, with an integrated programme of performance art and new media. Tate's shops and catering outlets are being fitted out. There is growing anticipation as we prepare to deliver a much enhanced experience for visitors when we open in 2016.

The ten storey new building at Tate Modern reached its full height this year. It is now being clad with bricks

None of this would have been possible without both public and significant private funding, and we are very grateful for the outstanding support the project has received from private individuals and from trusts and foundations.

Expanding Tate St Ives

In Cornwall, the Tate St Ives Project to transform the experience for our visitors continues. The first phase of the project opened in summer 2014, with an improved entrance to welcome visitors and a Studio Resource Room focusing on the St Ives artists of the mid twentieth century. Excavation of the site for the extension was completed in spring 2015, making way for 500 square metres of new gallery space and a new Collection Care suite. Added to the construction of a new learning suite at the heart of the building, we are now making significant progress towards the launch of the new Tate St Ives in 2017.

Several funding milestones were reached this year and the project is now fully funded. Arts Council England awarded the project £500,000 of Capital Grant in Aid, in addition to their £4 million grant awarded in April 2013. The Heritage Lottery Fund continued funding both the building project and the St Ives Legacy Project. A substantial grant from the Coastal Communities Fund of £3.9 million was awarded towards the refurbishment and expansion. This recognised the wider economic impact of the gallery on the regional economy. As one of the most important attractions in the South West, the new Tate St Ives will support culture and tourism in Cornwall and it is anticipated that it will generate an additional £87 million for the local economy in its first ten years, creating jobs and business. We are also enormously grateful to The Headley Trust, The Foyle Foundation, the Clore Duffield Foundation, Mr Ronald and the Hon Mrs McAulay, and Lord and Lady Myners, of Truro, for their support of this project.

A further new development in the history of Tate in St Ives came this year with the announcement that the Palais de Danse in St Ives, for many years the second workshop of sculptor Barbara Hepworth, has been gifted to Tate. This essential part of the cultural history of St Ives will complete the Barbara Hepworth Will Trust's transfer of Hepworth's properties in the town to the nation. Hepworth used the space as a workshop to create some of her most important commissions such as *Winged Figure* for John Lewis and *Single Form* for the United Nations headquarters in New York.



TATE ST IVES EXHIBITIONS

International Exchanges: Modern Art and St Ives 1915–1965

17 May – 28 September 2014

This exhibition explored the wider national and international contexts which shaped art in St Ives, including work by Brancusi, Arp, Giacometti and Pollock.

Sponsored by First Great Western.
Supported by Dunard Fund, Exhibition Supporters Group, Tate Members and Tate St Ives Members



The Modern Lens: International Photography and the Tate Collection

14 October 2014 – 10 May 2015

Looking at developments in international photography from the 1920s to the 1960s, the exhibition uncovered the sense of curiosity and experimentation as artists harnessed the medium in new ways.







ACQUISITION HIGHLIGHTS



Charles Beale

1660-1726

Mary Beale 1679

Watercolour on vellum
support, circular: 87 x 67 mm
Presented by Tate Patrons 2014
T14107

This portrait miniature of one of Britain's earliest female professional artists, painted by her son, is the first work by Charles Beale to enter the collection, and also the first miniature to be purchased by Tate. When this miniature was in the Walpole collection at Strawberry Hill it was celebrated as a self-portrait, and has been known as such until very recently. It is in fact by Mary Beale's son, Charles, who trained as an artist in his mother's studio and from 1677 received instruction as a miniaturist under Thomas Flatman, a key figure in the Beales' circle of intimate friends. Technically, the miniature displays Beale's indebtedness to Flatman but, rather than being painted from life, as with other Beale miniatures, it is possibly a copy after an oil portrait.



Martin Ferdinand Quadal

1736-1808

Portrait of a Man Playing a Flute 1777

Oil paint on canvas
760 x 635 mm
Purchased 2015
T14193

This unusual and striking portrait shows the sitter playing a simple wooden one-key flute. The painting is inscribed 'M F Quadal F 1777', identifying it as a work of the itinerant Moravian artist Martin Ferdinand Quadal from a date when he was known to be active in the north of England. The portrait is closely comparable in its naturalism and immediacy to the contemporary work of Joseph Wright of Derby. It similarly emulates the dramatic light and shade of seventeenth-century Netherlandish art. The picture is rare in depicting a man apparently of genteel social character actively making music, and very unusual in showing an adult male sitter playing a woodwind instrument. The conventions of polite portraiture dictated that men would generally be shown in a more detached and restrained style. Yet more unusual are the man's closed eyes, something which is seen only in depictions of unsighted sitters. There were many locally prominent blind musicians in the period, but the exact identity of this man has not yet been established.



Mark Gertler
1891–1939

The Artist's Brother Harry Holding an Apple 1913
Oil paint over tempera on board
510 x 350 mm
Bequeathed by Mr Edgar Astaire 2015
T14238

This painting in tempera on panel depicts Mark Gertler's elder brother Harry. Between 1913 and 1914 Gertler made a series of portraits of his family, including *Family Group* (Southampton City Art Gallery), depicting Harry with his wife and child. Gertler's use of tempera reflects his interest in the techniques and the formal simplifications of early Italian painters. Interviewed in the *Jewish Chronicle* in 1912, Gertler had expressed his admiration for the work of Piero della Francesca and Giovanni Bellini and stated that: 'One should never forget the primary function of art – the music and rhythm of colour. Characterisation and psychology, all important in the novel, are quite of secondary importance in the picture.' In this portrait the sitter's deliberately theatrical, non-naturalistic pose and the vibrant opposing colours in the work reflect these ideas, and also show the influence of post-impressionism in the intensification of his palette, and the simplification of the facial features of the sitter into a series of angular planes and forms.



Marlow Moss
1889–1958

White and Yellow 1935
Oil paint, string and canvas on canvas
unconfirmed: 622 x 400 mm
Purchased with assistance from Tate Members 2014
T14160

Marlow Moss left Britain in 1927 and settled in Paris where her work swiftly encompassed the modern idioms of abstraction as realised by artists associated with De Stijl; in 1929 she met Piet Mondrian and adopted his neo-plasticism as the principle by which she made her work, becoming both a close friend and disciple of the Dutch artist. Although the early work of Moss is often discussed in terms of her closeness to Mondrian, this obscures what she held to be her guiding principle of light and movement that by 1935 had encouraged her to substitute string for her earlier use of painted black lines. She stated, 'I don't see form, I see only space, movement, light,' and in this respect string provided her with the means to retain a linear structure while opening her paintings up to a greater expression of light – an expression that the black line contained and diminished. *White and Yellow* is one of the earliest paintings in which she adopted this use of string – alongside the area of textured collage – to exploit both the play of light she sought and a shifting rhythmic perception of space that can also be recognised in Ben Nicholson's contemporaneous work such as *1935 (white relief)* 1935 (T00049) and Paule Vézelay's very different use of string for constructions such as *Lines in Space No. 3* 1936 (T07620).



Maria Helena Vieira da Silva

1908–1992

The Tiled Room 1935

La Chambre à carreaux

Oil paint on canvas

604 x 913 mm

Accepted by HM Government in lieu of tax with additional assistance from the Nicholas Themans Trust 2014

T14206

The Tiled Room, regarded as the breakthrough work for Portuguese artist Maria Helena Vieira da Silva, shows a linear web filled with a kaleidoscopic array of facets that generate a sense of space. The lines define depth, while the subtle gradations of colour suggest a sense of claustrophobia. This psychological charge has been related to the artist's memories of her lonely childhood in her grandmother's house in Lisbon following the early death of her father and her mother's withdrawal into mourning. The purchase of *The Tiled Room* by the British artist Julian Trevelyan in 1937 is said to have been only Vieira da Silva's second ever sale, following the purchase of another work by Italian artist Massimo Campigli. Both men were also foreign artists working in Paris, offering evidence of the mutual support provided by the international artistic community at that time.



Alfredo Camisa

1927–2007

Urban Alphabet 1955–61, printed 2005

Alfabeto Urbano

16 photographs, gelatin silver prints on paper

Each 405 x 305 mm or the reverse

Accepted under the Cultural Gifts Scheme by HM Government from Massimo Prez Oltramonti and allocated to Tate 2015
P13644–P13659

Urban Alphabet is a series of sixteen photographs taken by Alfredo Camisa between 1955 and 1961 and printed by the artist for the first time in 2005. Each image depicts a letter of the alphabet found in signage in Italy's urban and suburban landscape – experiments produced through composition, framing and high contrast, to draw attention to texture, line and form. Camisa was an amateur photographer who took the majority of his photographs as part of his job while travelling as a chemical engineer, finding subject matter in the communities he came across in north Africa, Europe and rural Italy, as well as in his adopted hometown of Milan. Although he only made work between 1953 and 1961 he was highly active during this period – involved with avant-garde photographic group La Misa, published in key weekly magazines, and included in international exhibitions such as *Subjective Photography* – and is regarded as one of the foremost photographers to emerge during Italy's post-war period.



Harry Shunk

1942–2006

and

János Kender

1937–2009

305 photographs taken between 1957 and 1979

Gelatin silver prints on paper

Various dimensions

Presented by the Roy Lichtenstein Foundation

in memory of Harry Shunk and János Kender 2014

P13615–P13638; P14003–P14157; P14159–P14284

These 305 photographs provide a historical record of some of the most important artworks, performances, artists and other prominent figures of the 1960s and 70s. They were taken by Harry Shunk and János (Jean) Kender during their collaboration between 1957 and 1973, and by Shunk independently prior to and following these years, concurrently with their commissioned documentary work. The photographs were only revealed upon the discovery of their vast archive in 2006. This group – including ‘straight’ street photography taken predominantly in Paris, New York, Berlin, Belgium, Milan and India; formal studies and still-lives; and experimental staged, narrative sequences – is illustrative of Shunk and Kender’s technical and creative ability as artists in their own right, while also indicative of the mutual exchange between the two distinct yet overlapping areas of their practice.



Ernest Mancoba

1904–2002

Untitled 1957

Oil paint on canvas

455 x 270 mm

Purchased with funds provided by Tate’s Africa Acquisitions Committee 2015

T14189

This mid-career work by South Africa’s foremost modernist painter, Ernest Mancoba, was painted in Paris, where the artist settled permanently in 1952, having left his native South Africa in 1938 due to racial prejudice. *Untitled* 1957 is composed primarily of emphatic, curved strokes, energetic marks variously intersecting to form X and V shapes and suggesting cross-hatching. The artist first developed this style in the late 1940s alongside fellow CoBrA members Asger Jorn, Constant and Karel Appel. The blue pigments that dominate the picture plane span a range of tones from muted blue-grey, pale washed-out blue to brighter cobalt. These colder blues are offset by strokes of warm complementary orange and red. Contrasting warmth is also found through intermittent notes of yellow. Characteristic of Mancoba’s spontaneity and improvisation, this work speaks of the freedom and experimentation with which he challenged cultural expectations.



Pinot Gallizio

1902–1964

Industrial Painting 1958

Monoprinted oil and acrylic paint and typographic ink on canvas

Overall display dimensions variable

Purchased with funds provided by Tate International Council 2015
T14249

Industrial Painting 1958 is Pinot Gallizio's longest 'industrial painting', measuring seventy-four metres when unrolled, and is the second painting of this kind made by the artist. The first, which is nine metres long, dates from 1957. *Industrial Painting* 1958 was made just prior to the *Cavern of Anti-Matter* 1958–9, Gallizio's other major work that took the form of a temporary installation at Galleria Martano, Turin. It is one of a series of works on the themes of anti-matter in the format that he began using after experimenting with new techniques in his 'laboratory' in Alba in 1956. According to the artist, the 'industrial paintings' were intended to signify a way for art, and painting specifically, to 'release anti-economic energies' for a future age. Gallizio's paintings were sold by the metre in the market of Alba in Italy, as well as in galleries.



Tsuyoshi Maekawa

born 1936

Two Junctions 1960

Oil paint on canvas

1621 x 1302 mm

Purchased with funds provided by Tate's Asia-Pacific
Acquisitions Committee 2015
T14162

Tsuyoshi Maekawa lives and works in Osaka and was a prominent member of the Gutai Art Association from 1962 to 1972. Founded by Jiro Yoshihara in 1954, Gutai was an important modern art movement in Japan with many international associations. Sharing Gutai members' interest in the performative nature of painting while introducing industrial and everyday materials, Maekawa employed burlap cloth, a textile used to make rice bags, to create expressive and relief-like textures on the surface of his paintings. To create *Two Junctions*, Maekawa placed pieces of burlap on to a canvas, then cut, sewed and folded the material. He poured coloured enamel paint over the textured surface, producing an abstract image. The texture of the burlap is visible through the poured paint, while thin lines of white paint create a flowing linear composition. The painting was created in 1960, two years before Maekawa joined Gutai, when he was already familiar with their paintings. It shows an interest in the texture of painting which he continued to develop throughout his career.



John Hoyland

1934–2011

11.7.64 1964

Acrylic paint on canvas

unconfirmed: 2134 x 3049 mm

Presented by the McMaster Museum of Art,
Hamilton, Ontario 2014

T14174

11.7.64 1964 was included in John Hoyland's first solo exhibition at the Marlborough New London Gallery in December 1964 and is one of a small number of paintings that adopt a similar format, size and openness of composition; here, the structure of the four wedges of colour creates a rhythm against the green field, and perceptually each appears to recede into or advance from that field. Earlier that year Hoyland had participated in the 1964 *New Generation* exhibition at the Whitechapel Art Gallery, and as a result was awarded a travel bursary to visit America for two weeks in the summer. The larger paintings he made following his visit to New York and Vermont in the early summer of 1964, of which *11.7.64* is characteristic, operate as fields of colour on which small shapes – near-square or oblong blocks – are often pushed to the edge of the canvas. The experience of meeting and seeing work by Mark Rothko and Barnett Newman, as well as the key practitioners of post-painterly abstraction, was liberating for Hoyland as he explored a physical use of colour and open composition that he had first recognised in the sculpture of Anthony Caro, an artist with whom he found himself aligned.



Ellsworth Kelly

born 1923

Red White 1966

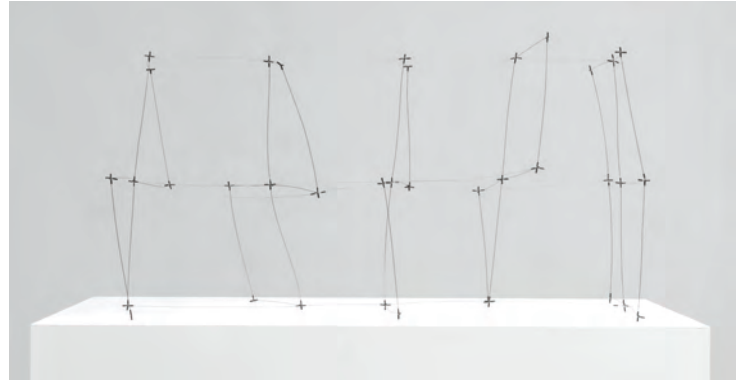
Acrylic paint on canvas

support: 1654 x 2295 x 29 mm

Presented by the American Fund for the Tate Gallery,
courtesy of Douglas S Cramer 2013

T14156

In *Red White*, two stacked bulbous red protrusions stretch horizontally from the left to the right of the canvas, just touching its edge. Kelly's painting challenges traditional ideas of figure/ground relationships as the dominant red forms can be seen as alternately lying in front of or behind the white area. The curves are not derived from geometry but are taken from shapes discovered in the real world, a process of transfer Kelly had employed since his time in Paris in the immediate post-war period. With the stark contrast between red and white – similar to Tate's other early painting, *Broadway* 1958 – Kelly sets up a characteristically powerful visual experience for the viewer.



Emilio Prini

born 1943

Fermacarte 1968

10 photographs, gelatin silver print on paper, weights and string
Overall display dimensions variable
Presented by Ruben Levi 2014
T14186

Emilio Prini was born in Stresa, Verbano, Italy, and was included in the first arte povera shows. In 1968 he exhibited a work called *Fermacarte* (Paperweight) in which he laid down lead weights on a stack of five photographs of the artist moving through spaces. Tate has been gifted the second version of *Fermacarte*, dating from 1969, which is the first work by Prini to enter any museum collection. The artist considers it an open work, with no fixed configuration. In the installation worked out in collaboration with Prini for a display at Tate Modern in 2015, a stack of ten large-scale photographs lie beside 230 kilograms of lead weights: bars, plastic sacks of shot, rolled sheets and bricks. The top photograph in the stack shows the artist's partner, Grazia Austoni, carrying their son on the streets of Genoa, although this topmost image could be replaced by another of the group in a subsequent configuration of the work. The massive bulk creates a sense of heaviness that is countered by the motion of the bodies, fleetingly caught as they walked past the camera lens.

Gego (Gertrude Goldschmidt)

1912–1994

Horizontal Square Reticularia 71/10 1971

Reticularia cuadrada horizontal 71/10
Steel rods and metal joints
700 x 1400 x 700 mm
Purchased with assistance from Tate International Council, the Tate Americas Foundation, and the Latin American Acquisitions Committee 2014
T14115

Horizontal Square Reticularia 71/10 comes from a small series of *Square Reticularias* from the early 1970s. Gego developed these in dialogue with the environmental *Reticularia* 1969, a room-scaled installation of wire structures formed from triangular units. Historian Monica Amor has compared the *Square Reticularias* with the earlier work: 'The triangular module of the first Reticularia was substituted by a grid which seemed on the verge of constant deformation as the flexible connections... allow for unexpected folding and distortions.' The historian Iris Peruga has described these works as based on a potentially infinitely expanding pattern of squares or cubes and stressed the way in which they address the body of the viewer: 'After Gego decided to stop making environmental Reticularias, she continued to give the name Reticularia to all of her works that were based on the idea of the mesh or net, even though they remained individual non-environmental pieces... Given their ability to grow and combine, these works can be considered potential environmental works, in fact, they were frequently shown in groups, inviting the spectator to walk among them.'



David Hockney

born 1937

George Lawson and Wayne Sleep 1972–5

Acrylic paint on canvas

support: 2125 x 3008 x 40 mm

Presented by the artist 2014

T14098

George Lawson and Wayne Sleep 1972–5 is one of the last paintings from a sequence of double portraits that occupied David Hockney between 1968 and 1977, and shows the antiquarian book dealer George Lawson sitting on a stool at a clavichord, turning towards the open window to the left of the painting. Immediately to the left of the clavichord and adjacent to the window stands the ballet dancer Wayne Sleep, leaning against a doorframe in a casual *contrapposto* pose that is echoed by the curtains pulled to the side of the window. The painting contains many of the themes that occupied Hockney in tackling the subject of a double portrait, foremost among which is a narrative of friendship and a depiction of a relationship, here as a form of annunciation. Following on from *Mr and Mrs Clark and Percy* 1970–1 (Tate T01269), Hockney had set out to paint the figures in a much more naturalistic way than before, yet he was also concerned to unite the composition by depicting the relationship as one framed by the atmospheric London light that illuminated first Sleep and then Lawson, fading towards the right-hand corner of the room. However, despite a number of attempts, the painting was to remain unfinished, revealing Hockney's struggle with his changing attitude to naturalism.



Thomas Joshua Cooper

born 1946

Ritual Object (Message to Donald Judd and Richard Serra), Derbyshire 1975

Photograph, gelatin silver print on paper
120 x 170 mm

Presented by Tate Members 2014
P81148

Ritual Object (Message to Donald Judd and Richard Serra), Derbyshire

1975 documents a small rectangular object situated on the ground within an area of long grass. The object's uncompromising geometry contrasts with the softness of the surrounding vegetation. The enigmatic box recalls the minimalist work of the two American artists named in the title. This is one of a number of photographs by Thomas Joshua Cooper whose titles reveal the figures who have influenced and inspired his work. They depict landscapes in a range of locations, which are identified in the titles, from Derbyshire to Ayrshire to Aix-en-Provence. The figures referred to are painters, sculptors, photographers and poets, both precursors and peers. In his titling, Cooper implies that the artist is always in dialogue with others when making work, something that he characterises as an 'ongoing conversation'. Cooper frequently composes his photographs so that no horizon line is visible, resulting in an experience of immersion in the depicted landscape. This approach links him to the tradition of Romantic painting with its concerns to convey a sense of the sublime.



Chris Killip

born 1946

Woman Walking Past Blast Furnaces, Grangetown, Teeside 1976, printed 2012–13

Photograph, gelatin silver print on paper
400 x 496 mm

Purchased with funds provided by the
Photography Acquisitions Committee 2014
P81023

Chris Killip was at the forefront of a generation of photographers interested in documenting the political and social concerns of working-class communities in the 1970s and 80s. He was also influential in presenting photography as an art form, both as the co-founder and director of Side Gallery in Newcastle. *Woman Walking Past Blast Furnaces, Grangetown, Teeside* is from the series *General North East*, which was made between 1975 and 1979. It depicts a woman wearing a headscarf, a long overcoat and boots making her way past the huge furnaces as they belch out clouds of smoke, filling the sky above. Killip's series of photographs taken in the north-east of England document the industrial decline of its manufacturing towns and docks, and the social disintegration and hardship that ensued. The raw reflection of the cultural and economic circumstances gives these photographs a powerful political undercurrent. Killip's practice often involved immersing himself in the lives of the people he photographed, building relationships over long periods of time.



Dia al-Azzawi

born 1939

Sabra and Shatila Massacre 1982–3

Ink and wax crayon on paper mounted on canvas

displayed: 3000 x 7500 mm

Purchased with assistance from Tate Members, Tate International Council, Tate's Middle East North Africa Acquisitions Committee and the Basil and Raghida Al-Rahim Art Fund 2014

T14116

Sabra and Shatila Massacre 1982–3 is a monumental work in ballpoint pen and pencil on paper, constructed in six sections and affixed to canvas for support. The work was made in response to the massacre of Palestinian refugees in the Sabra and Shatila camps in Beirut, Lebanon, on 16–18 September 1982 undertaken by Christian Lebanese Phalangists while the camps were under the guard of the Israeli Defence Force. Working from his imagination rather than from records or images, al-Azzawi depicts scenes of violence and chaos in a semi-abstract style with a slightly flattened perspective. Stylistically, *Sabra and Shatila Massacre* owes a debt to Pablo Picasso's *Guernica* 1937 (Museo Reina Sofia, Madrid), although al-Azzawi's work, which is densely packed with body parts, architectural and domestic fragments, is considerably more claustrophobic.



Lubaina Himid

born 1954

The Carrot Piece 1985

Acrylic paint on wood, card, string

2430 x 3350 mm

Purchased using funds provided by the 2014

Outset/Frieze Art Fair Fund to benefit the Tate Collection 2015
T14192

The Carrot Piece 1985 comprises two individual painted figures propped up against a wall. On the left, a white man balances on a unicycle and dangles a carrot towards a black woman, who stands with her back to the man but turns to face the carrot with a wary expression. In this work Himid subverts the evocations of power and male dominance by marshalling the idiom of the 'carrot and stick' to lay bare patriarchal systems of punishment and reward. The artist's expansive references in creating this sardonic work include *commedia dell'arte*, contemporary European dance, West African masquerade and the work of fellow British artists Edward Burra and Bridget Riley with the latter's intensely coloured 'Egyptian palette' of the same period in evidence. Overall, the composition shares numerous hallmarks with James Gillay's print *Sandwich-Carrots! – dainty Sandwich-Carrots* 1796, from the rosy-cheeked man's suggestive approach to an unsuspecting young woman, her mistrustful backward glance and even the placement of her pointed right foot. In Himid's work the woman, wearing a burgundy dress, eschews the intended temptation of the carrot, cradling in her right arm an orange gourd-shaped container, filled to the top, and in her left hand, gripping a horn of plenty. The provisions she carries are, in the artist's own words, 'inherited wisdom, education and love'.



Rose Finn-Kelcey

1945–2014

Bureau de Change 1987

Coins, wooden floor, spotlights, viewing platform,

closed-circuit TV system and security guard

Overall display dimensions variable

Presented in memory of Adrian Ward-Jackson by
Weltkunst Foundation 2013
T14259

Bureau de Change 1987 is an installation that frames – using the institutional language of care, protection and surveillance – a large rendering of a *Sunflowers* painting by Vincent Van Gogh that the artist constructed using £1,000 of British coinage. Rose Finn-Kelcey's initial motivation for making the work was the sale at auction of a *Sunflowers* painting in 1987 to the Yasuda Insurance Company of Japan for the then record price of £24.5 million. Her realisation of the work, however, was also fuelled by her understanding of the changing power and meaning that an image can have and how this can be altered simply through the action of the market. The title for the installation, the circulation of the coins that make the image for the installation, and the sale of the painting, all depict an idea of exchange value, an idea that is embodied in the image of *Sunflowers* being sold at auction. Just as the painting assumed a greater financial value, so it accrued another layer of meaning.



Dan Flavin

1933–1996

Untitled (to Don Judd, colorist), 1–5 1987

Fluorescent tubes and metal

Each: 1220 x 1220 mm

ARTIST ROOMS: Tate and the National Galleries of Scotland. Lent by the Artist Rooms Foundation 2013

AL00350

Dan Flavin's *Untitled (to Don Judd, colorist), 1–5* 1987 comprises five sculptures, each of which form a T-shape composed of four vertical and two horizontal strip lights. The five sculptures are differentiated by the colour of the neon tubes. Arranged evenly along a wall, the works typify the artist's interest in seriality. Following the creation of his breakthrough work, *the diagonal of May 25, 1963 (to Constantin Brancusi)* 1963, Flavin chose to dedicate all his subsequent sculptures to other people. Flavin met the artist Donald Judd in 1962 and they remained close friends throughout their lives (Judd even named his son Flavin in 1968). Flavin's dedication to Judd alludes to their joint interest in using ready-made industrial colours. In other sculptures made around the same time Flavin placed different coloured tubes next to one another, or positioned one tube so that it faced the wall adjacent to another that faced outwards. In this way Flavin was able to mix colours, which is something that Judd never did. *Untitled (to Don Judd, colorist), 1–5* pays tribute to Judd's use of colour, since the different colours of the five vertical columns are kept apart.



Louise Bourgeois

1911–2010

Couple I 1996

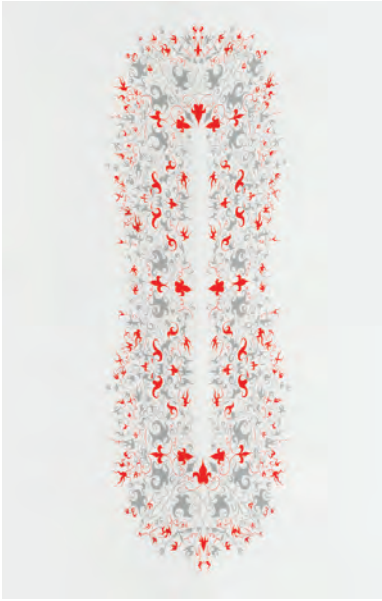
Fabric, hanging piece

2032 x 685 x 711 mm

ARTIST ROOMS: Tate and the National Galleries of Scotland. Lent by the Artist Rooms Foundation 2013

AL00344

Couple I is a stuffed, suspended fabric work made in 1996, one of a significant series of soft sculptures produced by Bourgeois in her later years. Fabricated from a patchwork of cut and assembled pieces of textile and old clothing that the artist had kept for many decades – such as terry-cloth towelling, heavy flannel, cotton ticking, felt, socks and old stockings – it depicts two headless figures which appear to merge together as one is looped between the legs of the other. Locked in an embrace or the act of coupling, the sex of each of the figures is signified by the elements of clothing from which they are fabricated: the man by a blue and white pin-striped shirt and the woman by a white lace collar, affixed to one of the artist's own blouses. Addressing the complexity of human relationships, the sculpture hangs from the ceiling in what the artist terms a state of uncertainty or ambivalence, the rudimentary metal hook contrasting starkly and unnervingly with the soft padded flesh.



Richard Wright

born 1960

No Title 2002

Gouache on wall

Overall display dimensions variable

Purchased with funds provided by the Nicholas Themans Trust 2010, accessioned 2015

T14205

Richard Wright creates subtle and exquisite wall paintings that respond directly to the architecture in which they are created. Often placed in discreet locations, they combine graphic imagery and intricate patterning from sources as varied as medieval painting and typography. *No Title 2002* is positioned in a corner of a Tate Britain gallery; it is divided equally into two halves by the vertical line created by the meeting of two walls, evoking an intricate Rorschach test. Wright's profound understanding of art and its history is reflected in his diverse imagery, from gothic iconography and baroque ornamentations to minimalist patterns and graphics. His wall paintings can occupy whole rooms to create a visceral impact. Others, subtle and delicate, claim a more modest existence alongside the edges of a wall or cornice, or perhaps on the ceiling. As Wright invents alternative spatial arrangements, solid structures can look broken up, reconfigured, or seem transparent and fluid.



Elaine Sturtevant

born 1930

Trilogy of Transgression 2004

Three channel video on three monitors, colour

1 min 45 sec on 30 min loop

Purchased using funds provided by the 2013 Outset/ Frieze Art Fair Fund to benefit the Tate Collection 2014

T14122

Elaine Sturtevant has been working with appropriation since the 1960s, becoming known for revisiting the work of artists like Marcel Duchamp, Roy Lichtenstein and Andy Warhol. Sturtevant's work explores questions of authorship, style and the creation of art, repeating work rather than copying it in the strictest sense. In *Trilogy of Transgression* she employs three seemingly unrelated films: the images show, from left to right, images of Minnie Mouse, an abstract and pixelated form, and an inflatable female sex doll. The work deals with the popular, gendered and sexualised imagery that characterises television and other mass media. *Trilogy of Transgression* borrows from the transgressive language of the US artist Paul McCarthy (born 1945), and likewise combines imagery associated with popular US cartoons with advertisements and sexually explicit yet absurd imagery. Sturtevant's works attack mass media representations, concepts of originality and banality, but also borrow from McCarthy's parodies of the gendered image of the artist. Here Sturtevant's evocation of sex as a repetitive action also recalls Marcel Duchamp's central theme of perpetually unfulfilled desire.



Cy Twombly

1928–2011

Untitled (Bacchus) 2006–8

Acrylic paint on canvas

3175 x 4683 mm

Presented by the Cy Twombly Foundation 2014

T14081

Untitled (Bacchus) 2006–8 is a large-scale acrylic painting on canvas that depicts euphoric loops of red set against a fleshy canvas background. It forms part of a wider body of work on the theme of the ecstasy and insanity of the Roman god (of which Tate owns three paintings) and was showcased in the final room of the artist's retrospective at Tate Modern in 2008. The title of the series, *Bacchus, Psilax, Mainomenos*, refers to the dual and almost opposing nature of the eponymous subject, oscillating between sensual release and debauchery bordering on the nihilistic. This rupture is echoed in the execution of the painting, the surface of which ricochets between fluid brushstrokes that soar up the canvas and floods of paint that seep back down. Bacchus was both deity of wine and god of abandon and revelry, whose followers celebrated rites by devouring raw animal flesh; therefore the vermilion strokes are symbolic and visceral. They were produced, in accordance with the canvas's scale, with a brush affixed to the end of a pole.



Sharon Hayes

born 1970

Everything Else Has Failed! Don't You Think It's Time For Love? 2007

Audio with 5 works, paint on paper

Overall dimensions variable

Purchased with funds provided by The Tate Americas Foundation (North American Acquisitions Committee) 2014
T14132

Everything Else Has Failed! Don't You Think It's Time for Love? 2007 is an installation based on a series of performances conducted by the artist outside the UBS headquarters in New York in 2007. Every day for five days Hayes went into the street and read out a letter to an anonymous lover. Revealing the difficulties faced by a relationship at a time of war, the letters express the writer's anger with her government and her sense of frustration with the inefficacy of her opposition. Love and yearning come up again and again, but despite imploring her lover, there is a sense that the war has caused anxieties that have driven the couple apart. The sexual orientation of the relationship is not always explicitly revealed in the letters, but Hayes is dressed in a way associated with New York's LGBT community. With her semi-formal attire, she also wanted to look like someone who might work in a temporary role at the bank. Speaking as a lesbian on the street outside a corporate headquarters, Hayes's performance asks what space there is for politics in both private and public realms.



Geoffrey Farmer

The Last Two Million Years 2007

Paper cut-outs from selected pages of the history book *The Last Two Million Years*, foamcore plinths, perspex frames, marble and incense

Overall display dimensions variable

Presented by the Tate Americas Foundation (North American Acquisitions Committee) 2013

T14227

Geoffrey Farmer's *The Last Two Million Years* is a substantial installation consisting of cut-out paper figures displayed on a series of foam core plinths and in thirty-two framed wall-mounted collages. To make the work Farmer cut out every image from a 500-page anthology of human history, titled *The Last Two Million Years*, which was published in 1973 by Reader's Digest. The arrangement of the images in Farmer's installation does not follow the book's traditional chronology but is instead made up of subjective and allusive sequences that disrupt conventional notions of historical agency and linear time. For example, one long, narrow plinth presents a frieze of historical figures arranged according to the size of the illustrations. In other sections images of landscapes provide backdrops for imaginary encounters between characters from vastly different eras and regions of the world. Farmer's presentation draws attention to the infinite number of ways in which knowledge can be ordered, while his anachronistic juxtapositions seem to challenge dominant modes of historical understanding.

Dayanita Singh

born 1961

Go Away Closer 2007

Black and white photographs, 40 silver gelatin prints on paper, wood frames with museum glass and wooden display structures

40 photographs, silver gelatin prints on paper and 2 wooden cabinets. Each 250 x 250 mm

image, each: 245 x 245 mm

object: 1035 x 452 x 456 mm

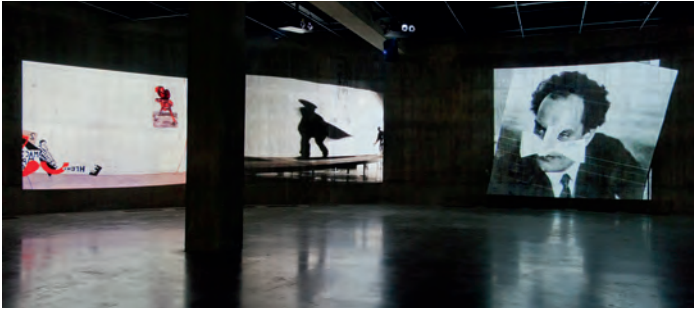
object: 1033 x 453 x 452 mm

Number 7 in an edition of 7

Purchased with funds provided by Tate's South Asia Acquisitions Committee, Tate Members and Tate International Council 2014

T14176

Go Away Closer 2007 is a series of black and white photographs by Dayanita Singh taken between 2000 and 2006 which are presented in a bespoke wooden display cabinet. The photographs themselves are square, a format preferred by Singh for the focus and composition it allows. In this particular sequence descriptive information is deliberately withheld, and the order of the images does not follow an obvious thematic or narrative progression. Instead the works are linked by mood and stylistic sensibility, ranging from casual portraits to atmospheric interiors. Empty theatres and museum displays appear, suggesting an absent audience and prefiguring the artist's interest in the museum as a space of memory. Singh also designed the display cabinets, which she considers as personal museums, allowing for both artistic and curatorial interventions. While evoking a 'cabinet of curiosities', the display case in *Go Away Closer* also becomes a device that allows the artist to rework her own narrative structures and play on the idea of distance in the title, which refers to the passage of time and the ephemeral nature of memory.



William Kentridge

born 1955

I am not me, the horse is not mine 2008

Eight channel video

6 min

Overall display dimensions variable

Presented to Tate and the Israel Museum, Jerusalem, by Wendy Fisher and Goodman Gallery, Johannesburg and Cape Town 2011, accessioned 2015

T14213

I am not me, the horse is not mine 2008 is an installation of eight film projections, which were completed as part of the artist's preparatory work for his 2010 production of Dmitry Shostakovich's 1928 satirical opera *The Nose* for the Metropolitan Opera, New York. It is based on a story of the same title by Nikolai Gogol from 1837 which tells of an official whose nose leaves his face and develops a life of its own. The films are accompanied by a soundtrack composed by Phillip Miller and are titled as follows: *His Majesty Comrade Nose*, *Prayers of Apology*, *A Lifetime of Enthusiasm*, *Country Dances I (Shadow)*, *Country Dances II (Paper)*, *That Ridiculous Blank Space Again (A One-Minute Love Story)*, *Commissariat for Enlightenment* and *The Horse is Not Mine*. The overall title of the installation, *I am not me, the horse is not mine* – a Russian peasant saying used to deny all guilt – originates from a transcript of meetings of the plenum of the Central Committee of the Communist Party of the Soviet Union in which Nikolai Bukharin (1888–1938) argued for his life. According to Kentridge, this work was conceived as 'an elegy ... for the formal artistic language that was crushed in the 1930s and for the possibility of human transformation that so many hoped for and believed in, in the revolution'.



Sheela Gowda

born 1957

Behold 2009

Human hair and stainless steel car bumpers

Overall display dimensions variable

Purchased with funds provided by the South Asia Acquisitions Committee 2014

T14118

Behold 2009 consists of two contrasting components made from everyday materials: twenty steel car bumpers, suspended from ropes of coiled and knotted human hair. This sculptural installation has the potential volume to fill a single gallery, but can also be installed against just one long wall. Four thousand metres of dense black hair wrap around and suspend the chrome bumpers, becoming the structure and support for the work. The linear arrangement hints at abstract drawing, while the body is suggested by spheres and loops reminiscent of heads and entrails. Gowda is known for her use of natural and locally specific materials, which have everyday or ritual significance in India. In the south of the country for example, talismans made from human hair are knotted around the bumpers of vehicles to ward off accidents and bad luck. The hair is sourced locally – devotees at a local temple shave their heads when wishes are fulfilled. By expanding these materials to a colossal, immersive scale Gowda highlights the incongruity of these gestures and the tensions between the human body and the built or manufactured environment.



Wilhelm Sasnal

born 1972

Gaddafi 2 2011

Oil paint on canvas

700 x 900 mm

Presented by the Roman Family Collection 2014

T14240

This is part of series of three paintings based on digital images of the violent death of the former Libyan dictator Muammar Gaddafi on 20 October 2011. Seen together, these works exemplify Sasnal's conceptual approach to painting, which is determined by the daily questions of what to paint next, how to paint, in what style and on what scale. *Gaddafi 2* depicts a group of rebel fighters looking at and taking images of what must be assumed to be the corpse of the deposed dictator. The figure on the right is caught in the process of videoing the scene, which forms the central action of the image. The mediation of the event, first through the video footage which was broadcast on the news worldwide, then through the translation of some of these images into painting, can thus be seen as the central subject of the work. It is rare for Sasnal to make the relationship of his paintings to digital imagery this explicit, whereas the dramatic cropping, the stark palette and the obscured facial features are all highly typical of his approach.



John Akomfrah

born 1957

The Unfinished Conversation 2012

Video, high definition, 3 projections,

colour and sound

45 min

Purchased jointly by Tate and the British Council
with assistance from the Art Fund 2014

T14105

In the multi-layered installation *The Unfinished Conversation*, the British artist, filmmaker and writer John Akomfrah explores the personal archive of the influential and acclaimed cultural theorist Stuart Hall, for whom identity and ethnicity are not fixed but are the subject of an 'ever-unfinished conversation'. Arriving in Britain from Jamaica as a student in 1951, Hall became one of the founding figures of the new left and one of Britain's foremost public intellectuals. Unfolding over three screens and overlaid with a soundtrack, the video charts Hall's discovery of a personal and political identity, interweaving his biography with documentary footage of historical events and references to William Blake, Charles Dickens, Virginia Woolf and Mervyn Peake, jazz and gospel. Identifying with Hall, Akomfrah has remarked, 'To hear Stuart Hall speak about what it is to be different in society ... gave you a sense not simply of self, but of agency, of what you could do with your life.'



Goshka Macuga

born 1967

Death of Marxism, Women of All Lands Unite 2013

Trevira, cotton, wool and two Lycra costumes
5600 x 2900 mm

Number 4 in an edition of 5 plus 2 artist's proofs

Purchased with funds provided by the Russia and Eastern Europe Acquisitions Committee 2014

T14187

Death of Marxism, Women of All Lands Unite 2013 is a black and white tapestry accompanied by two Lycra costumes to be worn by models taking part in a performance, which is also a part of the work. The tapestry depicts a group of nude women walking around the funerary monument to Karl Marx in Highgate Cemetery, London. The work was inspired by the artist's research into the archive of Miroslav Tichý (1926–2011), the Czech photographer who created an unorthodox body of work focused on the female figure. The composition, like Macuga's other tapestries, is based on a photographic collage made by the artist, who often uses archival materials and sources to expose hidden and forgotten aspects of history. *Death of Marxism, Women of All Lands Unite* provides a field against which the performance – which involves women reading and discussing Marxist texts – takes place, raising questions about the legacy of Marxism and the position of women in society.



Cathy Wilkes

born 1966

Untitled (Possil, At Last) 2013

Mannequins, wooden stools, card boxes, linen, cotton, glass bottles, ceramic pieces and other materials

Overall display dimensions variable

Presented by Tate Members 2014

T14119

Untitled (Possil, At Last) 2013 is a multi-part installation that was first exhibited at the Venice Biennale in 2013. It incorporates five handmade mannequin-type figures, dressed in nineteenth-century fabric, that have been positioned alongside other historic materials arranged and ordered on the ground, including assorted items of furniture and artefacts drawn from the Possilpark pottery in the deprived north Glasgow district. The plaintive words 'At Last' can be found carved in a childlike script onto an old wooden tray and are also repeated on a scrap of fabric that lies on the floor among the other objects arranged there. For Wilkes the installation suggests a sense of mortality that is measured and recognised by what she explains as 'a mystical relationship to objects', yet one that is resistant to any single reading. This is in part signalled by a fluidity of identity registered in the figures in the installation, which act as stand-ins for the artist, recall the users of the relics from Possilpark that are arranged around them, and also act as surrogate reflections for the figure of the viewer who is both engaged with yet separated from the experiences that the installation might suggest.



Margaret Mellis

1914–2009

Personal papers of Margaret Mellis and the extant records of her second husband, Francis Davison 1930s–1990s
Part-purchased/presented by Telfer Stokes, 2014
TGA 20158

Margaret Mellis was one of the key artists who moved to St Ives – living at ‘Little Parc Owles’ in Carbis Bay – just before the Second World War. With her first husband, the critic Adrian Stokes (whom she met in 1936 and married in 1938), Mellis encouraged others such as Barbara Hepworth, Ben Nicholson and Naum Gabo to move to the area. The papers comprise personal documents, voluminous correspondence from many artists living and working in St Ives, writings, notebooks, drawings and sketchbooks, personal photographs and photographs of works, audio-visual material, press cuttings relating to Margaret Mellis and drawings and papers relating to Francis Davison (her second husband), including some correspondence to and from him. The acquisition cements Tate Archive’s reputation as the centre for the study of this period of art and of artists living and working in and around St Ives. The papers complement the personal archives, held at Tate, of Barbara Hepworth, Naum Gabo, Ben Nicholson and John Wells as well as of many smaller collections relating to artists represented in Mellis’s papers.



Hélio Oiticica

1937–1980

Six handwritten postcards and five typewritten letters, all signed by hand, sent by Hélio Oiticica to Jill Drower 1969–1972
Purchased with funds provided by Tate Americas Foundation (Latin American Acquisitions Committee), 2014
TGA 201418

This group of postcards and letters was sent by Hélio Oiticica to Jill Drower, a member of the Exploding Galaxy from 1967 whose first introduction to avant-garde art was at Signals London, the gallery that brought many Latin American artists to show in London during its short history (1964–6). A solo exhibition planned for Oiticica at Signals London was cancelled when the gallery closed. Oiticica went on to have a solo exhibition at the Whitechapel Art Gallery in 1969, curated by the critic Guy Brett, where he first met Drower and became a close friend. The letters were written in the years following the exhibition when Oiticica went first to the USA, then France and Brazil before returning to New York. The letters and postcards address aspects of Oiticica’s travels, his relationships with various key friends and collaborators of these years including Lygia Clark, and the reception of their work. They also include accounts of his participation in important exhibitions such as *Information*, curated by Kynaston McShine at the Museum of Modern Art, New York, in 1970.

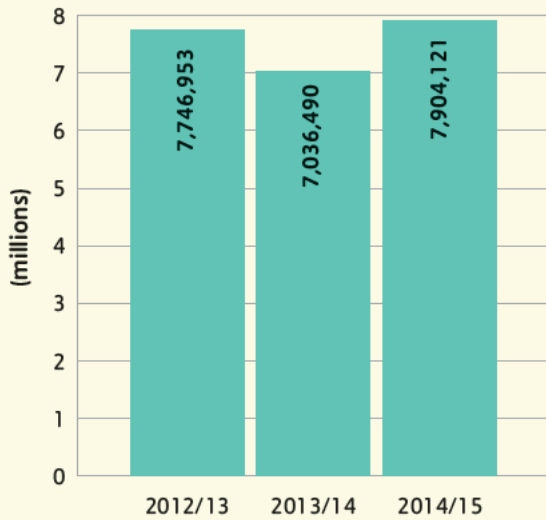
FINANCE & STATISTICS

The popularity of *Henri Matisse: The Cut-Outs* and other exhibitions such as *The EY Exhibition: Late Turner – Painting Set Free* have contributed to a record-breaking year. This appeal is evident online too as Tate's digital audiences have gone from strength to strength. Tate Members has also seen a record year, achieving the highest levels in its history, a further sign of Tate's appeal and support for which it is grateful.

Meanwhile, Tate continues to loan work nationally and internationally, spreading the benefit of the collection nationwide and contributing to the UK's profile around the world.

Audiences

Total visitor figures

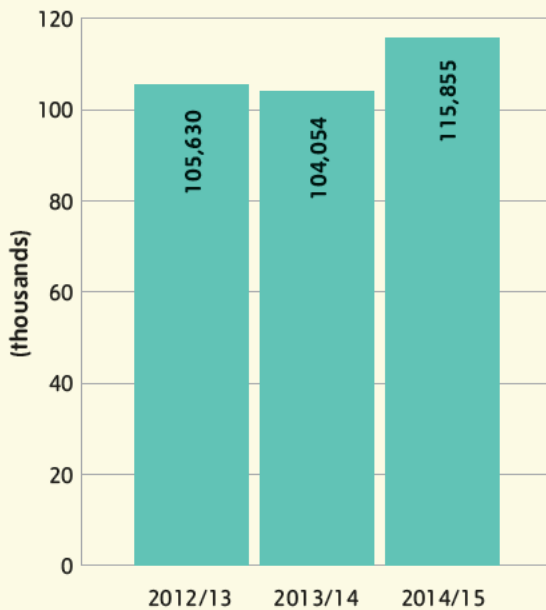


Visitor figures 2014/15

TATE BRITAIN	1,373,489
TATE MODERN	5,702,374
TATE LIVERPOOL	597,768
TATE ST IVES	230,490
TOTAL	7,904,121

Tate St Ives main site closed until mid May 2014

Tate Members



Online visitor figures

GOOGLE+	1,532,186
TWITTER*	1,401,645
FACEBOOK**	725,824
INSTAGRAM	167,000
PINTEREST	846,146
TATE WEBSITE	13,432,999

* FOLLOWERS **LIKES

Acquisitions of artworks

	Total
Value of purchased works of art	£4.2m
Value of donated works of art	£72.7m
Works by UK artists	567
Works by artists from abroad	716

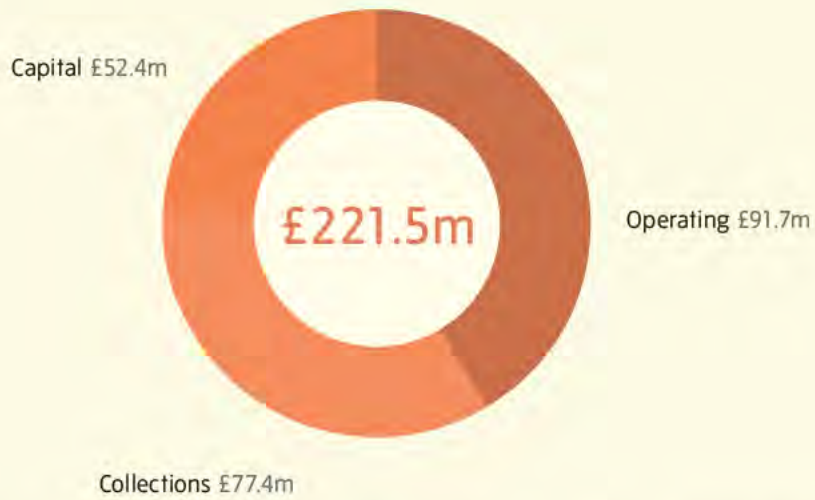
Loans of artworks

	Venues	Artworks
UK	152	1,017
International	121	623
Total	273	1,640

Learning

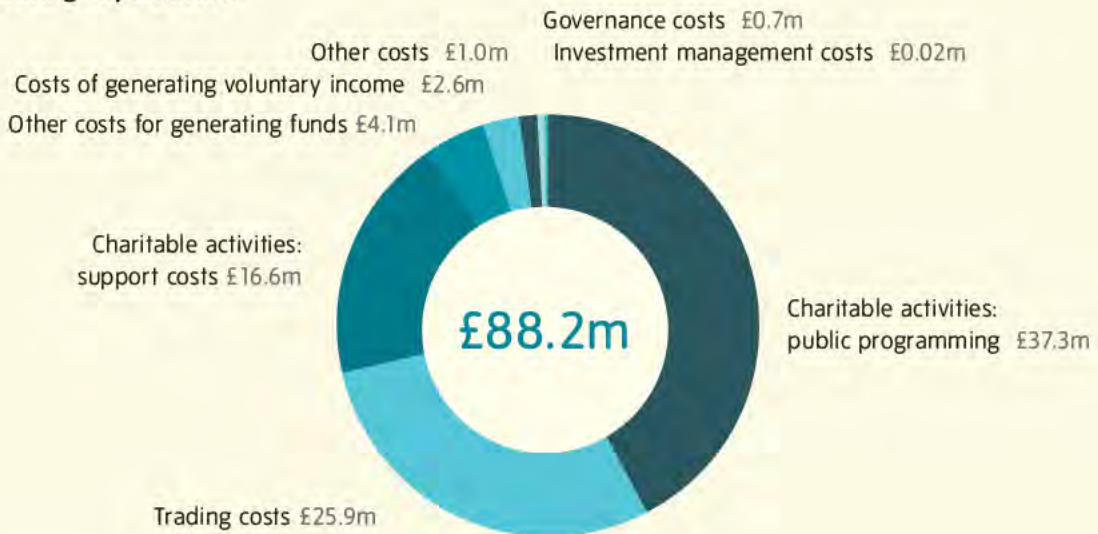
Self-directed visits by visitors under 16 in formal education	204,560
Visitors under 16 participating in on-site organised activities	195,960
Children participating in off-site learning activities	374,674
Adults participating in on-site organised learning activities	496,546
Adults participating in off-site learning activities	99,869

Total income



Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport, is the bedrock for Tate’s funding. It is the platform from which other forms of income are generated. However, Tate – like all museums and galleries in the UK – has seen a continued decline in public subsidy that is likely to continue in the coming period. Maintaining performance in such circumstances is a challenge, but Tate is grateful for the continued generosity of its supporters and audiences and works throughout the year to generate revenues for itself.

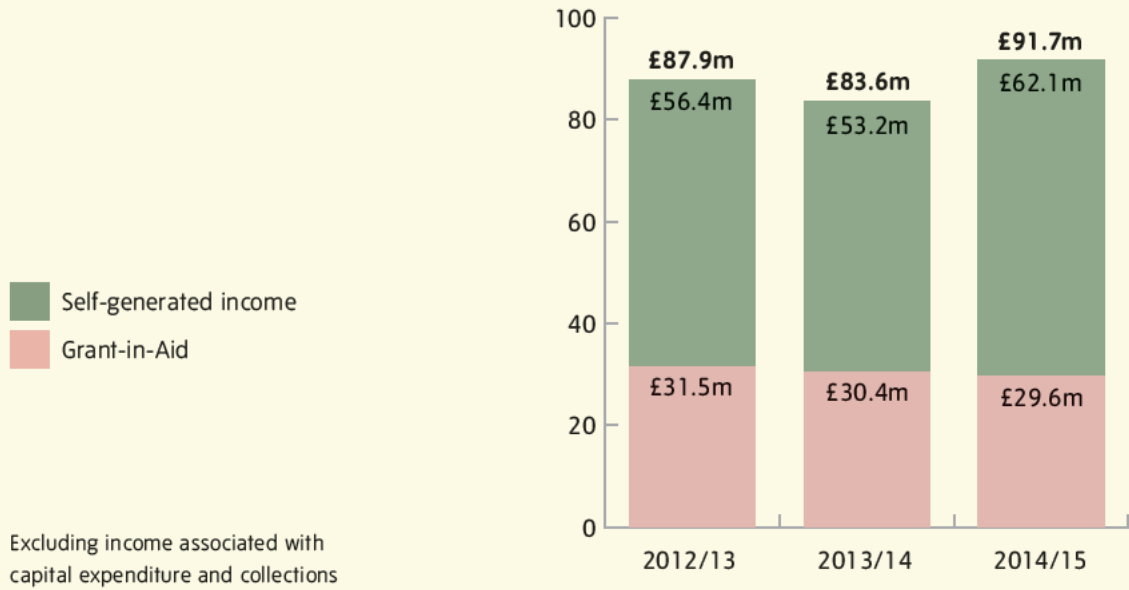
Operating expenditure



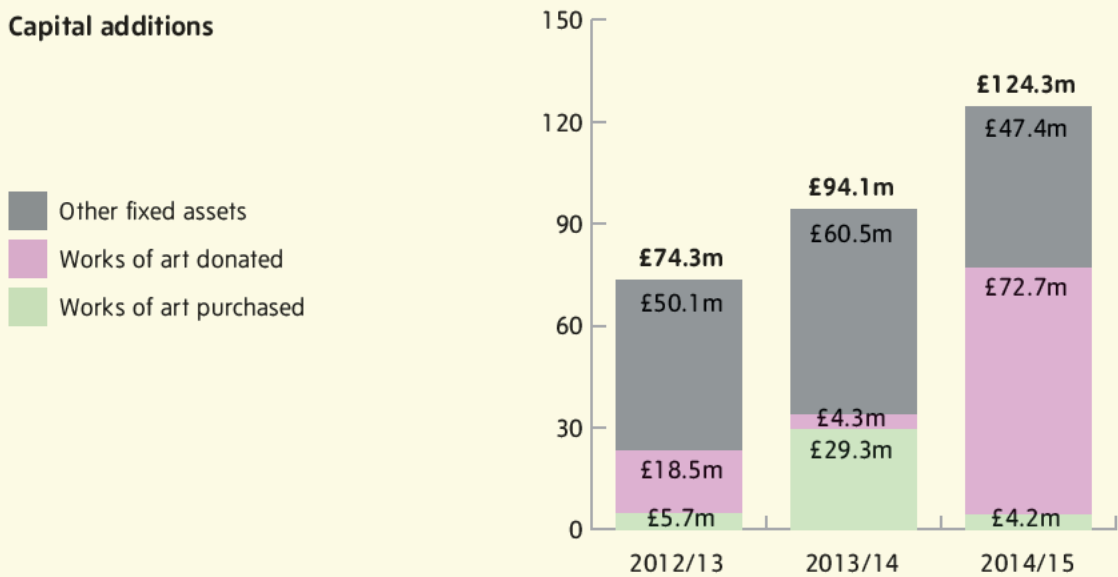
All figures rounded to nearest 100,000

The expenditure shown on this chart covers the costs of fulfilling our charitable and statutory purpose. It comprises the research and care of the collection, the public programme of exhibitions, learning and outreach. It also includes the associated and necessary costs of Tate’s operations such as fundraising, publicity, trading, governance and support functions.

Operating income



Capital additions



Tate's success grows from the remarkable generosity and support of donors of all kinds, among them those who donate works of art for the benefit of the nation. This year saw a number of outstanding donations, including those from the Cy Twombly Foundation. Following the completion in 2013/14 of the new Tate Britain, the focus of capital work has shifted to the completion of the new Tate Modern as we prepare to welcome the public in 2016.

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